

Chimney Rock

By
Mary Ruth Clarke

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Mary Ruth Clarke
mrcmyword@gmail.com

INT. A HOSPITAL SURGICAL UNIT, NURSES STATION - DAY

CLOSE ON KIM SHORE, IN SCRUBS. She is 30, pretty in a wholesome way, her eyes reveal an adventurous spirit.

KIM (O.S)

Ladies, my work here is through.

She hands over A CHART TO 1 of 5 NURSES AND SECRETARIES. THE DESK is surrounded by PATIENTS ON GURNEYS IN VARIOUS STAGES OF CONSCIOUSNESS, many of them GROANING. The staff doesn't seem to hear the groaning as they overlap in HEAVY MAINE ACCENTS.

PEG

Oh my God! You're leaving!

LORI

But you just got here! She did, she just got here -

BARB

Where are you off to, hon?

A HANDSOME DOCTOR approaches the desk. His eyes meet Kim's. Peg elbows Lori, they exchange a gossipy look.

MARIA

I wish I was you! I do -

JUDY

You have the most exciting -

BARB

Where are you headed?

JUDY

If I didn't have a houseful of -

PEG

I can't even get Randall to Bangor. I said I want to see the city, he says Peg, we got a mall right here!

The ladies howl and then begin bidding Kim adieu. (We'll miss you/Thanks/You were great!)

KIM

Good bye and good luck!

Once more the Handsome Doctor's eyes meet Kim's - an attraction which hadn't time to bloom. Sigh. With a wink, Kim is off.

EXT. WINDING HIGHWAY - DAY

A CAR makes its way along the WINDING HIGHWAY OF THE ROCKY COAST OF MAINE.

INT. KIM'S APARTMENT IN MAINE - DAY

Kim, now in JEANS, methodically packs up as though she does this every 6 weeks or so. Which she does. The FURNISHED APARTMENT IS PLEASANTLY HOTEL-ISH: MUTED PASTELS, GENERIC FURNITURE.

Her CELL PHONE RINGS, she checks the Caller ID and smiles.

KIM
(on phone, singing)
The Bluest Skies You've Ever Seen
Are In -

INT. AN OFFICE CUBICLE - DAY

A desk jockey SPORTING A HEADSET, BOB is at his COMPUTER, surrounded by A ZILLION POST ITS. He slips in and out of a TERRIBLE SOUTHERN ACCENT.

BOB
(singing)
Asheville.

ON KIM

She's dismantling A LITTLE SHRINE - A few TRINKETS, a PRETTY DRESSER SCARF, AND TWO FRAMED PICTURES: A MAN, 60s, IN A TUNDRA SETTING, SURROUNDED BY HUSKIES, HOLDING A TROPHY IN TRIUMPH, AND A WOMAN, 60s, IN A TROPICAL SETTING, TOASTING WITH A FRU-FRU DRINK.

KIM
Bob?

ON BOB

BOB
Change of venue babe.

ON KIM

KIM
Aw nuts. So?

ON BOB

He's perusing an ASHEVILLE TOURISM SITE.

ON KIM

Kim laughs and rolls her eyes as she listens.

BOB (V.O.)

Whether you're looking for a Smoky Mountain adventure or a skilled pottery artisan, Asheville offers Southern hospitality and small town charm! They need you so bad, babe. 4 weeks. Say yes?

ON BOB

He grins and CLICKS "CONFIRMED."

BOB

Now *that's* the mountain spirit!

ON KIM.

She clicks off, zips up her SUITCASE, and sets it next to ANOTHER SUITCASE - her home on wheels. Just the slightest sadness passes over her face, but she bids the room adieu, and is out the door.

EXT. SKY - DAY

An AIRPLANE glides over the BLUE RIDGE MOUNTAINS.

EXT. A BLUE RIDGE MOUNTAIN HIGHWAY - DAY

A CAR WINDS ITS WAY ALONG THE BLUE RIDGE PARKWAY.

INT. KIM'S ASHEVILLE APARTMENT - DAY

Keys in the lock. Kim rolls her suitcases in and looks around the FURNISHED SPACE - it so resembles her last dwelling. The slightest bit of weariness passes over her face...

EXT. A HOSPITAL COMPLEX - DAY

Kim - now back in SCRUBS, holds a PIECE OF PAPER as she hurries through the MAIN ENTRANCE.

INT. HOSPITAL CORRIDOR - DAY

MARCIE, A FRAZZLED ADMINISTRATOR, whisks Kim along a CORRIDOR.

(CONTINUED)

CONTINUED:

MARCIE

It's a walk-in clinic we threw together to take the load off the ER. And just a heads up, I may have to move you. We're hemorrhaging nurses!

KIM

That's fine. I'll float.

MARCIE

You travelers are so cool.

INT. A TEENY PATIENT CUBICLE - DAY

FORMERLY A BROOM CLOSET. Perched on the EXAMINATION TABLE - MICHAEL WESTON, 40s, a hot-blooded passionate man. He's UNSHAVEN WITH A HEAD OF UNRULY HAIR. (HE'S GROWING OUT HIS HAIR/BEARD AND WILL EVOLVE INTO A SHAGGY MOUNTAIN MAN.) Right now he's panicked, lock-jawed, and speaks like a bad ventriloquist.

MICHAEL

I had my tonsils out last week, my doctor is golfing, I can't swallow -

Kim unceremoniously jabs a TONGUE COMPRESSOR and a MINI FLASHLIGHT into his mouth.

MICHAEL (CONT'D)

ARGHHH!!!

She feels in her POCKETS.

KIM

Do you have a buck?

MICHAEL

Wha?

KIM

A buck?

Perplexed, Michael fishes a BUCK out of his WALLET and hands it to her.

KIM (CONT'D)

Right back... Michael.

Kim edges out of the close quarters. A HEART DISEASE POSTER GLARES AT MICHAEL FROM THE WALL - it freaks him out but he can't stop looking. Kim edges back in and tosses him A PACK OF GUM.

(CONTINUED)

CONTINUED:

KIM (CONT'D)
Chew it.

MICHAEL
Surely you jest!

KIM
One piece at a time. The whole
pack.

His eyes find her ID BADGE.

MICHAEL
N.P.?

She takes the pack from him and unwraps it.

KIM
I'm a nurse practitioner.

MICHAEL
What is that?

KIM
It means I do the doctor thing for
a quarter of the salary.

She presents him with a STICK OF GUM.

KIM (CONT'D)
Chew.

He gingerly slides it between his teeth and bites.

MICHAEL
ARGHHH! Not working!

KIM
Chew.

His face scrunches in agony. In an effort to distract him -

KIM (CONT'D)
Aren't you a little old for a
tonsillectomy?

MICHAEL
And I just moved here! I don't know
a soul! ARGHHH!

KIM
I'm a stranger here myself.

(CONTINUED)

CONTINUED: (2)

MICHAEL

What am I doing here?

KIM

Chewing.

MICHAEL

I was a heart broken hermit with a crapheaded job in St. Louis, but in the midst of a wretched despair ridden wait in an eternal line at the Department of Motor Vehicles, I had an awful epiphany:

She offers him another STICK OF GUM. He crams it in his mouth.

MICHAEL (CONT'D)

Life goes on.

His mouth navigates the wad.

MICHAEL (CONT'D)

It's appalling.

KIM

You're doing great.

Gradually, his jaw will unlock and he'll be able to swallow. But he's so invested in his angst he's not noticing this.

MICHAEL

Am not! I had the idiotic notion I could finally realize my dream, but here I am, near death, alone, and waiting on wood. The tonsil surgeon should've slipped and cut out my oozing infected heart. I'm a dead man talking.

KIM

Dead people don't whine.

MICHAEL

I'm pain covered in skin. You got a pill for that?

KIM

Chewing.

MICHAEL

Being single is a nutbag way to live!

(MORE)

(CONTINUED)

CONTINUED: (3)

MICHAEL (CONT'D)

Everyone said it would be great!
You get to make waffles in the nude
and come and go without reporting
in to anybody!

KIM

That's true.

MICHAEL

I don't like waffles!

She offers him yet another STICK OF GUM. His mouth's a bit full by now.

KIM

It must be hard being the only...
divorced?

He rubs his heart as he nods yes.

KIM (CONT'D)

Divorced man on the planet.

Michael - A STRANGE FACIAL TIC - whenever his past marriage comes up. Right now, he TICs and the TIC hurts his throat.

MICHAEL

ARGHHH!

KIM

Geez, must not have been long ago.

MICHAEL

No. (TIC) AGHRRR! 7 (TIC) AGHRRR!
7 (TIC) AGHRRR! 7 (TIC) AGHRRR!
years.

Kim - huh?

Michael rubs his heart.

MICHAEL (CONT'D)

(TIC) What's past is (TIC) past.

KIM

How would you know? You're stuck
in it -

MICHAEL

Can we talk about your crap,
Florence Nightingale?

(CONTINUED)

CONTINUED: (4)

KIM

I'm crapless in the game of love.

MICHAEL

No unrequited loves? No lacerating break ups?

KIM

Nope. Just a lotta goodbye and good lucks.

MICHAEL

Ha! Fear of commitment! That's your crap!

KIM

What were you in St. Louis, a shrink?

MICHAEL

(furious)

Psychobabblers'll screw you up one side of the head and down the other! I sold life insurance. I know all about fear of commitment, baby.

He's chewing with ease and thus handsomer, without all the panic. And he's noticing that Kim is more than just his torturer.

MICHAEL (CONT'D)

Where'd you come from?

KIM

Everywhere. I'm a traveler.

MICHAEL

You mean you trek all over the place for this nurse practicing?

KIM

Yep.

MICHAEL

That's terrible! How awful!

Never has Kim gotten this response before.

KIM

Most people are jealous of me!

(CONTINUED)

CONTINUED: (5)

MICHAEL

Ha! I'm not. Living out of a suitcase, all those goodbyes.

She's taken aback. Michael offers her A STICK OF GUM. They chew. Finally he's cognizant of his loosening jaw.

MICHAEL (CONT'D)

You're good!

KIM

Your jaw muscles contracted around the incision because you avoided using them after the operation.

MICHAEL

I was avoiding agony.

KIM

You were prolonging it. Sometimes you gotta plow through a pain in order to prevent a greater pain.

Michael chews on this profundity.

KIM (CONT'D)

And listen - this is the ideal life for me, pal. I love stomping out disease and healing the wounded. And I've got itchy feet - an inherited trait. I've worked in 46 states. I'm a nomadic bird, see?

She's surprised to feel her eyes bright with tears. She blinks them back.

MICHAEL

Maybe you need a soft place to land.

Kim chews on this. Michael's CELL PHONE RINGS.

MICHAEL (CONT'D)

(On phone)

Hello? Yeah. HA! I'LL BE RIGHT THERE!

He clicks off.

MICHAEL (CONT'D)

HA!

(CONTINUED)

CONTINUED: (6)

Beaming, he stops himself from grabbing Kim.

MICHAEL (CONT'D)
Would you like to see my oak?

EXT. MICHAEL'S FARM - DAY

A ROOSTER STRUTS ABOUT A DIRT DRIVEWAY. Behind him stands NEGLECTED BUT ONCE LOVELY FARMHOUSE. The rooster scampers over to a CHICKEN PEN when Kim's car pulls up next to MICHAEL'S PICK UP.

She gets out and heads for the FARMHOUSE PORCH. But before she gets far, she hears MUSIC drifting out from a LARGE BARNISH STRUCTURE.

INT. MICHAEL'S WOODSHOP - DAY

Kim peaks in through the OPEN BARN DOORS. SAWS FOR EVERY PURPOSE, PLANERS, LATHES, CHISELS, JOINTERS - THE TOOLS OF A SERIOUS WOODWORKER. A LARGE ROUGH-HEWN PLYWOOD TABLE SITS IN THE MIDDLE. Everything is in its proper place, waiting to be useful. The BEAT UP OLD STEREO sits ON THE FLOOR.

She locates Michael, in a FAR CORNER, having a sensual encounter with a STACK OF WOOD. He's eyeballing each board and plank, running his rough paws over them like they're ladies. If he could, he would kiss 'em. His eyes flutter shut as he inhales the wood-earthy scent. When he opens them, he sees a smiling Kim. Still holding a board, he scurries to TURN DOWN THE MUSIC.

MICHAEL
C'mon in! Welcome! I, uh, get a little nutbag around quarter-sawn white oak.

He's suddenly shy, awkward, as Kim looks around.

KIM
What are you going to do with all that oak?

MICHAEL
High-end Arts & Crafts furniture.

KIM
I don't know what that is.

MICHAEL
Oh, it's... it's the best. It's the real deal. You'll see.
(MORE)

(CONTINUED)

CONTINUED:

MICHAEL (CONT'D)

Well, I mean, I hope you'll see.
When do you -

He makes like a bird flying. She finds herself not answering. He doesn't quite know what to make of that, so he offers her a sniff of the wood he's holding. She draws near, inhales. It's nice. They don't draw apart.

MICHAEL (CONT'D)

So, when do you -

She leans forward and kisses him. She pulls back to study the effect. He's wide-eyes, childlike, still gripping his board. She kisses him again, slower, deeper... after a while she pulls back to study the effect. He's intrigued, yet...

MICHAEL (CONT'D)

Damn.

KIM

What?

MICHAEL

I'm missing you already.

KIM

I'm right here.

He's looking to start over, she's a nomad contemplating settling down... their lips meet.

INT. MICHAEL'S FARMHOUSE, LIVING ROOM - NIGHT

Michael and Kim schnoggle/stumble into A RUNDOWN ROOM VOID OF FURNISHING BUT FOR A FEW TIFFANY TORCH LAMPS AND SOME BOXES.

KIM

It's a little sparse.

MICHAEL

Oh, I got plans! Big nesty plans!

KIM

I'd like to hear about that.

MICHAEL

Ha! Well -

He's about to launch into it, but catches her expression.

MICHAEL (CONT'D)

...now?

(CONTINUED)

CONTINUED:

KIM

No.

They schnoggle their way towards THE HALLWAY.

INT. MICHAELS' HOUSE, BEDROOM - NIGHT

Same deal - A MATTRESS ON THE FLOOR, A TIFFANY TORCH LAMP, BOXES.

Kim schnoggles Michael backwards into the room and he bumps into the mattress and lands on it.

MICHAEL

Are you always so aggressive?

KIM

(frankly)

No.

MICHAEL

Kim - I haven't been with a woman since (TIC)

He looks up at her.

KIM

Shhhh.

She lowers herself, lays him flat, and straddles him.

MICHAEL

Oh my.

We see her from the back and merely hear him.

KIM

It's like riding a bicycle.

MICHAEL

Oh my.

KIM

Muscle memory. We'll go slow.

MICHAEL

Slow is good.

She unbuttons her SHIRT.

MICHAEL (CONT'D)

Oh my.

(CONTINUED)

CONTINUED:

KIM

You starting to remember how this goes?

She takes off the shirt. Beat...

MICHAEL

Oh my...

And suddenly Michael is, um, a man gulping water after a long dessert journey. Before Kim knows what is what, he's swept her up against THE WALL. He has her arms over her head and kisses her with abandonment. He pulls back to study the effect. Now she's the wide-eyed one. He lunches for another kiss. They are both quite thirsty.

Shoes get flipped off, clothes fall to the floor, we see 4 bare feet in a love dance.

MICHAEL (CONT'D)

Oh yeah! It's coming back to me now!

Kim's feet snake up his legs and disappear from view.

KIM

Oh my...

INT. MICHAEL'S OLD FARMHOUSE, KITCHEN, - NIGHT

(Michael's) HANDS SKILLFULLY CHOPPING A RED PEPPER ON A WOODEN CUTTING BOARD. NEXT TO HIS ARM, MINCED ONION SAUTEING IN A SKILLET ON A 6 RANGE GAS STOVE. The knife, blade side up of course, scrapes the chopped pepper into the skillet.

Michael is one happy bare-chested fella as he stirs the mixture with a WOODEN SPOON. Now we see that the stove is SET IN A CENTER ISLAND. Behind him, we see his KITCHEN, A STARK CONTRAST TO THE REST OF THE HOUSE. IT'S MORE PROFESSIONAL THAN DOMESTIC AND SPARKLES WITH NEWNESS. SERIOUS STAINLESS STEEL. EVERYTHING IN THE PROPER PLACE. THE DOORS HAVE BEEN REMOVED FROM THE CABINETS FOR EASY ACCESS.

Kim dreamily pads in, WRAPPED IN A LARGE ROBE. She stops short, astonished by the kitchen.

Michael UNCORKS A BOTTLE OF WHITE WINE, relishing the "POP." He's delighted to see her. He POURS TWO WINE GLASSES and offers her a glass. They clink with a grin. She sits on a BAR STOOL as he returns to his chef thing. He makes a show of pouring A LARGE MEASURING CUP FILLED WITH WHISKED EGGS INTO THE SKILLET.

(CONTINUED)

CONTINUED:

KIM
I'm sensing you're one of those
serious cooks.

MICHAEL
I couldn't move in till I did the
kitchen! You gotta eat, so you
might as well do it well!

Kim is transfixed as he futches with the eggs.

MICHAEL (CONT'D)
I could eat a goat! I've been
existing on liquids on account of
the tonsil crisis. But thanks to
you, I feel fantastic! You have
uncorked me! You, Kim, have
uncorked me! I'm macerating some
peaches for dessert!

Kim - huh? He's GRATING CHEESE ONTO THE SET EGGS. HE TURNS
AND OPENS THE TOP OF THE DOUBLE OVEN BEHIND HIM, AND PLACES
THE SKILLET UNDER THE BROILER. It's only now that we see
he's, um, NAKED.

MICHAEL (CONT'D)
You do like a Frittata?

Kim eyes his bare bum.

KIM
Oh yeah.

MICHAEL
Do you cook?

KIM
I heat things.

Michael glances at her over his shoulder, disturbed by this
tragic admission. Kim shrugs. Michael grabs AN OVEN MITT,
pulls the skillet out from under the broiler, and sets it on
the stove; golden and sizzling. Lovely.

KIM (CONT'D)
What is it?

MICHAEL
I just told you, R -

Muscle memory. His mouth nearly forms his lost lover's name.
It's not lost on Kim.

(CONTINUED)

CONTINUED: (2)

MICHAEL (CONT'D)

Kim. Kim. It's a frittata.

INT. MICHAELS' HOME, BEDROOM - NIGHT

They lie on the MATTRESS. Kim asleep on Michael's chest. A single tear slips down his cheek. He pulls Kim tighter and shuts his eyes. After a moment, Kim tries to extricate herself, but it causes Michael to nearly lay on top of her. She rubs one foot against the other, an itch whilst dreaming.

MICHAEL'S MIGHT ROOSTER CROWS.

INT. MICHAEL'S WOODSHOP - DAY

Michael THROWS OPEN THE BARN DOORS. He's got a gleam in his eye as he surveys his tools and his oak. Also, he looks like hell. His hair is wild, he hasn't slept much, and he's sporting a HICKEY ON HIS NECK. He steps in; uncorked and ready to rock.

INT. KIM'S CAR - DAY

Kim drives, dressed in yesterday's clothes. She hasn't slept, her hair is a bit strange, and she's sporting an ENORMOUS HICKEY. Also, she's radiant. She's had remarkable wall sex with a remarkable man. She's healed him. And that, of course, is her life's purpose.

She glances in the REARVIEW MIRROR, spots the hickey. Oh my...

INT. HOSPITAL CORRIDOR - DAY

Marcie catches up with Kim in a BUSY HALL.

MARCIE

Kim! My visiting nurse got put on bed rest - quadruplets!

KIM

This makes me a traveling visitor. I like it.

MARCIE

Amy is up in maternity, and she'd love to give you the lowdown.

Marcie's eyes widen when she notices the enormous hickey.

MARCIE (CONT'D)

You travelers sure do get around...

INT. HOSPITAL, AMY'S ROOM - DAY

An ENORMOUSLY PREGNANT WOMAN, AMY, lies on a TILTED BED, HER HEAD IS LOWER THAN HER FEET. She has a *how did I get here* look on her face. Kim, holding a FOLDER knocks on her OPEN DOOR.

AMY
I used to be a size 6.

Amy tries to adjust herself on the bed as Kim comes in.

AMY (CONT'D)
Arghh! Got my cervix sewed shut
this morning.

KIM
They really do that?

AMY
Yep.

KIM
Keeping the chicks in the -

AMY
Yep. So.

Kim opens the folder.

AMY (CONT'D)
I got a lot of post op bypass
patients - they always do what you
tell them - and a lot of
noncompliant diabetics sitting on
the couch chewing Twinkies in your
face.

Something in the folder catches Kim's eye.

KIM
What about Rose Connolly?

EXT. A MOUNTAIN ROAD - DAY

Kim's CAR WINDS ITS WAY UP A MOUNTAIN ROAD

AMY V.O.
Oh, Rosie. Lives way up, runs a
kind of artsy fabric business, or
did until her loom ate her leg.
(MORE)

(CONTINUED)

CONTINUED:

AMY V.O. (CONT'D)

Grade III fracture - tibia
shattered, muscles ripped, arteries
cut. She nearly bled out. The
wound is coming along but the *bone..*
she had a titanium rod put in and a
bone graft but so far - no growth.
Her doctor is talking amputation -
but Rose - is -

EXT. ROSE'S FARM - DAY

THWACK! An AXE splits a piece of WOOD in two. ROSE, 40,
WILD LONG HAIR, PASSIONATE, DETERMINED. Right now she's
determined to stay upright, a losing battle, because she's
standing on one leg. Her CRUTCHES fall to either side as she
tumbles, her bad leg never touching the ground.

ROSE

CRAAAAP!!!

THE SURROUNDING MOUNTAINS REVERBERATE. It pleases her.

ROSE (CONT'D)

CRAAAAP!!!

She watches Kim's CAR PULL UP. Kim gets out without seeing
Rose. She approaches Rose's FARMHOUSE - A BREATHTAKING OLD
VICTORIAN PAINTED A MULTITUDE OF COLORS.

ROSE (CONT'D)

Florence Nightingale - over here.

Kim hurries over.

ROSE (CONT'D)

They shoot horses, don't they?

KIM

Yeah... but Rose, I don't think you'd
make very good glue. You okay?

Rose nods. Kim gets behind Rose, helps her up, gives her the
crutches.

KIM (CONT'D)

You want me to bring this wood?

ROSE

Ha! I don't need it. I just like
chopping it.

They start towards the house, Rose in the lead on her
crutches, holding her bad leg bent at the knee.

(CONTINUED)

CONTINUED:

KIM

Hey!

ROSE

What?

KIM

The only way you're gonna get that
bone growing is by -

ROSE

Weight bearing pressure.

KIM

Use it or lose it. In your case
that would be literal.

ROSE

It hurts!

KIM

So does an amputation!

ROSE

...I'm afraid that rod is gonna snap!

KIM

That's a good thing to be afraid
of, Rose. So I know you'll be real
careful when you're walking on it.

Kim holds her ground. Rose relents, steps gingerly.

ROSE

ARGHHH!!!

INT. ROSE'S HOUSE, LIVING ROOM - DAY

A HAZE WHICH GRADUALLY BECOMES AN X-RAY - ROSE'S LEG. WE SEE
THE HARD BRIGHT LINES OF A TITANIUM ROD AND SCREWS, AND
FINALLY, A BONE - BROKEN - CLEARLY NOT REUNITED.

The X-Ray is TAPED TO A WINDOW. The window is in A JEWEL-
TONED NEST, THE COLORS OF PASSION. ARTS & CRAFT DÉCOR -
FURNITURE, TIFFANY LAMPS, GORGEOUS TAPESTRIES, WALLPAPER,
RUGS.

Rose, in pain, sits in a MORRIS CHAIR with her leg propped up
on a PILLOWED OTTOMAN. KNITTING/CROCHET PARAPHERNALIA lie
nearby. Kim's NURSING STUFF is out.

ROSE

That was torture.

(CONTINUED)

CONTINUED:

KIM

That was a start. Any fevers?

ROSE

No.

KIM

You had a bone graft - how's the hip?

ROSE

The unrelenting ache takes my mind off my leg.

KIM

Maybe we should pound a nail into your forehead.

Rose glares. Kim grins. Rose grins. Kim reaches to remove THE DRESSING, Rose flinches.

ROSE

Sorry.

She unconsciously toys with her WEDDING RING and nods for Kim to proceed. We see ROSE'S CALF and it ain't pretty. Rose can't stop looking at it, even as it freaks her out. Kim tries to distract her while she dresses the wound. She indicates a HANGING TAPESTRY.

KIM

That's beautiful.

ROSE

Created on the loom that ATE MY LEG!

KIM

You don't sound like you're from here.

ROSE

You don't either.

KIM

No. I'm a traveling nurse.

ROSE

You mean you trek all over the place?

KIM

Yep.

(CONTINUED)

CONTINUED: (2)

ROSE
That's terrible. How awful.

Kim laughs, aware she's only heard this once before.

KIM
Rose, most people are jealous of me.

ROSE
Ha! I'm not. Living out of a suitcase, all those goodbyes.

KIM
...huh. Well, I'll tell you what - I just may decide to stick around Asheville for a while.

Rose eyes the HICKEY on Kim's neck.

ROSE
Would it have anything to do with whoever gave you that big old love bite?

KIM
The cover stick didn't work?

ROSE
Nope.

A blushy Kim finishes dressing the wound.

KIM
I, uh, I... know pharmacists can be prickly about narcotics -

ROSE
I want to hear about the love bite.

KIM
I met a man. He sucked on my neck. Is your husband having any trouble getting your fentanyl patches?

ROSE
I'm a widow.

KIM
Sorry. I can get them for you.

(CONTINUED)

CONTINUED: (3)

ROSE
I'm not out. Aren't you a little
old for a hickey?

KIM
Yes. What do you mean you're not
out of patches? Rose?

Rose looks shifty.

KIM (CONT'D)
Rose?

Rose gets herself up, grabs her crutches, and makes for the
KITCHEN.

KIM (CONT'D)
Rose!

INT. ROSE'S HOME, KITCHEN - CONTINUOUS

MORE PROFESSIONAL CHEF THAN DOMESTIC. SERIOUS STAINLESS
STEEL. EVERYTHING IN ITS PLACE. THE DOORS HAVE BEEN REMOVED
FROM THE CABINETS FOR EASY ACCESS.

Rose limps in and FILLS THE KETTLE WITH WATER. Kim catches
up.

KIM
Rose! I'm -

She stops short and looks around, aware of how similar the
kitchen is to another she's recently been in.

KIM (CONT'D)
...I'm sensing you're one of those,
um, serious cooker types.

Rose plunks the kettle on THE STOVE.

ROSE
Well, you gotta eat.

KIM
...right. Listen - with as much pain
as you're in... that's why you're not
walking on it! If you're afraid of
addiction -

ROSE
I'm afraid if I don't feel the pain
I'm gonna hurt myself worse and not
know it.

(CONTINUED)

CONTINUED:

KIM

That's another good thing to be afraid of, Rose. So I know you'll be careful.

Kim holds her ground. Rose relents, heads over to her PHARMACY STASH on the COUNTER and pulls out a WRAPPED PATCH. Kim rips it open. She rolls up Rose's SLEEVE and slaps it on the back of her bicep. Rose pretends to fall asleep and snore.

KIM (CONT'D)

The side effects won't be the dramatic since you *need* the drug.

ROSE

Sit.

Kim sits at THE ISLAND as Rose GATHERS TEA AND MUGS. Kim spots a PAMPHLET: ASHEVILLE ARTS & CRAFTS FAIR.

KIM

Are you in this fair?

Rose sets a MUG in front of Kim and sits down with another.

ROSE

I've already got my spot. But... hell, I haven't even gone out to my studio since... I'm in a fog without my work.

Unawares, Rose grasps Kim's hand.

KIM

I know, Rose. I know. We gotta get you back to it.

She holds up her mug and they clink mugs in a toast.

ROSE

Distract me. Tell me about the love biter.

Kim - blushy.

KIM

Ha! Oh man. Now, don't get me wrong, I do not believe in love at first sight or soul mates, but -

(CONTINUED)

CONTINUED: (2)

ROSE
I never believed in soul mates
until I lost mine...

KIM
Huh. I guess I just believe in
timing. Anyway, we're a case of
opposites attract.

She looks around.

KIM (CONT'D)
See - he's more like you - a
domesticated bohemian animal. And
I'm kinda ...

ROSE
Feral?

KIM
It's the whole forever after
concept that eludes me, you know
what I mean?

ROSE
No.

KIM
How long have you been a widow,
Rose?

Rose gets up and goes to the counter.

ROSE
Years. I moved here right after to
escape the - ha! - the pain. I'm
from Columbus.

KIM
I did a job at Ohio State!

ROSE
No degrees of separation. You been
to Chimney Rock yet?

KIM
No.

ROSE
Take your love biter to Chimney
Rock.

Rose returns with A BOWL and sets it down.

(CONTINUED)

CONTINUED: (3)

ROSE (CONT'D)
Help me eat these peaches. I
macerated them.

Kim nearly chokes on her tea.

INT. THE PUTSKY'S HOME, LIVING ROOM - DAY

AN ELDERLY MAN'S CHEST, WITH A LONG VERTICAL SCAR RUNNING
DOWN IT. THE CHEST EXPANDS.

KIM
And out...

THE CHEST COLLAPSES. It belongs to MR. PUTSKY, sitting in
his LA-Z-BOY, in a COMFORTABLE COUNTRY HOME. Kim is
listening with her STETHOSCOPE. MRS. PUTSKY hovers nearby.
The Putskys are near-identical in every way.

KIM (CONT'D)
Sounds great, Mr. Putsky.

She indicates an INSPIROMETER sitting on the END TABLE.

KIM (CONT'D)
You've been using your
Inspirometer?

Mr. Putsky takes up the INSPIROMETER (a breathing device) and
inhales deeply.

MRS. PUTSKY
Oh yeah, that's a good one. Give
it another hit, daddy.

He complies.

MR. PUTSKY
Sometimes Mommy takes a hit
herself.

MRS. PUTSKY
It's nice! It's inspiring!

The Putskys titter in unison.

KIM
How long you two kids been married?

MR./MRS. PUTSKY
55 years!

They titter again. Kim grins with fascination.

INT. KIM'S APARTMENT, FRONT DOOR - DAY

Kim - still grinning as she stands at her door, greeting Michael. They kiss.

KIM
I'm almost ready.

Michael looks around, appalled.

KIM (CONT'D)
I take no responsibility for the awful furniture.

Kim disappears into the bedroom.

MICHAEL
How much do you pay for this joint?

KIM (O.S.)
Nothing! It's one of the perks.

MICHAEL
You mean none of this is yours?

KIM (O.S.)
Nope.

He spots her LITTLE SHRINE.

MICHAEL
Are these people yours or do they come with the place?

KIM (O.S.)
Mom. Dad. I'd like you to meet Michael. Right now Mom lives in Waikiki with her 4th husband, and Dad is in Juno, with his huskies.

MICHAEL
The continental 48 being not big enough for both of them?

KIM (O.S.)
They split when I was 2. They're serial divorcees and yet... they're so alike they should have just stayed together and spared all their exes grief.

(CONTINUED)

CONTINUED:

MICHAEL

So where do you go when you're not working? I mean, where's your stuff?

KIM (O.S.)

I don't have a lot of baggage. How about you -

MICHAEL

I have a lot of baggage.

KIM (O.S.)

I mean, your parents -

MICHAEL

Ah. Dad died 3 years ago, mom died 4 months later.

Kim comes out, her hair TIED IN A PONY TAIL.

KIM

Would it be awful if I said that's sorta sweet?

MICHAEL

They were each other's everything.

KIM

Aw. Shall we?

She heads for the door, he follows.

MICHAEL

You're ready?! It used to take my wife two hours to get out the door. The hair, the nails, the (TIC) shoe decision. (Tic)

INT. AN ELEVATOR - DAY

Michael and Kim stand in a GROUP OF TOURISTS, listening to a ENLIGHTENING AND EDUCATIONAL VISITOR GREETING as they ascend.

EXT. CHIMNEY ROCK - DAY

THE ELEVATOR DOORS PART AND WE ARE GREETED WITH A PANORAMIC VIEW OF THE BLUED RIDGE MOUNTAINS. Everyone ooohs and ahhs.

KIM

It's like Middle Earth.

(CONTINUED)

CONTINUED:

MICHAEL
I know a great spot -

He grabs her hand.

EXT. CHIMNEY ROCK - DAY

Michael and Kim in a SECLUDED PART OF THE PARK.

KIM
You've been here before?

MICHAEL
A long, long time ago.

He kisses her.

MICHAEL (CONT'D)
And now here I'm again.

KIM
I'll have to thank my patient who
said I needed to get you here.

Michael flexes his hands. They're sore from his work.

MICHAEL
It's been a while since I worked
hard. But it's like -

He kisses her.

MICHAEL (CONT'D)
- riding a bicycle. As long as I
don't cut off an arm or something.

KIM
Don't even say it! That patient?
She's about to lose her leg. From
a work accident.

He shudders.

SAME. Later. SUNSET.

MICHAEL
...and without someone to report in
to, how do you figure out what's
going on in your damn life?!

Kim - laughing - it's absurd to her.

(CONTINUED)

CONTINUED:

MICHAEL (CONT'D)

Yeah, I know, I'm a fruitcake. But the world hasn't made sense to me in 7 years. It's starting to now, though. Kim - I think I ...

"Love" being what he stops his mouth from saying. He pulls her close.

KIM

Who left who?

MICHAEL

I don't want to talk about it. She ...who must never be named (TIC) left me.

KIM

Whatcha do?

Michael - TIC

KIM (CONT'D)

You know what? I don't want to talk about it.

EXT. A PARK - DAY

A BEAUTIFUL COMMONS. SWANS GLIDING AROUND A POND, SURROUNDED BY A WALKING PATH. EMPLOYEES SITTING ON BENCHES catching a little lunchtime serenity. Kim walks besides a quite cautious Rose (on her crutches).

ROSE

You gonna marry this guy or what?

KIM

Rose! I hardly know him!

ROSE

So what. Has the L-word been uttered?

KIM

What is it like?

ROSE

The L-word?

KIM

Do not read into this, but, I mean being... married.

(MORE)

(CONTINUED)

CONTINUED:

KIM (CONT'D)

No - I mean, being mated. I mean, you're stuck, you can't just... leave. I mean -

ROSE

Marriage is a lot of work -

KIM

I'm a hard worker.

ROSE

A lot of compromise -

KIM

I can do compromise!

ROSE

Sometimes he'll suck your soul right out of you.

KIM

As long as he puts it back.

ROSE

Sometimes you'll look at him and he will be the most repugnant, loathsome piece of toe jam you've ever seen.

Kim stumbles.

ROSE (CONT'D)

It is so worth it!

Rose plunges forward, gaining momentum.

ROSE (CONT'D)

You'll never have to come home to an empty bed, you'll always have someone to report in to. Always having someone to clean up after and argue about money with and pour over the Sunday supplements with. Having somebody's toe nails to clip and back zits to pop and shit streaks to complain about. The world has made no sense since I lost my husband!

Rose sits down on a bench. Kim catches up with her.

(CONTINUED)

CONTINUED: (2)

ROSE (CONT'D)

I don't mean to make marriage sound like heaven... you know what I really miss?

KIM

What?

ROSE

Wall sex. I really miss going at it up against a nice wall.

Kim - stunned. Rose lustily eyes two swans.

ROSE (CONT'D)

Did you know swans mate for life?

KIM

I didn't.

ROSE

They say if one of them dies, the other will fly high and do a kamikaze headfirst to earth. Isn't that the most romantic thing?!

INT. PUTSKY'S HOME, LIVING ROOM - DAY

Mr. and Mrs. Putsky are seated at the PIANO. Mrs. Putsky plays, they sing back and forth to each other. (Perhaps "HEART AND SOUL")

EXT. PUTSKY'S HOME, PORCH - DAY

An enchanted Kim listens to the music through the OPEN SCREEN. When they finish, she raps on the door.

INT. PUTSKY'S HOME, LIVING ROOM - DAY

Kim is examining the scar on MR. PUTSKY'S CHEST.

KIM

Mr. Putsky, my work here is through - just get to your doctor appointments and keep singing!

MRS. PUTSKY

We haven't sounded this good in years!

MR. PUTSKY

It's that Inspirometer!

(CONTINUED)

CONTINUED:

They titter. Mrs. Putsky sings *We'll Meet Again* in a BEAUTIFUL VOICE.

MRS. PUTSKY

We'll meet again, don't know where,
don't know when, but I'm sure we'll
meet again some sunny day!

She continues singing.

MR. PUTSKY

Mommy was the church soloist and it
wasn't just because she was the
minister's wife!

KIM

You're a minister?

MR. PUTSKY

Retired. Now I just do the
occasional wedding or funeral.

Mr. Putsky joins his wife in song. Kim - enraptured.

MR./MRS. PUTSKY

...I was singing this song: We'll
meet again, don't know where,
don't' know when, but I know we'll
meet again some sunny day!

Kim's CELL PHONE RINGS.

KIM

Excuse me...
(on phone))
This is Kim.

Kim listens - her face falls.

KIM (CONT'D)

I'll be right there.

INT. HOSPITAL, EMERGENCY - NIGHT

A NOISY BUSTLING LARGE OPEN-AREA EMERGENCY ROOM. PATIENTS ARE PARTITIONED OFF BY HOSPITAL CURTAINS. Kim stands off to the side as 2 NURSES (FRAN and ROSIE), work on Rose. FRAN TAKES HER TEMPERATURE AS ROSIE HOOKS UP AN IV. Rose is more unconscious than not, mumbling incoherently.

ROSE

...I'm not gonna fry them all in one
batch -

(CONTINUED)

CONTINUED:

FRAN

Rose? I'm Fran, and I'm just
taking your temperature, okay hon?
...104.2

ROSIE THE NURSE

Geez.

ROSE

(mumbling)
...what was I thinking...

ROSIE THE NURSE

Rose - is your husband at work,
hon? Do you want us to call him?

KIM

She's a widow -

ROSE

No I'm not.

KIM

Rose?

ROSE

That craphead isn't dead.

ROSIE THE NURSE

(To Kim)
Fever talk?

KIM

What do you mean, Rose? Rose?

Rose grabs for Kim's hand. Rosie The Nurse leaves.

ROSE

He left me! Tha big headcrap left
me...

Kim - stunned. Eyes still shut, Rose strokes Kim's hand.

ROSE (CONT'D)

I miss his nice strong paw...

A COMMOTION down the hall. FRAN pulls the CURTAIN so Rose is
given her privacy as someone enters THE NEXT CUBICLE.

ROSIE THE NURSE (O.S.)

Have a seat, Mr...Weston? Michael
Weston?

(CONTINUED)

CONTINUED: (2)

Kim rises, Rose still grasping her hand.

ROSE
That's the headcrap who lef me...

Kim freezes. She looks at the curtain, she looks at Rose.
Curtain. Rose. Curtain. Rose.

INT. MICHAEL'S CUBICLE

One of Michael's EYES IS A TEARY SQUINTY MESS.

ROSIE THE NURSE
I'm just gonna take your
temperature and your BP -

MICHAEL
It's my eye -

ROSIE THE NURSE
Yeah, I can see that.

Michael laughs.
ON ROSE

She smiles as she hears the laugh. Kim - transfixed.

MICHAEL'S CUBICLE

ROSIE THE NURSE
Did you know Michael means "God-
like"? But my husband says he's
not up to that, so he goes by Mike.

MICHAEL
My wife used to be a Rosie.

ROSIE THE NURSE
What she do, change it?

MICHAEL
No. Rose - TIC - left me.

ON KIM - *huh?*

ON ROSE - she turns toward her name.

MICHAEL'S CUBICLE

ROSIE THE NURSE
So tell me about your eye, Mr.
Weston.

(CONTINUED)

CONTINUED:

MICHAEL (O.S.)

I was chiseling out a wedge for my dovetail when a chip flew and where were my safety goggles? On my face?

ROSIE THE NURSE

I'm guessin' not.

MICHAEL

What was I thinking?! I'm gonna lose an eye!

ROSIE THE NURSE

I've seen a lot worse, Mr. Weston - Dr. Bruce will be right in.

MICHAEL

I'm gonna loose an eye!

Rosie The Nurse - out. Michael pulls his CELL PHONE out of his JACKET and dials.

ON ROSE'S CUBICLE

Kim's CELL PHONE RINGS. She freaks - IT'S LOUD - she answers.

KIM

(low and mumbly)
Hello?

ON MICHAEL

MICHAEL

Hi hon, guess where I am?

ON KIM - *gee, where?!?*

ON MICHAEL

MICHAEL

I was chiseling out a wedge for my dovetail when a chip of wood shot in my eye! I'm in the emergency room!

Rose's eyes flutter - Mike's voice is bringing her around.

KIM

(lower and mumbly-er)
I'll be there as soon as I can -

(CONTINUED)

CONTINUED:

MICHAEL
Where are you?

ON KIM -

KIM
...with a patient.

ON MICHAEL

MICHAEL
I just needed to hear your voice.
Kim?

ON KIM

KIM
Yes?

ON MICHAEL

MICHAEL
I love you.

ON KIM

L-word! She looks at the curtain. At Rose. At the curtain -

KIM
...I love you.

ROSE
Don't sit up or they'll fall off!

ON MICHAEL - confused - Looks at the phone. Curtain. Phone.
Curtain. Phone -

DR. BRUCE enters.

DR. BRUCE
Mr...Weston?

MICHAEL
(on cell)
Okay, gotta go hon. Bye.

ON KIM

She clicks off quietly and jumps when Fran RIPS OPEN THE CURTAIN in front of Rose's cubicle, Rosie The Nurse behind her.

(CONTINUED)

CONTINUED:

FRAN

Okay, here we go. We've got a bed.

The nurses busy themselves readying the IV POLE, ETC. They WHEEL ROSE OUT.

MICHAEL (O.S.)

ARGHHH!

Kim panics, ducks and follows the bed out so that she passes Michael's cubicle unseen.

DR. BRUCE

Mr. Weston - you're gonna have to let me see your eye -

MICHAEL

ARGHHH!

Kim is torn - Michael? Rose? Michael? Rose? Michael. She starts towards Michael, realizes Rose is still grasping her hand. Rose. She accompanies Rose and the nurses TO THE ELEVATOR as we continue to hear Michael bellowing.

INT. HOSPITAL, ICU - NIGHT

DR. DONOGHUE, TOO COIFFED IN THE HAIR DEPARTMENT AND EVER SO COCKY, confers with Kim. Beyond them, we see ROSE IN A BED.

DR. DONOGHUE

As soon as we get that fever down -

He demonstrates axing off the leg, winks, and is off. Kim walks over to poor unconscious Rose. As she takes her hand, she feels Rose's wedding ring and gawks at it. What the #%* is going on?!

INT. HOSPITAL, EMERGENCY ROOM, MICHAEL'S CUBICLE - NIGHT

Kim finds Michael sitting with A BIG WHITE BANDAGE COVERING HALF HIS FACE.

MICHAEL

Hi honey. You just missed the operation. I have a scratched cornea. I didn't cry or yell or nothing.

Rosie The Nurse comes in with some MEDS.

ROSIE THE NURSE

Okay, here you go. Antibiotic, anti-inflammatory.

(CONTINUED)

CONTINUED:

She's confused when she sees Kim.

ROSIE THE NURSE (CONT'D)
 Busy night for you, huh?

Michael peers at Kim with his one good eye.

KIM
 I was here with a patient -

MICHAEL
 That's a coincidence.

KIM
 Oh yeah.

MICHAEL
 Was it the lady with the leg?

KIM/ROSIE THE NURSE
 No/Yes

KIM
 Yes. Yes.

Rosie The Nurse, looking suspiciously at Kim, leaves.

KIM (CONT'D)
 She's... Michael -

She sits down opposite Michael, prepared to tell him the Mother Of All Coincidences.

KIM (CONT'D)
 She's... she's...

Michael's one good eye peers at her as he reaches for her hand.

KIM (CONT'D)
 ...gonna lose that leg.

Michael's one good eye winces.

KIM (CONT'D)
 Yeah. Let's get you home.

INT. MICHAEL'S HOUSE, BEDROOM - NIGHT

Michael is curled around Kim.

KIM
 How's your eye?

(CONTINUED)

CONTINUED:

MICHAEL

It hurts real good. Should I be blinking it or something?

KIM

What? No, no.

MICHAEL

Shouldn't I be going through some pain to avoid a greater pain?

KIM

No. Sometimes you just want to leave a wound alone and not irritate it.

MICHAEL

You're so wise. It could have been worse. I could be like your lady with the leg.

KIM

Yeah, you could be like her...

MICHAEL

But she's lucky too.

KIM

Lucky?

MICHAEL

She has you.

He bear hugs her.

MICHAEL (CONT'D)

We're both so lucky to have you.

Kim - underneath Michael - wide-eyed in the dark.

MICHAEL (CONT'D)

What's her name?

Kim snores, feigning sleep.

THE MIGHTY ROOSTER CROWS.

INT. MICHAEL'S WOODSHOP - DAY

Michael's hands are dovetailing one piece of oak into another. Perfect fit. Kim stands by, watching.

(CONTINUED)

CONTINUED:

MICHAEL
I'm going to give it wide corbels.

KIM
Should you be doing that?

MICHAEL
You don't like wide corbels?
And spindles - do you like
spindles?

KIM
I love spindles.

MICHAEL
I mean obviously you lose the
beauty of the medullary rays, but I
think spindles give a delicate
ornate effect, ya know?

He notices her preoccupation.

MICHAEL (CONT'D)
Worried about your friend?

KIM
I love spindles!

MICHAEL
Is she young?

KIM
...about your age.

MICHAEL
Well you know what - as soon as
she's able, let's have her over for
dinner!

KIM
Ha!

MICHAEL
I mean that.

Michael PUTS ON HIS SAFETY GLASSES AND BEGINS CHIPPING OUT A
DOVETAIL ON ANOTHER PIECE OF OAK.

KIM
Michael - I gotta tell you
something.

(CONTINUED)

CONTINUED: (2)

MICHAEL
I'm all ears, beautiful.

KIM
Okay. Well. Here's the thing...

MICHAEL
Yeah?

KIM
...who left who?

MICHAEL
Who what?

KIM
I'm sorry. I'm trying to get
something straight in my mind.
You're break up with R -

She catches herself just in time.

KIM (CONT'D)
...Re who must not be named. Who left
who?

MICHAEL
(TIC) Ow!

KIM
What's the matter?

MICHAEL
My eye!

KIM
I mean, I know you that said she
left you -

MICHAEL
(TIC) OW!

KIM
Damn. Sorry. Never mind.

MICHAEL
What did you want to tell me?

KIM
What? Oh. I wanted to tell you
that... I really do love you.

Michael beams at her with his one good eye.

(CONTINUED)

CONTINUED: (3)

ROSE (O.S.)

ARGHHH!

INT. HOSPITAL, ROSE'S ROOM - DAY

Dr. Donoghue and JULIE, AN IRRITATING SHRINK cower. Rose is conscious and feisty, but she looks like shit.

JULIE

I feel your pain, Rose -

DR. DONOGHUE

I fail to see the tragedy here,
Rose.

ROSE

Really.

DR. DONOGHUE

Even if this pathetic limb had
healed, you'd always have a limp,
you'd always have pain -

ROSE

And I won't if you cut off my
leg!?!

JULIE

I feel your pain -

ROSE

No you don't!

DR. DONOGHUE

Do you know how far artificial
limbs have come?

JULIE

(To Donoghue)

Bill - this isn't the time.

(To Rose)

I'm empathizing - can you feel my
empathy -

DR. DONOGHUE

You'll be able to hunt, golf, fish
-

JULIE

But you're going to need to let go
of your attachment to that leg,
Rose -

(CONTINUED)

CONTINUED:

DR. DONOGHUE

And they offer a variety of feet.
Feet for running, feet for walking,
feet for swimming -

JULIE

Because it's not healthy, Rose.
It's codependent is what it is -

DR. DONOGHUE

You'll be back to doing what you do
in no time. What do you do?

ROSE

I'm a chorus girl!

For a moment, they both believe her.

DR. DONOGHUE

That's not funny, Rose! I got a
guy down the hall, I just took both
his hands off? He's a plumber!

Rose throws a Jell-O.

JULIE

Rose, let's take charge of your
anger, shall we?

ROSE

Who the hell are you?

INT. HOSPITAL, ELEVATOR - DAY

As the DOORS OPEN and Kim steps out -

ROSE (O.S.)

ARGHHH!!!

She winces. Dr. Donoghue and Julie are retreating from Rose.

ROSE (O.S.) (CONT'D)

And when you hack it off, send it
to the taxidermist because I'm
gonna make a lamp base out of it!!!

JULIE

I think that went well, don't you?

DR. DONOGHUE

As soon as that fever goes -

He demonstrates a karate chop as they scuttle past Kim.

INT. HOSPITAL, ROSE'S ROOM - DAY

ROSE
Frankenstein brought a
psychobabbler with him to tell me
his great news!

Rose takes Kim's hand.

ROSE (CONT'D)
You were with me last night?

KIM
...yeah.

ROSE
Everything's a blur. I dreamt...

KIM
Yes?

ROSE
Last night I dreamt my husband was
with me.

KIM
That was just the fever, Rose.

ROSE
He had the funniest laugh.

KIM
You were hallucinating.

ROSE
People would laugh to hear it.

KIM
Rose - last night you told me he
was a craphead and he left you.

Rose let's go of Kim's hand, turns away.

ROSE
...That was the fever talking.

KIM
...I don't think so, Rose.

She holds her ground.

(CONTINUED)

CONTINUED:

ROSE

Call the psychobabbler back, throw me in a rubber room. How screwed up am I, huh? Pretending to be a widow.

KIM

Why?

ROSE

I hope you never experience the agony of abandonment.

KIM

Mike abandoned you?

ROSE

I wish he had died. A death would have been easier than knowing he's out there somewhere... I'm a monster.

KIM

No, Rose, you're not.

ROSE

Please don't hate me.

KIM

How could I hate you, Rose?
What happened?

Rose rubs her heart. A gesture not lost on Kim.

KIM (CONT'D)

I mean, why did he... I mean, you must have done something to - Oh God, I didn't mean that. I mean, it isn't even my business.

Yeah. Right. She treads further on thin ice.

KIM (CONT'D)

Mike has an ex-wife. She left him. Or at least I think she did. It hit him hard. But he's over it. Or I think he's over it... I hope she's over it.

ROSE

Why would you care about his ex?

KIM

Shouldn't I?

(CONTINUED)

CONTINUED: (2)

ROSE

Hell no.

KIM

Well, what if she left him because he's an assburger. Wouldn't I want to know about that?

ROSE

One woman's assburger is another woman's rump roast.

KIM

What if she still pines for him?

ROSE

Not your problem.

KIM

What if she... what if she's like you and - I dunno - still wears her rings?

ROSE

She had her chance and she blew it. Now it's your chance. Forget about her, whoever she is. Just love your man, honey.

KIM

You mean it?

ROSE

For what it's worth, I grant you permission.

Kim's cell phone rings. She checks the CALLER ID - Michael.

ROSE (CONT'D)

Take it.

She answers.

KIM

Hello? Hi. I'm... good.

Rose gets a kick out of watching her. Kim turns, unable to look at Rose.

KIM (CONT'D)

(on phone)

What? Sure, I can find it again.
6:00. All righty... love you too.

(CONTINUED)

CONTINUED: (3)

She clicks off.

ROSE
L-word!

Kim drops her cell phone.

EXT. CHIMNEY ROCK - SUNSET

Michael is giving Kim a grand kiss as SEVERAL SMALL GROUPS OF PEOPLE stand admiring AN APPROACHING STORM.

KIM
Wow!

MICHAEL
The kiss or the storm?

KIM
Yeah!

They stroll out a bit on a BIG LEDGE.

MICHAEL
How was your day?

KIM
Enlightening.

Michael stumbles. Kim grabs him.

KIM (CONT'D)
Jesus - Michael!

MICHAEL
It's my eye, I can't see very well.

She drags them to safer ground.

MICHAEL (CONT'D)
Howz the lady with the leg?
Did they -

He makes a sawing motion.

KIM
Not yet.

MICHAEL
I don't want you to leave.

KIM
I just got here.

(CONTINUED)

CONTINUED:

MICHAEL

No, I mean... Kim. You're the sexiest, most compassionate, most honest -

KIM

Is this a proposal?

MICHAEL

No! Let me finish. Thank you for pulling me out of the wretched prolonged gutter of my despair -

Kim is looking at a deer caught in the headlights.

MICHAEL (CONT'D)

If it was a proposal I'd be down on one knee! Where was I? Kim, I thought that I had to heal before I could find love again, so I knew I would never love again. I didn't know it could work the other way around. You distracted me from my grief -

KIM

I'm a distraction?

MICHAEL

No! You're... gum! You loosened my clenched heart. I can love again. I can love you!

Michael pulls out A RING. THUNDER RUMBLES IN THE DISTANCE.

KIM

Oh my God.

MICHAEL

It's not that kind of ring! I mean, we hardly know each other -

KIM

No kidding. I didn't know you were from Columbus. I thought you said St. Louis!

MICHAEL

No, I moved to St. Louis right after... how do you know that?

KIM

What?

(CONTINUED)

CONTINUED: (2)

MICHAEL

How do you know that I'm from
Columbus?

KIM

(grappling)
You're missing the point! We have a
lot to learn about each other.

MICHAEL

I agree! But you're going to finish
this job and make like a bird and I
don't want you to, Kim. So this
ring is... a retainer.

Kim - touched as he holds out the ring and looks imploringly
at her with his one good eye as LIGHTENING FLASHES.

ROSE (V.O.)

ARGHHH!!!

INT. HOSPITAL, ROSE'S ROOM - DAY

AN ORDERLY backs into Kim as he retreats from Rose. She's
looking even more disheveled, hot, and ill, and sits behind A
FOOD TRAY.

ROSE

(calling after him)
Food! Do you hear? I need actual
food!

With effort, Rose pushes the tray away.

ROSE (CONT'D)

I'm gonna starve to death waiting
for them to cut off my leg.

Kim checks THE CHART at the end of Rose's bed.

KIM

Your temperature keeps spiking. Do
you ache?

ROSE

I'm on a fentanyl patch, remember?

Kim picks up a SMALL CONTAINER OF ICE CREAM.

KIM

Here, eat this. It's fool proof.

(CONTINUED)

CONTINUED:

As she offers the ice cream to Rose, Rose spots THE RING ON KIM'S FINGER.

ROSE
Start talking. I'm living
vicariously through you, remember?

The irony is not lost on Kim. Rose inspects the ring.

ROSE (CONT'D)
Nice. It looks like mine.

Alas, it does look like Rose's. Kim pulls her hand away and turns from Rose to hide her angst.

KIM
Eat your ice cream, Rose.

ROSE
Distract me. Tell me the story.

Kim abruptly turns towards Rose.

KIM
How 'bout you tell me a story.

Rose eyes her while licking at the ice cream.

ROSE
Like what?

KIM
Like the story of you and Mike.

ROSE
Ha! I'm dying here, remember?

KIM
You never know, it might help to
spill it. Maybe it'll give you a
sense of, I dunno, closure.

ROSE
"Closure." That's just a
crapheaded psychobabble term.
There's no such thing.

KIM
How did you meet?

Rose's face lights up.

(CONTINUED)

CONTINUED: (2)

ROSE

Ha! It was lust at first sight in Art Theory 101. Turns out he was as passionate about wood as I was about cloth. The first night we saw each other's stuff.. it sounds corny, but we fell in love.

INT. MICHAEL'S WOODSHOP - DAY

Michael, still sporting his eye patch, has progressed in the construction of what is beginning to resemble a SOFA FRAME. He's DOVETAILING THE LEG INTO THE BACKREST.

ROSE (V.O.)

We just fit. From the get go, we were inseparable.

ON ROSE as she finishes the ice cream.

ROSE (CONT'D)

When we weren't working on projects or laughing our butts off, we were humping like bunnies. That boy'd throw me up against a wall...

Kim - a face full of glazed toleration.

INT. MICHAEL'S WOODSHOP - DAY

Michael is bringing the sofa frame to life.

ROSE (V.O.)

We graduated, and we went on a road trip and accidentally kind of eloped.

KIM (V.O.)

You eloped?!

ROSE (V.O.)

Yeah. Could you do me a favor, Kim?

INT. ROSE'S HOUSE, LIVING ROOM - DAY

Kim is collecting Rose's knitting stuff from next to the Morris chair.

ROSE (V.O.)

When we got back, our parents were pissed. They got over it, but the reality of our art degrees hit us.
(MORE)

(CONTINUED)

CONTINUED:

ROSE (V.O.) (CONT'D)
 Mike started working for his Dad -
 I started teaching home-ec. The
 plan was in a few years we'd save
 enough to get back to the work we
 loved.

Kim studies the living room. The beautiful wooden furniture,
 a book case. Lots of art books.

ROSE (V.O.) (CONT'D)
 But then I inherited the money pit
 from crazy Aunt Gladys. A fantastic
 run down old Victorian. Mike and I
 figured it'd take a year or two to
 fix up... 13 years later... it was a
 work of art.

Kim discovers a PHOTO ALBUM ON A SHELF. She pulls it off and
 looks at the cover.

ROSE (V.O.) (CONT'D)
 And we were insanely happy - I'm
 not just saying that. But there's
 more to life than love and the
 perfect nest. I was still teaching
 squealy teenagers how to sew a
 straight seam, and I felt so...

Kim shoves the album back unopened.

KIM (V.O.)
 What happened?

INT. MICHAEL'S WOODSHOP - NIGHT

Kim is watching Michael SAND SPINDLES.

MICHAEL
 When?

KIM
 I want to know what went wrong with
 she who must not be named.

Michael - TIC.

KIM (CONT'D)
 Spitting it out might cure that
 tic. You never know.

MICHAEL
 You really want to hear this?

(CONTINUED)

CONTINUED:

Kim holds her ground. Michael sets down his SAND PAPER.

MICHAEL (CONT'D)
She started seeing someone.

KIM
She had an affair?

MICHAEL
An affair would have been less
damaging. She started seeing a
shrink.

INT. HOSPITAL, HALLWAY - DAY

Rose, looking hellish, walks down the hall on her crutches,
using both legs.

ROSE (V.O.)
I think I'm going because I'm
unhappy in my work, but next thing
I know I'm telling Michael my
"needs aren't being met" and he's
"holding back my personal growth."

ON MICHAEL - IN THE SHOP

MICHAEL
And I'm like, you think I'm in love
with selling life insurance?

ON ROSE - IN THE HOSPITAL HALLWAY

A NURSE finds Rose and scolds her. Rose snarls.

ROSE (V.O.)
I'm convinced my whole marriage is
a sham. And what's worse -

ON MICHAEL - IN THE SHOP

MICHAEL
She makes *me* go to therapy! And my
shrink convinces me that she is a
needy clingy suffocating castrating
bitch.

He grabs the sandpaper and starts angrily sanding.

ROSE (V.O.)
Now I have mine and he has his and
we have ours -

(CONTINUED)

CONTINUED:

MICHAEL

And we stop laughing.

ROSE (V.O.)

One night we go to our marriage counselor. By this time -

MICHAEL

We can't stand each other -

ROSE (V.O.)

Hell, we can't even see each other. The shrink suggests a separation.

MICHAEL

I'm stunned. I look over at her -

INT. HOSPITAL, ROSE'S ROOM - DAY

Rose looks even worse as she knits. Kim sits nearby.

ROSE

And here is this stranger, agreeing to it.

MICHAEL (V.O.)

I figure it's what she wants. I can't even move my face.

ROSE

We drive home in silence - only when we get there - the firemen won't let us down the street - we say - that's our house!

MICHAEL (V.O.)

Only there isn't any house.

ROSE (V.O.)

Just a big smoking pit in the ground.

INT. HOSPITAL, X-RAY ROOM - DAY

A TECHNICIAN aligns Rose's leg and moves to take the X ray.

MICHAEL (V.O.)

The gas company had been doing some work in the neighborhood -

ROSE (V.O.)

And right then and there

(CONTINUED)

CONTINUED:

MICHAEL (V.O.)
Just like our home we -

FLASH OF AN X-RAY.

MICHAEL (V.O.)
(Explosion sound)

Rose lies small and sad.

ROSE (V.O.)
One thing about Mike and me - if
you ever met him, Kim, you'd see -
we're hot blooded - and we threw
ourselves into the destruction of
us like we threw ourselves into
creation.

FLASH OF AN X-RAY.

MICHAEL (V.O.)
As soon as the insurance money from
the house came through -

ROSE (V.O.)
I fled to Asheville.

MICHAEL (V.O.)
I took a job with one of dad's
suppliers in St. Louis.

INT. MICHAEL'S WOODSHOP - DAY

He's surrounded by SANDED SPINDLES.

MICHAEL
And that was that.

He looks sorrowfully at her as she stares into space.

KIM
That's the stupidest crapheaded
thing two people have ever done!

She stomps away from a surprised Michael. She reels back -

INT. ROSE'S HOSPITAL ROOM - DAY

Kim is now reeling back in Rose's room as Rose lays waning on
the bed.

(CONTINUED)

CONTINUED:

KIM
 Why didn't you tell the shrinks to
 go screw themselves and buy
 yourself a damn loom?!

Rose - stunned at Kim's lack of sympathy. Kim stomps away.
 She reels back -

WITH MICHAEL

KIM
 How could you squander that kind of
 love?

MICHAEL
 She started it.

Kim - appalled. He cringes.

KIM
 Were you on crack?

MICHAEL
 No, we were in therapy!

KIM
 And this business with the house?!

ON ROSE

ROSE
 We'd poured our hearts into that
 house!

KIM
 It was a house!

ROSE
 It was a work of art -

KIM
 You could have built another one!

Crestfallen, Rose realizes Kim is right.

ON MICHAEL

MICHAEL
 I had my pride.

KIM
 Pride is a pill to be swallowed!

(CONTINUED)

CONTINUED:

Crestfallen, Michael realizes Kim is right.

KIM (CONT'D)

I don't know crap about love, but I know this world - I know cuz I travel all over it - and I know its full of lonely people who would... give away a leg to have what you two had. And you crapped it up! I could clunk your two heads together! No wonder neither of you ever got over it!

MICHAEL

What do you mean?

KIM

What?

MICHAEL

You said "neither" of us.

KIM

(grappling)

You're missing the point!

MICHAEL

And I AM over her!

And Kim swivels to look at the NOW CONSTRUCTED SOFA FRAME: ARTS & CRAFT. IDENTICAL TO ROSE'S.

ON ROSE - BACK IN HER ROOM

Rose looks worse. Kim is reading Rose's chart.

ROSE

Tomorrow's the big day.

KIM

But your fevers aren't under control.

ROSE

Frankenstein doesn't want to wait any longer. Listen, I'll either die or be out of it for a while, so Kim, I want to thank you now.

KIM

Rose. I don't want to hear it.

(CONTINUED)

CONTINUED:

ROSE

I wish I'd met you before... you could have slapped some sense in me. Before it was too late. Still, maybe the dream of Mike and I had to explode so I could pursue my damn work.

KIM

Yeah...

ROSE

Who am I kidding? Every day - until the accident - I worked. And every night... how do you find closure on a man who visits you nightly in your dreaming?

An ORDERLY with a WHEEL CHAIR appears.

ROSE (CONT'D)

Ah, my chariot! I've got a hot date with an MRI.

ORDERLY

You'll want to leave any jewelry you're wearing.

Rose studies her ring, pulls it off, and shoves it at Kim.

KIM

I'll keep them safe for you, Rose.

ROSE

No. I don't care what you do with them - sell them or melt them down and make a brooch -

KIM

Rose -

ROSE

Take them. And Kim - my sad tale? It's my gift to you. I offer myself as a lesson in how not to do it. Do you love that Michael?

KIM

...Yes, Rose, I do.

ROSE

And does Michael love you?

(CONTINUED)

CONTINUED: (2)

KIM
Yes Rose, he does.

ROSE
Then no matter what crapheaded
assburger shit that comes up -

She grasps Kim's hands to help herself into the wheelchair.
She winces: her abdomen pains her.

ROSE (CONT'D)
Away, my chariot!

Kim's watches Rose disappear DOWN THE HALL. She becomes aware
she is clenching Rose's ring and unfurls her hand. She
studies it and discovers an INSCRIPTION ON THE INSIDE OF THE
BAND. As we see it...

KIM
"Where you go..."

Kim - huh?

INT. MICHAEL'S KITCHEN - NIGHT

Michael snuffles. His one good eye is brimming over with
tears. Now we see he's CHOPPING ONIONS. He's already created
an IMPRESSIVE MOUND. His thoughts are elsewhere.

KIM (O.S.)
Knock knock.

She's at the door in her work garb. She's had a hard day.

MICHAEL
Hey! C'mon in! Sit!

He POURS HER A GLASS OF WINE, sets it in front of her,
returns to his chopping. Silence. He looks anxiously at her,
through his onion-tears.

KIM
You okay?

MICHAEL
Me? I'm (sniffle) great! Probably
should be wearing my safety goggles
here... but I'm doin' great, I'm
doin' fantastic!(TIC) Got my
loveseat started today. It's gonna
be a beauty. Oak, Kim, oak is like
you! Strong and beautiful! And
can I say this?
(MORE)

(CONTINUED)

CONTINUED:

MICHAEL (CONT'D)

Can I say that if I'm lucky enough to keep you in my life, I will never make the mistake I made with my (TIC). You were right, Kim. I blew it, we blew it... and that's why it's taken so long for me to – because it shouldn't have turned out the way it did, but it did, because we blew it, but what's past is past, and no use crying over spilt –

He's managed to chop about 4 onions while he spews, and grabs a PAPER TOWEL to blow his nose and clean up his face.

MICHAEL (CONT'D)

Is it the lady with the leg?

KIM

What?!

MICHAEL

You look crappy.

KIM

Oh –

MICHAEL

Poor lady. Being a widow and all.

KIM

Actually, Michael, she's not. She lied. Her husband left her – or she left him... they left each other.

MICHAEL

Wow. She must have been devastated, to pretend he died.

KIM

Yep. And she's in real bad shape.

MICHAEL

She could die?

Kim shrugs.

KIM

Part of me thinks I should try and find her ex and tell him. Just in case he still...

(CONTINUED)

CONTINUED: (2)

MICHAEL

Yeah. Maybe.

KIM

Would you? I mean, if you found
out that Rose -

As soon as she says "Rose" she realizes her blunder. So does Michael.

KIM (CONT'D)

(grappling)

...You say it in your dreams.

MICHAEL

I say (TIC) in my sleep?

Michael sits down heavily on a BAR STOOL.

MICHAEL (CONT'D)

I dream of her? Still? God, I'm
sorry, Kim.

KIM

You can't apologize for your
dreams.

MICHAEL

Is she going to haunt me until I'm
-

KIM

If you found out she was, say, very
sick, would you want to know? Would
you... go to her? Would you go to
Rose?

MICHAEL

I... I don't know.

It scares him. He kisses Kim with a frantic intensity.

MICHAEL (CONT'D)

I'm with you now, Kim.

KIM

But would you go to Rose if she was
sick?

He kisses her again.

(CONTINUED)

CONTINUED: (3)

MICHAEL

Your problem, Nurse Kim, is that you care too much.

KIM

Yep. But -

MICHAEL

Don't try to find him. Stay out of it, honey.

Would that she could... He's getting her up, guiding her towards the bedroom.

MICHAEL (CONT'D)

Let's go do stuff to each other -

KIM

What about these onions?

MICHAEL

I don't need 'em, I just like chopping 'em.

INT. HOSPITAL, SURGERY - DAY

The song *Love Hurts* playing in the background? GARBED MEDICAL STAFF ATTENDING TO THEIR DUTIES. SURGICAL TOOLS - particularly an INSIDIOUS SAW - await on A SURGICAL TABLE. A YOUNG RESIDENT squints at ROSE'S X-RAY up on the LIGHTBOX. Shy and unsure, he looks around, trying to get someone's attention. A drowsy Rose lies center stage. Donoghue, HIS CAP PUFFED HIGH TO ACCOMMODATE HIS QUAFFED HAIR, appears over her.

DR. DONOGHUE

It's the right leg, left?

ROSE

Just cut to the chase.

The ANESTHESIOLOGIST hits the MAGIC BUTTON. Rose's eyes flutter and she's out. The anesthesiologist nods to Donoghue.

DR. DONOGHUE

Let's roll.

He SWATHS ROSE'S LEG IN ORANGE ANTISEPTIC AND STARTS DRAWING HIS CUT. The Shy Resident hovers.

SHY RESIDENT

Doctor?

(CONTINUED)

CONTINUED:

DR. DONOGHUE
Really bad time.

SHY RESIDENT
Look, I realize I'm low rung on the
ladder, I so get that, but
nonetheless, I think -

DR. DONOGHUE
Save it.

A SURGICAL ASSISTANT hands him the INSIDIOUS SAW. Donoghue
REVS IT.

SHY RESIDENT
STOP!

Everyone looks at him. Donoghue shuts off the saw, looks at
the Shy Resident, and points towards the door.

SHY RESIDENT (CONT'D)
I'm gonna leave. I'll leave. But
not until you look at this...

Donoghue walks over to the X-ray and studies it.

DR. DONOGHUE
MRI.

The Shy Resident eagerly flips the MRI up on the light board.

SHY RESIDENT
And there's not a substantial
amount of inflammation, which I
believe would be present if the leg
was infected.

Donoghue looks back at the X-ray; A FAINT SHADOW BETWEEN THE
BROKEN BONE.

DR. DONOGHUE
Houston, we have bone growth.

Everyone - MURMURING. Donoghue pivots and stares at Rose.

DR. DONOGHUE (CONT'D)
Then what the hell is causing her
fevers?

SHY RESIDENT
Ah, actually - I have a theory.

INT. SURGICAL WAITING ROOM - DAY

Kim is the only one waiting. A TV IS TURNED TO (GENERAL HOSPITAL?) A DISTRAUGHT SURGEON IMPLORES A BEAUTIFUL NURSE: *Damn you, Judith, when are you going to tell Dirk the truth?* Judith - rife of anguish.

INT. HALLWAY BETWEEN SURGERY AND WAITING ROOM - CONTINUOUS

Kim stands in the doorway and stares across at the SURGERY DOORS: SURGICAL PERSONNEL BEYOND THIS POINT

Michael suddenly appears in front of her!

MICHAEL

Hi!

He is SANS EYE PATCH.

KIM

What are you doing here?

Michael indicates his eye and winks.

MICHAEL

Doc says I'm good as new!

The SURGICAL DOORS SWING OPEN AND A GURNEY, SURROUNDED BY MEDICAL PERSONNEL, WHEELS TOWARDS THEM. Kim grabs Michael and drags him towards the waiting room.

KIM

We should get out of the way.

Michael tries to see the gurney, as any curious human being would. Kim shuts the door behind them.

INT. SURGERY WAITING ROOM - CONTINUOUS

She's gripping Michael, her heart racing.

MICHAEL

Was that her?

KIM

No. Maybe.

MICHAEL

Well, what do you do it if was?

KIM

Wait for the surgeon to come out.

(CONTINUED)

CONTINUED:

MICHAEL

Oh.

KIM

But that could be quite a while. It
could be hours.

Now she's cracking the door and poking her head out, making
sure the coast is clear.

INT. HOSPITAL CORRIDOR, ELEVATOR - DAY

Kim waves as the ELEVATOR DOORS CLOSE ON A CONFUSED MICHAEL.
Her eyes shut with relief.

INT. HOSPITAL, SURGERY WAITING ROOM - DAY

Kim - her eyes fly open.

KIM

Acute appendicitis?!

Donoghue sits opposite her, his coiffed hair askew.

DONOGHUE

If I hadn't caught it in time...

KIM

I don't understand - how does
someone not feel acute... the
fentanyl patch.

DONOGHUE

She was feeling no pain.

KIM

Oh God. It's my fault! I caused
this! I bullied her into wearing
it so she could bear walking on her
leg!

DONOGHUE

You saved her leg. That bone is on
the mend.

INT. ROSE'S HOSPITAL ROOM - DAY

A wan but elated Rose.

(CONTINUED)

CONTINUED:

ROSE

...and I come to and the first thing I think is damn, I've got that phantom limp thing 'cuz I swear *I'm wiggling my toes.*

She's directing this to Kim as she lies in bed.

ROSE (CONT'D)

And then I look down - and there's my toes! I think, Oh God, *he cut off the wrong leg!*

They howl.

ROSE (CONT'D)

And there's Donoghue, his big coiffed head in my face and he's all beaming and "That's my girl, I knew you could do it!"

KIM

I'm so happy for you, Rose.

ROSE

I've got miles to go, but Kim, if my bone can reunite after all this time, geez, isn't anything possible?

Kim's smile fades ever so slightly.

INT. MICHAEL'S HOUSE, BEDROOM - NIGHT

Michael and Kim CHANGING THE SHEETS/PILLOWCASES.

MICHAEL

I hope she's happy. Happy and healthy.

KIM

I'm so happy the bone started growing.

MICHAEL

I meant Rose.

KIM

...right.

MICHAEL

I bet she's remarried.

(CONTINUED)

CONTINUED:

KIM
Probably. 7 years is a long time.

MICHAEL
I bet Rosie has a houseful of kids.

KIM
I bet.

MICHAEL
She's in Columbus. Rosie.

KIM
Maybe she moved to California.
With her husband.

MICHAEL
Nah, she'd never leave Columbus.
But she couldn't survive without a
man around. Rosie? Couldn't even
change a light bulb!

Kim throws a FITTED SHEET towards Michael. He fits one corner.

KIM
Huh... does that bother you?

She fits the second and third corner.

MICHAEL
What?

KIM
That she's married with a houseful
of kids and a new life in
California.

MICHAEL
No! It's fantastic!

He RIPS THE SHEET trying to fit that last corner.

EXT. ROSE'S FARM - DAY

Kim's car pulls up and Kim and Rose get out. (Rose - ON HER CRUTCHES.) Kim heads to the TRUNK.

KIM
I'll get your stuff.

She opens the trunk and takes out ROSE'S SUITCASE. She closes the trunk - Rose is headed for THE BARN.

EXT. ROSE'S FARM, THE BARN - DAY

A WELL-KEPT BUILDING, SOMEWHAT SIMILAR TO MICHAEL'S. Rose undoes a PADLOCK on the DOOR as Kim catches up with her.

ROSE
Here goes -

She THROWS OPEN THE DOORS.

INT. ROSE'S BARN - DAY

SUNLIGHT STREAMS IN FROM THE SKY LIGHTS, ILLUMINATING STUNNING TEXTILES, TAPESTRIES HANGING FROM THE WALLS AND RAFTERS.

KIM
Jeez, Rose.

They proceed in. Everywhere is breathtaking. Rose glows.

ROSE
Damn, I'm good.

As they wander, they come upon a LARGE LOOM.

ROSE (CONT'D)
Look at it, sitting there so innocent...

Rose seats herself at the loom. She strokes it fondly.

ROSE (CONT'D)
I want Mike to see my stuff.

Wham.

ROSE (CONT'D)
I want him to see what I've been up to these past 7 years.

Rose heads over to an AREA WHERE SHE DYES YARN. Kim follows.

ROSE (CONT'D)
When my leg is mended, I'll drive up to Columbus.

KIM
He's there?

Rose holds SOME YARN up to the light.

(CONTINUED)

CONTINUED:

ROSE
Mike'd never leave his daddy's
business.

KIM
7 years is a long time. He's
probably remarried.

ROSE
If he is, she better know how to
cook - Mike can't even boil water.

KIM
Rose - why would you want to put
yourself through that -

ROSE
If he's married to some pretty
young thing, it'd make me so mad
I'd... go on a date.

KIM
You should, Rose! You should go on
lots of dates!

ROSE
Maybe I'll just stop by his
parent's house - they always adored
me.

Rose sits on A NEARBY STOOL.

ROSE (CONT'D)
You know, it is possible...

KIM
What?

ROSE
That all this time Mike has been
hurting as much as I have.

KIM
I doubt it.

ROSE
You were so right, Kim. We were so
stupid to squander our love.

KIM
Well, what's broken is broken.

(CONTINUED)

CONTINUED: (2)

ROSE

Ha! That's what we thought about my leg!

She gets up and moves to ANOTHER WORK AREA.

KIM

No use living in the past.

ROSE

But Kim, I'm talking about the future. Besides, all I'm saying is I want to show a fellow artisan my work. Hey - what does he do?

KIM

What?

ROSE

Michael - what does he do? You never mentioned it.

KIM

What do you mean?

ROSE

For a living, silly.

Nary an idea comes to Kim.

KIM

He's... sort of a... consultant.

ROSE

Oh. What does he consult on?

Her eyes frantically search something out...

KIM

...scissors.

ROSE

He a scissors consultant?

KIM

Yeah. Yeah. He's really good at it.

She can't help it, she's cracking up.

ROSE

What's so funny?

(CONTINUED)

CONTINUED: (3)

KIM
Oh, you know. "My boyfriend is
scissors consultant!" Yeah. Yeah.
I better leave now.

BIG GUYS appear at the door as Kim turns to leave.

ROSE
Come on in!
(To Kim)
I'm gonna make that art fair this
weekend after all.

KIM
Rose! No way! You just got out of -

ROSE
These guys are handling everything,
I'll just point and direct.
(To the guys)
Be right back.

EXT. ROSE'S FARM, KIM'S CAR - DAY

Rose walks Kim towards her car.

ROSE
Next time you come, I'll hopefully
be rid of these crutches!

KIM
Well, actually Rose, today is my
last day as a traveling visitor -

Rose stops in her tracks.

ROSE
Oh. But...

KIM
What?

ROSE
I feel so connected to you. We're
still friends, right? I can't
imagine... I can't imagine not seeing
you. Let's stay friends, please?

She takes Kim's hand in a sweetly anxious way.

INT. HOSPITAL, MARCIE'S OFFICE - DAY

Kim sits opposite Marcie, buried amongst the PILES AT HER CRAZILY DISORDERED DESK. She hands Kim A FORM.

MARCIE
Just sign and date that, honey.

Kim complies.

MARCIE (CONT'D)
(envious)
So, where are you off to next?

KIM
No where.

MARCIE
Ho ho ho. Why didn't you say so?

She cracks open a binder.

MARCIE (CONT'D)
Have I got openings... how about nephrology? Nephrology is nice.

Kim rubs one foot against the other.

KIM
It's kind of dull in nephrology, isn't it?

MARCIE
Otorhinolaryngology? That's exciting.

Kim unconsciously kicks off her shoe and scratches her foot.

KIM
Are these like full time positions?

MARCIE
Yeah!

KIM
Like I'd be doing this job, like, forever?

MARCIE
You're so funny. Trauma? Proctology?

(CONTINUED)

CONTINUED:

KIM
Tell me about Trauma.

MARCIE
Great group of people, lots of
shits and giggles. But that
position isn't open for a month.

Mid-scratch, Kim gets an idea.

INT. MICHAEL'S WOODSHOP - DAY

Michael wears A MASK AND SAFETY GOGGLES as he STAINS THE SOFA
FRAME. Kim bursts in and gets down on one knee in front of
him.

KIM
How about Monday?
How about at Chimney Rock?

Michael sets down the CAN OF STAIN.

KIM (CONT'D)
Too many tourists on the weekends.
But Monday - and I called an ex-
minister I know - Mr. Putsky - and
Mr. Putsky would *love* to marry us
and his wife - that would be Mrs.
Putsky - would be thrilled to be
our witness...so.

MICHAEL
Is this a proposal?

KIM
A) I love you Michael, and I want
to spend the rest of my life with
you.

MICHAEL
And B)?

KIM
Trauma. There's this opening in
Trauma and I love Trauma, and it
starts in a month - so once it
starts I'm locked in so if we want
to, say, go on a long honeymoon ...

MICHAEL
Is this really fair, Kim?

(CONTINUED)

CONTINUED:

KIM
It isn't. It isn't fair. It
really, really isn't fair It is so
not fair.

As she gets off her knee, she almost touches the sofa.
Michael rips off his mask.

MICHAEL
Wet! Wet!

KIM
Sorry! Michael?

MICHAEL
Yeah?

KIM
What about the part we sit on?

MICHAEL
Huh? Oh. Phase two. Upholstery.
I want some unique fabric that
highlights the wood grain. I'm
hoping there a good textile artist
in town.

Ooof! Kim falls butt-first on the sofa arm.

MICHAEL (CONT'D)
ARGHHH!

Kim jumps up - a stain on her butt. She looks sorrowfully at
Michael.

MICHAEL (CONT'D)
...All right.

KIM
No it's not. I crapped it all up!

MICHAEL
Let's get married. Monday. Chimney
Rock.

They hug. They kiss. Kim beams up at him.

KIM
Leather's nice. How 'bout leather?

MICHAEL'S MIGHTY ROOSTER CROWS.

EXT. MICHAEL'S FARM - DAY

Michael retrieves the NEWSPAPER from the BOX next to the MAILBOX. As he wanders up the DIRT DRIVEWAY, he opens it.

Kim, KEYS IN HAND, POPS OUT OF THE HOUSE.

MICHAEL
Where you off to?

KIM
Got a little packing up and moving
in to do, if it's all right with
you, mister.

MICHAEL
Want some help?

KIM
I don't have a lot of baggage,
remember?

She kisses him and gets in the car. She's a happy girl. He waves her off as she starts up the car and drives off.

INT. MICHAEL'S KITCHEN - DAY

Kim's CELLPHONE SITS ON THE COUNTER, CHARGING.

EXT. MICHAEL'S FARM - DAY

Michael, leafing through the paper, wanders towards the porch. Something in the paper catches Michael's eye.

Michael looks at his watch. He heads for his truck -

INT. KIM'S APARTMENT, BEDROOM - DAY

Key in the door and a perky Kim enters. She grins at the awful furniture. She retrieves her 2 suitcases from the CLOSET and opens them, in her efficient, methodical way. She starts to dismantle her little shrine and studies her parent's pictures. A twinge... but she'll have none of it, and continues her task.

INT. MICHAEL'S TRUCK - DAY

Michael talks on his cell phone as he drives.

MICHAEL
Hi honey - great news! I'm on my
way to the Asheville Art Fair, so
come over when you get done.
(MORE)

(CONTINUED)

CONTINUED:

MICHAEL (CONT'D)

It's at those fair grounds we've passed. I'll leave my cell on so we can find each other. Love you.

INT. KIM'S APARTMENT, LIVING ROOM - DAY

Kim zips up the second suitcase and sets it down next to the first. She wheels them towards the door. A wistful look around - that twinge creeping in - but she bucks up, bids the room adieu, and rolls out the door.

EXT. APARTMENT BUILDING, PARKING LOT - DAY

Kim wedges the second suitcase into the trunk and closes it with finality.

EXT. MICHAEL'S FARM - DAY

Kim's car pulls up and Kim notices Mike's truck is missing. She moseys into the house.

Beat.

Kim charges out, grasping her cell phone to her ear.

EXT. ASHEVILLE ART'S FAIR - DAY

Music plays as a CHEERY CROWD STROLLS AROUND LOOKING AT ARTISTS SELLING THEIR PAINTINGS, SCULPTURES, JEWELRY, CLOTHING, ETC.

A happy Michael strolls and looks.

Up ahead we see ROSE'S DISPLAY OF TEXTILE'S & FABRICS.

EXT. ARTS & CRAFTS FAIR, ROSE'S SPOT - DAY

Rose, her crutches under her arms, is TAKING MONEY FROM MARCIE, WHO CLUTCHES A LARGE PIECE OF FABRIC.

MARCIE

I've been looking for this color combination for years!

ROSE

Enjoy!

EXT. FAIRGROUNDS, PARKING LOT - DAY

Kim haphazardly parks in the last row and bee-lines towards the fair.

EXT. ARTS FAIR, ROSE'S SPOT - DAY

Rose turns away just as Michael, wandering along, is magnetically drawn to one of her FABRICS. He gazes at it, picks it up, feels it... and breaks into a broad smile.

ON KIM

Kim desperately looks around, the CROWD IMPEDING HER. Up ahead she spots Rose's display. As she nears it she spots Rose. Then she spots Michael. Rose. Michael. Rose. Michael. ARGHHHH!

She stops in front of a HORRIFYING CUTESY CLOWN SCULPTURE. RANDY THE CLOWN ARTIST hovers nearby, eager for a buyer. Kim whips out her cell phone -

MR. PUTSKY

Kimberly!

Mr. and Mrs. Putsky are suddenly in front of Kim.

MRS. PUTSKY

Hello dear!

KIM

Mr. and Mrs. Putsky.

MR. PUTSKY

It's my first outing!

MRS. PUTSKY

We're taking it slow.

MR. PUTSKY

Isn't everything just so terrific!

Mrs. Putsky feels the eyes of the clown looking at her.

MRS. PUTSKY

(shuddering)

Almost everything, Daddy.

Kim strains to see what is going on up ahead.

ON ROSE'S SPOT

Rose glances over towards Michael. At first it doesn't register - just a bearded man with wild hair - and then she freezes, the world falls away; nothing exists but she looking at he.

(CONTINUED)

CONTINUED:

Michael looks up, searching for the creator of this magnificent fabric.

Rose panics and quickly turns away.

Michael looks at her from the back - a woman with long wild hair. He moves toward her, intending to ask a question. But it finally registers, Michael freezes, the world falls away. He looks at the magnificent fabric, he looks at Rose. He looks at the fabric, he looks at Rose.

Rose turns towards him. He panics, looks away.

Rose and Michael: frozen as life swirls on around them.

ON KIM - never taking her eyes off Rose and Michael

MR. PUTSKY

Now dear, about Monday -

KIM

Monday.

MR. PUTSKY

You'll need to get over to the county courthouse early in the morning and get that marriage license.

MRS. PUTSKY

Is he here?

KIM

Is who what?

The Putskys titter.

ON ROSE/MICHAEL

Just as Rose and Michael are working up the nerve to move, Dr. Donoghue, wearing GREEN GOLF PANTS, swoops in on Rose. He's followed behind by the Shy Resident.

DONOGUHUE

There's my girl!

Rose's crutches fall as Donoghue embraces her. The effect is that they are lovers. Rose tries to see Michael but Donoghue impedes her.

DONOGHUE

Darling! I just knew you could do it!

(CONTINUED)

CONTINUED:

ON KIM

She's glued to the going-ons up ahead as she talks to Mr. and Mrs. Putsky.

KIM

Yes, he's here, but I've lost him. I mean, I haven't *lost* him, no I have not, I have not lost him -

MRS. PLATZY

Well, when you find him, find us, we'd love to meet him!

KIM

I'll do that.

Mrs. & Mr. Putsky stroll off.

Up ahead Donoghue continues to paw at Rose.

Michael puts the fabric down and abruptly turns. As he heads straight towards her, Kim steps forward, but he walks past in a stricken daze.

Donoghue and the Shy Resident finally move on. Rose's eyes dart around, trying to find Michael. She limps sans crutches, in Kim's direction.

KIM (CONT'D)

Rose! No! You'll hurt yourself -

ROSE

He's here.

KIM

Who?

ROSE

Mike. Mike is here.

KIM

Rose - you're going to get hurt -

Kim guides Rose back towards her DIRECTOR'S CHAIR, Rose - still searching.

KIM (CONT'D)

You promised me you would take it easy -

ROSE

He's here.

(CONTINUED)

CONTINUED: (2)

KIM

Rose - it must have been someone
who looked like him -

ROSE

No -

KIM

He's been on your mind -

ROSE

You think I don't know my own
husband?!

She grabs Kim's arm.

ROSE (CONT'D)

Will you find him for me? Please,
please, Kim. Be my legs -

KIM

Rose -

ROSE

PLEASE!!!

KIM

Okay. Okay. I'll try.
What, uh, what does he look like?

ROSE

He looks... he looks like me.

EXT. FAIR GROUNDS PARKING LOT - DAY

Kim, hunched over, watches Michael's pickup drive off.
Relief.

EXT. ARTS & CRAFTS FAIR, ROSE'S SPOT - DAY

Kim finds Rose on her director's chair, still searching.

KIM

I've looked all over.

Rose, undeterred, continues to scan the crowd.

KIM (CONT'D)

Listen - Rose - I have exciting
news. Michael and I? We're getting
married on Monday!
Did you hear me? Rose?

(CONTINUED)

CONTINUED:

ROSE
Great, that's... is he here?

KIM
What?

ROSE
Michael. I'd like to meet him.

KIM
Oh. No. He's... not much into art.

EXT. MICHAEL'S FARM - DAY

Kim drives up and parks next to Michael's pickup. She gets out and looks around. Barn doors - closed.

INT. MICHAEL'S HOUSE, BEDROOM - DAY

Kim finds Michael lying on the mattress, staring into space.

KIM
Hi. Hello?

Michael focuses on her. He holds out his hand. She goes over and lies next to him.

KIM (CONT'D)
How was the art fair? Did you see anything you liked?

Abruptly, he schnoggles her.

KIM (CONT'D)
Oh!

He pulls her up and maneuvers her to the wall. He's ripping off their clothes -

KIM (CONT'D)
Oh Michael - oh, Michael -

Kim - over his shoulder - a look of triumph!

SAME. LATER.

Michael is wrapped around Kim, post coital on the mattress.

MICHAEL
Oh Rosie, I'm so glad we're getting the hell married on Monday.

(CONTINUED)

CONTINUED:

Michael, unaware of his gaffe, pecks her cheek and gets up as Kim lays frozen on the mattress.

MICHAEL (CONT'D)

I gotta get that turkey breast in the oven or we'll be eating at midnight.

He heads out the door. The PHONE ON THE FLOOR RINGS. Kim looks at the CALLER ID. Blocked number.

KIM

Hello? Hello?

CLICK. Someone on the other end hangs up.

INT. MICHAEL'S HOUSE, KITCHEN - NIGHT

Kim, ROBED, wanders in. Michael is MASSAGING A TURKEY BREAST with OLIVE OIL.

MICHAEL

Who was it?

KIM

...nobody.

SLEEP MONTAGE

INT. ROSE'S STUDIO - NIGHT

Rose, leg propped up, busily CROCHETING. Her mind elsewhere.

INT. MICHAEL'S HOUSE - NIGHT

Kim lies awake in the dark, staring into space. She spies over at Michael, lying awake, staring into space.

INT. MR. & MRS. PUTSKY'S BEDROOM - NIGHT

Two peas in a pod, snoring in unison.

INT. MARCIE'S BEDROOM - NIGHT

Marcie and HER HUSBAND make room for the last of her 4 KIDS to squeeze into THE BED with her. The COVERLET is made from Rose's material.

MICHAEL'S MIGHTY ROOSTER CROWS.

INT. MICHAEL'S HOUSE, KITCHEN - DAY

Michael - still staring into space, a CUP OF COFFEE getting cold in front of him.

FLASH - MICHAEL'S POV: Rose in Donoghue's embrace. Her crutches falling. Her leg..

Kim pops into the kitchen full of forced perkiness.

KIM
Morning!

She pours coffee and opens the refrigerator.

MICHAEL
Kim?

KIM
Yes?

She's LOOKING IN THE FRIDGE, searching for the HALF N' HALF.

MICHAEL
What's her name?

KIM
What's who's name?

MICHAEL
The lady with the leg.

Kim freezes, from INSIDE THE FRIDGE.

KIM
Who?

MICHAEL
Your patient who didn't lose her leg.

KIM
What about her?

MICHAEL
- (TIC) - Her name.

Her eyes fall on A BOTTLE OF SALAD DRESSING.

KIM
Newman. Paula... Newman. She's -

Kim's eyes - desperate - land on LEFTOVER TURKEY BREAST.

(CONTINUED)

CONTINUED:

KIM (CONT'D)
She's Turkish.

MICHAEL
I... had a dream her name was...

She pops out of the fridge. His eyes fall on THE COFFEE MAKER.

MICHAEL (CONT'D)
Braun. Eva Braun.

KIM
Eva Braun was Hitler's mistress.

MICHAEL
Did she have a (TIC) bad leg?

Kim's cell phone, charging on the counter, rings. She lunges for it.

KIM
(on phone)
Yeah?

A mixture of irritation and concern on her face.

KIM (CONT'D)
I'll be right over.

She clicks off. She forces another perky smile in response to Michael's questioning look.

EXT. ROSE'S FARM - DAY

Kim's car pulls up, she hops out and hurries to the house but stops short: THE SAME MUSIC MICHAEL PLAYS IS DRIFTING FROM THE BARN.

INT. ROSE'S STUDIO - DAY

Kim finds Rose at THE SEWING MACHINE, FINISHING A SEAM ON A SIMPLE BEIGE SLIP.

KIM
What's the problem?

ROSE
I didn't say there was a problem.

As an annoyed Kim walks over, Rose sizes her up.

(CONTINUED)

CONTINUED:

ROSE (CONT'D)
Ha! I nailed you.

She releases the slip from the sewing machine and holds it up to Kim.

ROSE (CONT'D)
That's the undergarment.

She produces A CROCHETED TEA LENGTH DRESS IN BEIGE. It's not fancy, not formal, just lovely.

KIM
This is for me?

ROSE
I couldn't let you get married in scrubs, could I?

Kim - speechless.

ROSE (CONT'D)
You have been the best nurse and best friend I could ever hope for.

Kim shrugs it off.

ROSE (CONT'D)
And I wish you and Michael all the happiness in the world, Kim.

A WALL PHONE RINGS.

ROSE
Oh, that's my guys calling to pick me up for the fair...

She reaches the phone.

ROSE (CONT'D)
Hello? Hello?

CLICK. Someone on the other end hangs up. Rose has a giddy look as she puts the phone back. This is not wasted on Kim, gripping her wedding dress. THE PHONE RINGS AGAIN. Rose grabs it.

ROSE (CONT'D)
Hello? Hello?

CLICK. Someone hangs up. A queasy Kim observes a delighted Rose.

(CONTINUED)

CONTINUED:

ROSE (CONT'D)
What a chicken shit. Hanging up on
me like that.

KIM
Who?

She limps over to Kim and grabs her hands.

ROSE
I called information, Kim. It's
not my imagination - he lives here!
A woman answered -

KIM
Well, there you have it. He's
remarried. I'm so sorry Rose.

ROSE
Ha! Maybe she's a roommate!
There's a lot of play left in this
game.

She grabs an OLD PHOTO ALBUM (that Kim had found on the
living room shelf.)

ROSE (CONT'D)
I haven't been able to look at this
in 7 years. But last night...

She opens to a page and offers it to Kim. It's the last
thing Kim wants to see but she can't help but look at it.

AN INFORMAL PHOTO SNAPPED ON ROSE & MIKE'S WEDDING DAY.
BEHIND THEM LIES A MOUNTAIN VISTA. MIKE IS CLEAN SHAVEN, ROSE
HAS SHORTER, SMOOTH STRAIGHTENED HAIR. THEY ARE YOUNG,
RADIANT, AND FULL OF HOPE, GAZING AT EACH OTHER, THEIR HANDS
HELD UP IN TRIUMPH, THEIR WHOLE LIVES AHEAD OF THEM...

ROSE (CONT'D)
He has a beard now! It's awful. I'm
lucky he recognized me... I've kinda
let myself go.

ONE OF ROSE'S BIG GUYS APPEARS AT THE DOOR.

BIG GUY
Yello?

ROSE
Oh - the time! I'll be right out!
(gripping Kim)
He'll come back. Today.
(MORE)

(CONTINUED)

CONTINUED:

ROSE (CONT'D)

To the art show. I know it. And this time, Kim, I won't let him get away.

She hugs Kim.

EXT. ASHEVILLE ARTS FAIR, CLOWN SCULPTURE - DAY

Kim stands sentry under The Clown. She can see Rose, but Rose can't see her. Kim CHECKS HER WATCH. Randy, the clown artist approaches Kim.

RANDY

You're back.

KIM

I am.

RANDY

No pressure.

ON ROSE'S SPOT

Rose sits with her leg propped up, looking about, CHECKING HER WATCH.

INT. MICHAEL'S WOODSHOP - DAY

Michael is halfheartedly PLANING A BOARD. He throws down THE PLANNER and leaves, SLAMMING THE DOOR. Beat. He opens the door and comes back in. He stands, torn, and then leaves again, SLAMMING THE DOOR.

EXT. ASHEVILLE ARTS FAIR, CLOWN SCULPTURE - DAY

Kim still waiting under The Clown.

KIM

(to herself)

Don't show, don't show don't show...

She knocks on The Clown for good luck. Randy appears.

KIM (CONT'D)

This clown is quite a ...clown.

RANDY

God comes through my hands and I am merely the translator. You certainly seem to be enjoying him.

(CONTINUED)

CONTINUED:

KIM

Yes I am. Yes. I just love the way he... I just like standing near him. It gives me a feeling of ...security.

RANDY

Wow. Do you believe in destiny?

KIM

No.

RANDY

The name of that piece *is* Security.. I'll sell it to you cheap.

Kim spots Michael coming towards her, making his way to Rose's spot. For an instant she's devastated. But determination kicks in.

KIM

Michael!

Michael looks over; a kid with his hand in the cookie jar.

MICHAEL

What are you doing here?

KIM

What are you?

She can't bear to hear him lie.

KIM (CONT'D)

Well, the jig is up. How do you like it?

Confused, Michael glances at The Clown. Randy grins.

KIM (CONT'D)

It's your wedding present.

(To Randy)

How much did you say it was?

Randy quickly assesses the situation.

RANDY

\$2 grand.

KIM

Right. That's - yeah. Oh - you probably don't take credit cards.

(CONTINUED)

CONTINUED: (2)

RANDY
Oh yeah I do.

He eagerly holds out his hand. She blindly shoves a CARD at him.

MICHAEL
Kim -

KIM
Ring it up!
(To Michael)
It's called Security! Talk about
destiny, huh?! Because that's how
I feel with you - secure! I just
know you're never going to hurt me
or leave me! Look at me, Michael.
Look at how happy you've made me!

And he does, he sees it. Randy returns with THE RECEIPT, Kim quickly signs it.

RANDY
Enjoy.

KIM
You betcha.
(To Michael)
Tilt it towards me -

Michael complies. Kim is at the front end, Michael carrying the back end. Kim sees Michael trying to spot Rose. She plows the front end of the clown INTO THE CROWD, pulling Michael behind her. As they make their way, people point and shudder at The Clown.

ON ROSE - searching for Michael.

INT. KIM'S CAR - DAY

The Clown, BUNGIE-CORDED TO MICHAEL'S TRUCK BED, GRINS INSANELY BACK AT KIM AS SHE FOLLOWS MICHAEL'S TRUCK. Her CELL PHONE RINGS.

KIM
Yeah?

INT. BOB'S CUBICLE AT THE CALL CENTER - DAY

Bob sings the THEME SONG FROM THE MARY TYLER MOORE SHOW

(CONTINUED)

CONTINUED:

BOB

Who can turn the world on with her smile? Well it's you girl and you should know it. With each glance and every little movement you show it -

ON KIM -

KIM

Bob -

ON BOB

BOB

Love is all around why don't you fake it - no, that's not it - you can have the town, why don't you break it - wait - shit -

ON KIM

KIM

Bob -

ON BOB

BOB

You might just make it after all - grab your blue hat - you might just - hat toss - dunnadundun - dah!

ON KIM

KIM

Would that be Minneapolis/St Paul?

BOB (V.O.)

Do I rock or what? So. 3 months -

KIM

Bob - I left you a message - I am off the roster. I am staying here.

ON BOB

BOB

I was hoping you'd come to your senses.

ON KIM

KIM
I'm getting married. Tomorrow.

BOB (V.O.)
I was hoping you'd come to your senses.

ON BOB

BOB
Well, can't blame a guy for trying.
Where does a wanderer like you go
for a honeymoon?

ON KIM - she gets an idea.

EXT. MICHAEL'S FARM, THE FRONT DOOR - DAY

Kim and Michael are trying to FIT THE CLOWN THROUGH THE DOOR.

KIM
...Hawaii and then Alaska. Or Alaska
and then Hawaii!

MICHAEL
Kim -

KIM
Look, I've got a load of frequent
flyer miles. We'll surprise mom
and then dad or dad and then mom -

MICHAEL
Kim -

KIM
A month of honeymoon in 2 cool
places! Wahoo!

MICHAEL
Kim. This clown isn't going to fit
through the door. And even if it
did, it's too tall to stand up in
the house. And even if it wasn't...

His pained laughter betrays him.

KIM
Oh God, it's really awful. Do you
think that guy will take it back?

(CONTINUED)

CONTINUED:

MICHAEL
Not a chance!

KIM
So what do you think?

MICHAEL
I think we should put it in the
chicken pen.

KIM
I mean, we gotta have a honeymoon.

Michael sets his end of the clown down.

MICHAEL
I don't want to tell you something.

KIM
Okay - then don't!

MICHAEL
It could upset you.

KIM
I don't want to get upset.

MICHAEL
But not being honest with you -

KIM
Oh, you know, honesty is overrated.

MICHAEL
Well, the truth has a way of
catching up with you, huh?

KIM
It doesn't have to.

MICHAEL
Eventually it'll bite you in the
ass.

KIM
Michael, whatever you don't want to
tell me is fine. Really. Really.

MICHAEL
She's here.

Kim cringes. Michael TICS.

(CONTINUED)

CONTINUED: (2)

KIM
...who's where?

MICHAEL
Rose. She's married to some guy
who wears green golf pants.

KIM
Huh... well, that's that. You hoped
she'd be happy and obviously she
is.

MICHAEL
Yeah. Yep. It completely doesn't
bother me. Uh-uh. In fact, we had
a talk.

KIM
Really? You talked?

MICHAEL
Oh yeah. I said hello. She said
hello. It was no big - (TIC) -
deal.

KIM
Oh...

MICHAEL
But I wanted you to know, in case
we run into her accidentally some
time. I wouldn't want you to think
I'd been hiding her from you.

Which is, of course, exactly what she's been up to...

He picks up his half of The Clown and heads towards the
Chicken Pen. Kim follows behind.

AT THE CHICKEN PEN

Chickens scamper out of the way as Michael and Kim scout out
a spot for The Clown.

MICHAEL
So Rosie's in Asheville.

KIM
That's quite a coincidence.

MICHAEL
Well, kind of. That honeymoon -

(CONTINUED)

CONTINUED:

KIM
Michael, I'd be happy to go
anywhere - except wherever you went
on your first.

MICHAEL
That oughta be easy.

KIM
Where did you go?

MICHAEL
Here.

Kim drops her end of The Clown. CHICKENS SCAMPER.

MICHAEL (CONT'D)
We just sort of stumbled upon this
place by accident when we went on a
road trip after graduation. It was
so damn beautiful and well...

KIM
That's how you... you both returned
to where you started.

Michael doesn't know what to say. Kim's cell phone RINGS.
They're grateful for the interruption.

KIM (CONT'D)
(on phone)
Hello?

INT. THE PUTSKY'S LIVING ROOM - DAY

Mr. Putsky sits on the piano bench.

MR. PUTSKY
(on phone)
Kimberly? It's Mr. Putsky, dear.

ON KIM AND MICHAEL

KIM
(on phone)
Hi Mr. Putsky.

ON MR. PUTSKY

MR. PUTSKY

(on phone)

Dear, I'm afraid we're not going to make it tomorrow. Mrs. Putsky died this afternoon.

ON KIM —

She's speechless as Michael drags The Clown to the FAR CORNER OF THE PEN

ON MR. PUTSKY

MR. PUTSKY

(on phone)

We lied down for our nap and she just... didn't get up.

ON KIM

She's tearing up and subtly turns away from Michael.

KIM

(on phone)

I'm so sorry.

MR. PUTSKY

(on phone)

Dear, we had 55 wonderful years together and she's waiting for me on the other side. Nothing will keep us apart for long.

Wham. Kim's house of cards topples.

Her eyes drift to Michael, struggling to set The Clown upright.

KIM

(on phone)

Mr. Putsky, if there's anything I can do... you take good care. Bye-bye.

She clicks off. She rubs her aching heart.

MICHAEL

What's the problem?

The problem, sweet man, is this isn't right. Kim takes a deep breath, bucks herself up and turns, smiling at Michael.

(CONTINUED)

CONTINUED:

KIM

No problem. Everything's set.

And she grows into that smile because knows what she's gonna have to do.

SLEEP MONTAGE

INT. HOSPITAL, AMY'S ROOM - NIGHT

Amy conked on the bed, FOUR LITTLE NEWBORNS SURROUNDING HER.

INT. ROSE'S FARM - NIGHT

THWACK! Rose, tear stained, splits a midnight log.

INT. MR. PUTSKY'S BEDROOM - NIGHT

A ROBED Mr. Putsky sits on the edge of the empty bed, smiling through his tears.

INT. DR. DONOGHUE'S BEDROOM - NIGHT

Dr. Donoghue and the Shy Resident, post coital

INT. MICHAEL'S HOUSE, BEDROOM - NIGHT

Michael - wide awake and anxious. Kim sleeps with a content smile.

EXT. MICHAEL'S FARM, CHICKEN PEN - NIGHT

The Clown grins wickedly in the chicken pen.

THE MIGHTY ROOSTER CROWS

INT. MICHAEL'S HOUSE, BATHROOM - DAY

Efficiently, methodically, Kim is PACKING UP HER TOILETRIES WHICH SHE'S LEFT IN MICHAEL'S MEDICINE CHEST. She's wearing a NICE DRESS.

She nearly packs a SUCRETS TIN, but realizes it's Michael's. It RATTLES. She opens it: It's Michael's WEDDING RING. The SAME DESIGN AS ROSE'S RING.

She reads the INSCRIPTION. It takes her breath away. She RUMMAGES THROUGH HER DUFFLE, FINDS A JEWELRY SACK, PULLS OUT ROSE'S RING. She holds the two rings up.

KIM

(reading Rose's ring)

Where you go...

(MORE)

(CONTINUED)

CONTINUED:

KIM (CONT'D)
 (reading Michael's ring)
 I shall go.

It's so perfect, so beautiful, and so painful. She catches her reflection IN THE MIRROR, takes a deep breath, and bucks herself up.

She wanders through the BEDROOM, THE LIVING ROOM, THE KITCHEN. Takes one last look around, bids the house adieu and is out the door.

EXT. MICHAEL'S FARM - DAY

Kim throws the duffle on top of the two suitcases, and closes the trunk with finality.

EXT. MICHAEL'S WOODSHOP - DAY

Kim spies on Michael PLANING MORE BOARDS. He looks tired and anxious. When he becomes aware of Kim, he grins.

MICHAEL
 I have an embarrassing admission.

KIM
 Oh?

He sets down the planer.

MICHAEL
 I...

KIM
 Yes?

MICHAEL
 I don't... Kim, I'm not sure...

They eye each other. He caves.

MICHAEL (CONT'D)
 I'm not sure what time we're doing
 this here thing today.

KIM
 You mean up on Chimney Rock? That
 thing?

MICHAEL
 Uh, yeah.

(CONTINUED)

CONTINUED:

KIM
Are you all right? You look a
little...

MICHAEL
What?

Kim shrugs.

MICHAEL (CONT'D)
Oh hey, I'm fantastic. I've done
this before, I know how it... you
okay? You're not getting cold feet?

KIM
I don't get cold feet, remember? I
get itchy feet.

MICHAEL
Right. What should I wear?

KIM
Not those jeans. Or that T-shirt.
In fact... hey Michael, why don't you
shave!

MICHAEL
Shave?

KIM
Yeah.

MICHAEL
You don't like my man growth?

KIM
I love —

She can't hold his gaze because she very much does love it...

KIM (CONT'D)
I have to leave.

MICHAEL
You're leaving me?

KIM
It's not good luck for the groom to
see the bride before the wedding,
so I'll see you there, okay?

She's almost out the door, but races back and hugs him. And

(CONTINUED)

CONTINUED: (2)

she has to hide her face as she flees.

EXT. WINDING ROAD - DAY

Kim dials her cell phone while she drives.

KIM

Hi Bob...

EXT. ROSE'S FARM - DAY

Kim gets out of her car, CARRYING THE DRESS ROSE MADE. She notes the ENORMOUS AMOUNT OF CHOPPED WOOD. She follows MICHAEL'S MUSIC to the barn.

INT. ROSE'S SHOP - DAY

Rose is immersed IN A TANGLE OF YARN, brushing away tears. Kim watches from the door.

KIM

Hey.

ROSE

What the hell are you doing here on your wedding day?

KIM

Howz your leg?

ROSE

It's about the only part of me that isn't aching.

KIM

He didn't show, huh?

ROSE

I was so certain. Let's face it - he's happily remarried and I'm just pain covered in skin.

KIM

You never know, Rose. I'm generally wrong about everything I speculate on.

ROSE

Oh God - is something wrong with the dress?

KIM

Rose, it didn't quite fit right.

(CONTINUED)

CONTINUED:

ROSE
WHAT?! I'll fix it quick!

KIM
Listen - I have a favor to ask you.
I was hoping you could pinch hit -
we lost our witness.

ROSE
Sure. When?

KIM
Oh, how 'bout now?

EXT. ROSE'S FARM - BETWEEN THE BARN AND THE HOUSE - DAY

Rose, NOW USING A CANE, and Kim, with the dress, hurry
towards the house.

ROSE
It's gonna be tough scrounging up
something nice to wear. I've kind
of let myself go.

KIM
How about this dress?

ROSE
Oh right, I'm gonna wear your
wedding dress to your wedding.

KIM
It'll go nice with your cane.

ROSE
Are you sure it didn't fit?

INT. ROSE'S FARM, BEDROOM - DAY

Rose stands in front of a TALL MIRROR. The dress fits her
perfectly. Kim hovers near THE DRESSER. She slips Rose's
wedding ring on top of a JEWELRY BOX.

KIM
Let's do something with that hair,
girl.

ROSE
Good luck.

EXT. WINDING ROAD - DAY

Rose, her hair up, sits in the passenger seat, looking beautiful.

ROSE
My gosh, where are we headed?

KIM
Didn't I tell you? Chimney Rock.

ROSE
I think the happiest moment of my life was on Chimney Rock.

KIM
That just doesn't surprise me in the least, Rose.

EXT. CHIMNEY ROCK, VISITORS ENTRANCE - DAY

Kim pulls up.

INT. KIM'S CAR - CONTINUOUS

KIM
There's Michael's truck.

ROSE
Well, at least you know he didn't get cold feet.

KIM
I'll let you out and go park down a ways, I think I see a shady spot.

ROSE
I'll wait for you.

KIM
No. Why don't you head on up.

ROSE
Are you sure?

KIM
I'm very sure. You can finally meet Michael! Oh - and can you give him this?

She pulls out AN ENVELOPE and hands it to Rose.

(CONTINUED)

CONTINUED:

KIM (CONT'D)
He forgot his vows.

ROSE
Yikes. Hey! What does he look like?

KIM
I think you'll be able to pick him
out.

She gives a wave and drives off as Rose turns to go in.
Kim's car exits the parking lot.

INT. CHIMNEY ROCK VISITORS GREETING AREA - DAY

Rose, approaching the ELEVATOR, spots A RESTROOM SIGN AND
HEADS FOR THE LADIES.

EXT. CHIMNEY ROCK - DAY

A FLOCK OF GERMAN TOURISTS SNAPPING PICTURES. Off to the
side an anxious Michael gazes out at the vista. He's CLEAN
SHAVEN and dressed nicely. And as he looks out...TIC.

INT. CHIMNEY ROCK, LADIES ROOM - DAY

We see a ROW OF STALLS as we hear Rose FLUSH. She attempts
to open the door. It's jammed.

EXT. CHIMNEY ROCK - DAY

Michael's anxiety has increased. He starts pacing and
ticking.

INT. CHIMNEY ROCK, LADIES ROOM

We see the row of stalls.

ROSE (O.S.)
Help. Anybody? Crap.

INT. ASHEVILLE AIRPORT TERMINAL - DAY

Kim rolls her two suitcases up to the counter and hands the
CLERK her ID.

CLERK
Final destination?

KIM
Minneapolis/St. Paul.

EXT. CHIMNEY ROCK - DAY

Michael checks his watch and looks about .

INT. CHIMNEY ROCK, LADIES ROOM - DAY

LARGE FRAULEINS GABBING IN GERMAN as they come in.

ROSE (O.S.)
Help! Excuse me!

The Frauleins look at each other and walk over to the stall.

FRAULEIN #1
(In German)
Is she talking to us?

ROSE (O.S.)
I'm locked in!

The Frauleins confer and Fraulein #2, exhibiting impressive strength, YANKS THE DOOR OPEN. Rose spills out and hobbles off.

ROSE (CONT'D)
Merci! Merci!

INT. CHIMNEY ROCK ELEVATOR - DAY

Rose stands listening to the ENLIGHTENING AND EDUCATIONAL VISITOR GREETING, as the elevator ascends.

INT. AIRPLANE - DAY

A 12-SEATER. Kim gazes OUT THE WINDOW AT THE TARMAC. A HANDSOME MAN SITS DOWN NEXT TO HER.

EXT. CHIMNEY ROCK - DAY

THE ELEVATOR DOORS PART and the flock of tourists shove on as Rose fights to get out.

ROSE
Hey - lady with a cane!

No one else is on the rock but well, you know. Michael's back is towards her. Rose spots the man and steps towards him. Then she freezes.

Michael feels eyes on his back. He turns....

EXT. AIRPLANE - DAY

THE SMALL PLANE TAKES OFF.

INT. AIRPLANE - DAY

The handsome young man starts up a conversation.

MAN
Gonna miss those mountains.

KIM
Yep.

MAN
Were you in Asheville on business
or pleasure?

Talk about a loaded question...

KIM
My work here is through.

EXT. CHIMNEY ROCK - DAY

Michael and Rose tentatively step nearer each other. She remembers the envelope and hands it to him. He looks confused, opens it, pulls out a HAND WRITTEN LETTER and reads it. He looks up at Rose.

INT. AIRPLANE - DAY

YOUNG MAN
What do you do?

KIM
I'm a nurse practitioner.

YOUNG MAN
A noble profession.

KIM
Yeah, yeah. Stomping out disease
and healing the wounded...

She looks out the window at the mountains.

KIM (CONT'D)
And then... they're on their own.

She turns back to the Young Man and flashes a brilliant smile.

KIM (CONT'D)
Where you headed?

(CONTINUED)

CONTINUED:

YOUNG MAN
Home. Minneapolis.

Flirtation dances in Kim's eyes.

EXT. CHIMNEY ROCK

An AIRPLANE PASSES OVER MICHAEL AND ROSE. Rose now has the letter in her hand. She looks up at Michael. They face each other at the peak of Chimney Rock.

THE END