

Moonlight Serenade
by
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MOONLIGHT SERENADE

FADE IN:

EXT. THE CITY- MORNING

The city from above the skyscrapers is vast, stretching out in every direction, touching the horizon where the summer sun is creeping into the sky.

INT. CITY APARTMENT/BEDROOM- MORNING

KATHERINE JACOBS, a beautiful woman in her mid forties with auburn hair and almond eyes, is packing her clothes. She closes the suitcase, grabs her laptop computer and carries her things into the living room.

INT. KATHERINE'S APARTMENT LIVING ROOM- MORNING

BARRY, a rugged and burly man in his late forties, is sound asleep and snoring on the couch. Katherine walks through the room and pauses a moment. On a table near the couch is a photo of Katherine and Barry in happier days. She sighs and pulls the blanket up to his neck.

EXT. HIGHWAY-DAY

Katherine drives a sporty silver car long the highway leaving the city behind.

INT./EXT. KATHERINE'S CAR- DAY

Katherine drives with one hand while holding the directions with the other. She looks up and sees that she is passing the exit sign she needs.

EXT. GAS STATION- DAY

Katherine is pumping gas into her car while trying to make sense of a map.

INT./EXT. KATHERINE'S CAR- LATE DAY

Katherine drops an apple she is eating as she checks the map and drives. She picks up the apple from the floor of the car to find it covered with dirt, hair, and lint.

INT. SMALL ROADSIDE DINER- LATE DAY

Katherine sits next to window of the roadside diner, staring sadly into her soup. Her eyes tear up and she wipes them as she picks up the pepper shaker, shakes it over the soup, and watches in horror as the lid falls off, dumping the pepper into her bowl. She looks at the ruined soup, twitches her nose, turns her head, and sneezes... Right onto a plate of deserts that a Waitress is carrying by the table. The Waitress frowns. Outside it begins to rain.

EXT. RURAL ROAD- NIGHT

Katherine is driving through the heavy rain.

INT./EXT. KATHERINE'S CAR- NIGHT

Katherine is trying to read the map while driving through the rain. Up ahead she sees the lights of a small town.

EXT. SMALL TOWN- NIGHT

Lightening rips through the sky as Katherine's car slowly cruises down the wet streets of the small, wet town and pulls up to a small, wet convenience store.

INT./EXT. CAR- NIGHT

Katherine looks at the store and then at a map in her hands, and then out the window at the rain. Grimacing, she opens the door of the car and makes a dash for the store.

EXT. SMALL STORE- NIGHT

Katherine runs from her car to the store, trying to shield her head from the rain with her arms. She skids on the slick pavement, and bangs her head on the door as it swings open.

INT. SMALL STORE- NIGHT

Katherine, looking small and wet, slides into the store with a flurry. Dripping from her short run, she rubs her forehead and steps up to the counter where a heavysset man named RALPH and a thin wiry woman named BETTY are playing chess.

KATHERINE
Excuse me, is this the town of
Tamershack?

Betty and Ralph look at each other and then Katherine.

RALPH
You're lost, Ma'am.

KATHERINE
Am I close to Tamershack?

BETTY
You're real lost.

KATHERINE
Oh, God. I was afraid of that. I
always get lost when I'm driving.
It never fails.

RALPH
I guess so, 'cause you ain't even
headed in the right direction.

KATHERINE
Where am I then?

BETTY
This here's the town of Moonlight.

KATHERINE
How far away is Tamershack? It
can't be that far away, I wasn't
driving that long.

BETTY
It's about fifty miles from here.

RALPH
You ain't even in the right state.

KATHERINE
How did I get so lost? I've never
been this lost.

BETTY
It's probably the storm.

RALPH
Lots of folks get lost in the rain.

KATHERINE
Can you tell me how to get there?

RALPH

Well, let's see, if you take this road north for about a mile then turn right at the--- no that won't work. That road's only open on Sundays.

Ralph frowns and Betty leans forward.

BETTY

Why don't you stay at the boarding house. This weather ain't safe to drive in.

KATHERINE

There are people expecting me. There's this writer's colony and my agent pulled all these strings and..

RALPH

The quickest way is to take the service road over the bridge 'till you..

BETTY

Bridge washed out three years ago, Ralph.

RALPH

Damn, that's right.

BETTY

You could call from the boarding house. They have very reasonable rates.

KATHERINE

I couldn't. They're expecting me and I'm already behind on my deadline and my agent is going to kill me and my publishers is screaming mad and..

RALPH

If you went south for a bit and then left at the junction--- no, I got lost last time I went that way..

KATHERINE

Well, if you got lost, how am I supposed to get there?

BETTY

Just take this street right up to the lake. It dead ends at the boarding house. Ask for Harriet and tell her Betty and Ralph sent you.

RALPH

She's Betty. I'm Ralph.

Katherine looks out at the storm.

KATHERINE

You're sure they'll have room?

BETTY

They always have room at the boarding house.

Lightening blisters through the night sky.

KATHERINE

Well, it's worth a try. Thank you. You've been very helpful.

Katherine smiles and turns to the door. Ralph chases after her with an umbrella.

RALPH

Here. No need to get wet again. Just drop it off on your way out of town tomorrow.

KATHERINE

Thanks.

Katherine takes the umbrella and opens it as she steps out into the rain. Betty moves her bishop.

BETTY

Check-mate.

Ralph turns back to the counter, shocked.

RALPH

The hell you say! That's the fifth game in a row, Woman! Let me see that board. Damn. Must be that second X chromosome. Gives you the edge.

Ralph inspects the board and scratches his head while Betty leans back, lights a pipe and smiles.

EXT. RURAL ROAD- NIGHT

Katherine's car passes a couple of houses as she drives up the road. At the end of the road a lake can be seen.

INT./EXT. CAR- NIGHT

The boarding house becomes visible in a flash of lightning. Art Nouveau in a very mid-ninetieth century Gothic Revival kind of way. Katherine pulls the car into the driveway.

EXT. BOARDING HOUSE- NIGHT

Katherine opens the door and slowly gets out, trying to open the umbrella. It's stuck. She struggles with the umbrella as she walk-runs through the rain.

EXT. PORCH OF BOARDING HOUSE- NIGHT

As Katherine steps onto the porch and out of the rain the umbrella suddenly expands like a spring flower. Katherine rings the door bell. There is a pause. Then suddenly the door swings open and HARRIET, a gorgeously gregarious and enthusiastically energetic woman in her late fifties steps onto the porch in a whirlwind burst of a greeting, embracing Katherine like a long lost friend.

HARRIET

There you are! We were wondering if you would ever show up. Oh, my dear, your sopping wet! You need to get yourself a new umbrella. That one you've got doesn't seem to do the job at all. Come in. Come in. Warm yourself up.

Harriet takes Katherine by the arm and pulls her inside, closing the door behind them.

INT. MAIN LIVING ROOM OF BOARDING HOUSE- NIGHT

The living room is a bustle of activity, people, light and warmth. In one corner of the room three men are playing Chaturanga, the Indian precursor to chess, played with two to four people. DILBERT, a lanky young lad of fourteen with a perpetually perplexed presence picks up a red pawn and places it near a black King as he looks at Katherine.

DILBERT

I win. It's a woman.

THOMAS, a surly, sarcastic and slightly soured, though highly energetic man entrenched in his eighties examines Katherine as he takes his black King and captures Dilbert's red pawn.

THOMAS

I'd hold off judgment 'till we get it dried out.

GREGORY, a handsome, wholesome and hardworking man who hardly looks his twenty eight years, takes a callused hand and moves his white queen as he stares, somewhat enraptured, slightly entranced, and just a little enthralled, as Katherine removes her wet clothes.

GREGORY

You need your glasses Thomas, that's definitely a woman.

Thomas slides his glasses on.

THOMAS

All right, you win. It's a woman. Kind'a on the skinny side though. Looks like a drowned rat.

GREGORY

I think she's quite lovely.

THOMAS

Women always look prettier when they're wet. Why do you think mermaids were so dangerous?

At the door, Harriet is helping Katherine off with her wet clothes, much to Katherine's surprise. The umbrella is taken and folded up.

HARRIET

Take these and ring them out in the kitchen, Nadine, and then hang them by the fire.

Harriet hands the clothes to a pretty young woman about age fourteen. NADINE. She is winsome and willful, with a wry wit and a winning smile.

NADINE

Yes, Ma'am.

(To Katherine.)

It's a pleasure to meet you.

(MORE)

NADINE (CONT'D)

(Looking at the clothes.)
Donna Karan. Very nice. Her stuff
is great. A little too much black,
but how can you go wrong with
black, right?

HARRIET

Get Dilbert to give you a hand.
Dilbert!

Dilbert jumps up from the other side of the room.

DILBERT

Yes, Aunt Harriet?

HARRIET

Give Nadine a hand with those
clothes.

DILBERT

Yes, Ma'am.

(To Katherine.)

Nice to meet you Ma'am. Thanks for
helping me win the bet.

Dilbert and Nadine run off to the kitchen with the clothes.
FRANCINE, a beautiful, thin faced, thin hipped woman in her
late thirties wraps a blanket around Katherine's shoulders.

HARRIET

Thank-you, Francine.

FRANCINE

Certainly.

HARRIET

Francine is Nadine's mother. She's
also the local Librarian.

FRANCINE

I took the liberty of putting a
little light reading material in
your room. Just a few things. A
little Tolstoy, a little Dickens,
some Thackery, a smidgen of Hardy,
and some Shakespeare of course.
Just the sonnets though.

HARRIET

And this is Nadine's Father, Kyle.
He's a teacher at the school.

KYLE, a thick-chested, thick-haired man in his forties with a sharp smile and slight glint in his eyes steps forward and shakes Katherine's hand with a firm yet pliable grip.

KYLE

Pleased to meet you.

Kyle leans in toward Katherine.

KYLE (CONT'D)

Don't worry. I snuck a magazine under your pillow; just in case Francine's reading list is a little heavy for you. Hope you like *Scientific American*.

Kyle winks at Katherine and steps back. The others have begun to step forward.

HARRIET

This is Montgomery, she drives a truck. She delivers all the goods to the local stores. She's also Dilbert's mother.

MONTGOMERY, a fiery woman of nearly forty years with ebony hair and auburn eyes clasps Katherine's arm.

MONTGOMERY

It's a pleasure to meet you. That's a mighty fine car you drive, by the way. I hear the transmission's a little sticky, but you'll get your money's worth out of the engine, that's for sure.

HARRIET

And this is Pastor Morris.

MORRIS, a manly but muddled fellow in his sixties steps forward smiling a wide and embracing smile that seems it might wrap its metaphorical arms around not just Katherine but the entire house.

MORRIS

We're so glad you came. I hope your stay here is as much a blessing to you as you are to us, or as you will be, or as we will be to you, or as we'd like to be to you. A blessing that is.

HARRIET

Our other pastor is Velma, but she doesn't live here. You might meet her tomorrow. She stops by in the morning quite often. This is Jake. He's our handy man.

JAKE, the aging jock whose handyman persona hides a sensitive New Age man, wanders over and offers his hand and a happy smile to Katherine.

JAKE

Nice to meet you, Ma'am. Don't mind the drip in the bathroom sink. I tried to fix it this evening, but the washer seems stripped. I'll have it workin' as soon as the hardware store opens tomorrow.

HARRIET

And this is Thomas, the oldest living citizen of Moonlight. He arrived in a thunderstorm himself, as I'm sure he'll tell you.

THOMAS

I was born in a canvas tent not two miles from here. It was three days before the doctor finally came, not that he was much help by then.

HARRIET

Thomas is also our local fishing expert.

THOMAS

Not fly fishin' mind you. Can't wade at my age. Water makes my legs too cold. Not to mention the other parts.

HARRIET

Thomas!

Harriet whacks Thomas with the back of her hand as Gregory returns with a cup tea. Harriet turns to him and smiles as he offers it to Katherine who dumbly accepts it.

HARRIET(CONT'D)

And this thoughtful young man is Gregory, our local poet.

GREGORY

I'm glad the storm brought you in.
I hope you like Camomile. We're
out of Earl Grey and Lemongrass
just doesn't seem like a good storm
tea.

Dilbert and Nadine return and start hanging Katherine's wet
clothes by the fire.

HARRIET

And you've already met Dilbert and
Nadine, so I guess that's about
everybody. Oh, silly me. I'm
Harriet Dawson, but everyone calls
me Aunt Harriet. This is my
boarding house and you're welcome
to stay as long as you like. Your
room is all ready for you. Jake
will get your bags from the car.

Katherine stares at them all. She looks around her at the
residents of the boarding house in shock. They look at her
expectantly. She is silent.

THOMAS

Maybe she's deaf.
(Louder, to Katherine.)
Are you deaf!?

Harriet shoos Thomas away.

HARRIET

Oh course she's not deaf, you
ninny, we've just frightened her.
Here, make way, let her sit down
next to the fire.

Harriet guides Katherine to the fire and into a chair.

HARRIET(CONT'D)

I think she's just a little
stunned.

They all look at Katherine expectantly. Katherine looks up at
all of them from the chair. She suddenly bursts into tears.

HARRIET(CONT'D)

Oh dear.

MONTGOMERY

Looks like this one's really lost.

FRANCINE

Maybe we should give her a little space.

HARRIET

Yes, yes, that's a good idea. I think we should all say good night. Your room is up stairs on the left. First door. The house is yours.

Everyone begins to creep away toward the stairs, muttering goodnights under their breaths. Katherine looks up to find that everyone is gone. She takes a sip of the tea and sighs.

INT. UPSTAIRS HALL OF BOARDING HOUSE- NIGHT

Katherine slowly climbs the stairs and walks down the hall to the first door on the left. Cautiously she opens the door.

INT. KATHERINE'S ROOM- NIGHT

Katherine turns on the light and steps into the room. She holds her breath. The room is beautifully decorated with maple wood furniture and a four poster canopy bed. Her suitcase and hand bag are on the bed. Hanging in the closet is an antique night gown of white and blue lace.

INT. KATHERINE'S BATHROOM- NIGHT

The bathroom is small, but just as beautifully decorated as the rest of the house. Katherine reaches down, plugs the drain of the large porcelain bath tub, and turns on the hot water.

EXT. BOARDING HOUSE AND LAKE- NIGHT

The rain storm has stopped and the moon is creeping out from behind the clouds to reflect its image across the lake, illuminating the boarding house.

INT. DOWN STAIRS HALLWAY- NIGHT

Katherine, dressed in the antique nightgown, walks lightly down the stairs and into the hall. There is a light on in the kitchen. She walks toward it.

INT. KITCHEN- NIGHT

Gregory is in the kitchen making himself a late night omelet. Katherine stands in the doorway. Gregory notices her as he opens the refrigerator. He smiles.

GREGORY
You're still up.

KATHERINE
I was hoping to find a piece of
bread to snack on.

GREGORY
Well, have a seat, I'll make you an
omelet.

KATHERINE
No. That's too much to ask.

GREGORY
Nonsense. I'm already making one
for myself. Do you like green
peppers and mushrooms?

Gregory puts his head in the refrigerator as Katherine steps into the room.

KATHERINE
Thank you, but....

GREGORY
Broccoli and feta cheese?

KATHERINE
I can't possibly let you cook for
me.

GREGORY
I could make a Greek sort of thing.

Gregory takes some food from the refrigerator.

KATHERINE
I don't even remember your name.

GREGORY
Gregory.

Gregory offers his hand and Katherine accepts.

KATHERINE

Katherine.

GREGORY

Damn, that's too bad.

Gregory lets go of her hand.

KATHERINE

Pardon?

GREGORY

We were all wondering what your name would be so, we started taking bets on it. I figured you for an Anna or a Jill or something like that. Thomas said you'd be a Katherine or a Katie or something. Now I have to take him fishing.

KATHERINE

Sorry I lost the bet for you.

GREGORY

That's all right. I've never been good with names. Have you decided?

KATHERINE

Decided what?

GREGORY

What you want in your omelet?

KATHERINE

You're persistent, aren't you?

GREGORY

Well, as Sisyphus said; "Persistence is the better part of success." If you're offended by eggs, I can offer you pancakes. I make a mean buckwheat blueberry batter.

KATHERINE

You're serious?

GREGORY

I'm hardly ever serious about anything; except cooking. And poetry maybe. But then they're really the same thing when you think about it.

KATHERINE

Well, I've never had a Greek omelet before.

GREGORY

Neither have I. Have a seat. It'll be up before you can recite the Iliad.

Katherine walks around near the counter.

KATHERINE

The least I can do is help.

GREGORY

Okay. You cut the tomatoes.

Gregory hands Katherine a knife and several tomatoes.

KATHERINE

So, how did you all know I was coming? Did they call from that little store?

Gregory cracks and beats the eggs in a bowl.

GREGORY

No. It was the rain. Somebody always shows up when we have a big thunder storm. We were waiting for almost an hour. I apologize if we frightened you. A good thunder storm is about the most exciting thing that happens around here.

KATHERINE

You expect me to believe that people show up when ever it rains?

The tomato Katherine is cutting slips from under the knife and skids off the counter. Gregory catches it without pausing and hands it back to her.

GREGORY

Not just any old drizzle. It has to be a bona fide thunder storm. Lots of lightning and cymbal crashes. Real Thor on a tirade stuff.

Katherine takes the tomato back.

KATHERINE

So, no one comes to town unless it rains?

GREGORY

It doesn't have anything to do with the town. It's just the boarding house. Whenever there's a thunder storm somebody shows up on the steps of the boarding house. Aunt Harriet says it's been going on like that since before she was a child. Why, one summer in either or '67 when there was low pressure system hanging over the area, we had fifteen thunderstorms. At least that's what Aunt Harriet says. That's why she finally made a guest room.

Gregory pours the eggs in the pan.

KATHERINE

Aunt Harriet is the energetic one?

GREGORY

That's her. Energetic; that's a good way to describe her.

Katherine picks up the cutting board and turns toward the stove, bumping into Gregory and sending the tomato pieces flying. Gregory sticks out his hand with the pan and catches the tomato pieces, placing the pan on the stove and lighting the flame beneath it.

KATHERINE

Sounds bizarre, people popping up in the rain like earthworms.

GREGORY

That's how I got here.

KATHERINE

Out of the ground?

GREGORY

No, I was hiking and got lost in the rain and ended up here. Liked it so much I never left.

KATHERINE

It does seem like a tranquil town.

Katherine watches Gregory as he creates the perfect omelet.

INT. DINING ROOM- NIGHT

Katherine places two plates with omelets on the table as Gregory lights a small oil lamp and pours two glasses of wine.

KATHERINE

Not too much for me, thanks. Wine makes me dizzy.

GREGORY

Helps me sleep. So, what brings you to Moonlight? Besides the rain, that is.

Gregory sits down and they begin to eat.

KATHERINE

I was on my way to spend a month at a writer's colony and got lost.

GREGORY

Really? What do you write?

KATHERINE

Travel guide books.

GREGORY

That sounds exciting.

KATHERINE

Sometimes. I get to see amazing places around the world and write about them.

GREGORY

So you spend a lot of time traveling?

KATHERINE

Half of the year at least.

GREGORY

Do you enjoy it?

KATHERINE

Yes and no. I like seeing the world, experiencing different places and cultures, but many times what I see, in the countries I travel to, is painful. And I don't get paid to write about the painful parts, just the things tourists want to see.

GREGORY

Like what?

KATHERINE

Poverty, corruption, prostitution, war, slavery. You name it.

GREGORY

What countries are you going to?

KATHERINE

The same ones everyone else does. It's all there. It always is. And it drives me crazy to write about the best restaurant to eat at or the best hotel to stay in or the best place to go dancing when three blocks away people are starving.

GREGORY

Sounds like you want to change the world.

KATHERINE

Who doesn't?

GREGORY

So, why not write about it?

KATHERINE

I have an idea I've been working on, but as my agent says, travel books are purchased by people who want to go somewhere, not by people who want to be scared into staying home.

GREGORY

Maybe you need to find a different agent.

KATHERINE

Right now I need to finish the last book he promised my publisher two months ago. What about you? What do you do out here in the country?

GREGORY

I work at the Deadwood's farm. They're getting on in years so I take care of the crops and animals for them. It's good. I like working on the land. Using my hands. I always wanted to be a farmer when I was a kid. Worried my parents senseless. They were hoping for a lawyer or a doctor. They were in no way relieve when I got a doctorate in poetry.

KATHERINE

A poetry doctor. Do you write?.

GREGORY

Actually, the degree was for criticism, I didn't start writing until I wound up here.

KATHERINE

So, you work on a farm and write poetry.

GREGORY

Yep. And when I'm not doing that, I'm usually at the temple.

KATHERINE

Temple?

GREGORY

There's an interfaith temple nearby. I try to spend as much time there as I can.

KATHERINE

That sounds like a very nice life.

GREGORY

It is.

KATHERINE

But don't you ever get the urge to see the world? To get a peek outside this little town.

GREGORY

I've seen the world. I hitchhiked for nearly two years after I got my degree. Couldn't stand the idea of becoming a professor. And I agree with you, seeing the world is wonderful, and trying to change the world is wonderful too, trying to make it better, but right now I'm trying to make myself better. Even if just a little bit.

KATHERINE

It's hard to see what you'd want to improve. You seem so happy.

GREGORY

Most days, I am. How about you? Are you happy?

Katherine thinks about it for a moment.

KATHERINE

I think this may be the happiest I've been in a long time.

GREGORY

I'm sorry to hear that.

KATHERINE

It's okay. I think the writer's colony will be good for me. A month away. I need it.

GREGORY

You could always stay here.

KATHERINE

They're expecting me. This was delicious.

Katherine takes the last bite of her omelet.

GREGORY

Well, if you decide to stick around, you can sample more than just the midnight snacks. Moonlight has a lot to offer.

KATHERINE

I'll bet it does.

Katherine smiles as she takes long sip of wine.

INT. UP STAIRS HALLWAY OF BOARDING HOUSE- NIGHT

Katherine and Gregory are walking quietly down the hall toward her room. They pause at the door and look at each other.

GREGORY

My room's just down the hall if you need anything. Goodnight.

Katherine opens her door.

KATHERINE

Goodnight. Thank you again.

GREGORY

My pleasure.

They hold each other's stare a moment longer and then tentatively lean toward one another and a soft kiss which gradually deepens as Katherine backs into the room, Gregory following her and closing the door.

EXT. LAKE- NIGHT

The Moon looms large in the sky over the lake, casting a peaceful white tint over the boarding house and the town.

DISSOLVE TO:

EXT. LAKE- MORNING

It is the sun's turn to loom large as it leaves the horizon and climbs into the sky above the lake and boarding house.

INT. KATHERINE'S BEDROOM- MORNING

The bright, heavy sunlight is streaming through the open bay window. Katherine rolls over to find Gregory's sleeping face. He opens his eyes. Katherine yelps and falls out of bed, grabbing the sheets and wrapping them around her naked body as she stands up, backs over a chair and falls down again. She recovers and stands up as Gregory blinks the sleep from his eyes.

GREGORY

Morning. Do you always wake up like that?

KATHERINE

What are you doing in my bed?

GREGORY

I was sleeping.

KATHERINE

My head is splitting. The wine. Oh, my God! I had sex with you didn't I?

GREGORY

You say that like it would be a bad thing.

KATHERINE

My head is so... I don't remember.

GREGORY

You don't remember?

KATHERINE

No. No I don't. I'm going to have to ask you to leave.

GREGORY

Have I done something wrong?

KATHERINE

Yes. No. I mean, I've done something wrong. I made a mistake.

GREGORY

Last night was a mistake?

KATHERINE

Yes.

GREGORY

I knew it. I said it was a mistake, but you insisted it was a good idea.

KATHERINE

Good idea! I'm married!

GREGORY

Your divorce became official yesterday.

KATHERINE

I told you that?

GREGORY
You mentioned it.

KATHERINE
What else did I say?

GREGORY
You said you were very unhappy with
the way your life had turned out
and that you thought you might be
falling in love with me.

KATHERINE
That's impossible.

GREGORY
That's what you said.

KATHERINE
How could I fall in love with you,
I've only known you for one night?

GREGORY
Well, I've fallen in love with you.

KATHERINE
I don't believe in love at first
sight, or love at first---
whatever.

Gregory sits up in bed.

GREGORY
Stranger things have happened. My
mother fell in love with my father
over a piece of coconut pie. She
was a waitress at a roadside diner
and he was a traveling salesman for
the Hershey company. She sat the
pie down, he looked into her eyes,
and that was it. She quit her job
and left town with him that very
afternoon.

Katherine cocks her head a bit, beginning to fall under
Gregory's spell just a little.

KATHERINE
Really?

GREGORY
Coconut cream pie is still my
father's favorite desert.

Catching herself, she straightens up.

KATHERINE

Be that as it may, strange things do not happen to me. I do not fall in love over omelets.

GREGORY

Better omelets than quiche. No one wants to say they fell in love over quiche.

KATHERINE

I don't want to fall in love with you at all.

GREGORY

Well, I didn't want to fall in love with you either. I was just hoping for a nice midnight snack with a woman I thought was beautiful and interesting then the next thing I know I'm head over heels in love. You're not the only one who's surprised you know.

Katherine closes her eyes to concentrate and then opens them to look Gregory right in the eye.

KATHERINE

Look, I'm sorry if I misled you in some way, but I am not interested in having a relationship with anyone right now, especially someone who is younger than my nephew.

GREGORY

Is that what this is about?

KATHERINE

This is about a lot of things, but that's pretty high on the list.

GREGORY

I look much older with the lights off.

KATHERINE

Yes, well, the lights aren't off right now and I can tell exactly how old you are, so if you would please leave my room, I would like to get dressed and get on the road; there are people expecting me and for God's sake, put some clothes on!

Gregory grabs his pants and slides them on.

GREGORY

Does it really matter how old we are?

KATHERINE

Well, I'm nearly old enough to be your mother.

GREGORY

That's perfect. I always wanted an Oedipal complex, but my mom, sweet though she is, really isn't my type.

KATHERINE

I don't want to hurt your feelings, but I can't stay here and what happened last night, though it was wonderful, or at least I think it was, doesn't really mean anything. It was just a night. And that's all I want it to be. You understand? Don't you?

Gregory begins collecting his clothes.

GREGORY

I understand. I have a tendency to make snap judgments with my life. Sometimes it works out and sometimes I forget that other people just don't work the same way. And just so you know, nothing happened.

KATHERINE

What?

GREGORY

Oh, there was some kissing. Some very good kissing I might add. But then you feel asleep.

KATHERINE

Then why were we naked?

GREGORY

You said you always sleep in the nude and it was going to make you feel uncomfortable if I didn't. And who am I to say no when a woman tells me to take my clothes off?

KATHERINE

That's so... I don't know what that is. I'm sorry.

GREGORY

It's okay. I had a very nice night, Katherine. I hope you find what you're looking for. Good luck with your book. And if we ever do more than sleep together, I hope you'll remember.

KATHERINE

So do I.. I mean, thank you.. Or goodbye.

Gregory turns and leaves. Katherine looks after him and then sits down on the edge of the bed with a sigh.

INT. DOWN STAIRS HALLWAY- MORNING

Katherine comes down the stairs carrying her luggage. The residents of the boarding house, with the exception of Gregory, can all be seen having breakfast in the dining room. Harriet notices Katherine.

HARRIET

There you are, Katherine! Come sit down for breakfast.

Katherine jumps at the sound of her name and steps into the dining room.

INT. DINNING ROOM - MORNING

Katherine sets her luggage down and walks to the head of the table where Harriet is sitting.

HARRIET

I didn't mean to startle you.
Gregory told us your name. You two
seemed to have hit it off quite
nicely.

KATHERINE

Yes. I suppose so.

THOMAS

Sleep well?

KATHERINE

Yes. Fine. Refreshing. Thank you.
Where is Gregory?

HARRIET

He's gone to work at the Deadwood's
farm I imagine.

FRANCINE

Have a seat. The eggs are still
hot.

Kyle stands up and pulls a chair out for Katherine.

KYLE

The bacon is mighty good today. Not
too salty.

KATHERINE

No, thank you.

NADINE

There's fresh fruit. The melon
just came into season.

DILBERT

There're pancakes too. Buckwheat
and blueberry.

KATHERINE

No, really, I'm not hungry.

MONTGOMERY

There might be a bagel left. I don't know if we have cream cheese though.

FRANCINE

It's in the door of the refrigerator.

MONTGOMERY

Dilbert will get it for you.

KATHERINE

No. Really. Thank you. I can't. I'm late as it is. I was expected last night. I just wanted to thank all of you for your hospitality. Now, how much was the room?

Katherine takes out her wallet.

HARRIET

Oh, don't be silly. We never charge guests who show up in a storm. Are you sure you wouldn't like some breakfast? Jake squeezed the orange juice fresh this morning.

Jake raises a glass and pitcher.

JAKE

Just a hint of tangerine and lemon for flavor.

KATHERINE

No, thank you.

Morris raises the coffee pot.

MORRIS

Coffee maybe?

FRANCINE

Fresh ground.

KYLE

Mocha almond.

KATHERINE

No. Really. Thank you. I'm fine. I should have been on the road an hour ago.

(MORE)

KATHERINE (CONT'D)

Now, about the room, I insist on paying something. I don't want to be charity.

HARRIET

Politeness is never charity.

THOMAS

So, sit down and have some eggs. Gregory said you're partial to eggs.

KATHERINE

Did he? Really. I sorry. I can't. I have to get to Tamershack.

NADINE

Who's in Tamershack?

KATHERINE

I'm spending a month at a writer's colony.

VELMA, an elderly, graceful woman with blazing bright eyes speaks up.

VELMA

Oh, God, not that place. You'll hate it.

KATHERINE

My agent said it was very highly regarded.

VELMA

That depends on what you're regarding.

HARRIET

How rude of me. Katherine, this is Velma, one of our two local pastors. I think I told you about her last night.

KATHERINE

Yes. It's very nice to meet you. I really should be going. Are you sure you won't take something for the room?

HARRIET

I wouldn't think of it. Are you positive we can't interest you in some breakfast? Some toast for the road, possibly?

FRANCINE

There's homemade strawberry jam.

MORRIS

Thomas makes the most delicious jam.

THOMAS

Got the secret recipe from my grandfather.

HARRIET

His blueberry jam is better, but we had the last of that yesterday.

MONTGOMERY

We may have some orange marmalade left. That's Gregory's favorite. Not too tangy, not too sweet.

KATHERINE

No. Really. I'm fine. Thank you all again.

Katherine moves to pick up her luggage and leave.

FRANCINE

Why don't we see you off?

HARRIET

Yes, good idea, Francine. Dilbert, grab Katherine's bags and take them to her car.

DILBERT

Yes, Ma'am.

KATHERINE

That's really not necessary. I can get them myself.

HARRIET

Nonsense, that's what strong young boys are for.

NADINE

They're certainly not good for much else.

DILBERT

Shut up, Nadine.

Nadine laughs as Dilbert takes Katherine's bags before she can grab them and leads the way as everyone in the room heads outside.

EXT. FRONT OF BOARDING HOUSE- DAY

Katherine and the residents of the boarding house spill out of the front door, onto the porch and the driveway. Dilbert puts the luggage in the back seat of the car. Katherine goes to the driver's side and opens the door.

KATHERINE

Thank you, Dilbert.

DILBERT

You're welcome, Ma'am.

KATHERINE

Thank you all again.

HARRIET

Don't you think twice about it.

MONTGOMERY

Stop by on your way back to the city.

KATHERINE

I will. Thank you.

Katherine gets in the car and puts the key in the ignition. Nothing happens. She tries again. The car is dead. Montgomery steps off the porch and walks to the car as Katherine gets out.

KATHERINE (CONT'D)

It won't start.

MONTGOMERY

Pop the hood.

Katherine pops the hood and Montgomery examines the engine. Jake looks over her shoulder. They are joined by Kyle, Dilbert and Thomas.

Montgomery and the men mumble in low tones, increasing in volume and then suddenly they are silent.

MONTGOMERY (CONT'D)

It's dead.

JAKE

Looks like the lightning must have shorted it out.

KATHERINE

Is there a mechanic in town?

MONTGOMERY

You're looking at the closest thing there is.

KATHERINE

Can you fix it?

MONTGOMERY

Sure, but it'll take a couple days. Electronics are the trickiest things to fix. I'll have to order some parts.

KATHERINE

I can't believe this. What am I going to do now?

Harriet steps up.

HARRIET

Well, you're welcome to stay in the guest room as long as you like. It doesn't look like there'll be another big storm for a while.

KATHERINE

I don't want to impose. I can find some way there.

HARRIET

You can't impose when you're invited.

Katherine thinks it over. She looks over at the car to see Montgomery and Jake holding up two cables from the car, and tangling them around like spaghetti.

KATHERINE

Just be a few days. Until the car is fixed.

HARRIET

Stay as long as you like. We're not exactly a writer's colony, but I think you'll find our little town to be plenty restful. Dilbert, grab Katherine's bags and take them up to her room. Kyle, why don't you and Jake give Monty a hand and push the car into the barn. Nadine, heat up what's left of those eggs and bacon. If Katherine's not leaving, we should get a good meal into her.

Harriet guides Katherine back to the house as everyone sets about their assigned tasks, or heading back into the house.

EXT. ROAD NEAR THE DEADWOOD'S FARM- DAY

Gregory is walking down a road reading Katherine's last travel book, her name printed boldly on the cover. His knapsack bulges with two other such volumes. He deftly walks around a large mud puddle and up the driveway of the Deadwood's farm.

INT. BACK PORCH- DAY

Katherine, carrying her laptop, follows Harriet onto the back porch.

HARRIET

I've had Dilbert put a table out here for you. I thought you might like to set up your computer out here. There's a plug next to the door and it's very quiet on this side of the house.

KATHERINE

Thank you, that sounds wonderful.

HARRIET

And I've given everyone instructions to leave you alone. With your deadline already a month past, you need as few distractions as possible.

Harriet smiles and steps back into the house before Katherine can say anything. She sets down at the table, turns her computer on and settles in to write.

EXT. FRONT PORCH- DAY

Harriet steps out onto the front porch with a tea service only to find that Thomas has fallen asleep in the swing.

HARRIET

I certainly hope everyone else is having a more energetic day.

She smiles at Thomas and pours herself a cup of tea.

EXT. MOONLIGHT PUBLIC LIBRARY- DAY

The public library is in the heart of the small quiet town. The door is open.

INT. PUBLIC LIBRARY- DAY

The library is empty. In the back, behind a large stack of books, Francine and Kyle are kissing and unbuttoning their clothes.

FRANCINE

Could you hurry?

KYLE

Hurry? This is the second time this morning.

FRANCINE

You were faster the first.

KYLE

Well, forgive me. Maybe you've forgotten, but I'm forty not fourteen.

FRANCINE

I haven't forgotten, but I'm not going to ovulate forever.

KYLE

Who needs forever. Next month would be fine.

FRANCINE

Fine for you, but I may not be fertile by then.

KYLE

Forget fertile, this isn't farming.
Perhaps we should find a doctor.

FRANCINE

I'm not going to be prodded and
poked like some poor rabbit. And
pardon me, but wasn't it you
protesting we didn't play around
enough.

KYLE

I don't mind the playing, it's the
procreation that perturbs me. I'm
not positive its it's a good idea
to be popping out babies at our
age.

FRANCINE

Piffle. This is our last chance to
catch a ride on the baby train,
Kyle. The next station after this
is old age and the best we can hope
for is boxcar full of
grandchildren.

KYLE

Would that be so bad?

FRANCINE

Just shut up and kiss me.

Francine kisses Kyle again.

EXT. BACK PORCH- DAY

Katherine is writing diligently at the computer. She pauses a
moment to look out over the lake and breathe in the fresh air
and then returns her attention to the keyboard.

EXT. DEADWOOD'S FARM- DAY

Gregory is plowing the fields reading one of Katherine's
books as he steers the tractor.

EXT. LAKE- DAY

Morris (of the muddled smiles) and Velma (of the blazing eyes) are in a small row boat cruising the edge of the lake where the trees hang low, draping over the water like ghostly shadows. Velma relaxes while Morris gently rows.

VELMA

Why don't you stop rowing, Morris.
Come sit next to me and enjoy the
view.

MORRIS

My pleasure.

Morris brings the oars in and climbs over to sit next to Velma. They sit in silence for a moment. Velma looks at Morris.

VELMA

This is beautiful, don't you think?

MORRIS

What? Oh, yes. Yes, I suppose it
is.

VELMA

You know, I've always liked you,
Morris.

MORRIS

Really? I've been quite fond of
you as well, Velma.

VELMA

Do you have any idea why I asked
you to go rowing with me? Out away
from the shore. Where no one can
see us.

MORRIS

Now that you mention it, I had
thought that was a bit queer.

Velma slides a little closer to Morris.

VELMA

Well, I have my reasons.

MORRIS

It's always good to have reasons.
Makes one very reasonable.

VELMA
It's so secluded here.

MORRIS
Yes. Relaxing.

VELMA
Romantic even.

MORRIS
Indeed. Tranquil.

VELMA
I don't think you see what I'm
getting at, Morris.

MORRIS
Are you getting at something,
Velma?

VELMA
Don't you think it would be a
wonderful day to kiss someone,
Morris?

MORRIS
Yes, I suppose if I were younger,
it might.

VELMA
You don't have to be young to enjoy
a kiss.

MORRIS
I see what you're saying. Young at
heart and all that.

VELMA
You don't have any idea what I'm
talking about do you?

MORRIS
Why certainly. I should say
that... Well... No. What exactly
are you talking about, Velma?

Morris turns to Velma as she leans over and kisses him,
Morris losing his balance and falling back into the boat,
Velma right on top of him.

EXT. BACK PORCH- DAY

Katherine has stopped writing. She stretches and leans back in her chair. Looking around, she stands up and steps off the porch, walking around the house.

EXT. FRONT OF BOARDING HOUSE- DAY

Katherine walks around the house to find Harriet and Thomas sitting in the swing, sipping tea and playing a complicated game that involves tarot cards and dice.

KATHERINE

I'm going for a walk, would either of you like to join me?

HARRIET

We'd love to, but it's bad luck to stop a game in the middle of play.

THOMAS

Besides, I'm winnin'.

KATHERINE

I hope I don't get lost.

HARRIET

It's hard to lose anything in our town.

THOMAS

When I was a boy we used to say it was hardly big enough to lose your virginity.

HARRIET

Thomas!

Katherine smiles as Harriet and Thomas bicker.

EXT. DEADWOOD FARM- DAY

Gregory is tending the animals while reading the third of Katherine's books.

EXT. DOWNTOWN MOONLIGHT- DAY

Katherine is walking through town with the umbrella in hand, taking in the sights, what few there are.

She passes the library, two churches, side by side, the general store, returns the umbrella to Betty and Ralph, passes the little bar, the little restaurant, the hardware store, the fire station, and before she knows it, she is out of the town.

INT. BARN- DAY

Jake, (Sensitive Aging Jock) is following Montgomery, (hopeless romantic truck driver) through the barn as she searches for something, pulling out wrenches, pitchforks, and shovels trying to find it. She hands each item to Jake as she picks it up.

JAKE

I said I was sorry.

MONTGOMERY

Several times.

JAKE

What do you want me to say?

MONTGOMERY

I don't know.

JAKE

We both agreed right from the beginning what it was supposed to be about.

MONTGOMERY

I know.

JAKE

I tried to keep up my end of the bargain.

MONTGOMERY

You don't have to be so damn proud of yourself.

JAKE

I'm not proud of it.

MONTGOMERY

So now you're ashamed of it?

JAKE

That's not what I said.

MONTGOMERY

Well, rest assured, if I had thought for half a second that I'd fall in love with you, I never would have slept with you.

JAKE

That's why I broke it off.

MONTGOMERY

Because you only want to sleep with me if I'm not in love with you?

JAKE

Because I don't want to sleep with you if you are in love with me.

MONTGOMERY

That's what I said.

JAKE

It's not the same thing.

MONTGOMERY

You don't make a damn bit of sense. I don't know what I see in you.

JAKE

That's exactly my point. You shouldn't be in love with me.

MONTGOMERY

Well, it's my choice, damn it, and I'll be in love with you as long as I damn well please.

JAKE

Suit yourself, but don't expect me to change my mind just because you won't.

MONTGOMERY

That's fine by me, I wouldn't want you to.

JAKE

Wonderful!

MONTGOMERY

Perfect!

Montgomery storms out of the barn leaving Jake in the doorway with an arm load of tools. He looks down and drops the tools in disgust.

EXT. DEADWOOD FARM- LATE DAY

Gregory is throwing bales of hay into the barn from a wagon, all the while reading the very last pages of one of Katherine's novels.

EXT. HILLSIDE OVER LOOKING THE LAKE- DAY

Dilbert (perpetually puzzled teen) and Nadine (perpetually perfect teen) are walking through the woods at the edge of the lake.

DILBERT

It's a really sunny day, isn't it?

NADINE

You never talk about anything interesting, Dilbert. There's a whole world of things to talk about besides the weather. The weather is boring. Everyone knows about the weather.

DILBERT

What do you want to talk about?

NADINE

Something exciting.

DILBERT

You want to talk about cars?

NADINE

There is only one thing that women find more boring to talk about than weather and that is cars.

DILBERT

Want to talk about sports then?

NADINE

God, you're hopeless.

DILBERT

Nadine?

Dilbert stops and suddenly kisses Nadine. She looks at him.

NADINE

Don't ever do that again, Dilbert.

Nadine turns and continues walking along the lake side.

DILBERT

I thought it would be exciting!

Dilbert frowns and looks after Nadine.

EXT. FRONT PORCH- DAY

Harriet and Thomas are sitting on the front porch sipping iced tea.

HARRIET

Nice to see Gregory smitten again.

THOMAS

If you say so.

HARRIET

She's a nice girl.

THOMAS

A little old for him.

HARRIET

The heart doesn't care about age.

THOMAS

Those words sound familiar. How do you really feel?

HARRIET

What he does is his own business.

THOMAS

Spoken like a true romantic.

Thomas laughs and Harriet pokes him in the arm just as he takes a sip from his glass, spilling the tea down his chin.

EXT. COUNTRY ROAD- DAY

Katherine is walking down the country road enjoying the sights and sounds.

EXT. COUNTRY ROAD- LATE DAY

Gregory is walking down the road when Katherine comes around the corner. They stop and look at each other. Gregory tries to contain his surprise as he walks toward her.

KATHERINE

A thousand miles of back roads and
you're the first person I run into.

GREGORY

Must be fate.

KATHERINE

I'm not a fatalist.

GREGORY

Where you headed?

KATHERINE

The boarding house.

GREGORY

Funny. So am I.

Gregory smiles and continues walking the way he was headed. Katherine sighs and turns around to follow him.

GREGORY (CONT'D)

I thought you were determined to
leave.

KATHERINE

My car shorted out.

GREGORY

I've heard of that happening to
hair dryers, but never to a car.

KATHERINE

It's a very expensive car.

GREGORY

How long are you staying?

KATHERINE

Just until it's fixed. Montgomery
says a couple of days.

GREGORY

She's good with cars. So's Jake.
I'm sure they can fix it.

Katherine wrinkles her nose.

KATHERINE
I want to apologize for this morning.

GREGORY
No, I should apologize.

KATHERINE
I was rude.

GREGORY
I overreacted.

KATHERINE
My life is too complicated.

GREGORY
And you're so much older than I am.

KATHERINE
How old do you think I am?

GREGORY
Old enough.

KATHERINE
By which you mean to say?

GREGORY
It never would have worked.

KATHERINE
So, we can be friends?

GREGORY
Better than friends. How many friends sleep together in the nude?

KATHERINE
Exactly. Well. Friends.

GREGORY
Yes. Pals.

Gregory offers his hand and Katherine shakes it.

KATHERINE
Good.

Gregory smiles as they continue to walk down the shadow filled road his fingers crossed behind his back.

EXT. BOARDING HOUSE- EVENING

The light from the dining room glows through the window as the shadows grow long and the sun sets over the lake.

INT. DINING ROOM- EVENING

Everyone from the house is gathered around the table eating. Katherine is sitting next to Nadine, who is trying not to keep looking at Dilbert when she thinks no one is watching. Katherine takes the salt shaker and is about to shake it over her meat when she stops. She checks the cap to make sure it's tight. She looks up to notice that everyone is watching her as she salts her food. She smiles a sheepish smile.

KATHERINE

So, Nadine, do you have a boyfriend?

Nadine's head snaps around.

NADINE

No. And I'm not looking for one.

KATHERINE

How about you Dilbert? Has some young girl taken your heart?

Dilbert passes the beans to Nadine.

DILBERT

No. Not really. I mean... Not like...
No.

KATHERINE

That's too bad. I imagine it's hard to meet people in a small town.

THOMAS

Gregory never seems to have trouble.

Harriet nudges Thomas.

MONTGOMERY

Well, it's not really a matter of meeting new people, it more a matter of getting to know old ones better. Isn't that right Jake?

Montgomery passes Jake the gravy.

JAKE

Yeah, I suppose you could say that.

KATHERINE

Must be difficult in a small town.
If you break up with someone you
still have to see them all the
time.

MONTGOMERY

Very true.

JAKE

Isn't it though.

GREGORY

Potatoes?

Gregory hands a plate of potatoes to Katherine.

FRANCINE

Do you have any children,
Katherine?

KATHERINE

No. Barry and I never had the
time.

Kyle takes the meat from Francine.

KYLE

They are time consuming.

NADINE

I was never time consuming.

KYLE

You're still time consuming.

FRANCINE

But did you want them?

KATHERINE

I thought about children, but Barry
was against the idea. He didn't
feel it was morally right to bring
more children into an already
overcrowded world.

KYLE

Sound reasoning.

FRANCINE

That sounds like very cold logic if you don't mind my saying so.

Francine slides Kyle a dirty look.

KATHERINE

Barry is a an engineer. Very logical.

FRANCINE

Ah. Head over heart. Bread?

Francine takes the bread from Nadine and passes it to Katherine, skipping Kyle.

THOMAS

Well, he obviously hasn't seen this part of the country. There's plenty of room here for children.

KATHERINE

Barry rarely leaves the city.

HARRIET

Well, I hope you're finding Moonlight relaxing.

KATHERINE

I am. This has been the most productive day I've had in months.

GREGORY

Must be the fresh air.

NADINE

Maybe it's the company.

Nadine elbows Gregory, who elbows her back.

GREGORY

Collard greens?

Gregory passes the greens.

KATHERINE

That probably has something to do with it. I'm afraid I'm used to people in the city.

THOMAS

You're not used to people being so boring.

KATHERINE
You're hardly boring.

VELMA
Wait 'til you get to know us
better.

Velma hands Morris the butter.

MORRIS
What's your book about, Katherine?

KATHERINE
I'm trying to finish a travel guide
book for Eastern Africa.

GREGORY
But she really wants to write a
book about a small town in
Ethiopia.

KATHERINE
When did tell...

GREGORY
You mentioned it briefly.

FRANCINE
That sounds fascinating. Can you
tell us about it?

KATHERINE
I guess so. I haven't really
talked about it much. It's about a
small village in on the border
between Sudan and Ethiopia. I spent
about three months there
interviewing people in the town to
see how the village had changed
from the time of their ancestors.
How it's been affected by wars and
famine and corrupt governments and
globalization. Mostly I'm want to
use their own words to tell their
story. To try and see what they
actually want and need so that if
the world ever decides to help, at
least we'll know where to start.

VELMA
That's much a better book than a
travel guide.

KATHERINE

Well, I need to finish the travel guide first, particularly since my publisher already paid me for it.

HARRIET

Well, if you ever need a place to write the book you really want to write, there's always a room for you here. We'd all love to have another writer in the house.

NADINE

I'm know Gregory would.

GREGORY

What's for dessert?

Gregory glares at Nadine who smiles sweetly back at him as she turns to smile at Katherine, who smiles at the whole table.

EXT. FRONT PORCH- NIGHT

Thomas is sitting on the front porch watching the stars and sipping tea when Katherine steps out of the house.

KATHERINE

Mind if I join you?

THOMAS

When an old man like me starts minding when a beautiful woman like you wants to join him, then he might as well grab himself a shovel.

Katherine smiles as she sits down on the swing.

KATHERINE

It's beautiful. You can never see the stars in the city.

THOMAS

Count yourself lucky. It's the beautiful things you see everyday that you take for granted.

KATHERINE

I wish I could see them every night.

THOMAS

Move to the country.

KATHERINE

My life is in the city. When I'm not travelling that is.

THOMAS

Your life is where ever you plop your ass down at the end of the day and whoever's sittin' across the table from you.

KATHERINE

The person across the table was part of the problem.

THOMAS

Husband.

KATHERINE

Ex-husband. It was official day before yesterday.

THOMAS

Irreconcilable differences?

KATHERINE

Irreconcilable natures. We couldn't agree about the future. I feel like there is something calling to me, something I need to do, and Barry never wants to do anything.

THOMAS

Not everybody is lucky enough to realize they have a passion and even fewer people have the courage to follow it.

KATHERINE

What's your passion, Thomas?

THOMAS

Building things with my hands.

KATHERINE

Like what?

THOMAS

That chair you're sittin' in for starters. Pretty much anything made of wood. Tables, chairs, cabinets.
(MORE)

THOMAS (CONT'D)

Made a grandfather clock once. How about you? What's your passion, Katherine?

KATHERINE

Writing. I've always written. Ever since I was a little girl. The clearest memory I have of childhood is learning to write my first sentence in crayon. Of course it was on the kitchen wall and my mother was very unhappy, so maybe that's the reason I remember it so well.

THOMAS

Seems you've followed your passion then.

KATHERINE

Not really. I write, but I don't write about the things I want to.

THOMAS

Why not?

KATHERINE

I don't know. Fear maybe.

THOMAS

Roosevelt said all we have to fear was fear itself, but what most of us really fear is failure.

KATHERINE

Do you always say those wise worldly things?

THOMAS

I'm an old man. It's what old men do.

KATHERINE

I feel like I'm talking to Will Rodgers.

THOMAS

I met Will Rodgers once.

KATHERINE

Really?

THOMAS

Yep. Got his autograph somewhere's upstairs. He was standing outside of the train station and my old man and I were waiting for the seven o'clock to Rocksville. All I had on me was a piece of chewing gum, so I stuffed it in my mouth and ran up and asked him to sign the back of the wrapper. He smiled and said, "Good choice of gum, Son, that's the brand I chew too." Beechnut. I was telling everybody for a month how Will Rodgers and me chewed the same gum.

KATHERINE

That's a beautiful memory.

THOMAS

Ah, the past ain't worth the plug nickel you pay for it. Not at my age.

KATHERINE

I always thought the past would be the only thing left to hold on to.

THOMAS

The past doesn't exist except in memories and you can hold on to 'em, but you can't live 'em. The only thing you can live is the moment that's right under your nose.

KATHERINE

So maybe I should forget about Barry and the past and get a grip on my future.

THOMAS

You can't hold on to the future any better than the past. You want to hold the present just right so you can see the past as it really was and the future as might be.

Thomas picks up his cup of tea and pours a small amount into his open hand, held out flat. The tea runs off his hand.

THOMAS (CONT'D)

You don't want to be detached,
because then you aren't living your
life and it all runs away from you.

Thomas pours the tea into his hand again and makes a fist.

THOMAS (CONT'D)

And you don't want to grasp at it
because that'll just cause you pain
when it goes away like all things
do.

Thomas pours the tea in to his cupped hand and holds it up.

THOMAS (CONT'D)

What you want to do is see things
for what they are and hold them
loosely, so when the time comes,
it's easier to let them go.

Thomas pours the tea from his hand and wipes it on his
overalls.

KATHERINE

That was beautiful.

THOMAS

Ah, just a little something I
picked up in the Navy.

KATHERINE

The Navy?

THOMAS

Had a shore leave in Thailand. Met
a girl there. Broke my heart.
Spent a few days in a Buddhist
temple crying my eyes out. A monk
there helped me see things a bit
different. Guess some of it stuck.

KATHERINE

Sounds like you've had an amazing
life.

THOMAS

It's been worth the price of
admission, that's for sure.

Katherine laughs and looks up at the stars.

EXT. THE ORCHARD- EVENING

Kyle is pressed against a tree kissing Francine. A telescope stands near by. Kyle breaks away from Francine.

KYLE

What about after it's born? Up every night feeding and fussing and never seeing any sleep.

FRANCINE

You said you loved to sing Nadine to sleep.

KYLE

Sure, singing is swell when they sleep, but then they're up and running rampant through the house balling and breaking things, underfoot and on your nerves, never a moment's peace, never any privacy.

FRANCINE

Privacy? Please! We live in the perpetual pandemonium of a boarding house.

KYLE

My point precisely. We'll need more room. We'll have to move out, start all over, build a house. A house costs money. And children are expensive.

FRANCINE

Not children. Child. Singular not plural.

KYLE

And college. We'll be on social security by the time it goes to school.

FRANCINE

It'll look better on our taxes.

KYLE

Couldn't we just get a dog?

FRANCINE

The only advantage dogs have is
that they don't talk back.

KYLE

Are you listening to me, Francine?

FRANCINE

No, Kyle. I'm listening to someone
else. I'm listening to a man who
still hasn't grown up enough to
accept the responsibility of
creating a home for his family and
who wants to continue to avoid that
responsibility by not having
another child. And when you're
done talking to him, I'd like to
talk to the man I married.

Francine walks off into the orchard. Kyle sighs and stares
up at the stars.

EXT. LAKE SHORE- NIGHT

Katherine is walking barefoot along the edge of the lake. She
looks up at the moon and trips falling flat on her face.
When she looks up she sees Gregory, who she tripped over,
sitting underneath the moon-shadow of a willow tree.

GREGORY

Nice of you to drop in.

Katherine collects herself and sits next to Gregory. He
smiles at her.

KATHERINE

You could have warned me I was
about to trip over you.

GREGORY

I didn't want to startle you.

KATHERINE

Very considerate. What are you
doing out here?

GREGORY

Meditating.

KATHERINE

Is this a good place for
meditating?

GREGORY

Among other things, yes.

Neither says anything for a moment.

KATHERINE

So, how do you meditate?

GREGORY

There's different ways, but the simplest is to just sit and clear your mind and watch your breathing.

KATHERINE

That sounds terribly dull.

GREGORY

It's not like riding a roller coaster, but it is a challenge. The mind doesn't want to sit still.

KATHERINE

And what do you get out of it?

GREGORY

A clear peaceful mind. An open heart. You want to join me?

KATHERINE

I think I'll pass. I should let you get back to your breathing.

Katherine leans forward to get up.

GREGORY

I read your books you know.

KATHERINE

When? How many?

GREGORY

Most of them. Today. While I was working.

KATHERINE

Speed reader?

GREGORY

They aren't exactly *Finnegans Wake*.

KATHERINE

And? Your professional opinion, professor?

GREGORY

I feel like I've been ten places I never wanted to go and now I don't need to. You should write the other book.

KATHERINE

Thank you. I'll take that under advisement.

GREGORY

You know, you look quite beautiful by moonlight.

KATHERINE

I thought we agreed we weren't going to start that.

GREGORY

Oh, I meant it as an insult not a complement.

KATHERINE

Really?

GREGORY

What I was trying to say is that I think you look hideous in the daylight and this is the only way I can stand to look at you.

KATHERINE

You really know how to flatter a girl.

Gregory leans over and kisses Katherine. She responds at first but then leans away.

KATHERINE (CONT'D)

You promised you wouldn't do that.

GREGORY

Did I?

KATHERINE

Yes.

GREGORY

I must have lied.

KATHERINE

Obviously.

Gregory kisses her again. She kisses him back, but then stops.

KATHERINE (CONT'D)
I can't do this.

GREGORY
You just did.

KATHERINE
But I didn't mean to.

GREGORY
But you wanted to.

KATHERINE
It was an involuntary response.

GREGORY
So, you have good reflexes.

KATHERINE
I can't. I just can't. Not again.
Look, I'm sorry. Maybe it's best if
we just avoid each other for the
next few days.

Katherine stands up and walks back to the house. Gregory stares after her and then looks out at the moon, which seems to be laughing at him.

EXT. LAKE SHORE- MORNING

The sun is rising over the lake and casting its warm golden light over Gregory's sleeping form. He blinks awake, takes a deep breath, stretches and stands up.

EXT. FRONT PORCH OF BOARDING HOUSE- MORNING

Gregory approaches the boarding house and sees Thomas apparently asleep on the swing.

GREGORY
Awful early to be taking a nap,
isn't it Thomas?

Gregory pauses. A look of concern and question comes over his face as he approaches Thomas and shakes him.

INT. KITCHEN- MORNING

Gregory walks up and stands in the doorway to the hall. Nearly everyone is up and busy making breakfast or preparing for their day.

GREGORY
Thomas is dead.

No one appears to hear him. He speaks a little louder.

GREGORY (CONT'D)
Thomas is dead.

First one person stops talking and then silence slowly spreads throughout the room until everyone is looking at Gregory.

GREGORY (CONT'D)
I found him on the porch. He must
have fallen asleep there and died
in the night.

Everyone is speechless. Gregory looks to Harriet. She is shocked, but she recovers enough to take control of the situation.

HARRIET
Well, we can't leave him sitting
out on the front porch like a yard
ornament. Gregory, put him in his
bed until we can bury him. Get Kyle
to give you a hand. We'll bury him
this afternoon. Morris, you might
want to let Velma know. I'm sure
the both of you will want to say
something. Jake, if you could make
a head stone. You're good at that
sort of thing. Dilbert, take a
shovel and find a nice spot in the
orchard with a good view of the
lake. Thomas always wanted to be
buried in the orchard. Get Gregory
and Kyle to help you when they've
finished moving Thomas to his room.
Montgomery, if you could go to the
butcher and buy a side of pork.
I'll give you some money. Nadine,
Francine, we'll need to call
everyone in town and let them know.
We'll have the ceremony at three
and the reception at four.

(MORE)

HARRIET (CONT'D)

I'll start cooking. Well, don't everybody stand there like you've got rigor mortis. Thomas is the one who's dead, not any of you.

Everyone bursts into activity, running about their assigned tasks. Harriet leans back against the kitchen counter and sighs. Tears begin to well in her eyes and she dabs at them with a dish cloth. Katherine, who has been silent throughout this whole episode, finally moves from the corner where she has been standing.

KATHERINE

Is there anything I can do?

Harriet, looks up at Katherine, surprised to see that she is not alone. She dabs at the tears in her eyes and composes herself.

HARRIET

I didn't see you there.

KATHERINE

Can I help?

HARRIET

Can you cook?

KATHERINE

I make a very good... Well. No.

HARRIET

You can grab some potatoes from that cupboard and wash and cut them.

Harriet takes some onions from a basket and casts a wary eye on Katherine as she fumbles with the knife and the first potato.

EXT. ORCHARD- DAY

Everyone in the boarding house and most of the small town are gathered in the orchard, standing around an ornately carved coffin and the grave that has been freshly dug. A few people, both men and women, are crying. Harriet leans over to Jake.

HARRIET

Very nice coffin, Jake.

JAKE

Thomas made it four years ago when he thought he had cancer.

(MORE)

JAKE (CONT'D)

Didn't want me to tell you for fear
you'd yell at him for being morbid.

Katherine is standing next to Gregory. She leans over to
him.

KATHERINE

Shouldn't we have called a doctor,
or the police or something?

GREGORY

They're all fifty miles away, along
with the nearest funeral home. This
is easier on everybody.

KATHERINE

What about his family?

GREGORY

His last relative died years ago.
This is his family.

Velma steps up to the front of the crowd, near the coffin.
Morris joins her, standing back a few paces.

VELMA

I don't suppose it's any news why
we're all gathered here today. We
are here to lay to rest the most
cantankerous, annoying,
opinionated, irascible and yet
lovable person to grace this fine
town for the past eighty-seven
years. Thomas Kellen was never a
saint, and he made no claims to be
one. Never the less, he was
probably the closest thing we'll
ever see in this neck of the woods.
He touched every one of our lives
and made them better, if sometimes
more frustrating, for his presence.
There wasn't a person he didn't
know or care about in this town,
though he'd fight tooth and nail to
let you know it. Thomas was one of
a kind and he will be sorely
missed. Now, I understand Gregory
would like to read something.

Velma steps back and Gregory steps forward.

GREGORY

Thomas is the reason I finally took
up writing.

(MORE)

GREGORY (CONT'D)

He gave me the confidence to ignore
my fears. So this is for you

Thomas:

You have stepped beyond, the veil
of twilight, beyond the call of our
tears. But we still hear you, your
words faint but clear, whispering
your stories, in the evening
breeze. We still see you, standing
at the edge of the river, walking
through the high grass of the
fields, sitting beneath the canopy
of the trees. And we still feel you
your hand, warm and strong, and
familiar, where the sun touches our
faces. We have not lost you; you
are in our very world, and we hold
you in our hearts, a flame against
the night, until we too walk that
ground, beyond the border, between
shadow and light.

Gregory steps back and Velma looks at Morris.

VELMA

Thomas had requested a non-
denominational service, so, Morris,
would you say the prayer?

Gregory steps back and Morris steps forward.

MORRIS

Let us all bow our heads in prayer. We pray, or ask politely if prayers are not appreciated, to whomever may or may not be listening, in whatever place he, she, or it, may or may not reside, that Thomas Kellen, or whatever he may or may not have become, in whatever shape or form he may have chosen, or had chosen for him, be given the best of all possible considerations for whatever may or may not lie ahead for him in his departure from this world and into whatever world or worlds may or may not be waiting for him, as well as for the rest of us, assuming any of us apply for consideration of such treatment, or existence, or whatever may take place at such time as our own departure from this world. In short, we hope he is as happy wherever he is now as he was when he was here. Amen.

Everyone says "Amen" and Morris steps back from the coffin. Jake, Gregory, Kyle, and Dilbert step forward and slowly lower the coffin into the grave with two ropes. They pull the ropes out of the grave and Morris steps up with a shovel. He tosses a shovel full of dirt into the grave. He passes the shovel on to Velma who passes it on to Harriet and so on.

Tears well up in Katherine's eyes as Gregory passes the shovel to her. She tosses a shovel full of dirt on the grave and passes the shovel to Nadine, who is openly weeping.

The crowd begins to disperse in a solemn procession, working its way back to the boarding house and the lake, as each person takes their turn with the shovel.

DISSOLVE TO:

EXT. LAKE SHORE BY BOARDING HOUSE- DAY

The people of the boarding house and most of the town are gathered by the lake for the reception. It is a generally light hearted affair, with people talking, laughing, and eating barbecued pork.

There is a table filled with odds and ends and a large banner above it which reads: "The possessions of Thomas Kellen: One item per person, please." People wander past the table, each picking an single token of Thomas's passing. Katherine eyes the table with suspicion, but sees a small, hand carved picture frame containing an old Beechnut gum wrapper. Looking around to see if anyone minds, she snatches it up, holding it to her chest.

Elsewhere, Nadine and Kyle are playing guitar and fiddle in the background. Betty and Ralph are there, playing Chaturanga with Dilbert. They see Katherine as she walks by.

BETTY

Katherine. Good see you again.

KATHERINE

It's nice to see you too, Betty. Is she beating you yet, Ralph?

RALPH

Naw. Dilbert's got us both whooped. Too many pieces on this crazy board.

BETTY

You want to join us?

KATHERINE

No. Thanks though. Maybe later.

Katherine continues walking. Nearby, Jake is serving the pork. Harriet is pushing food onto peoples plates while Francine and Montgomery serve ice cream and cake.

Katherine takes a seat by herself at the edge of the crowd. She stares at the autographed chewing gum wrapper looking glum. Gregory notices her and walks over to where she sits.

GREGORY

Why so sad?

KATHERINE

Well... It's a funeral.

GREGORY

You don't see anyone else looking sad, do you?

KATHERINE

No. It's very peculiar.

GREGORY

Nothing peculiar about it. It's just a funeral. Everybody dies. We can either sit here and feel sorry for ourselves because Thomas is gone, or we can celebrate his departure. Which doesn't mean we won't miss him, but Thomas would have wanted this. He loved a good party. Especially if it was for him.

Katherine looks around at the revelers.

KATHERINE

Does everybody get buried like this here?

GREGORY

Mostly. There are a few exceptions. Elmer Potts got a parade. He always wanted to be in a parade. Justine Halloway got floated out to middle of the lake and sunk. Her husband had drowned in the lake forty years before and she always promised herself she'd join him. Then there was Jerry Morton, who was cremated in a funeral pyre on top the mountain.

KATHERINE

Can we talk about something else?

GREGORY

Sorry.

Katherine looks away from Gregory and toward the party and the lake.

KATHERINE

My father died when I was fifteen. Meeting Thomas was like getting a small glimpse of what he might have been like as an old man.

Gregory looks deep into Katherine's eyes.

GREGORY

Come with me, I'll cheer you up.

KATHERINE

No.

GREGORY

You don't even know what I have in mind.

KATHERINE

I'll bet I can guess.

GREGORY

I want to show you something.

Katherine eyes him suspiciously.

EXT. ON THE LAKE- DAY

Gregory is rowing a small boat while Katherine sits in the bow. They are rowing into an isolated cove on the lake.

GREGORY

Why do you feel responsible?

KATHERINE

I should have made sure he went inside before I went to bed.

GREGORY

Nonsense. It was warm out last night. We've all slept on the porch in the summer. It was just his time to go.

Gregory stops rowing.

KATHERINE

What's the matter?

GREGORY

Nothing. We're here.

They have rowed into a cove that is completely sealed off from the rest of the lake. Gregory hands Katherine a fishing pole from the bottom of the boat.

KATHERINE

What's this?

GREGORY

It's a fishing pole. You fish with it.

KATHERINE

I know that. Why are we fishing?

Gregory opens up a small tackle box and begins to bait both his and Katherine's lines.

GREGORY

Because I lost the bet with Thomas, remember. He won the bet on your name and I was supposed to take him fishing. Since you're part of the bet, I thought you might like to join me. This was Thomas's favorite place to fish.

Gregory hands Katherine the baited line. She holds it and looks at it.

GREGORY (CONT'D)

You cast it. Like this.

Gregory casts the line and it flies out twenty feet or so. Katherine looks at him and casts her line. It flies out ten feet past Gregory's. She smiles.

KATHERINE

You're not the first man to take me fishing.

GREGORY

You never cease to amaze me.

KATHERINE

I do my best to keep things interesting.

They begin slowly reeling their lines in.

KATHERINE (CONT'D)

My father used to take me fishing nearly every weekend when I was a girl. I loved fishing. Whenever I had a problem, I'd go down by the river and just let the hours drift by. My father always knew where to look for me when I was upset.

There is a tug at Katherine's line. She turns away from Gregory and starts to reel in the fish.

KATHERINE (CONT'D)

I've got one.

GREGORY

That's a big fish.

Katherine stands up in the boat.

KATHERINE
I think I've got it.

GREGORY
Please don't stand up in the boat.

KATHERINE
I've got it. Don't worry.

GREGORY
I think I know this fish. This is not a normal fish.

KATHERINE
I'm fine.

GREGORY
Would you sit down please!

The fish gives a mighty tug on the line and Katherine is nearly yanked out of the boat. Gregory stands up and catches her. They pause a moment, looking into each other's eyes. Suddenly the fish gives another tug and they are pulled over and out of the boat, screaming as they hit the water.

Moments later they resurface, choking and spitting water.

GREGORY (CONT'D)
Are you all right?

KATHERINE
Yes. What kind of fish was that?

GREGORY
That was Harold.

KATHERINE
You're on a first name basis with a fish?

GREGORY
He's the biggest fish in the lake. Thomas has been trying to catch him for fifteen years.

KATHERINE
Just what I needed today: A fish with attitude.

They swim to the boat and begin to climb in.

EXT. LAKE- DAY

Montgomery and Dilbert are sitting on the dock playing a game of cards that looks like gin, but is played like poker.

DILBERT

Mom?

MONTGOMERY

Yes, Dilbert?

DILBERT

How do you know if a girl likes you?

MONTGOMERY

There're a lot of ways.

DILBERT

Any good ones?

MONTGOMERY

A few. Have you tried talking to her?

DILBERT

Well... I kissed her.

MONTGOMERY

Cut right to the chase, don't you, boy?

DILBERT

Then she told me never to do it again.

MONTGOMERY

That doesn't necessarily mean she doesn't want you to kiss her again. It may mean that she'd like some warning next time.

DILBERT

What kind of warning?

MONTGOMERY

You can mention how talented she is. You could tell her how pretty she looks. That usually works well. You might even take the occasion to hold her hand.

DILBERT

Oh. I see. You still sad about Jake?

MONTGOMERY

Yeah. A little. I win.

Montgomery places her card down and ruffles her son's hair. Dilbert frowns.

DILBERT

That's the third game in a row.

MONTGOMERY

It's the second X chromosome. Gives me the edge.

Montgomery smiles and Dilbert looks typically confused.

EXT. LAKE SIDE- DAY

Jake is eating alone at a picnic table when Harriet comes up holding two beers and offers one to Jake.

HARRIET

I brought you something to drink.

JAKE

Thanks.

Harriet sits down opposite Jake. She stares at him.

JAKE (CONT'D)

What?

HARRIET

Did you have to go and break her heart?

JAKE

I didn't mean to break her heart.

HARRIET

Didn't it occur to you that she might take this more seriously than you?

JAKE

Of course it did. That's why I broke it off.

HARRIET

So, how are you feeling?

JAKE

Guilty.

HARRIET

Good.

JAKE

She's just as responsible for what happened as I am. What if things were turned around? What if I was in love with her and she broke it off?

HARRIET

Like Gregory and Katherine?

JAKE

Exactly.

HARRIET

There's a difference there. You slept with Montgomery because you thought she wouldn't fall in love with you. Gregory is hoping that Katherine will fall in love with him.

JAKE

Are you trying to make a point here?

HARRIET

I'm alluding to a point, but I'm allowing you to draw your own conclusions.

JAKE

Good. I hate it when people come right out and say what they mean.

HARRIET

I think you should stop ignoring her like you were in high-school and just got laid for the first time and now you're ashamed to admit it was her. The two of you used to be best friends.

JAKE

Yeah, I know. I don't know why I thought it would work out.

HARRIET

Because you're an idiot.

JAKE

And here I thought I was an optimist.

HARRIET

Everybody's an optimist when it come to sex. That's why we're all idiots. We forget what happens afterwards.

JAKE

Sounds like personal experience talkin'.

HARRIET

Yeah, but not nearly enough of it.

Jake and Harriet laugh and sip their beers.

EXT. LAKE SHORE- LATE DAY

Gregory and Katherine are pulling the boat up on to the shore. They are a little drier now, but still wet.

GREGORY

They've started a fire by the lake. You want to warm up?

KATHERINE

No. You head back to the others. They're probably wondering what happened to you. I want to change my clothes and spend a little time by myself.

GREGORY

Okay. Sorry about the bath.

KATHERINE

No. It's my fault. I shouldn't have stood up in the boat.

Katherine walks back to the house. Gregory stares after her as she goes.

INT. KATHERINE'S BEDROOM- SUNSET

Katherine walks out of her bathroom in a robe and steps out onto the balcony of her room.

EXT. KATHERINE'S BALCONY- SUNSET

The sun is setting. The people from the town and the boarding house gather around the fire and laugh as they act out scenes from *A Midsummer Night's Dream*. Katherine takes Thomas's little framed gum wrapper out of a deep pocket of her robe and stares at it as the sun falls below the horizon.

EXT. LAKE SHORE- NIGHT

Gregory is sitting by the fire with the others. He looks up at the house and sees Katherine sitting on the balcony. Montgomery comes up to him.

MONTGOMERY

Where'd you get off to?

GREGORY

I took Katherine out to Thomas's fishing hole.

MONTGOMERY

Why are you all wet?

GREGORY

We fell out of the boat.

MONTGOMERY

Was that the most romantic thing you could think of?

GREGORY

I think she's afraid of getting involved right now.

MONTGOMERY

Most people who have just been divorced feel that way. She just needs time.

GREGORY

I don't have time. Her car will be fixed in a day or two.

MONTGOMERY

It could take longer than that.

GREGORY

I need to think of something to help her reconsider.

MONTGOMERY

The best way to change somebody's mind is to make them think it was their own idea.

Gregory looks at Montgomery quizzically.

EXT. KATHERINE'S BALCONY- NIGHT

Katherine sits in a chair watching the revelries below. She leans the chair back and puts her feet up on the balcony railing. She takes a deep breath, stretches her arms, and falls backward with the chair into the room.

EXT. ORCHARD- NIGHT

Gregory sits at Thomas's grave reading aloud from *The Tibetan Book of the Dead*. A line of glowing candles encircles the grave. A strong wind rustles the trees and Gregory pauses a moment, looking up at the stars above.

EXT. LAKE SHORE- MORNING

The sun is rising over the lake. It's not looming or anything special; just rising.

INT. KATHERINE'S BEDROOM- MORNING

Katherine is dressed as she steps out of the bathroom. She grabs her note book as she walks toward the door.

INT. UPSTAIRS HALLWAY- MORNING

Katherine begins to open the door to the hallway when she stops and closes it to a crack. Across the hall from her door, Gregory is holding his shirt in his hand and Montgomery standing in the doorway. Montgomery suddenly grabs Gregory by the back of the neck and pulls him into a passionate kiss. Katherine frowns as she quietly closes the door.

EXT. FRONT PORCH- MORNING

Harriet steps out of the house with a serving tray and sits down in the swing. The tray contains a tea pot and two cups. She notices the two cups and sighs. Smiling to herself, she pours tea into both cups and raises one to her lips as she looks out over the orchard and the lake.

EXT. HILLSIDE- DAY

Velma and Morris are having a picnic overlooking the church and the town.

MORRIS

A day this beautiful is inspirational. Have you given any thought to your sermon this Sunday?

VELMA

No. I was thinking I'd just let myself get carried away in the spirit of the moment.

MORRIS

I was thinking about using a passage from Augustine.

VELMA

Which one?

MORRIS

I hadn't quite decided yet.

VELMA

Why Augustine?

MORRIS

This time of year always strikes me as being a very Augustian time of year. The Autumn always make me think of the *Upanishads* and *The Bhagavad Gita*. Winter naturally is the Gospels. I find you can work the Gospels and most of *The New Testament* right straight through to Spring.

VELMA

And Spring of course is *Genesis*?

MORRIS

You find that as well?

VELMA

No, I just know you too well, Morris. You are the kind of man who, when a woman has kissed you and then invited you to a picnic on a secluded hillside, will sit there and discuss religion with her.

MORRIS

Well, you are a fellow member of the cloth.

VELMA

Yes, but I am more than a minister, Morris. I'm also a woman.

MORRIS

I see.

VELMA

Do you?

MORRIS

Quite clearly. God helps those who help themselves.

Morris takes his hat off with a flourish and kisses Velma passionately.

EXT. BACK PORCH- DAY

Katherine is sitting at her computer trying to write but only really being successful at staring off into the distance and procrastinating.

EXT. ORCHARD- DAY

Nadine walks up to Thomas's grave and sets a flower on it. She sighs.

NADINE

Thomas, I'm in love with Dilbert. My parents don't mind if I go places with him now because they think I can't stand him, but if they find out I'm in love with him they'll never let us go anywhere alone.

(MORE)

NADINE (CONT'D)

They'll be too afraid we'll start having sex. What if we do start having sex? What if I get pregnant? How can I finish school? How can I go to college? We'll have to get married! I'll get all fat and have to wear those maternity dresses that look like circus tents and what if... Oh, Thomas, I just need a sign. Something that will tell me what I should do.

The wind picks up and an apple falls out of the tree landing in front of Nadine. She picks it up.

NADINE (CONT'D)

An apple? What the hell is that supposed to mean?

The wind whips around Nadine and apples begin to rain down on top of her head.

NADINE (CONT'D)

All right! All right! I get the point. I wasn't expecting you to be Biblical!

Nadine picks up an apple and takes a huge bite.

EXT. BARN YARD- DAY

Montgomery is working on her rig when Katherine walks up.

KATHERINE

Hi.

MONTGOMERY

Hi there. What can I do for you?

KATHERINE

I was just wondering how my car was coming?

MONTGOMERY

Depends when the parts get here. It could be done tomorrow or maybe the next day.

KATHERINE

Right. Just checking.

MONTGOMERY

You in a hurry to get going?

KATHERINE

More so today than yesterday. How are things with Jake?

MONTGOMERY

Well... I guess you could say it's the typical andro-centric paradigm of a testosterone laden male caught up in the usual pattern of agency, which most men seem to interpret as an urge to screw every woman in sight, compounded by the attendant fears of commitment, all of which of course is at odds with female urge toward communion and dialectic communication which I seem to be saddled with thanks to a natural abundance of oxytoxin.

Montgomery grabs another wrench.

KATHERINE

I hadn't realized it was that complicated.

MONTGOMERY

It could be worse. I could be in your shoes. You realize Gregory is crazy about you?

KATHERINE

I'd have thought he'd be crazy about you today.

MONTGOMERY

Not with the luck I've been having lately.

KATHERINE

That's right, he only falls in love after the first night in the sack. I imagine things have slowed down a bit over the years.

Katherine turns to leave.

MONTGOMERY

Do you know what you sound like?

KATHERINE

No.

MONTGOMERY

A jealous woman.

KATHERINE

What do I have to be jealous of?

MONTGOMERY

That's a good question.

Katherine turns and walks away. Montgomery calls after her.

MONTGOMERY (CONT'D)

We waited in the hallway for half an hour this morning so you could see us together.

Katherine stops. Montgomery walks over to her.

MONTGOMERY (CONT'D)

I know you think you need time before something like this, but if you leave you won't have the time. You have to take every chance at love you get because there aren't that many that come along in a lifetime. Take it from somebody who's passed on all the right ones and taken all the wrong ones.

KATHERINE

You don't understand. I need to be alone right now.

MONTGOMERY

You're going to be alone all your life. The question is whether or not you have somebody to share it with.

Katherine thinks about this a moment.

KATHERINE

Do you know where he works?

MONTGOMERY

Sure. I'll drop you off. I have to make a run this afternoon anyway.

Montgomery smiles and clasps her hand on Katherine's shoulder.

EXT. THE LAKE- DAY

Dilbert is sitting at the edge of the dock reading a book when Nadine comes up and sits down beside him.

NADINE
What are you reading?

DILBERT
Shakespeare.

NADINE
Which one?

DILBERT
Love's Labours Lost.

Nadine bites her lip.

NADINE
It sure is a beautiful day.

Dilbert nods.

NADINE (CONT'D)
Supposed to rain later.

DILBERT
Yeah.

NADINE
I love the smell right before it rains, don't you?

DILBERT
Yeah.

Silence.

NADINE
Dilbert?

DILBERT
Yeah?

NADINE
Remember when you kissed me the other day?

DILBERT
Yeah.

NADINE

Well, remember when I told you never to do that again?

DILBERT

Yeah.

NADINE

Well, forget I told you that. Okay?

They are silent a moment. Dilbert thinks this over.

DILBERT

Yeah.

NADINE

Good.

Nadine gets up and walks back toward the house. Dilbert shakes his head and turns back to his book.

EXT. DEADWOOD FARM- THE BARNYARD- DAY

Gregory is in the middle of the barnyard throwing hay into a wagon when Katherine appears from the side of the barn. She watches him work, for a moment.

KATHERINE

Hi.

Gregory turns around, startled.

GREGORY

Hey. What are you doing here?

KATHERINE

I was wondering if you wanted to take a walk with me.

GREGORY

Sure. I know just the place to go.

Katherine smiles and Gregory wipes his brow.

EXT. MOUNTAIN SIDE ABOVE THE TOWN- DAY

Gregory is leading Katherine up a thin mountain trail.

KATHERINE

Have you ever thought about leaving Moonlight?

GREGORY

Sure.

KATHERINE

Really? To go where?

GREGORY

Well, recently, I've been considering going on retreat. Maybe for three months. Maybe for a year.

KATHERINE

More time spent inside your own head.

GREGORY

It's the only place you're ever really going to go.

KATHERINE

There's a whole world out there.

GREGORY

Sure, but you only ever see it from inside your head. You from yours. Me from mine.

KATHERINE

I get what you're saying; transform the way you see the world by transforming your mind.

GREGORY

Something like that.

KATHERINE

But seeing the world can transform you as well. The places I've been, the things I've seen, have changed me more than any meditation retreat possibly could.

GREGORY

Maybe, but you'll never know until you've tried.

KATHERINE

I held a little girl dying from a gunshot wound in a small town in Columbia.

(MORE)

KATHERINE (CONT'D)

The local rebels turned drug lords killed her uncle for talking to the government, and she got caught in the crossfire. That changed the way I see the world. And how is meditating going to help her? I'll stick with trying to save the world thanks.

GREGORY

Maybe you can't really save the world until you save yourself.

KATHERINE

That sounds like an excuse to gaze at my navel.

GREGORY

Maybe. But helping others requires wisdom. And you have to cultivate wisdom.

KATHERINE

I believe experience trumps wisdom. And you only get experience from taking action, some action, no matter how small.

GREGORY

And how can you know your action won't make things worse.

KATHERINE

Better to make a mistake trying to help than not to help at all.

GREGORY

So you're going to write your book?

KATHERINE

I'm going to what?

GREGORY

It sounds like you've decided to write your book about that town in Ethiopia.

KATHERINE

Well, I... I want to. I plan to. At some point. I just don't know if now is the best time.

GREGORY

If not now, when? Who knows if
there will be time tomorrow.
Whether it's taking action or
meditating, why wait?

KATHERINE

It's not that simple.

GREGORY

How many simple things worth doing
are there? Except climbing up
here.

They round a corner and step up to a small isolated crest
that over looks the lake and town. Gregory stops.

GREGORY (CONT'D)

This is it.

Katherine steps up beside him and looks out at the view
before her. The town is spread below like a small island
among the trees and the lake is like a pool of silver in the
afternoon sun. It looks like a scene out of a Maxfield
Parrish painting. Gregory takes an orange out of his
knapsack and begins to peel it.

GREGORY (CONT'D)

Of all the places I've been in the
world, this is my favorite.

KATHERINE

It's beautiful.

Gregory offers half of the orange to Katherine. She accepts
it silently and devours it, all the while looking out over
the town below them.

KATHERINE (CONT'D)

Thank you.

They look at each other and smile. Suddenly, Katherine
kisses Gregory. She pulls back, surprised at herself.

KATHERINE (CONT'D)

Race you down the mountain.

GREGORY

What?

Without answering, Katherine turns and begins to run down the
mountain.

GREGORY (CONT'D)
Are you crazy? You'll kill
yourself.

Gregory throws down the last of his orange and chases after Katherine as the first hint of clouds appear on the horizon.

EXT. MOUNTAINSIDE- DAY

Katherine races through the trees along the trail, Gregory following behind her.

EXT. MOUNTAINSIDE- DAY

Katherine runs down the hill, trying to control her speed. Gregory is catching up.

EXT. MOUNTAINSIDE- DAY

Katherine runs along the path without regard for danger. Gregory is almost behind her now.

EXT. HILLSIDE AT BOTTOM OF MOUNTAIN- DAY

Katherine emerges from the woods at the bottom of the mountain and bursts into a field at the top of a hill. Looking back she sees that Gregory is right behind her. She laughs. As she turns around she suddenly trips and falls, causing Gregory to fall over top of her, the two of them tumbling down the hill.

Eventually they come to a stop, two tired and sweaty bodies sprawled next to each other in the grass at the bottom of the hill. Katherine looks over to Gregory as he sits up. He is covered with bits of grass and leaves. She begins to laugh.

GREGORY
You're crazy. We could have been
killed.

Katherine continues to laugh.

GREGORY (CONT'D)
No, I'm serious. Eddy Hawkins
ended up with two broken ribs and a
sprained ankle the last time
someone tried to run down that
mountain.

Katherine is laughing hysterically now.

GREGORY (CONT'D)

It's not funny.

Gregory throws a wad of grass at her and she laughs even harder. Slowly he begins to laugh too. She kisses him as they laugh and falls back into the deep grass of the hillside. Above them, storm clouds gather at the horizon.

EXT. THE BOARDING HOUSE AND LAKE- NIGHT

There is a large storm raging over the lake, the lightning cutting through the sky in brilliant arcs.

INT. LIVING ROOM- NIGHT

Everyone from the boarding house, including Velma, is gathered in the room eating ice cream. Katherine is busy serving with Gregory.

Montgomery is sitting alone on one side of the room eating a bowl of ice cream. Jake wanders over and sits down next to her.

MONTGOMERY

I thought you were avoiding me.

JAKE

I decided that was a little immature.

They are silent a moment.

MONTGOMERY

Is that all you came over here to say?

JAKE

No. I wanted to tell you I'm sorry. You're the best friend I've ever had and I don't ever want to lose that friendship, but I just can't be more than friends. If I could, if I could choose who I fell in love with, there is no one I'd rather choose than you. But I can't.

MONTGOMERY

That's the sweetest thing you could have said. You're not going to make it easy to get over you.

JAKE

Would it help if I was a jerk for a few more weeks.

MONTGOMERY

No, but thanks for the offer.

JAKE

Anything I can do to help.

MONTGOMERY

If you want to help, you can get me another bowl of ice cream.

JAKE

One bowl of chocolate-mint-sorry-I slept-with-Jake coming right up.

Jake and Montgomery both laugh as Jake takes her empty bowl and heads for the kitchen. On the other side of the room..

DILBERT

It's been two hours. The storm is almost over.

NADINE

Maybe no one will show up this time.

HARRIET

Nonsense. Someone always shows up.

KATHERINE

The suspense is killing me.

GREGORY

You want to bet on whether it's a man or woman?

KATHERINE

Man.

GREGORY

Deal.

There is a knock at the door. Everyone rushes to see who's there as Harriet goes to the door and opens it.

There, standing in the doorway, looking rather wet and road worn, is Barry, Katherine's ex-husband. Katherine gasps. Gregory turns to her. She stares at Barry.

KATHERINE

We both lose. It's my ex-husband.

Barry notices Katherine and breathes a sigh of relief.

BARRY

Katherine, there you are. God, I thought I was never going to find you.

Everyone turns to look at Katherine.

KATHERINE

Once again, Barry, I think you've missed the point.

Katherine sighs.

KATHERINE (CONT'D)

Bring him in.

They usher Barry into the house and Harriet closes the door.

EXT. BACK PORCH- NIGHT

Katherine is standing on the porch staring into the back field. The storm has subsided now and the rain has a calming tone to it. Gregory steps out onto the porch.

GREGORY

Do you want to talk?

KATHERINE

No. I just want to be alone for a while.

GREGORY

Okay.

He stares at her a moment and then goes back into the house. A few seconds later, Harriet steps out onto the porch.

HARRIET

I put your ex-husband in the sitting room. He wanted to be put in your room, but I assured him that the couch in the sitting room is very comfortable. He's waiting to talk to you.

KATHERINE

I don't want to talk to him.

HARRIET

He's come a very long way to see you.

KATHERINE

I've already divorced him; what more can I do?

HARRIET

Tell him you're in love with Gregory.

KATHERINE

I don't know if I am in love with Gregory.

HARRIET

Well, then lie, it'll have the same effect.

They stare out at the rain a moment.

HARRIET (CONT'D)

You really are lucky. Second chances don't come that easily in life. And Gregory is a good man for a second chance. Maybe you'll be lucky enough to hold on to him.

Harriet looks Katherine in the eye. A thought crosses Katherine's face.

KATHERINE

But----

HARRIET

But, I'm old enough to be his grandmother? Yes, I am. And in the end it was easier to be a grandmother to him. And better. Better for both of us.

Katherine turns toward the rain.

KATHERINE

This town never ceases to amaze me.

HARRIET

We do our best to keep things interesting.

Harriet and Katherine stare out into the rain as it falls in large soothing sheets across the fields of summer wheat.

EXT. FRONT PORCH- NIGHT

Nadine is sitting on the front porch practicing her guitar when Dilbert comes out of the house and takes a seat next to her on the swing. Dilbert stares at her, enraptured. Nadine closes her eyes as she begins to play a slow, soulful riff. Dilbert leans close to her and kisses her. Her hands move from the neck of the guitar to Dilbert's neck as they continue to kiss.

INT. SITTING ROOM- NIGHT

Barry is sitting on the couch when Katherine enters the room. He stands up and goes to her, hugging her enthusiastically. Katherine breaks away.

KATHERINE

We agreed it was over, Barry.

BARRY

I know. We agreed. But that was before it happened.

KATHERINE

Before what happened?

BARRY

I've had a life altering experience. I've changed. Completely.

KATHERINE

You've never changed. In all the years we were together, you've never changed once. Socks yes, who you are, no.

BARRY

I know. You think I don't realize that, but I realize that. I realize a lot of things now. All the time. All day long I'm realizing things.

KATHERINE

I only left four days ago. How much could you realize in four days?

BARRY

Realization doesn't have to be something slow and plodding, it can sweep over you like... like a storm.

KATHERINE

I think you spent too much time in the rain. Are you sure you don't have a fever?

BARRY

I've never felt better in my life. It's like my life has just begun. Like I have a chance to start everything all over. Tabula Rasa! I'm a clean table.

KATHERINE

A clean slate, Barry. You're not making any sense.

BARRY

I've had a life altering experience.

KATHERINE

You mentioned that. Now, what happened to you?

BARRY

I was on my way home from classes and I was standing at a street corner waiting for the light to change, (MORE)

EXT. CITY STREET- DAY

Barry stands on a street corner.

BARRY

thinking about us, about me really, agonizing over why you had left me and what this meant for my life and thinking in general the world was out to get me when the light changed and I stepped into the crosswalk, and suddenly the car that I thought was going to stop for the light, hits me...

INT. SITTING ROOM- NIGHT

Katherine is shocked.

KATHERINE
You got hit by a car?

BARRY
No, not hit, run over! Kathump-
bump! Thankfully the driver
stopped.

EXT. CITY STREET- DAY

Barry is under the car.

BARRY
So, there I was, under the car,
thinking that on top of all my
other bad luck, I had to get run
over by an economy car, because
it's so low to the ground that now
I can't move, which as it turns out
was probably good because if the
car had been any bigger it would
have killed me.

KATHERINE (V.O.)
How did you get out?

A MAN's face appears, but WE ONLY HEAR BARRY'S VOICE.

BARRY
I was lying there trying to figure
out if my insurance was going to
cover this when all of a sudden
this face appears next to me and
says, "we saw you get run over and
we got a busload of people here and
we're going to lift the car off of
you."

INT. SITTING ROOM- NIGHT

Katherine is incredulous.

KATHERINE
Oh, you're kidding me?!

BARRY

I swear! Really! I see all these hands appear around the bottom of the car and the next thing I know it rises into the air like magic and ten more hands reach in to pull me out.

KATHERINE

That's amazing, Barry. You are so lucky to be alive.

BARRY

Ah ha! That's exactly what I thought.

EXT. CITY STREET- DAY

Barry lies on the ground looking up at his saviors.

BARRY

I was lying there on the ground, looking up at all these people who had taken time out of their busy schedules to save my life, and I suddenly realize how we're all connected. All of us. You, me, everyone. We're all interconnected, interdependent at every level. Immersed, enmeshed, in an interdependent ocean of being, wave after wave, all one wave. It was like some vast mathematical equation unfolding before my eyes, explaining, finally, all the questions I've ever had about life.

INT. SITTING ROOM- NIGHT

Barry, eyes brimming, smiles at Katherine.

BARRY

And it really has changed me. Completely.

KATHERINE

If I had known it was this easy, I would have run you over myself.

BARRY

I wish you would have. I've wasted so much of my life. That's why I'm here. Because I can't waste any more of it.

Barry is radiant. Katherine hesitant.

KATHERINE

I'm not coming home, Barry.

Barry smiles.

BARRY

I don't want you to come home. I want you to stay. We need this time apart. Besides, I'm not going to be home. I'm going to be in Haiti.

KATHERINE

You're what?

BARRY

I'm going to help build houses for people who need shelter.

KATHERINE

But you hate to travel.

BARRY

I know. I told you: I've changed! I suddenly realized that doesn't make any sense to know how to build things if you don't build things for people who really need them.

KATHERINE

I don't know what to say.

BARRY

Just say you'll think about giving us another chance. Maybe not now, but sometime soon.

Katherine is silent. Barry looks at her expectantly.

KATHERINE

I've met someone.

Barry is shocked. He puts his hand to his mouth. He starts to speak, but stops. He goes to the window.

BARRY

The boy you were standing by when I came in?

KATHERINE

His name is Gregory.

BARRY

Four days. You were only gone four days.

KATHERINE

Some things happen fast. Like... getting hit by a car.

BARRY

Are you in love with him?

KATHERINE

I don't know.

BARRY

God, you're in love with him. Four days and you're in love with him.

KATHERINE

I don't know if I'm in love with him.

BARRY

I've lived with you for fifteen years, Katherine, I know you better than anyone else. You're in love with him.

KATHERINE

I'm not sure what I feel.

BARRY

Well, I've certainly made a fool of myself this evening.

KATHERINE

It's not your fault. It was a good impulse.

BARRY

If I hadn't just had a life altering experience I don't know what I'd do. As it is, I'm going to bed. Life changing experiences are exhausting.

Katherine edges toward the door. Barry holds it open for her.

KATHERINE
Say good-bye before you leave,
Barry.

BARRY
I will. Good night.

Barry closes the door before Katherine can say anymore.
Barry turns around, sighs and begins to sob uncontrollably.

EXT. BACK PORCH- NIGHT

The sky has begun to clear and the moon is peeking out between the clouds, casting its dim rays across the forest and the lake. Gregory is standing on the back porch staring out into the night when Katherine steps out of the house.

GREGORY
What'd he want?

KATHERINE
He's had a life altering
experience. He wanted me to
consider giving him another chance.

GREGORY
And?

KATHERINE
I told him I'd met someone.

GREGORY
What'd he say.

KATHERINE
He understands.

GREGORY
So, what does this mean?

KATHERINE
I don't know.

Gregory turns back to stare into the night.

GREGORY
I was thinking that maybe seeing
the world again might be good for
me. Maybe I do need some outer
action to go with my inner peace.

KATHERINE

But you love your life here.

GREGORY

Your life is with the person you
love.

Gregory turns back to look at Katherine.

KATHERINE

I can't think about this, about
you, right now.

She looks at him a moment and then turns and walks off the
porch and into the night.

EXT. THE LAKE- NIGHT

The lake is still and the clouds are clearing away, leaving
the moon full and bright in the night sky.

INT. NADINE'S BEDROOM- NIGHT

Dilbert climbs in the window and stands before Nadine, both
facing the other in their pajamas.

NADINE

Well, aren't you going to kiss me?

DILBERT

Sure.

Dilbert embraces her in a strong passionate kiss which moves
across the room and onto the bed. They come up for air after
a moment and lie next to each other in silence.

NADINE

Aren't you going to do anything?

DILBERT

I was thinking about it.

NADINE

Do you want to?

DILBERT

I'm not sure.

NADINE

You're not sure?

DILBERT

No. I mean yes. But no. I mean, I want to, but I don't think we should. I mean, I think we should, but not yet. Not now.

NADINE

Wouldn't you rather just get it over with?

DILBERT

Well, it's not like it was a chemistry test. We can always do it later.

NADINE

That's the most romantic thing I've ever heard, Dilbert. Now get out of my bed.

DILBERT

What?

NADINE

You don't think I'd let you sleep in my bed if we're not having sex do you? What kind of girl do you think I am?

DILBERT

But I thought...

NADINE

You're so cute when you're gullible.

Nadine kisses Dilbert to stop his stuttering.

INT. SITTING ROOM- NIGHT

Barry is sitting on the couch still sobbing slightly. There is a knock at the door. He snuffles and wipes his nose as he goes to the door and opens it. Gregory stands in the hallway.

GREGORY

I'm sorry, I didn't realize you were...

BARRY

Balling my eyes out, yes. You'll have to excuse me, I've had a life altering experience. It seems to be affecting me in strange ways.

Barry blows his nose.

GREGORY

I was just wondering if you'd seen Katherine?

BARRY

Not for a while. Why?

GREGORY

She went for a walk in the woods a couple of hours ago and she hasn't come back.

BARRY

She went for a walk in the woods by herself?

GREGORY

Yeah. I'm going to go look for her.

BARRY

I'll come with you.

GREGORY

That's all right.

BARRY

No, I insist. We may not be married anymore, but we're still connected. We're all connected.

Barry closes the door.

EXT. SECLUDED LAKE SHORE- NIGHT

Morris and Velma are skinny-dipping. They hold hands as they float in the water.

MORRIS

I can't decide what's more scandalous; that we are both unmarried ministers, or that you're a Methodist and I'm Presbyterian.

Velma laughs and holds Morris tight. He returns her embrace.

MORRIS(CONT'D)

You don't think we've been too
hasty, do you?

VELMA

No. Thomas's passing so quickly
reminded me that you have to seize
the day while you have it, because
there are no guaranteed tomorrows.

Morris smiles, a glint of mischief in his eye.

VELMA(CONT'D)

What are you thinking?

MORRIS

Carpe diem.

Velma laughs, splashing the water as she kisses him.

EXT. WOODS- NIGHT

Barry and Gregory are walking through the woods, the beams
from their flashlights criss-crossing through the trees.

BARRY

It's awfully dark. A fella could
get hurt if he's not careful.

GREGORY

Maybe you should go back.

BARRY

I'm here to help find Katherine.
Speaking of which, what exactly are
your intentions toward my wife?

GREGORY

Ex-wife. And honestly, I was
thinking of asking her to be mine.

BARRY

That's a little hasty, don't you
think?

GREGORY

Maybe, but I...

BARRY

You think she's going to want to jump out of one marriage right into another?

GREGORY

Well, I don't know, she...

BARRY

Doesn't sound to me like you've thought this out very well.

GREGORY

What would you know about following your heart?

BARRY

I'm here aren't I?

GREGORY

That's right. You've had a life altering experience.

BARRY

Now, wait just a minute...

GREGORY

No, you wait a minute. You had your chance and you blew it.

BARRY

Well, I want a second chance.

GREGORY

This is my chance.

BARRY

She doesn't really want you! She's on the rebound. You're just a fling!

Barry pokes Gregory with his flashlight.

GREGORY

Don't poke me!

Gregory pokes Barry.

BARRY

I'll poke you if I want to poke you!

Barry and Gregory begin poking each other, dropping their flashlights. Suddenly they are illuminated by a flood of light. Barry yells in terror and surprise, trying to hide behind Gregory.

JAKE (O.S.)
You boys all right?

Jake steps up carrying an enormous flashlight. Gregory and Barry collect themselves.

GREGORY
We're looking for Katherine.

BARRY
My wife.

GREGORY
Ex-wife.

JAKE
Well, I'd hold on to those flashlights if I were you. Walkin' around the woods in the dark is a good way to hurt yourself.

BARRY
That's what I said.

Jake tips his hat and walks back into the woods. Gregory and Barry look at each other sheepishly as they pick up their flashlights.

GREGORY
Sorry. I got a little carried away.

BARRY
I'm sorry too. I lost my head. That's the most violent thing I've ever done.

GREGORY
I guess that life changing experience is changing more than you expected.

Gregory smiles at Barry and walks into the woods.

EXT. ON THE LAKE- NIGHT

Katherine is sitting in the boat on the lake in the secluded spot where she was with Gregory. She is seated with her eyes closed and her legs crossed. She is clearly trying to meditate. In her hands is a fishing pole, the line running out into the water. Her face looks anything but relaxed.

KATHERINE
This isn't working!

Behind Katherine the trees begin to rustle. She turns around to look at them.

KATHERINE (CONT'D)
Is somebody there?

Silence. Katherine turns back to look out over the valley. Behind her, the Ghost of Thomas materializes out of the trees. He walks across the water and stands just behind her, outside the boat. Katherine reels in the line.

KATHERINE (CONT'D)
I must be losing my mind.

THOMAS
I was just thinking the same thing.

Thomas climbs in the boat.

KATHERINE
Sane people just don't do this.

THOMAS
Neither do dead people last I heard.

Thomas tries to touch Katherine, but his hand passes right through her. She shivers and turns around.

KATHERINE
What?

She looks right at Thomas, but apparently does not see him. Slowly she turns to face the valley again, casting the line and watching it fly out over the lake.

THOMAS
Pretty good.

Katherine slowly begins to reel in the line again.

KATHERINE

I am so confused.

THOMAS

You ain't the only one. Just be glad you ain't dead too.

KATHERINE

Gregory is in love with me.

THOMAS

A little slow on the draw, aren't you?

KATHERINE

But am I in love with him?

THOMAS

Would you be sitting in a boat in the middle of a lake at this hour of the morning if you weren't?

KATHERINE

My God. I am in love with him.

THOMAS

Now that we've decided that, can I go now? There's people waiting for me.

KATHERINE

But Barry's in love with me too.

THOMAS

The one with that damn life altering experience?

KATHERINE

He really seems like he's changed.

THOMAS

All men seem like they've changed to women who dump them.

KATHERINE

And he still loves me.

THOMAS

But do you love him?

KATHERINE

And I care for him.

THOMAS

You care for the elderly. It's not the same thing as being in love.

KATHERINE

What if he really has changed?

THOMAS

The question is: have you changed?

KATHERINE

Maybe I've changed.

THOMAS

Damn it, that's what I just said.

KATHERINE

Barry has become what I wanted, but do I still want the same things?

THOMAS

Now I think we're getting somewhere.

KATHERINE

Is Gregory what I want?

THOMAS

Women have wanted worse things. Hell, they wanted me sometimes.

KATHERINE

Is this town what I want?

THOMAS

It may be small, uncultured, and lacking in the finer things of life like taxis, and garbage in the streets, but it's got a certain charm.

KATHERINE

I like it here.

THOMAS

It's not a bad place to write a book.

KATHERINE

It's not a bad place to write a book.

THOMAS & KATHERINE
Or raise a family.

Thomas looks over at Katherine. Katherine looks at the water. She dips her hand into the lake and scoops up a handful of water, cupping it in her palm. She holds the water for a moment and then slowly pours it out as Thomas speaks.

THOMAS
Is it so hard to admit that you're
in love with Gregory and that you
want to stay here and write your
book?

Katherine looks up.

KATHERINE
I'm in love with Gregory and I want
to stay here and write my book.

THOMAS
See, that wasn't so damn difficult.
Now, can I go?

There is a tug at Katherine's line. She begins to reel it in. Thomas looks at her.

THOMAS (CONT'D)
Not so fast.

Katherine slows down.

KATHERINE
This thing is huge.

THOMAS
I think I know this one.

KATHERINE
This is that same fish, I know it.

THOMAS
He's a tricky devil. Not too fast.
Nice and steady.

KATHERINE
You're not getting away this time.

Katherine pulls hard on the line and is nearly yanked out of the boat in response. Thomas tries to help her, but goes right through her, and falls through the bottom of the boat. He rises out of the boat and sits next to her as she recovers and begins hauling the fish in.

THOMAS

You've almost got the bastard.
You've come to meet your maker,
Harold!

The fish jumps out of the water and Katherine yanks on the line.

KATHERINE

I've got you now.

THOMAS

The net. Grab the net.

Katherine grabs the net with one hand while pulling the fish closer to the boat. Leaning over she scoops the fish into the net and drops the fishing rod, using both hands to haul Harold into the boat.

Exhausted, Katherine and Thomas lean back as Harold flops on the floor of the boat. Katherine wipes her brow with the back of her hand.

THOMAS (CONT'D)

That was some pretty fine fishing.

KATHERINE

All these years and I still out
fish the boys.

THOMAS

Well, don't act like you had no
help. The least you could do is say
thank you.

KATHERINE

Thank you.

Katherine stops.

THOMAS

You're welcome.

Katherine turns around. Thomas is gone. She is alone in the boat with Harold. In the distance, the first rays of twilight strike the sky.

INT. NADINE'S BEDROOM- MORNING

Nadine and Dilbert are curled up on the patchwork quilt as the first rays of dawn creep over the window sill and cover them.

EXT. LAKE SHORE- MORNING

Morris and Velma are still curled up together on a blanket watching the sun come up over the lake.

INT. FRANCINE AND KYLE'S BEDROOM- MORNING

As Kyle is dressing in front of the mirror, Francine comes out of the bathroom smiling. She steps up behind Kyle and wraps her arms around him.

KYLE

I'm not going to do it. I know the biorhythmic alarm clock is ringing and the iron is hot and ready to strike, but I'm just not going to do it.

FRANCINE

I don't need to you to do anything.

KYLE

Good, because--- What do you mean you don't need me?

FRANCINE

You are no longer part of the equation.

KYLE

What are you talking about? You can't just drop me out of the equation like some unwanted fraction. Unless you've found someone else to do your multiplication with.

FRANCINE

I'm multiplying all by myself now, thank you. You're obsolete.

Kyle frowns.

KYLE

You're being obscure.

FRANCINE

And you're being obstinate.

KYLE

Only because you're obsessive.

FRANCINE
I'm obsessive because I'm
obstetric.

KYLE
That's absurd.

FRANCINE
It may be abrupt, but it's not
unexpected.

KYLE
Unexpected? It's inconceivable!

FRANCINE
Obviously not.

KYLE
We tried for months; this is
preposterous.

FRANCINE
Practice makes perfect.

Kyle looks out the window. He takes a deep breath and
exhales: A man who is beaten.

FRANCINE (CONT'D)
Are you okay?

KYLE
The house should have a wrap around
porch. And a swing. And a large
kitchen with hardwood floors. And
we have to have our own bathroom,
that's mandatory. With separate
sinks.

Francine smiles wide as she grabs Kyle and kisses him.

EXT. BACK PORCH- EARLY MORNING

Katherine is walking up to the back porch, holding Harold by
a line as Harriet, Gregory, and Barry step out from the
house.

HARRIET
Morning.

KATHERINE
Morning.

BARRY
Where'd you get the fish?

KATHERINE
I caught it.

Katherine hands the fish to Barry who stares at it in amazement.

BARRY
I didn't know you could fish.

KATHERINE
I know, Barry.

GREGORY
We thought you got lost.

KATHERINE
I'm sorry. I needed some time to think.

They all stand nervously silent for a moment. Finally the tension becomes too much for Gregory.

GREGORY
So...

BARRY
Katherine...

GREGORY
Having had some time to think...

BARRY
What I think he means to say is now that you've given it some thought...

GREGORY
Now that you've thought it through...

BARRY
We were wondering....

GREGORY
Just what you might be thinking.

Katherine looks to Barry and then Gregory.

KATHERINE
About....?

GREGORY

Us!

BARRY

Him and me. I mean you and me.

GREGORY

Or me and you.

KATHERINE

Oh, that.

Katherine sighs.

KATHERINE (CONT'D)

Barry.

BARRY

Yes?

KATHERINE

What I said last night still stands. I'm sorry.

BARRY

Shit! Sorry. I know it's over, but I was hoping. I'm an optimist now. I can't help it.

HARRIET

Why don't you come inside, Barry. I'll make you a cup of coffee.

BARRY

I don't drink coffee.

HARRIET

Raspberry Mocha.

BARRY

Well, I suppose this is my new life. New experiences. Living on the edge and all that.

HARRIET

Here, give me that fish. We'll have it for lunch.

(Whispering to Katherine)

You take good care of him.

Harriet takes Harold the fish as she and Barry step inside. Gregory looks at Katherine.

GREGORY
And what about me?

Katherine takes Gregory's hand, steps off the porch, and leads him down to the lake.

EXT. THE LAKE SHORE- MORNING

Katherine and Gregory hold hands as they walk along the shore of the lake and then out to the end of the dock. They stand there in silence for a moment looking out over the water.

GREGORY
If you're trying to think of the right words to tell me you're leaving I can make few suggestions. I'm very good with words.

KATHERINE
Quiet.

They are silent for a moment.

GREGORY
If you're having trouble saying it out loud I could get a pen and paper.

KATHERINE
Shush.

GREGORY
We could try sign language.

KATHERINE
Silence.

GREGORY
Charades?

They are silent for a moment longer. Gregory is getting impatient.

GREGORY (CONT'D)
Are we waiting for something? Because if we're waiting for something, I could get some chairs.

KATHERINE
Shut up.

Gregory is silent again for a moment.

GREGORY

My mother used to give my father the silent treatment whenever they had a fight. She'd go for days without saying a word to him, no matter how much he apologized, no matter how many flowers he bought her, she just wouldn't say a peep until she figured he'd had enough punishment, because my father, though he himself was not much of a talker, could not stand the absence of conversation. Have you been talking to my mother?

KATHERINE

Will you please shut up!

GREGORY

Not until you tell me what the hell we're doing out here?

Katherine turns and looks Gregory in the eye.

KATHERINE

We are trying to enjoy the sunrise of our first day together.

Katherine turns back to the sunrise. Gregory looks at her and then follows her gaze.

GREGORY

Oh. Why didn't you say so?

After a moment Katherine begins to smile. They embrace and kiss as the sun rises fully into the sky, casting a warm glow over the both of them. Gregory stops and looks at her.

GREGORY (CONT'D)

Hey, how did you catch Harold?

KATHERINE

It's the second X chromosome. Gives me the edge.

She smiles and kisses him again as the church bell begins to ring.

INT. DINNING ROOM- MORNING

Everyone is gathered in the dinning room having breakfast. They are all silent, waiting for Harriet to speak.

HARRIET

Well, I think it's a brilliant idea.

NADINE

What exactly is a sister village?

GREGORY

They exchange people and goods and ideas and basically help each other.

KYLE

Like family.

FRANCINE

Exactly.

MORRIS

What's the name of the town again?

KATHERINE

Metema. On the border of Ethiopia.

VELMA

Moonlight and Metema. Sounds perfect.

MONTGOMERY

So, you two would split your time between the two towns.

KATHERINE

Between the towns and retreat.

GREGORY

And writing. We're choosing the middle way.

KATHERINE

Of course, anyone else is welcome to join us as well.

JAKE

Sounds like we might need to raise some money for travel.

DILBERT

Hey! We could use Thomas's secret recipe and sell jam.

HARRIET

Another very brilliant idea, Dilbert. Seems we've got a lot of work to do. And no time like the present to get started. Nadine why don't you give Dilbert a hand picking berries. I'll see if I can find the secret hiding place Thomas stashed his recipe. Jake and Monty, we're going to need a lot of canning jars. And Kyle, maybe you could bring up both of the pressure cookers out of the basement. And Katherine Gregory might start thinking about labels and a name for this little project. Maybe Moonlight and Metema Marmalade.

Everyone laughs and begins cleaning up as Harriet hands out assignments. Katherine looks over to see that Barry is talking very charmingly to Montgomery. He sees her and smiles. She smiles back and takes Gregory's hand as they help clean up.

EXT. LAKE AND BOARDING HOUSE- DAY

The sun continues to rise into the sky, the moon still visible as it watches over the boarding house by the lake and the small town of Moonlight.

FADE TO BLACK:

THE END