

"THE KEYSTONE FERRY"

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FADE IN:

1 EXT. HIGHWAY 20 - WHIDBEY ISLAND, WA - DAY

Grey clouds hang low over Whidbey Island as a rebuilt '75 Porsche speeds down Highway 20. The late afternoon ground mist wafts up from the wetlands and through the forests like the dry ice fog used in old horror flicks, as the sleek black car glides through the graceful curves of the two-lane highway.

We HEAR the car being downshifted to second as it rounds the curve onto the bridge spanning Deception Pass, passing the usual knot of August tourists ooh-ing and ahh-ing as they gaze over the railings down to the ocean, 500 feet below.

A red Miata on its tail, the Porsche passes the tourist stop on the south end of the bridge, upshifts and winds up to 60. We HEAR the throaty roar of the motor going up an octave as its speed increases.

2 INT. PORSCHE - DAY

Pulling rapidly up behind a slow-moving motorhome, in the Porsche, 49-year-old retired Captain JOHN REYNOLDS, USN., edges out over the solid centerline, and seeing nothing coming, yanks the wheel left and steps on it, powering by it to the shocked looks of the blue-rinse occupants.

Seeing a pickup truck in front of the RV and the road ahead still clear, he shifts into fifth and roars by it, glancing up into his rearview mirror to see the Miata glued to his back bumper. Dodging back into the right lane he glances left to see the red sports car leapfrog by him, the long hair of the female driver blowing in the wind.

The gauntlet dropped, and smiling to himself, John downshifts to fourth and stomps on the gas.

3 EXT. HIGHWAY 20 - DAY

Catching up to the little sports car, John drafts it as the two cars tear down the highway winding through the primeval forest.

## 4 INT. PORSCHE - DAY

Biding his time until several vehicles in the opposing lane flick by, he swings out and smokes by the Miata, looking right to see the mischievously smiling face of a cute-looking young woman.

Slowing down to the speed limit, John looks pensively over to the entrance of the Whidbey Island Naval Air Station, his former employer.

## 5 EXT. CLOSEUP - SIGN - DAY

A billboard proclaiming, "The Sound Of Freedom" with a photo of a EA6B Prowler blasting off the flight deck. The words, "Electronic Combat Wing of the Pacific Fleet" beneath.

## 6 EXT. HIGHWAY 20 - DAY

Returning to his view of the road ahead, John slows down at the approach to Oak Harbor, joining the train of cars, trucks and motorhomes wending their way through the city streets, past the strip malls and family restaurants, to the red light at SE Pioneer Way.

## 7 INT. JOHN'S POV - DAY

Turning right, John slowly follows the other traffic up the hill. The Miata rockets by and takes a dozen others before slipping back into the line of vehicles. At the top of the hill we see a highway sign reading, "60 MPH." John kicks the Porsche down into fourth again and steps on it, passing everything in front of him and comes up behind the sports car to see the driver grinning broadly in her rearview mirror.

## 8 INT. HAIR APPARENT BEAUTY SALON - COUPEVILLE - DAY

ALIXE TAYLOR glances up at the clock, looking a little concerned. She absentmindedly rubs her hand over her hip through her printed summer frock, wincing slightly as she sweeps up the hair clippings on the floor around her chair.

ALIXE

Well girls, time for me to go. Will you lock up, Julie?

JULIE, a 48-year-old smartaleck, looks up from her Cosmo magazine and smiles.

JULIE

Don't I every night, boss?

ALIXE

I won't be in tomorrow. I'm taking Todd up to Bellingham to register at WWU.

ALIXE turns to see SHELLEY, the 25-year-old new girl, shampooing Mrs. Litton, Coupeville's oldest and dearest citizen.

ALIXE

(to Shelley)

Oh Shell, would you call the Joico rep in Seattle tomorrow and tell them we need more cream rinse? Have them FedEx it or whatever.

SHELLEY

First thing in the morning, Alixe.

Alixé smiles at her two employees as she puts away the broom and picks up her purse.

ALIXE

See you tomorrow, then. Geez, I hope I make the ferry. Bye, Mrs. Litton.

Mrs. Litton rolls her head to one side in the sink and smiles as Alixe leaves the shop.

MRS. LITTON

Goodbye, dear.

9 EXT. HIGHWAY 20 - DAY

Settling into a rhythm, the Porsche and the Miata flicker through the light beams filtering through the hundred-foot-tall Douglas firs on both sides of the road like a cathedral. John reaches for his sunglasses and puts them on, leisurely overtaking a train of four slower-moving cars. Passing out of the forests we see across the inlet to Coupeville as he follows the Miata down and around, through Coveland and up the hill.

10 EXT. MAIN STREET - COUPEVILLE - DAY

A light breeze off the bay caresses Alixe's face as she walks to her car. A handsome five-foot-five brunette of 40, she looks up at the sun and smiles momentarily.

Getting into her five-year-old Ford Taurus she glances at her watch and frowns. Her window down and arm out, Alixe accelerates up Main St. to Highway 20.

11 EXT. HIGHWAY 20 - EBEBY ROAD INTERSECTION - DAY

The light being green, Alixe turns left and heads south on the highway.

With a wave of her hand, the Miata driver takes a sudden right on Ebey Road and roars off through the fields. John waves back and continues on.

The black Porsche passes Alixe in the fast lane just before the road narrows.

12 EXT. KEYSTONE TURNOFF - DAY

Taking the turnoff, John tears down the long hill to the ferry landing.

13 INT. ALIXE'S CAR - DAY

Deep in thought, Alixe almost misses the turnoff and has to brake suddenly to make the corner. She slams her hand on the steering wheel as she heads down the hill.

14 EXT. KEYSTONE FERRY DOCK - DAY

We see the green and white Washington State ferry docking and HEAR the flatulent blast from its foghorn.

15 NEW ANGLE

John pulls a U-turn right by a "No U-Turn" sign with a squeal of rubber coming to a sudden stop at the ticket booth as Alixe heads up to the Fort Casey turnabout.

16 EXT. KEYSTONE FERRY - TICKET BOOTH -DAY

We see a matronly attendant in the ticket booth window.

ATTENDANT

(frowning)

One of these days you're going to get a ticket for that, John.

Fishing for money, John hands her a ten.

JOHN

(laughing)

Never. Will I make this one?

ATTENDANT

Yup, lane nine. Be about ten minutes while they unload.

John puts the car in gear.

ATTENDANT

Don't forget your change.

She hands John three bucks.

JOHN

Thanks, Tracy.

17 EXT. KEYSTONE FERRY LOADING LOT - DAY

John drives over and parks in line behind the red Miata. SHARON, a shapely 28-year-old blonde, leans against the driver's door, wearing a black tank top and a plaid short skirt with her Doc Martens.

She smiles as John turns off his motor and gets out of the Porsche. He pulls himself up to his full height of six feet and rolls up the sleeves of his collarless denim shirt. His salt-and-pepper hair shines in the bright light as he removes his sunglasses.

SHARON

What took you so long?

John walks over to her with a grin.

JOHN

How'd you get here ahead of me?

SHARON

Ya gotta know the shortcuts. Ebey Road comes out at Fort Casey, saves five minutes every time. I waved at you to follow me.

JOHN

(smiling)

Ah, I thought you were waving goodbye. Figured you lived in the area.

SHARON

No, I live in Port Ludlow. I was up

visiting my mom in Bellingham.

JOHN

Well, I have to hand it to you. You know how to handle that little car very well, young lady.

SHARON

(grinning)

Thanks, you kept up pretty good, for a guy.

JOHN

You mean for an old guy.

SHARON

You don't look so old. My name's Sharon, who are you?

JOHN

Nice to meet you Sharon, I'm John.

He looks towards the ferry.

18 NEW ANGLE

We hear the ferry ramp booming as a huge semi-trailer bounces over it, followed by two cars, the last of the off-loading vehicles.

19 NEW ANGLE

JOHN

We better get in gear. I'll buy you a coffee on board.

SHARON

'Kay.

20 NEW ANGLE

The lot comes alive with the sound of a hundred cars being started up as the ferry attendants wave aboard the foot passengers and then three Harleys. Two are road touring upscale yuppies with their wives riding pillion, and one a sad-assed biker in beat-up leathers who looks disdainfully at the others.

The roar of the bikes revving inside the empty ferry has the onboard attendants frowning as they direct the buses and semi-trailers into the center lane and the cars to the outside lanes.

The Miata bumps over the ramp and onto the ferry followed by John's 911 and two more cars, including the maroon Taurus. The ramp noisily grinds its way up into the closed position on the dock as John follows the other drivers up the stairway to the passenger deck.

21 INT. FERRY - SNACK BAR - DAY

Arriving at the snack bar John spots Sharon in line.

SHARON

Beat you again. I'll get the coffee.  
Grab us some seats.

Bemused at taking direction from the lovely young lass, John secures a window booth on the starboard side of the ship. Sitting, he gazes out over the Strait of Juan de Fuca to the majestic mountains of the Olympic Peninsula, lost in thought.

We HEAR the rumble of the engines as the ferry slowly leaves its berth. We HEAR the blast of the ship's foghorn, as John turns to see a happy-faced Sharon holding two coffee cups.

SHARON

Hey, they have Seattle's Best.

She places the cups on the table and sits down facing John. Searching her purse she extricates four creams and four packets of sugar and a couple of stir sticks.

SHARON

Did I do good or what?

Laughing, John takes one of the coffees.

JOHN

Thanks very much. I take mine black.

She stirs sugar and cream in her coffee and then licks the stir stick, smiling.

SHARON

Cool, you look like you're military.

JOHN

Ex-Navy. Pilot. How did you know?

SHARON

Not hard to tell. I work in Bangor at the base and my boyfriend is a submariner. On one of the Tritons.

JOHN

Well, not really surprising. The only people not in the Navy hereabouts are at Boeing or Microsoft.

SHARON

I'm starved.

Sharon stands up and looks over at the cafeteria line and back at John.

SHARON

I'm gonna risk the ferry food. Want anything?

JOHN

No thanks. (sipping his coffee)  
Think I'll go for a walk out on deck.

SHARON

Okay, I'll catch you later then.

John polishes off the last of his coffee and crushes the cup in his hand as he stands up. Looking about, he moves out of the booth and puts the cup in a trash receptacle and heads to the starboard door.

22 EXT. FERRY DECK - DAY

John blinks as he steps out into the wind, and reaches into his pocket for his sunglasses, puts them on and strides towards the bow. He stops and stares out at the strait, the late afternoon sun glaring upon the chop as two seagulls fly close to the ferry. He is diverted from his reverie by a US Navy minesweeper crossing the ferry's path on its way out to sea.

Looking past it, he notices a woman standing at the bow of the ferry, her hair blowing back as she gazes off towards their destination, Port Townsend. Something about her makes him continue to stare at her back.

23 NEW ANGLE

A tear escapes, tracing a line down Alixe's cheek. She wipes it away and looks turns to see John staring at her from a distance. Feeling exposed and embarrassed by her tears, she immediately turns away from him, running her fingers nervously through her hair and walking off down the port side of the ship, without a backward glance.

## 24 NEW ANGLE

John's eyes follow her in wonderment as she leaves. A pained look comes over him. We HEAR the ship's horn blow, shaking John from his thoughts, as the ferry turns in to the dock at Port Townsend.

## 25 INT. SHIP'S LOUNGE

John wanders back into the ship's lounge to see Sharon leaving the booth they had shared.

SHARON

How was it out there?

JOHN

(absentmindedly)

Fine. How was your dinner?

SHARON

(laughing)

Better than I can cook, which isn't saying a lot.

JOHN

Guess we should get to our cars.

They both start down the stairs with the other passengers.

## 26 INT. CAR DECK - DAY

Reaching the bottom of the stairs on the car deck, John offers his hand, which she takes.

JOHN

Well, if we don't see each other again Sharon, it was a pleasure meeting you and a fun drive down the island.

SHARON

Yeah it was, Captain. You take it easy, 'kay?

She hops in her Miata and starts it up as John unlocks the driver's door of his car.

## 27 NEW ANGLE

Looking back over the roof of the Porsche, he sees a maroon Taurus one row over and two cars back by the stern of the ship. In the darkness behind the wheel

sits Alixe.

Their eyes meet for a moment, a flash of something and then the contact is quickly broken as she averts her eyes. He climbs into the Porsche and fires it up, the sound echoing fully off the sides of the cavernous ferry.

28 EXT. PORT TOWNSEND DOCK - DUSK

The ramp clanks down on the dock and the foot passengers amble off followed by the Harleys, with the outlaw biker doing a wheelstand past the yuppies. John's car drives forward past the cars waiting in the lot, following Sharon to the lights. He turns south on Highway 20. We see Alixe's car turn north.

29 INT. JOHN'S CAR - DUSK

John gazes into his rearview mirror.

30 NEW ANGLE

In his rearview mirror, we see the Taurus head the opposite direction into Port Townsend.

31 EXT. ALIXE'S HOUSE - DUSK

We see a young man arriving at the back door of a rambling 1924 California Craftsman style house on Clay Street, high above downtown Port Townsend.

32 INT. ALIXE'S HOUSE - KITCHEN - DUSK

TODD, a lean sandy-haired 18-year-old, enters the kitchen in a whirlwind as Alixe pulls hot cornbread out of the oven.

TODD

That smells great, Mom.

He smiles at his mom as he takes off his Reeboks and socks.

ALIXE

Ribs and cornbread. Your favorite.

TODD

Want me to check the barbeque?

ALIXE

Sure honey, the ribs should almost be done.

JACK TAYLOR, a muscled five-foot-eleven man, marches in the back door with his usual scowl and not so much as a hello to his wife or son.

JACK

I won't be eating. Going out for a few beers after I clean up.

He pulls off his well-worn work boots and stomps up the stairs in his sweat-stained T-shirt and coveralls. Not the least surprised, Alixe puts on her happy face.

ALIXE

I'll leave some ribs in the fridge for when you get home.

She sits down at the rough-hewn antique kitchen table with her iced tea.

JACK

(over his shoulder)

Yeah, okay.

Todd bangs the kitchen door on his way out to the patio barefoot.

TODD

(muttering)

Asshole.

Alixé sighs, looking resigned as she sips her tea. She looks up to see Jack bulling his way through the kitchen on his way out the door.

JACK

Don't bother waiting up. I dunno how late I'll be.

33 EXT. ALIXE'S HOUSE - BACK DOOR - DUSK

Jack doesn't say a word to Todd before climbing in his two-year-old Chevy pickup and, gunning the engine, backs out of the driveway and tears off down the road.

34 INT. ALIXE'S HOUSE - KITCHEN - DUSK

A look of sadness on her face, the door rattles Alixe out of her thoughts as Todd comes in with a platter of ribs.

TODD

Here you go, Mom. The black ones are mine.

ALIXE

(laughing)

Black? They look petrified.

TODD

Yup, that's when they're the best.

His mood brighter, the lad plops himself down at the table, grabs a rib and begins gnawing on it.

ALIXE

Todd, for God's sakes wait 'til the table's set.

She gets up and pulls some plates and out of the dishwasher and lays them on the table.

ALIXE

By the way, I hope you have your transcripts ready to take to Bellingham tomorrow?

TODD

Yeah, no problem, Mom. Can I use your car tonight? I want to take Becky out. Probably won't see her much once school starts.

ALIXE

(sternly)

No drinking.

Deadpan he shakes his head in the negative.

TODD

Nope, just sex.

ALIXE

(groaning)

Geez, Todd. I didn't need to hear that.

(seriously)

I hope to hell you take precautions.

Rebecca is a nice young woman.

I like her.

Todd cracks up laughing at his mom's reaction as she finishes setting the table.

35 EXT. DISCOVERY BAY - JOHN'S HOUSE - DUSK

John pulls into his gravel driveway under the immense Douglas Firs bracketing the cottage, a former summer home built in the 30's.

Turning off the engine, he unlocks the door and enters the house.

36 INT. JOHN'S HOUSE - DUSK

John flicks on the living room lights and strides into the kitchen, emerging in a moment with a vodka straight up. He sits down in his leather overstuffed chair and switches on CNN.

Fading sunbeams stream in through the windows onto the Persian rug; the living room walls are adorned with a collection of masks of the Makah, Swinomish and S'Klallam tribes with a giant red and black print of Orcas done in the native style looking down over the fieldstone fireplace. The room is an eclectic mix of antiques and modern furniture.

After sipping his drink, John looks over at an end table holding a photo of himself and ELLEN, his wife, on the dock out front. He picks it up and gazes longingly at it.

37 INT. ALIXE'S HOUSE - BATHROOM - NIGHT

Alixé relaxes in the Victorian tub, soaking away the cares of the day, reading a book on English gardens. Idly, she turns the hot water tap left and right with her foot to keep the bath water just the right temperature.

Finishing a chapter, she steps out of the tub, towels off, and yawns. She does a quick check in the mirror to see that she'd removed all her makeup. Her eyes turn left to a full-length mirror and pan down her body doing a visual checkup. She studies herself and then smiles with a shrug and slips into a pair of men's pajamas.

38 INT. ALIXE'S HOUSE - BEDROOM - NIGHT

She climbs into a huge four-poster bed, and stares at the ceiling, struggling with her thoughts.

39 INT. JOHN'S HOUSE - NIGHT

John is finishing a steak, baked potato and some canned peas in front of the TV.

40 NEW ANGLE - JOHN'S POV

We see the European Gran Prix from Nurbergring as Johnny Herbert crosses the finish line.

TV ANNOUNCER

(excited)

Johnny Herbert wins! Here's Trulli  
in second and Barricello third.  
Fantastic!

41 NEW ANGLE

John throws his arm in the air holding his fork.

JOHN

(grinning broadly)

Yes! 'Bout time.

John carries his plate into the kitchen and returns to the sofa. He switches the channels as he polishes off a Rainier Lite, lying back on the sofa. He idly watches a talk show host and her guest prattle on.

HOST O.S.

So what you are saying is that  
Internet romances have become a popular  
way to meet and marry?

GUEST O.S.

Absolutely. Hi-tech. You bet.

John shakes his head in amazement and closes his eyes, nodding off.

42 EXT. DESERTED BEACH - NIGHT

Todd and REBECCA sit side-by-side on a blanket, sharing a bottle of wine in front of a small fire.

REBECCA

You'll probably meet some college  
girl in Bellingham and that will be  
it for us.

Sadly the petite redhead wraps her arms around her

knees. Todd puts his arms around her.

TODD

No way, Becky. I'll be down on weekends to see you and next year you'll be up there, too.

REBECCA

I don't want to see you go, Todd.  
I love you.

TODD

I love you too, and hey, know what?  
My mom loves you, too.

REBECCA

I like your mom. She's cool.

TODD

Yeah? She's weak.

REBECCA

Todd!

TODD

She lets my dad smack her around.  
How am I supposed to respect that?

REBECCA

Do you want to talk about it?

TODD

No. I don't want to talk about that  
fucking jerk. Fuck him.

Ignoring his outburst, Rebecca lies back on the blanket.

REBECCA

(smiling)

Come here, Todd.

He lies back and takes a swig from the bottle of wine.

REBECCA

Kiss me.

43 INT. ALIXE'S HOUSE - KITCHEN - NIGHT

Jack staggers into the darkened kitchen and stomps drunkenly up the stairs.

44 INT. BEDROOM - NIGHT

Alex stirs as he undresses. Mumbling incoherently to himself, he crawls into bed. He grabs Alixe in his clutches and begins to paw her. Alixe awakens.

ALIXE

Please Jack, not tonight.

JACK

(angry)

Why the hell not?

ALIXE

I'm not feeling too well.

JACK

Bullshit, you're my wife and if I want you, I should be able to damn well have you.

Jack tries to pull her to him. Struggling free she jumps up out of the bed. Leaping across the bed after her, Jack swings a roundhouse punch, sending Alixe flying across the room, bouncing off the dresser into a heap on the floor.

ALIXE

(crying)

Jack, please don't hit me.

She cowers on the floor.

ALIXE

Don't do this. Not again.

JACK

Fucking bitch.

He storms out of the room. Alixe lays on the floor like a ragdoll, feeling the swelling of her cheek with her hand. The tears flow.

45 EXT: HIGHWAY 20 - WHIDBEY ISLAND - DAY

We see Alixe's Ford Taurus heading north.

TODD V.O.

I swear, Mom, if he ever touches you again I'll kill him.

ALIXE V.O.

Your dad is a sick man.

46 INT. ALIXE'S CAR - DAY

We see a discoloration on Alixe's cheek, partially covered by makeup.

TODD

Fuckin' rights.

ALIXE

Please don't use that word. I hate that word.

TODD

Dad uses it all the time.

ALIXE

And you want to end up like him?

TODD

Never happen, Mom.

ALIXE

I hope not. I'm glad you're getting away to college, son.

TODD

Yeah, but when are you getting away?

ALIXE

Enough of this. Did you remember your transcripts?

TODD

(goofy)

Like, yeah.

ALIXE

(smiling)

I'm so proud of you. I wish I could have gone to college.

TODD

Why didn't you?

ALIXE

(shrugs)

Just the way things worked out. But my lack of education hasn't really hurt me. I can still read between the lines.

47 EXT. HIGHWAY 20 - DAY

Alixé's car passes a turnoff. There is a large sign, "Oak Harbor Airport - Wes Lupien Field". We see a Seacoast Airlines Dash 10 come in for a landing.

48 INT. OAK HARBOR AIRPORT - TOWER - DAY

John is sitting having coffee and chatting to BRAD, the 30-year-old air traffic controller, as the plane taxis up to the building.

BRAD

That your new boy?

JOHN

Yup, he's a decent pilot. Ex-airforce.

BRAD

Why don't you fly anymore?

JOHN

I do occasionally, but I don't have to.

BRAD

That's 'cause you own the planes.

JOHN

(laughing)

Me and the bank.

BRAD

Well, I wish I was you.

JOHN

You do, do you? Well I'll send you this month's fuel bills.

They both laugh. John gets up.

JOHN

Thanks for the coffee. I have paperwork work to do. Going to be a long day.

BRAD

Roger that. Rain expected tonight.

John nods and leaves.

49 EXT. WESTERN WASHINGTON UNIVERSITY - PARKING LOT - DAY

We see Todd running across the plaza past the fountain and a huge black sculpture to his mom's car. He opens the door and hops in.

50 INT. ALIXE'S CAR - DAY

ALIXE

How'd it go?

TODD

Great! I got all my electives.

ALIXE

I didn't know they had Loafing 101.

Alixé starts the car and drives off campus.

TODD

(groaning)

Hahahaha. Computer Science is going to be full up this term.

ALIXE

Did you get a look at the residences?

TODD

Yeah, they're cool. Got some guy named Yee as a roommate. All the way from China.

ALIXE

Well, I'm glad you're in residence.

TODD

Next year I'll have Becky as a roomie.

ALIXE

(laughing)

I don't think so!

TODD

What have you been doing all day?

ALIXE

Shopping. Some wallpaper for the salon. And I got some new boots at the Outlet Mall and groceries at Costco.

TODD

Want me to drive home?

ALIXE

Sure, why not?

51 EXT. BELLINGHAM STREET - DAY

We see Alixe's car pull over, Todd and Alixe get out, run around the back and hop in the other's seat. The car peels away from the curb.

ALIXE V.O.

Todd!

52 INT. PRIVATE HOSPITAL - DAY

We see John, carrying some flowers approaching a nursing station in the PosiCare Hospital, an extended care and palliative facility in Oak Harbor. A doctor with a clipboard stands behind a nurse surveying some documents. The nurse looks up.

NURSE

Oh, hello Mr. Reynolds. Go right in.

JOHN

Thanks, Jenny. Tom, can I have a word with you?

DR. TOM BARNETT looks up and smiles, coming around the counter.

BARNETT

Sure, John. What can I do for you?

JOHN

How is she?

BARNETT

The same, John. Sleeping a lot. Eating some, although that's becoming more difficult for her. We put her on Rilutek, which may help extend her life somewhat

(pause)

but it's well advanced.

JOHN

God, I wish it could be reversed. Something. Anything.

BARNETT

So do I, John. But you know as much about it now as I do.

JOHN

(sighing)

Yes. Thank you, doctor.

John heads down the hall to his wife's room.

BARNETT

Take care.

NURSE

(quietly)

He still comes every day, you know.

53 INT. ELLEN'S ROOM - DAY

John quietly enters the room to see his wife asleep in bed. She is gaunt and has a nasal breathing tube in. He takes a vase with some dead flowers in it into the bathroom and re-emerges with the new flowers, placing them on the window ledge. He sits down in a chair beside his wife and gently takes her hand.

Minutes pass in silence as he looks at her. His eyes glisten with suppressed emotion, just short of tears.

Her eyes flutter open and her face twitches, unable to smile.

JOHN

(smiling)

Hi baby.

He gets up and kisses her lightly on the lips as he always does and sits back down, smiling.

JOHN

Would you like me to read for you?

She closes her eyes and opens them twice, for 'yes'. He takes a book from her nightstand and opens it, removing a bookmark.

JOHN

Here we are.

He begins to read from the book.

54 EXT. KEYSTONE FERRY DOCK - DAY

Alixé's car, with Todd at the wheel, is waved onto the ferry near the head of the line of cars. The two of them get out of the car and head towards the stairway as John's Porsche pulls in on the other side.

TODD

I'm starving. I'll buy you a coffee,  
Mom. I'm going to get something to eat.

ALIXE

No surprise there. We're having  
lasagna for dinner tonight. That's  
if there's any left in the freezer.

55 INT. FERRY - SNACK BAR - DAY

They arrive first at the snack bar, followed by another  
passenger and then John.

Todd orders a hot dog and Coke as Alixe pours a coffee.

TODD

Hey, Mom. Have you got any money?

ALIXE

I thought you were buying?

TODD

Well I am, just short a little.

ALIXE

How little?

TODD

(grinning)

A couple of bucks.

Smiling, she puts down her coffee and rifles through  
her purse. She pulls out some bills and drops a twenty  
dollar bill on the floor.

She hands two dollars to Todd and turns to pick up  
her money only to come face to face with John, who  
has the twenty in his outstretched hand.

JOHN

(smiles)

You must be independently wealthy.  
Throwing money around like that.

Instantly recognizing him from the day before,  
she pauses and smiles awkwardly and accepts the bill.

ALIXE

Oh, thank you. I'm clumsy.

JOHN

You're welcome.

Todd has his hot dog and Coke in hand.

TODD

Let's go up front, mom.

ALIXE

Just let me get my coffee.

She smiles quickly again at John and turns, picking up her coffee and following Todd to the forward lounge. John looks pensive, having noticed the bruise on her cheek showing through her fading makeup.

56 EXT. ALIXE'S GARDEN - DAY

Alixé is weeding her English-style garden, a plethora of color, the dahlias huge and multi-hued. As Jack contritely approaches her, she looks up.

JACK

I'm sorry about last night.

ALIXE

Sorry doesn't cut it, Jack.  
You need to get help with your anger.

JACK

There's nothing wrong with me.  
I was drunk, is all.

ALIXE

(frustrated)

We've been over this so many times.  
When are you going to understand?

JACK

(angry)

I don't need a goddamned lecture.  
I said I'm sorry.

ALIXE

There's a pot of coffee on the stove.  
You probably could use some.

JACK

I'm going fishing with Charlie tomorrow.  
Should be back by dinner.

ALIXE

That's fine. I have to do the books  
for the salon tomorrow after church.

57 INT. OAK HARBOR - CHURCH - DAY

Alixé attentively sits in the small church amongst the congregation. The MINISTER expounds from the modest pulpit.

MINISTER

So it is time to set new goals and there are certain key tasks in which we must attain at least some degree of mastery in life, if we are not to waste our time.

We must make a personal contact with God. We must get control of ourselves and find our true place, letting go of the past completely. We must learn to handle other people both wisely and justly.

We must perfect a technique for getting inspiration for what we wish to do and finally, we must plan the future definitely and intelligently.

To make some real progress on each of these points, even though we may still be far short of mastery, is true success.

Alixé ponders his words. They have real meaning for her.

MINISTER

(smiling)

We will now close with the Peace Song as I know many of you, myself included, don't want to miss the ballgame on TV.

The congregation laughs as they stand and begin to sing the Peace Song.

58 EXT. JOHN'S HOUSE - DAY

John is working on his car in the driveway. Parts of the top end of the engine are spread on a greasy blanket. He injures his knuckles unbolting a part.

JOHN

Goddamn! Jesus!

He sucks on his knuckle to remove the blood. John doesn't notice the approach of BEN SAMSON, his Native

American friend. Ben is a six-foot-tall Makah who wears a long ponytail.

BEN

The Great Spirit will get you for that, John.

John gets up, smiling, and holds up his wounded hand.

JOHN

How?

BEN

Very funny.

Ben offers his hand but John declines, showing the minor injury.

JOHN

How are you, my friend?

BEN

Up to my ass in controversy. The whole damn world is coming down on us for the whale hunt. And those Greenpeace assholes are pissing me off.

JOHN

So I've been reading. Do you think you'll get a whale this fall?

BEN

For sure. Now that we have an injunction keeping the protesters at a distance.

JOHN

Well, I know one thing. The older Paul Watson gets, the fatter he gets.

BEN

(laughing)

Yeah. With his long white hair, he's starting to look like an old woman.

JOHN

So you really are going to hunt again?

BEN

(grinning)

Have to. It is the way of my people.

JOHN

(laughing)

You got that line from a movie.

BEN

How are things with you?

John nods his head towards the house and turns.

JOHN

Come on in, I'll pour you a coffee.

Ben follows him into the house.

59 INT. JOHN'S LIVING ROOM - DAY

They enter and John goes into the kitchen. Ben looks around the livingroom.

BEN

You really like all that art you stole from us.

John enters the room with two mugs of coffee.

JOHN

Stole? You sell the stuff at tourist prices in your casino gift shop.

BEN

(laughing)

Ya gotta love those blue hairs in the RVs.

They both sit down. John looks at the art.

JOHN

I love the masks. You had a fine culture in the old days.

BEN

We were a noble people then.

JOHN

(laughing)

Noble? Your ancestors used to skin their prisoners alive on the beach.

Grinning, Ben holds his finger to his mouth.

BEN

Shhh. That's a secret.

JOHN

Speaking of secrets, I'd like to know the secret of how to win money

at your casino. I lost a couple of  
hundred bucks there last month.

BEN

(laughing)

That'll teach you.

They both sip their coffee.

BEN

So how's Ellen?

JOHN

Same. Maybe a little worse. She's  
probably got a year; a little more,  
a little less. I just don't know.  
It's tearing me up, Ben.

BEN

I'm sorry to hear that, brother.  
I like her.

JOHN

And she likes you.

60 EXT. STRAIT OF JUAN DE FUCA - DAY

It is 9:15AM on a bright beautiful Monday morning as  
the ferry sails over to Keystone.

61 INT. FERRY - LOUNGE - DAY

John enters the lounge and heads towards the front. He  
sees Alixe reading a book in one of the pairs of  
leather seats by a window. She looks up as he walks up  
to her.

JOHN

(smiling)

Hello again.

ALIXE

Oh, hello.

JOHN

Was that your son with you on Friday?

ALIXE

Yes, I took him to register for  
college.

JOHN

Fine-looking boy.

ALIXE

Yes, he's a good kid.

John indicates the seat across from her.

JOHN

Would you mind company?

ALIXE

Ah. No, have a seat.

John sits down facing her.

JOHN

I'm John Reynolds.

She offers his hand. He shakes it.

ALIXE

Alixé Taylor. Pleased to meet you.

JOHN

You're obviously a ferry regular.

ALIXE

Yes. I live in Port Townsend and work in Coupeville. You?

JOHN

Discovery Bay. I work in Oak Harbor.

ALIXE

(smiling)

Commuters. I wouldn't have to if I could have opened my business in Port Townsend.

JOHN

Why couldn't you?

ALIXE

It was made very clear when my husband and I moved there that another hairstyling business wouldn't be welcome. I don't know how many years it takes for an outsider to become accepted.

JOHN

That's not right.

ALIXE

Hell, the town is owned by rednecks  
and run by hippies.

(more)

ALIXE (CONT'D)

They certainly didn't mind us buying  
a house or spending our money there.  
I just couldn't get a business license  
through the town council.

JOHN

Hmmmmmm. Well, perhaps in time things  
will change.

ALIXE

What about you? What do you do?

JOHN

I own Seacoast Air. We operate out  
of the Oak Harbor Airport.

ALIXE

Then you should be flying back and  
forth, not taking the ferry.

JOHN

(laughing)

You would think. It'd be faster, but  
I enjoy the drive each day.

ALIXE

I know what you mean. I love the  
serenity of the ferry. My quiet time  
each day.

We HEAR the sound of the ferry horn announcing their  
arrival at Port Townsend.

JOHN

You mean like that?

ALIXE

(laughing)

Yeah, like that.

They both get up and head toward the stairway to the  
car deck.

62 INT. CAR DECK - DAY

John and Alixe head towards their cars.

JOHN

Well, I'm sure we'll bump into each  
other again.

ALIXE

No doubt. Have a great day.  
John gives her a wave as he gets in his car. We  
see her get in her car. She is thinking about John.

63 INT. OAK HARBOR AIRPORT - SEACOAST AIR OFFICE - DAY  
John is having coffee with GERRY, one of his pilots.

JOHN

One time when we were in air combat  
training.

64 EXT. SKY - DAY  
We see two F-18 fighters, one on the other's tail.

65 INT. JOHN'S COCKPIT - DAY  
We see a close-up of John's face in helmet and oxygen  
mask.

JOHN V.O.

I went into a flat spin.

66 EXT. SKY - DAY  
We see John's plane in a flatspin.

67 INT. OAK HARBOR AIRPORT - SEACOAST AIR OFFICE - DAY

GERRY

That's deadly.

68 EXT. SKY - DAY  
We see John's plane falling rapidly as another fighter  
circles him, spiraling down.

JOHN V.O.

Yeah. So the AWACS calls off the  
exercise and Tom Baker guided me down  
giving altitude calls so I could  
concentrate on regaining control.

69 INT. TOM'S COCKPIT - DAY

We see a close-up of TOM's face. We HEAR his voice crackle over his radio.

TOM V.O.  
15,000, John.

70 EXT. SKY - DAY

We see John's plane falling rapidly as another fighter circles him, spiraling down.

TOM V.O.  
Start thinking about a graceful exit,  
pal.

71 INT. OAK HARBOR AIRPORT - SEACOAST AIR OFFICE - DAY

GERRY  
Why didn't you bail out?

JOHN  
Well, we're supposed to at 10,000 feet.

72 EXT. SKY - DAY

John's plane continues to fall.

TOM V.O.  
Ten. Punch out, Tom.

73 EXT. SKY - DAY

John's plane continues to fall.

TOM V.O.  
(yelling)  
Get out of there.

74 INT. OAK HARBOR AIRPORT - SEACOAST AIR OFFICE - DAY

JOHN  
I kept dropping like a rock.

GERRY  
Unreal.

JOHN  
And then I heard one of the guys yell.

75 EXT. SKY - DAY

John's plane continues to fall.

PILOT V.O.

Hey John, can I have your stereo?

76 INT. OAK HARBOR AIRPORT - SEACOAST AIR OFFICE - DAY

Gerry spills his coffee falling off his chair laughing.

GERRY

So, what happened?

JOHN

I pulled it out at 7500 feet.

GERRY

No shit! That is funny.

JOHN

My C.O. wasn't laughing.

77 INT. HAIR APPARENT BEAUTY SALON - DAY

Alixé sits at the front desk checking appointments while Julie and Shelley work on customers.

ALIXE

Julie, you have nothing after this  
and I don't have anything until one.  
Why don't we go grab a bite to eat?

Julie doesn't look up.

JULIE

(smiling)

You buying?

ALIXE

Smartass. Yes, I'm buying.

Julie jumps up.

JULIE

You're on.

ALIXE

(to Shelley)

Will you hold the fort, Shelley?  
You're clear from 1:00 to 2:00  
for lunch.

SHELLEY

(smiles)

Perfect. I have to get some school books for my kids.

78 EXT. MAIN STREET - DAY

Alixé and Julie leave the shop and walk down Main St. They turn left on NW Front Street and jaywalk across to the Admiral's Deck Restaurant.

79 INT. RESTAURANT - DAY

The two women take a window table in the half-full restaurant. The view of the inlet is beautiful. The tables are Formica, the chairs turquoise vinyl. There are fishing nets and bad paintings of sailboats on the walls. They pick up the menus.

JULIE

I wonder what I'm going to poison myself with this time.

ALIXE

(laughing)

It's not that bad.

JULIE

Diner food at gourmet prices.

RICK, a 20-year-old waiter with a nose ring and short bleach blonde hair, shows up.

RICK

Hi, I'm Rick, your waiter.

JULIE

Really? You look just like Billy Idol.

Alixé stifles a laugh.

RICK

Who's he?

Alixé laughs as Julie rolls her eyes.

JULIE

What's the special?

RICK

Ah, red snapper.

Julie plops down her menu.

JULIE

Fish and chips.

ALIXE  
Make that two. And two Rainier Lites.

RICK  
Got it.

He scurries off.

ALIXE  
So, how was your weekend?

JULIE  
I had a date Saturday. It was okay.

ALIXE  
Only okay?

JULIE  
Yeah, dinner, movie, grope at the door.

ALIXE  
First date?

JULIE  
(laughing)  
And last.

ALIXE  
You need to find a nice guy and get married.

JULIE  
Hey, I'm an old 60's chick. Drink hard, party hard, fuck hard. Marry?  
(pause)  
Hardly.

ALIXE  
(laughing)  
You're incorrigible.

JULIE  
Hey, I was a man in a previous lifetime.

The waiter arrives with the beer and pours it.  
Alixé looks up and smiles.

ALIXE  
Thanks.

The waiter leaves.

JULIE

What about you? How are things at home?

ALIXE

Same old, same old. Got Todd registered at college. He'll be gone next week.

JULIE

I mean with you and Jack.

ALIXE

What about me and Jack?

Julie rolls her eyes.

JULIE

Listen, Alixe. With all due respect, and appreciating the fact that you're my boss and all...

ALIXE

We're friends, Julie.

JULIE

Exactly. And this friend would like to know how you are. Is he still smacking you around?

Alixé blushes, says nothing and grabs her napkin.

JULIE

Alixé, you don't think we notice things? Bruises and stuff?

ALIXE

I guess you do.

JULIE

How long has it been going on?

ALIXE

Pretty much since the beginning. Well, not right away, but it escalated after Todd was born.

JULIE

Girl, you gotta get out of there. 'Cause it will continue to get worse. It always does.

ALIXE

I know. I've been doing a lot of reading and thinking about it this last year.

JULIE

And?

ALIXE

I don't want to be thought of as an abused woman. That doesn't define who I am.

(pause)

Oh, shit. I mean, yes I am, but for me, who I am is who I'm becoming. Does that make any kind of sense?

JULIE

Kinda, sorta.

The waiter arrives with their lunches.

WAITER

Enjoy your lunch.

JULIE

And you're scared? Right?

Julie digs in to lunch. Alixe picks at hers.

ALIXE

Yes.

JULIE

Of him? Or what?

ALIXE

Of telling him, yes. And of being on my own. I've never lived alone. And now Todd's going to be gone.

JULIE

Listen, you have a successful business, a lovely house and friends like me. You're laughing. I wish I had what you had.

ALIXE

Well, if I ever sell the shop, you can buy it.

JULIE

Yeah, right. So when are you going to leave him? Better yet, when are you going to throw him out?

ALIXE

Soon.

JULIE

When!

ALIXE

After Todd leaves. Next week.

JULIE

For sure?

ALIXE

(convincingly)

Yes. Not a day has gone by that I haven't thought of it. I'm going to do it.

Julie finishes eating and wipes her mouth with her napkin.

JULIE

Good. Then do it. I'm here for you, hon. You know that. Anything, just call me.

Julie reaches across the table and pats Alixe's hand.

ALIXE

I know, Julie.

JULIE

And don't take any shit from him. If he raises his hand one more time call the cops and have the fucker thrown in jail.

ALIXE

Yes, Mom.

JULIE

(laughing)

There's too many nice guys out there for you to spend another minute with that abusive sonofabitch.

ALIXE

(laughing)

And they're out there growing on trees?

80 INT. PRIVATE HOSPITAL - DAY

John sits beside Ellen's bed reading to her. A NURSE comes in. John looks up.

NURSE

Hello, Mr. Reynolds.

JOHN

Hi, Victoria.

NURSE

How's our patient today?

She smiles down at Ellen, and begins to check her vital signs.

NURSE

(to John)

Sorry to interrupt.

JOHN

No problem at all.

81 EXT. KEYSTONE FERRY DOCK - LOADING LOT - DAY

The ferry pulls away from the dock and blows its horn as Alixe arrives in her car. John stands beside his car in a full lot. He watches her get out of the car and head toward the restrooms.

JOHN

We have to stop meeting like this.

ALIXE

(laughing)

Oh hi. You're not a stalker are you?

JOHN

(laughing)

God no.

John looks around.

JOHN

Guess we have a bit of a wait.

ALIXE

(smiling)

Yes, 45 minutes. Damn tourists.

JOHN

That's not too bad. You up for a coffee?

ALIXE

Sure.

JOHN

Let's go over to the café. We can sit down there.

They wander across the lot, a light breeze off the strait as the sun beams down.

JOHN

Been a fine summer.

ALIXE

Remember that in January.

JOHN

(laughs)

Actually, I enjoy the rain. I find it more comforting than dismal. The fog rolls in, low cloud cover. Like a big old blanket.

82 INT. DOCKSIDE CAFÉ - DAY

Alixé looks at him curiously as they enter the bustling Dockside Café.

JOHN

I'll get the coffee if you can find us a table.

ALIXE

Sure.

John goes over to the self-serve coffee bar where he pours two cups, grabs some sugar packets and cream and pays the cashier. He looks around and sees Alixe back at the door so he joins her.

ALIXE

No seats. Let's go over to the beach.

JOHN

Suits me.

83 EXT. FERRY LANDING - DAY

They walk across the road and sit down on some boulders overlooking the beach.

ALIXE

I'm originally from Idaho but then I moved to Oregon. On the coast.

JOHN

Really? Where?

ALIXE

A little resort town. Seaside. Way more rain there.

JOHN

Ah. I grew up in Pensacola. Different kind of humidity there. It doesn't fall, it just is.

ALIXE

And a whole lot warmer in winter. What brought you here?

JOHN

The Navy.

ALIXE

Oh, you were in the military?

JOHN

Retired. After 'Nam I was posted to San Diego, and then ten years ago, to NAS Whidbey Island.

ALIXE

So you're a pilot?

JOHN

Yup. Captain John Reynolds, retired at your service ma'am.

ALIXE

(laughing)

Why did you leave? Had enough?

JOHN

No, my wife got ALS five years ago, so I went out on my own so I'd have more time for her.

ALIXE

Oh, I'm sorry to hear that.

JOHN

Thank you. Life has its trials, for sure, some worse than others.

ALIXE

Yes. Some we choose and some choose us.

JOHN

True. What brought you here?

ALIXE

My husband is a logger. There was job for him here so we moved five years ago.

JOHN

It's a good place to raise kids...  
even though I forgot to have any.

ALIXE

(laughing)

Yeah right. Well, Todd, that's  
the kid you saw stuffing his face,  
is the only thing keeping me in my  
marriage.

JOHN

Now it's my turn to say I'm sorry  
to hear that.

Alixé shakes her head to clear the thought of Jack.

ALIXE

Anyway. We'll get off that subject.  
You don't need to hear a soap opera.

JOHN

I'm a good listener.

ALIXE

I can tell, but no. Perhaps some  
other time.

Some kids are playing football on the beach. One  
kid comes dashing up, but stops at the rocks as  
the ball flies over his head. John quickly stands  
up and catches the ball.

JOHN

(to the kid)

Go long.

The kid turns and runs down the beach. His buddy  
shadows him as John throws a long pass. The two  
kids leap for the ball, the first one snagging  
it despite the coverage. He looks up at John with  
a big grin.

JOHN

(shouting)

Atta boy. Good catch.

He sits back down with Alixé.

ALIXE

You're good with kids.

JOHN

Yeah, I like 'em.

ALIXE

Do you regret not having any?

JOHN

Not a matter of regret. I can't.  
(grinning)  
I'm fertility-challenged.

ALIXE

(laughing)  
Sterile but virile.

Jack just about chokes on mouthful of coffee.

ALIXE

I'm sorry. I shouldn't have said that.

JOHN

No, no. That was hilarious.

We see the ferry a quarter mile offshore steaming in.

JOHN

Well. Guess we better get to our cars.

84 EXT. FERRY LOADING LOT - DAY

The ferry blows its horn as they both stand up and head back to the loading lot. They part and go to their cars. Alixe looks back.

ALIXE

See you on the ferry.

John smiles as he gets in the Porsche.

85 INT. FERRY LOUNGE - DAY

John and Alixe are seated in a pair of window seats. There is a new lightness in her.

ALIXE

I love to look at the sea but it frightens me. It's so powerful.

She sits down across from him.

JOHN

Yes. The sea is foreign territory but it fascinates me, too. I see a parallel sense of freedom a ship's captain must feel far from land, guiding his vessel

through the waters.

Alixé listens, intrigued by John.

JOHN

But for me, there's nothing like the feeling of rotating off the deck and charging into the sky at full throttle.

ALIXE

Ah, so that's why you drive a Porsche.

JOHN

(grinning)

Yeah. Speed freak. That reminds me, I have a court date next week for a speeding ticket.

ALIXE

Remind me not to drive with you.

JOHN

Don't drive with me.

Alixé laughs again. She's never enjoyed good banter with a man.

86 EXT. FERRY DOCK - PORT TOWNSEND - DAY

Jack is standing waiting for the ferry to unload. He sees John and Alixé come down the stairway to the car deck together. John waves goodbye to Alixé and gets in his car as Alixé joins Jack on the dock.

JACK

Who is that?

ALIXE

Who is who?

JACK

The guy who waved to you. The guy you came down the stairs with.

ALIXE

Oh, just a friendly guy on the ferry.

JACK

(angry)

Yeah, I'll bet.

They walk over to her car and get in.

87 INT. ALIXE'S CAR - DAY

ALIXE  
Did they get your truck fixed?

JACK  
(sullen)  
Yeah, it's at home.

They drive in stony silence to their house.

88 INT. ALIXE'S KITCHEN - EVENING

They both enter the room.

ALIXE  
How's spaghetti for dinner?

JACK  
I don't give a shit.

ALIXE  
What's the problem now, Jack?

He turns on her, furious.

JACK  
Are you seeing that guy?

ALIXE  
What? Are you crazy?

JACK  
No, I'm not crazy. I got eyes.

She starts getting things out for dinner.

JACK  
Pay attention to me, dammit.

She turns to him.

ALIXE  
He sat across from me on the ferry.  
That's it.

JACK  
I don't believe you.

ALIXE  
Fine. Believe what you like. I've  
been faithful to you. Can you say  
the same thing?

JACK  
Don't backtalk me.

Jack backhands Alixe who reels across the room hitting the fridge.

ALIXE

That's it, Jack. That's it.

JACK

You fucking slut.

He raises his fist to hit her again when Todd dashes into the kitchen.

TODD

You hit her again and I'll kill you.

Jack swings around and punches Todd, splitting his lip.

JACK

You stay out the hell out of this.

Todd roundhouse punches his dad in the head. Jack responds with a flurry of punches, knocking Todd down.

ALIXE

Todd!

JACK

I'll teach you a lesson, kid.  
Come on, get up.

ALIXE

(screams)

Leave my son alone!

Alixé looks around in desperation as Todd struggles up. Jack swings him around and throws him through the kitchen door, glass shattering everywhere.

She grabs a wooden cutting board, and with all her might, brings it squarely down on Jack's head. He drops like a sack of rocks, out cold.

She runs to the door, opens it and helps Todd up.

ALIXE

Are you okay?

TODD

Yeah, I'm okay. Call the cops.

ALIXE picks up the cordless phone and dials 911. Todd dashes out of the room.

ALIXE

Hello? Can you send someone. My

husband beat up my son. Yes, 234 Clay Street. Hurry, please.

Todd comes back in the room holding Jack's hunting rifle as his father comes too. Jack looks up at her.

ALIXE

For 22 years I haven't fought back because of fear but I won't put up with your shit anymore. I have no respect for you, Jack, It's over.

JACK

(suddenly contrite)  
You can't leave me. I love you.

ALIXE

(laughing)  
No, you don't, Jack. You have no idea what love is.  
(seriously)  
You're a sick man. You need help.

JACK

(angry)  
If you leave I'll kill you.

ALIXE

No, you won't. I won't let that happen. You can threaten someone else, but not me. And not Todd. Not anymore.

Jack gets up.

JACK

(to Todd)  
Give me my gun.

TODD

Not a chance.

ALIXE

I want you out of here, now. Leave and don't come back. If you hurry you'll be out of here before the police arrive.

Jack storms out of house, crunching on the broken glass. Todd comes over and hugs his mom as he leans the rifle down against the counter.

89 EXT. ALIXE'S HOUSE - NIGHT

We see Jack's truck roar out of the driveway and

off down the street as a police car arrives from the other direction.

90 INT. ALIXE'S KITCHEN - NIGHT

TODD

Are you really going to do it?

ALIXE

Yes, honey. I was planning on waiting until you went away to school. But now it's done.

TODD

Good.

ALIXE

Put the gun away for me, will you?

Todd picks up the gun and leaves the room. There is a crunch of glass at the back door. Alixe looks over to see a black POLICE OFFICER at the door.

OFFICER

We had a report of a disturbance.

ALIXE

It's okay, thanks. He's left.

OFFICER

Red pickup? Your husband?

Alixé nods in the affirmative. The Officer looks around at the mess.

OFFICER

If he assaulted you, you can press charges. We can pick him up.

ALIXE

No, that's okay. Thanks for coming, though.

OFFICER

Okay. You're sure about this?

ALIXE

(smiling)

I'm sure. Thanks again.

The Officer shrugs and leaves. Alixe leans her elbow on the counter, her head resting in her hand.

91 EXT. FOREST - DAY

We HEAR the sound of chainsaws as Jack - high atop a Douglas Fir tree, hanging by his harness, his boot spikes dug into the tree - finishes topping the tree. His buddy, RON, is atop a nearby tree. They turn off their chainsaws and work their way down the trees rapidly, almost like a free-fall.

RON

Coffee time.

They both sit on a fallen log and pull out thermoses from packsacks, pouring coffee in cups.

JACK

You know anyone with a place for rent?

RON

Not offhand. Who needs a place?

JACK

I do.

RON

What? You're kidding?

JACK

No, the bitch threw me out.

RON

Ah come on, pal. Alixe is no bitch.

JACK

If she thinks she's getting the house, she's crazy.

RON

What happened?

JACK

(angry)

I don't want to fuckin' talk about it. Okay?

Ron makes a face.

RON

Sorry I asked.

92 EXT. HIGHWAY 20 - DAY

It's a sunny day as Alixe's Taurus heads north.

93 INT. ALIXE'S CAR - DAY

ALIXE

You must be excited about starting school today.

TODD

I don't actually start 'til Monday.

ALIXE

The weekend will give you time to get the other books you need and get to know your roommate.

TODD

(grinning)

Yeah. And check out the bars.

ALIXE

(laughing)

That's just what I wanted to hear. I'm going to miss you, son.

TODD

Are you going to be alright all alone in that house?

ALIXE

I'll be fine. And I want you to come home any weekend you like. Promise?

TODD

Promise. Can Becky stay at our house when I come back.

ALIXE

Nice try, stud.

TODD

You heard from Dad?

ALIXE

No, not for a week. Which is just fine with me.

TODD

He's an asshole.

ALIXE

Todd, please. Your dad is screwed up. What worries me is you. The effect he's had on you.

TODD

Hey, I'm kewl.

ALIXE

What I'm trying to tell you, Todd, is that people who are abused tend to do what was done to them. I'm not making excuses for your father. It's unfortunate, it's unforgivable, but it's human. Very few can truly say they will never do what was done to them. Like your dad. It becomes the only way they know that can give them power. I know, Todd. I come from the same kind of family.

TODD

But you're not like Dad. You're just the opposite. You let him hurt you.

Alixé looks at Todd, hurt.

ALIXE

Yes. Every abuser needs a willing victim. And yes, that's what I was. Kids like your dad and I grow up to be one or the other.

Todd looks rolls his eyes upward.

ALIXE

I don't ever want you to be like your dad. Or me.

TODD

I won't.

ALIXE

It's not a conscious thing, Todd. It's deep down inside. And it comes out later when you are in a relationship. That's what worries me.

Todd is uncomfortable and changes the subject.

TODD

Hey, any chance we can stop at the Burger King before you drop me off?

Alixé looks sadly at her son.

ALIXE

Sure.

94 INT. COURTROOM - DAY

John and a POLICE OFFICER stand before a JUDGE in a traffic court hearing room.

JUDGE

Do you wish to question the police officer's statement, Mr. Reynolds?

JOHN

Yes, your honor.

(to the OFFICER)

What is the speed limit on I-5?

OFFICER

Seventy miles an hour.

JOHN

And what is the speed on Highway 20?

OFFICER

Fifty-five.

JOHN

So on the on-ramp to I-5, you have to speed up from 55 to 70 to merge with the traffic?

OFFICER

Yes.

JOHN

Where is the point on the ramp where you are supposed to speed up?

OFFICER

It's not specified.

JOHN

Do you know what the temperature was on June 21st?

OFFICER

No.

JOHN

It was 80 degrees and dry. Are you aware that hot tires on hot pavement are more likely to squeal?

OFFICER

Yes, of course.

JOHN

Do you know that if you under-inflate tires a few pounds, they provide better traction in rain, but they are more likely to squeal on dry asphalt?

OFFICER

Yes.

JOHN

Have you ever heard a car's tires squeal turning in a parking garage at four miles an hour?

OFFICER

Yes.

JOHN

That's all I have to ask, your honor.

JUDGE

Do you wish to make a statement?

JOHN

Yes, sir. I was not speeding or driving too fast for conditions. I accelerated on the on-ramp to merge with the traffic. My tires made noise due to being hot and the heat of the road. I was in complete control at a safe rate of speed.

JUDGE

Thank you. This court rules that there is reasonable doubt. You may go.

JOHN

Thank you, your honor.

John and the police officer turn to leave. The officer looks pissed.

95 INT. HALLWAY - DAY

John and the Officer leave the courtroom.

OFFICER

You shouldn't have won that.

John beams like a little kid. John looks about and sees

a pay phone. He looks up a number in the phone book and places a call.

JULIE O.S.  
Hello, Hair Apparent.

JOHN  
Yes, is Alixe Taylor there?

JULIE O.S.  
No, she's off today. Can I take a message for her?

John hesitates.

95A INT. HAIR APPARENT - DAY

JOHN O.S.  
Ah, yes. You could tell her John Reynolds called. My cell number is 360-555-6782.

JULIE  
Okay, I'll tell her.

JOHN O.S.  
Thank you.

JULIE  
Ah huh.

96 INT. SEACOAST AIRLINE OFFICE - DAY

John is busy at work, on the phone.

JOHN  
Listen, Stan. I need to have that fuel delivered pronto. Planes don't run on...

His cell phone on his deck chirps.

JOHN  
Hold on a sec, Stan.

He answers his cell phone.

JOHN  
John Reynolds.

97 INT. ALIXE'S CAR - DAY

Alixé is driving south on Highway 20.

ALIXE

John, this is Alixé.

JOHN O.S.

Hi, Alixé. You got my message.

ALIXE

Yes, now I have to explain you to Julie. She's really nosy.

JOHN O.S.

Sorry. I shouldn't have called you at work. I just wanted to see how you were doing.

ALIXE

(smiling)

No, that's okay. That's sweet of you to call.

JOHN O.S.

I was just wondering if you'd like to go for coffee sometime this weekend?

ALIXE

I have a better idea. How about a picnic tomorrow? I'll bring lunch.

98 INT. SEACOAST AIRLINE OFFICE - DAY

John smiles at his good fortune.

JOHN

That sounds great. Can I bring anything?

ALIXE O.S.

No, nothing. I'll meet you at Fort Worden park at noon. The parking lot.

JOHN

I'll be there.

ALIXE

How did it go in court?

JOHN

I beat it.

ALIXE O.S.

You're too much. Bye for now.

JOHN

Bye, Alixe.

He clicks off the cell phone and picks up his desk phone.

JOHN

Sorry about that, Stan. Stan?

He hangs up and redials.

99 EXT. FORT WORDEN - DAY

John and Alixe walk through the park at Fort Worden.

JOHN

How's Todd?

ALIXE

He's fine. I dropped him off at school yesterday. I'm an empty-nester now.

JOHN

You must feel sad about that.

ALIXE

Yes, but I'll adjust. Something we all have to do. Just hope I gave him the tools to survive.

JOHN

I'm sure you did.

Alixé looks pensive for a moment before speaking. She puts on a brave smile.

ALIXE

And I'm now a separated woman.

JOHN

Really? You left, did you?

ALIXE

No. I made him leave.

(pause)

You know, all I ever wanted was to be loved. Does that sound silly?

JOHN

Not at all, Alixe. Everyone deserves love.

ALIXE

But then I never really loved my husband. I married young to get out of an abusive

home and hoped I would come to love him. Instead, I jumped out of the proverbial frying pan into the fire.

JOHN

Why did you stay so long?

ALIXE

Why does any woman? I thought he'd change. I thought I could make it work. And for Todd.

JOHN

And fear?

ALIXE

Everyday. It's like living with a bomb under your bed.

Alixé looks around the parade ground.

ALIXE

You know, this is where they made *An Officer and a Gentleman*. At least some of it.

JOHN

I didn't know that.

ALIXE

(smiling)

And here I am, with an officer and gentleman. John, tell me about your life.

JOHN

You really want to hear about it?

ALIXE

Yes. I want to know how you turned out to be such a nice guy.

JOHN

You have 10 minutes to stop that kind of talk.

ALIXE

Please?

100 FLASHBACK - JOHN'S HOUSE - 1953 - DAY

We see John's dad, 27-year-old Lt. MARK REYNOLDS, getting out of a staff car. Little three-year-old John runs to him and is lifted up and whirled around in the air, screaming with delight.

JOHN O.S.

Well, I don't remember my dad leaving for Korea in 1950. I was only three. But I do remember him coming back when I was six. He was a hero in my eyes in his white dress uniform. Still is.

101 EXT. FORT WORDEN - DAY

ALIXE

Were you close?

JOHN

Yes. Very.

102 FLASHBACK - U.S. NAVY BASE - DAY

We see John holding his dad's hand, looking at the USS Constitution. Two fighter planes take off the deck.

JOHN O.S.

He would take me to the base in Pensacola on visitors' days and show me around. I was fascinated with the ships I saw, especially the USS Constitution which he served on. But it was the Navy planes and pilots who really impressed me.

103 EXT. FORT WORDEN - DAY

ALIXE

A natural-born pilot.

JOHN

I guess. One birthday my dad gave me one of those gas model airplanes. I had that thing doing loops within an hour. I flew it until I wore it out.

ALIXE

He sounds like a good man.

JOHN

He was. Up until the accident. He was killed in a car wreck in 1966. A drunk driver. So I kind of assumed his place as the head of my family. My

mom and two sisters.

ALIXE

That's terrible. I'm so sorry.

JOHN

Yes, it was. But I never forgot the things he taught me.

ALIXE

Like what?

JOHN

Uh, be a standup guy. Never be a quitter. Say what you mean and do what you say. Always be willing to pick up a meal tab and always treat women with respect.

ALIXE

Really? Your father said that?

JOHN

(nodding)

He felt that it didn't matter if a girl was a teen queen or the school bad girl, if she slept with you, she deserved respect. She'd given you a gift, herself.

ALIXE

That is amazing.

JOHN

(grinning)

Hey, with a mom and two older sisters I couldn't get away with any BS anyway.

ALIXE

(smiling)

That explains a lot about you.

JOHN

Well, I didn't really appreciate it at the time. What young man looks inward when the world and all it offers stares you in the face?

ALIXE

Tell me about the Navy.

JOHN

I was a pilot, not so much a military

man per se. After high school I chose  
the Navy so I could fly and because  
of dad. (more)

JOHN (CONT'D)

I graduated from Naval college and then  
after advanced training I was posted to  
the USS Oriskant off the coast of  
Vietnam in '72.

ALIXE

Yes, you told me you were there.

JOHN

Just the tail end. I served one tour  
of duty during the last days of the war,  
covering the pullout of our troops.  
Then I was posted to San Diego and made  
Captain. That's when I got married.  
I spent the next 15 years there and  
then was assigned here as a instructor.

ALIXE

Sounds like an ideal life. You're  
blessed.

JOHN

Well, I kind of thought so until  
Ellen became ill.

ALIXE

Do you want to talk about that?

JOHN

Not much to say. ALS is terminal.  
Degenerative. She got it five years  
ago and there's nothing they can  
do. She can think and feel but  
can't move a muscle. And she doesn't  
have much time left.

John's eyes start to get moist. Alixe takes his hand.

ALIXE

I'm so sorry. You must love her very  
much.

JOHN

We were best friends. We had a good  
life together.

(pause)

Why don't you tell me more about you?

ALIXE

It's not a very pretty story. Let's  
go down to the beach. We can have our  
picnic there.

JOHN

Sure.

104 EXT. BEACH - THEIR POV - DAY

We see the Strait of Juan De Fuca, sunlight glistening off the water. A calm, warm September day with sailboats racing across the water.

JOHN O.S.

What's in the basket? I'm starving.

105 EXT. BEACH - DAY

John and Alixe sit on a blanket relaxing and drinking beer. Alixe opens a wicker picnic basket and pulls out containers.

ALIXE

Cold chicken and salad.

They put chicken and salad on paper plates. He picks up a chicken leg.

JOHN

So?

ALIXE

I guess, in a nutshell, I come from a very screwed-up family.

JOHN

This was in Idaho?

ALIXE

Yes. Klamath Falls. My dad owned a hardware store. Mom used to work there, too.

106 FLASHBACK - ALIXE'S HOUSE - 1966 - NIGHT

We see HARRY, Alixe's dad, yelling at HELEN, her mom, in front of Alixe and her little sister, JENNY, who is crying. Helen shoos them out of the room.

ALIXE O.S.

He physically abused her. She took it.  
She only cared about the kids.

We see Harry wallop Helen in the background as Alixe shields Jenny from the scene. She herself turns away.

ALIXE O.S.

I blocked out what I saw. It was my only defense. I was a very dutiful girl, the middle child, and helped raise my younger sister.

107 EXT. BEACH - DAY

ALIXE

I feel guilty 'cause I loved my parents but at the same time I feared my dad and despised my mom for her weakness.

JOHN

Nothing to feel guilty about. Did your dad abuse you?

ALIXE

No, but my brother, Roger did. I worshipped him as a little girl.

108 FLASHBACK - PARKING LOT - 1974 - NIGHT

ROGER'S body lies in a pool of blood on the sidewalk in front of a 7-11. There are police all around, lights flashing and a coroner examines the body.

ALIXE

But he became a nasty, obnoxious druggie in his teens and I hated him for what he did to me. He was killed by the police sticking up a 7-11.

109 EXT. BEACH - DAY

John shakes his head, hearing this.

ALIXE

I was devastated even though he hurt me.

JOHN

I don't know what to say.

ALIXE

You don't have to say anything. I just wanted you to know how I felt.

Alixé sighs.

ALIXE

Anyway, I really regret not going to university but getting out of the house was the main thing. I married Jack and we had no money to speak of.

JOHN

And that's when the abuse started?

ALIXE

No, actually things were okay for the first three years. Then he got nasty. When Todd was born, I thought Jack would change, but he only got worse. He never wanted kids. Todd was an accident. But Todd gave me a reason to endure the crap. Bad reason. We should have left a long time ago.

JOHN

Twenty-twenty hindsight.

ALIXE

He was such a jerk. He wouldn't let me have friends or a life outside the house. When Todd entered high school, Jack was out of work so I opened my salon with borrowed money. I managed to pay back the loan and put some away.

JOHN

(smiling)

Good for you. You've done well raising a son and making a business in spite of Jack.

ALIXE

You're so nice to me.

They finish eating and Alixe starts to pack the basket

JOHN

We don't we go for a stroll down the beach?

ALIXE

I'd like that.

They both get up and stroll off down the beach.

We see John and Alixe strolling hand-in-hand down the beach.

ALIXE

I hope you don't think less of me hearing all that?

JOHN

No. I admire you.

She beams, then her expression changes to horror.

ALIXE

Oh God, look!

111 EXT. BEACH - THEIR POV - DAY

We see a bald eagle lying on the beach. It appears dead.

112 EXT. BEACH - NEW ANGLE - DAY

Alixé runs over and kneels by the eagle. The only movement it makes is to clench its already tightly clenched talons. She looks back over her shoulder as John joins her.

ALIXE

It's alive.

JOHN

Be careful.

Alixé begins to talk to the bird in a soothing voice.

ALIXE

What happened to you? Hmmmm?  
Such a pretty bird.

The eagle's eyes are dull. It is too far gone to be fearful or aggressive.

JOHN

Broken wing? Probably hit some power lines.

Alixé carefully moves each wing. The bird doesn't cry out in pain.

ALIXE

I don't think so. Doesn't seem to be any visible damage.

She gently strokes the eagle's head with her hand.

ALIXE

We have to get it somewhere safe  
and call a vet. Do you have any  
gloves or a blanket in your car?

JOHN

Yeah, both. I'll go get them.

She looks at John.

ALIXE

Hurry.

John takes off down the beach as Alixe turns back to  
the eagle.

ALIXE

(to the eagle)

It's okay. You're going to be fine.  
We'll have you flying in no time.

113 INT. SHED - DAY

The eagle is resting on a bed of blankets. There  
is a bucket of water beside it.

ALIXE

You're sure it's okay if she  
stays here?

JOHN

It's fine. I called a vet.  
He's coming over in an hour.

ALIXE

Good.

JOHN

What do you think is the problem?

ALIXE

She has really rigid paralysis of her  
legs. The only thing I can think of is  
poisoning. Pesticides.

JOHN

How do you know all this?

ALIXE

I was a volunteer at a raptor care

center when I lived in Oregon.

JOHN

A woman of many talents.

ALIXE

Isn't she beautiful?

He looks at Alixe.

JOHN

Indeed.

114 INT. HAIR APPARENT - DAY

Alixé and Julie are alone in the shop stocking shelves.

JULIE

Okay, spill the beans. Who was the guy who called you on Friday?

ALIXE

Just business.

JULIE

Don't do that to me. This is Julie the love goddess talking here.

Alixé blushes.

ALIXE

Just a guy I met on the ferry.

JULIE

I'm waiting.

ALIXE

He's a pilot. Owns a flying service in Oak Harbor.

JULIE

Oh, a rich one.

ALIXE

I don't know about that, but a married one.

JULIE

Oh, really, the plot thickens.

ALIXE

Julie. Give me a break. His wife is dying. ALS.

JULIE

What's that?

ALIXE

Lou Gehrig's Disease. There's no cure.  
She's bedridden and it's tearing him up.

JULIE

Poor woman.

ALIXE

So we're just friends. He's a  
very sweet man. He helped me  
rescue a sick eagle we found on  
the beach.

JULIE

No kidding. See, I told you there  
were good ones.

ALIXE

They're all good when you first  
meet them.

JULIE

(laughing)

That's my girl. You're learning fast.

115 EXT. FERRY LOADING LOT - DAY

Alixé stands by her car looking around to see if John  
is there as the ferry pulls away from the dock.

116 EXT. FERRY DECK - DAY

John walks around the deck looking for Alixé with no  
luck. He enters the lounge carrying a laptop.

117 EXT. FERRY LOUNGE - DAY

John takes a seat and begins working on his laptop.  
Sharon appears from the car deck. She's wearing shorts  
and a very revealing blouse. She plops down in front of  
John.

SHARON

Hi there.

John looks up, surprised to see her.

JOHN

Oh, hi. How have you been?

SHARON

Fine thanks, and you?

JOHN

Just catching up on some work here.

He sets the laptop down.

SHARON

Don't let me disturb you.

JOHN

No, that's okay. What's new with you?

SHARON

Not much. Was just up seeing my mom.  
Split up with my boyfriend. 'Bout it.

JOHN

Too bad.

SHARON

No big deal. 'Cept I get horny  
all the time.

John laughs.

SHARON

Seriously. I'm not ready for a real  
relationship. But that doesn't mean  
I can't have fun.

JOHN

Well, you're young and healthy.  
That's natural.

SHARON

And you're handsome. Are you married?

JOHN

Why, thank you. And yes, I am.

SHARON

(shrugging)

Well that never really bothered me.  
I like older men. They know how  
to treat women. And how to make  
love.

JOHN

(smiling)

Are you coming on to me?

SHARON

(grinning)

Yup.

JOHN  
(laughing)  
I'm faithful to my wife.

SHARON  
(smiling)  
Ah well. Didn't hurt to ask.

118 EXT. AIRPORT APRON - DAY

John is standing by one of his planes on the tarmac, talking to GERRY, one of his pilots.

JOHN  
How's it running?

GERRY  
Fine, except for the startup.  
A little sluggish firing up the  
left engine.

JOHN  
That will be taken care of this  
afternoon. Mike will have  
it like new by the morning.

GERRY  
Good one.

John turns to leave.

JOHN  
I'll be back in an hour.

119 INT. PRIVATE HOSPITAL - DAY

John gets up from his chair beside Ellen's bed. Her eyes are open and staring blankly.

JOHN  
Well baby, time for me to go. I have  
to pick up some parts before the place  
closes.

He leans over and kisses her and then leaves the room.

120 INT. NURSING STATION - DAY

We see John coming out of Ellen's room and walking

along the corridor towards the nursing station.

Jenny, the nurse looks up as he is about to pass looking very distraught.

JENNY

Mr. Reynolds, are you okay?

John looks over at her.

JOHN

I'm fine, Jenny. Nothing a miracle couldn't fix.

JENNY

You're sure you're alright?

John forces a smile.

JOHN

Yes, I'll be okay.

121 EXT. HIGHWAY 20 - DAY

We see John's Porsche in light traffic. He is zooming along at his usual pace behind a pickup truck.

122 INT. PICKUP - DAY

The DRIVER is a redneck with a ponytail. We HEAR country music blaring on the radio. The driver looks up into his rearview mirror.

123 EXT. HIGHWAY 20 - DAY

We see the Porsche and the pickup approaching a blind corner. A dump truck is barreling down towards them in the opposite lane. The Porsche pulls out to pass the pickup truck.

124 INT. JOHN'S CAR - HIS POV - DAY

We see the dump truck coming up fast as the Porsche is beside the pickup truck.

125 INT. JOHN'S CAR - DAY

We see John's startled face.

JOHN

Shit!

He cranks the wheel violently to the left onto the shoulder.

126 EXT. HIGHWAY 20 - DAY

The Porsche fishtails right and then left as John overcorrects. The front of the car just misses the dump truck as the truck roars between the Porsche and the pickup.

The Porsche flies off the shoulder into the ditch where it rolls twice and comes to rest upside down. The car is totaled.

127 EXT. HIGHWAY 20 - DAY

JENNIFER, the Seacoast ticket agent, sits at the counter chatting with Gerry. We HEAR the phone ring. She picks it up.

JENNIFER

Seacoast, Jennifer speaking. How can I help you?

She holds up a finger to Gerry, indicating hold that thought. Her face turns white.

JENNIFER

What? Is he alright?

Gerry looks at her curiously.

JENNIFER

Where is he now?

128 INT. HOSPITAL ROOM - DAY

John is in bed at Oak Harbor General Hospital. He has bandages wrapped around his forehead and a black eye. His eyes are closed. Alixe enters the room. He hears her and opens his eyes.

ALIXE

Hi, John. How are you?

JOHN

A little banged up, but nothing broken. How did you hear about it?

ALIXE

I called your office to thank you for the wonderful day at the beach. The receptionist told me you were here.

JOHN

Jennifer. She'll be up later I imagine. Gerry just left. Have a seat.

She pulls up a chair and sits beside him.

ALIXE

What happened?

JOHN

My fault. I passed a pickup and almost hit a dump truck head-on. I avoided it but ended up in the ditch.

ALIXE

I'm so glad you're okay.

JOHN

(grimacing)

Yes. I made a stupid move and I lost it. Thank God I didn't hurt anyone else.

ALIXE

How's your car?

JOHN

It's junk now.

ALIXE

Better it than you. Were you speeding?

JOHN

Yes. What a bonehead I am. My mind wasn't functioning or something.

ALIXE

I'm just glad you're okay.

JOHN

That's sweet of you. Thanks for coming.

ALIXE

How long will you be here?

JOHN

Just overnight. Observation in case of concussion. I have a helluva headache, but I'll be back at work tomorrow.

ALIXE

You should get some rest.  
She stands up and nears the bed.

ALIXE

I was really worried about you.  
She leans over and kisses him on the cheek.

ALIXE

How's our feathered friend? I haven't  
been to the vet's in a couple of days.

JOHN

Seems to be getting better. It's  
eating now. Mice mostly. I'm sure  
glad the vet took it in.

ALIXE

I'm just glad it's going to be okay.  
(pause)  
And you, too.

John smiles.

ALIXE

I hope you didn't mind me coming.

JOHN

(smiling)  
No. I'm glad you did.

129 EXT. LOADING LOT - TICKET BOOTH - DAY

The rain and the wind are horrendous as John buys a  
ticket at the booth. He is driving a Seacoast van.

JOHN

Is it going to run?

ATTENDANT

Far as I know. They may cancel the next  
one. We'll see how this one goes.

She hands John his ticket. He looks grim.

JOHN

That's comforting. Thanks, Tracy.

ATTENDANT

You can go right on.

He looks around the empty lot as he drives on board.

130 INT. FERRY LOUNGE - DAY

John sits reading a newspaper. We HEAR the ferry start up and move out. It blows its horn. Alixe wanders in, looks around, and seeing him, smiles.

ALIXE

Feeling better?

She sits down beside him. He smiles.

JOHN

Fine thanks. Nice weather.

ALIXE

If it rains cats and dogs anymore the SPCA will get concerned.

John laughs.

ALIXE

How are you?

JOHN

Just fine. Back in the pink.

There is a thump as the ferry enters the channel. The waves are 10 feet high due to the storm and the tide coming in through the Strait. John looks out the window.

JOHN

It's going to be a rough crossing.

ALIXE

Not too rough I hope. I can't swim.

JOHN

(laughing)

I don't think it will get to that.

The ferry really starts to rock and roll. It starts drifting to port, unable to continue on a straight course. Rain lashes the windows as the old ship creaks.

JOHN

Then again, maybe it will. We'll be okay.

The ferry crests a wave and dives into a trough. A customer at the snack bar spills his coffee as items on

the counter slide off, falling on the floor. The snack bar attendant closes up.

ALIXE

I've never seen it like this.

JOHN

Unusual for this time of year.  
Guess summer's over.

Two kids playing a arcade machine lose their footing and slide across the floor as the ship angles up steeply only to slide back as the ship dives down once again. They giggle and laugh, having fun.

ALIXE

Are you sure we'll be okay?

JOHN

Yes, I'm sure. These are sturdy old ships.

We see two ferry crewman breaking out life preservers and putting them on.

ALIXE

Now I'm really scared.

She takes John's hand as her face whitens.

JOHN

It's okay.

We HEAR banging and crashing throughout the ship as people's luggage falls about. Racks at the newstand topple and the mother of the young boys grabs them. One of them starts crying.

131 EXT. STRAIT OF JUAN DE FUCA - DAY

We see the ferry riding the huge waves, first one end and then the other in the air. The lights are on in the darkened stormy sky and black sea, as the ship struggles to turn around.

132 INT. FERRY LOUNGE - DAY

We HEAR an announcement by the CAPTAIN over the PA system.

CAPTAIN O.S.

Ladies and gentlemen. We won't be able to proceed to Port Townsend. The current is too strong. We will

be returning to Keystone.  
(more)

CAPTAIN O.S. (CONT'D)  
Please make sure all your personal  
things are secure. You have nothing to  
worry about.

A huge wave crashes over the bow. All you can see  
is black water through the front lounge windows.

JOHN  
I'm glad he's turning back. We'd end  
up in Bremerton by the time he made it  
across.

Alixé looks really frightened. John doesn't look his  
usual confident self. The other little boy vomits  
on the floor.

ALIXE  
Oh, God. Poor little fella.

She grabs John's arm with her other hand, clinging to  
him. He removes it and puts it around her. She huddles  
to him as the ship dramatically rises and falls.

JOHN  
It's going to be okay, Alixé.

133 EXT. STRAIT OF JUAN DE FUCA - DAY

We see the ship continuing to rise and fall as it  
churns its way back to Keystone, the lights of the  
port winking in the distance.

134 INT. FERRY LOUNGE - DAY

Alixé huddles with John as the ship rolls.

JOHN  
Not much longer.

ALIXE  
Good.

JOHN  
I'm wondering what shape the cars  
are in. Banging all over down there.

The ferry blows its horn as it approaches the dock.  
The water is calmer, shielded in the inlet.

JOHN

There. That's better.

Alixé sits up straighter.

ALIXE

Thanks, John. Sorry to be such a wuss.

JOHN

Hey, I was getting worried too.

135 EXT. FERRY DOCK - DAY

We see the ferry bang off the huge rubber bumpers. The ramp clangs down on the ferry deck. We see people getting in their cars.

136 INT. CAR DECK - DAY

We see John and Alixé standing by his van which, like all the other vehicles, has a salt line halfway up the door.

JOHN

Unreal. The waves just sluiced right through here.

Alixé shudders.

ALIXE

Guess we're stuck in Coupeville for the night.

JOHN

Is there a place to stay?

ALIXE

Yes, the Seagull's Nest. It's not much, but it's clean.

137 INT. MOTEL OFFICE - EVENING

John and Alixé stand in front of the counter, their hair wet. The owner, PHIL, is behind the desk.

ALIXE

Hi, Phil.

PHIL

Hi, Alixé. What's brings you here?

ALIXE

Ferries are cancelled. I'm going to

need a room for the night.

JOHN

(smiling)

You'll fill up tonight. A lot of cars  
headed this way.

Phil looks at John.

PHIL

No kidding?

Phil hands Alixe a registration card and keys.

PHIL

Room 201. Upstairs.

He hands another card and keys to John with a look.

PHIL

Yours is 115. Over there at the end.  
Main floor.

JOHN

Thank you.

ALIXE

Any chance I can borrow Mary's  
blowdryer?

PHIL

Sure, I'll get it.

138 INT. ROOM 115 - EVENING

The room is a neat budget motel room. The TV is on.  
We HEAR a knock at the door. John exits the bathroom  
and goes to the door, opening to reveal Alixe.

ALIXE

(smiling)

Hi, stranger. Can I come in?

JOHN

Sure thing.

He closes the door.

ALIXE

I thought we could go get some dinner.

JOHN

Good plan. Your hair looks back to

normal.

Alixé smiles and approaches him.

ALIXE

Thank you for not making fun of me.

JOHN

What do you mean?

ALIXE

For being so scared on the ferry.

Her face changes. She's on the verge of tears.

JOHN

Don't be silly. Hell, the crew looked worried.

Alixé breaks down in tears.

ALIXE

I'm, sorry. I don't know what's the matter with me.

John takes her in his arms, hugging her.

JOHN

It's okay. Everything's fine.

She buries her face in his neck, sobbing. He lifts her face and wipes her tears away with his hand. They look intently at each other. He leans his head closer to her and kisses her forehead. She looks at him again and kisses his mouth.

He responds kissing her back. She pulls back and looks at him and he kisses her again, passionately. She wraps her arms around his neck, giving over to her need for love.

Without a word, John undresses her slowly; her coat, blouse, skirt as he smothers her with kisses. He unhooks her bra as she unbuttons his shirt, sliding it over his shoulders. She steps out of her panties John lifts her up and carries her to the bed, sitting her on the edge as he kneels before her, kissing her mouth.

139 NEW ANGLE

Cupping her full breasts in his hands, he leans down and takes one nipple in his mouth. She moans. She takes his head in her hands as he kisses and caresses her breasts. He gently parts her legs with

his waist as he lays her back on the bed, his kisses covering her belly as he slides down to her sex, Alixe moaning in anticipation.

140 NEW ANGLE

We see a CLOSEUP of Alixe's face as John goes down on her.

ALIXE  
Oh, God. Oh, God.

She arches her back and screams as she cums.

ALIXE  
Yes!

141 NEW ANGLE

Waves of passion cause her to tremble as she pulls John on top of her and into her. She gives herself completely with abandonment. They move together until they both climax together, lost in each other.

We see the room in great detail as we hear their breathing become normal.

142 NEW ANGLE

CLOSEUP on both their faces, side by side. John's hand gently caresses her face. He blows on her face.

ALIXE  
My God. What just happened?

JOHN  
(softly smiling)  
I believe we just made love.

ALIXE  
Where did you learn to love like that?  
I've never felt like this before. Ever.

JOHN  
I was a bad boy before I got married.

ALIXE  
Praise the Lord.

John laughs.

JOHN  
Are you alright with this?

ALIXE

Yes, are you?

JOHN

Yes. I've wanted you since the first day I saw you on the ferry. When you were crying.

ALIXE

You saw that?

JOHN

Yes. You looked so lost.

ALIXE

You are so sensitive. I've never met a man like you before.

JOHN

(smiling)

I like you, too.

ALIXE

My, God. What are we going to do. I can't let Phil or his wife see me here with you. All of Coupeville will know.

JOHN

(smirking)

Guess you better spend the night.

ALIXE

Yes. I don't want this to end.

She pushes him over on his back and begins to kiss his chest. He lays his head back and closes his eyes as she slowly slides down his body.

DISSOLVE TO:

143 CLOSEUP: CLOCK

The clock reads five thirty in the morning.

144 INT. ROOM 115 - DAWN

Alixé rolls over and sees the clock. She rubs her eyes and looks over at John. Quietly she gets up and puts on her panties and bra but he awakens.

JOHN

Where are you going?

ALIXE

Back to my room. We can go for  
breakfast later.

JOHN

Okay.

She leans over and kisses him. He rolls over and goes  
to sleep.

ALIXE

(whispering)

Thank you, sweet man.

145 EXT. MOTEL - DAWN

The storm has abated as the sun just begins to creep  
over the horizon. We see Alixe stealthily head up the  
stairs and along the walkway to her room. Her  
movements are almost comic.

146 INT. TRUCK STOP CAFE - DAY

The café is noisy with the bustle of the morning rush.  
John and Alixe sit in a corner booth drinking coffee.

ALIXE

(blushing)

Well, that was a first.

JOHN

Me too.

ALIXE

Twenty-two years?

JOHN

(smiles)

Longer for me.

ALIXE

Really? You were always faithful  
to your wife?

A cloud passes over John's face.

JOHN

Until now, yes.

ALIXE

Do you regret last night?

JOHN

Not one bit. Last night was two  
very lonely people giving and

receiving affection.

ALIXE

(smiling)

Oh that's what you call it?

The WAITRESS plops down a plate of bacon and eggs for John and an omelet for Alixe.

JOHN

(grinning)

Well, that too.

WAITRESS

Want more coffee?

JOHN

Please.

The waitress fills both their cups and departs.

ALIXE

I'm sure glad it's Saturday. Don't have to face the girls at the salon. They'd see the gleam in my eyes.

JOHN

Of course. Women know all.

ALIXE

Damn rights.

147 EXT. ALIXE'S HOUSE - BACK DOOR - DAY

There is a stack of boxes by the back door. Alixe comes out and lays another box down. Alixe looks up, worried, as car drives up. Julie gets out.

JULIE

Whatcha doin'?

ALIXE

(relieved)

Oh, hi Julie.

Julie comes over.

JULIE

You look worried.

ALIXE

Jack's coming over to pick up his stuff. He's found a place.

JULIE

Good. Alixe, he will be out of your  
life and he won't hurt you anymore.

They enter the house.

148 INT. ALIXE'S KITCHEN - DAY

Alixé puts on the coffee and joins Julie at the table.

JULIE

Are we all ready for the parade?

ALIXE

Yes. As soon as Jack leaves we can  
dress and head downtown.

JULIE

I'm glad I arrived early.

ALIXE

Me too. Makes me feel better.

JULIE

Hey, buds, right? You're doing  
the right thing here.

ALIXE

(smiling)

For sure.

Alixé gets up and pours the coffee. She sets the cups  
on the table and sits back down.

JULIE

So, have you seen the flyboy?

Alixé blushes from ear to ear.

JULIE

Don't even attempt to deny it.

Alixé remains silent.

JULIE

Come on. I'm going through mental  
pause. You don't want to make me  
angry.

ALIXE

(shyly)

I spent the night with him.

Julie almost spills her coffee.

JULIE

You what? When?

ALIXE

Last night.

JULIE

No shit. 'Scuse the French.  
How was the sex?

ALIXE

Julie!

JULIE

Alixé!

ALIXE

It was wonderful. I've never ever  
felt like that before in my life.

JULIE

I had a guy like that once. The sex  
was so good, the neighbors needed  
a cigarette afterwards.

Alixé groans.

JULIE

So now what?

ALIXE

I don't know. He's married. We'll  
see.

JULIE

Be careful with your heart. It's  
awful soon for you to get into  
anything.

ALIXE

I know, but...

JULIE

You're falling in love.

ALIXE

I wouldn't know what love is, Julie.  
But I do think he's kinda wonderful.

We HEAR a truck arrive outside. The door opens and  
bangs shut. Alixé immediately looks worried.

ALIXE

Shhhh.

Jack appears at the open back door.

JACK

This my stuff here?

ALIXE

Yes, Jack.

JACK

This is my goddamn house. Don't think you can screw me out of it.

ALIXE

No, it isn't. It's our house. And it's in my name. Remember. You wanted that when you declared bankruptcy.

JACK

Where's my rifle?

ALIXE

I turned it in to the police.

JACK

What? What the fuck did you do that for?

ALIXE

Because I never liked a gun around the house.

JACK

You fucking bitch.

ALIXE

You can get it at the cop shop.

JACK

I'm not finished with you.

JULIE

She's finished with you, Jack.

JACK

Fuck you too, Julie.

ALIXE

Jack, just take your stuff. Okay?

He doesn't say a word as he picks up a box and carries it off. Alixe and Julie look at each other.

JULIE

We better get going. Where can  
I get changed?

ALIXE

You can use the downstairs bathroom.

149 EXT. WATER STREET - PORT TOWNSEND - DAY

Fifty outrageous contraptions are lined up for the annual KINETIC SCULPTURE RACE PARADE. The participants are dressed in crazy costumes defying description: clowns, hippies, Keystone Kops, formal wear, you name it.

Alixé and Julie stand by their entry, a rowboat with bicycle wheels and a paddle wheel powered by pedals. The name of their vehicle is "Hairline Fractures - Coupeville". The two women wear huge bouffant wigs, gold lamé dresses with white go-go boots and zany glasses. They await the entry judges.

JULIE

I hope this thing floats.

ALIXE

(laughing)

I hope we don't die pedaling it.

John walks up to them, smiling.

JOHN

Don't you two look lovely?

ALIXE

(blushing)

Why, thank you, kind sir. Oh, John,  
this is Julie. She works with me.

JOHN

Nice to meet you, Julie.

Julie does the one minute appraisal.

JULIE

Hi, John. Nice to meet you, too.  
Are you planning on coming to the  
ball this evening?

JOHN

I hadn't planned on it.

JULIE  
I know two ravishing women who are  
in need of an escort.

ALIXE  
Julie.

JOHN  
(laughing)  
I'd be only too delighted.

150 NEW ANGLE

We see the judges approaching, the men in top hats and tails, the women in '50's party dresses.

151 NEW ANGLE

JULIE  
Look sharp, here come the judges.

John stands back as Alixe switches on a tape player. She and Julie begin to lip sync and dance to the song, "Stayin' Alive". John cracks up.

152 INT. COMMUNITY HALL - NIGHT

The room is decorated outrageously as the EMCEE on stage crowns the KING and QUEEN of the ball. She is dressed like Little Bo Peep.

QUEEN  
I'd like to thank the academy for  
recognizing my beauty and wonderfulness  
and according me this great honor.

The audience laughs as she curtsies and joins the King. They head down the stairs to the dance floor. The band strikes up a slow tune and they begin to dance.

153 NEW ANGLE

John stands next to Alixe and Julie. He is dressed up as a comic aviator. Breeches and boots, leather jacket and helmet with old-fashioned flying goggles and white scarf on.

JOHN  
(to Alixe)

May I have this dance?

ALIXE

(smiling)

Why, certainly.

They join the other dancers.

154 NEW ANGLE

John guides Alixe around the dance floor.

JOHN

I didn't know you were going to be  
in the race tomorrow.

ALIXE

I forgot to mention it this morning.  
I'm still overwhelmed by last night.

JOHN

I hope I wasn't out of line.

ALIXE

No, not at all. It was just so  
unexpected and I don't know if I  
pleased you or not.

JOHN

You were wonderful.

ALIXE

So, were you. Did I seduce you or  
did you seduce me?

JOHN

I think it just happened.

ALIXE

You are without a doubt the most  
masculine man I've ever met. And  
sensitive. I've never met anyone  
like you before.

JOHN

(smiling)

Thank you. I'd like to talk to you  
later if I could.

ALIXE

Sure, why don't you come back to the  
house with Julie and me for coffee.

JOHN

(smiling)

Perfect.

155 INT. ALIXE'S LIVING ROOM - NIGHT

John sits on the sofa and Julie in a chair as Alixe brings in the coffee. She sets a tray down on the coffee table. Julie gets up.

JULIE

None for me. I'm beat.

ALIXE

Use the guest room, Julie.

JULIE

'Kay. I'll see you in the morning.  
Night, John. Nice meeting you.

She heads upstairs.

JOHN

Goodnight, Julie.

Alixé curls her knees up on the couch, getting comfy.

ALIXE

So what shall we talk about?

John looks pensive.

JOHN

Last night.

(hesitating)

I want to make sure I say this right.

Alixé waits.

JOHN

I can't tell you how much I enjoyed  
last night. And how much I like you.  
You are a delightful woman. Sharp,  
beautiful, sensuous...

ALIXE

But.

JOHN

But, I'm married.

ALIXE

I know. And I felt bad about that  
after I left you this morning.

JOHN

So did I, but there's nothing to  
be gained by feeling bad.

(more)

JOHN (CONT'D)

I have no regrets at all. And I don't  
mean to be presumptuous, it's just that  
I don't think we should do that again.

Alixé takes John by the hand.

ALIXE

That's fine, John. You made me feel  
wanted and desired. I haven't felt  
that way in years and I'm very  
grateful to you.

JOHN

(smiling)

I'm glad you understand. It felt the  
same way for me.

ALIXE

Can we still see each other?

John leans over and gives Alixé a tender kiss.

JOHN

I'd like that.

He stands up.

JOHN

I'd better be going while I still  
can.

He walks to the door and opens it. Alixé takes the  
door and holds it open as he leaves. She stares out  
the door. We HEAR his van start up and drive off.

156 INT. KITCHEN - DAY

Alixé and Julie are eating breakfast.

JULIE

Well?

ALIXE

Not this again?

JULIE

Did he stay the night?

ALIXE

Nope. We talked is all. He's feeling bad  
about cheating on his wife.

JULIE

It's not exactly cheating if she's  
unable to be a wife to him.

ALIXE

You know what I mean. We agreed to  
just be friends.

JULIE

(smiling)

You're in love.

Alixé blushes.

ALIXE

I guess I am. Feels weird.  
And scary.

JULIE

You deserve a good man, Alixé.

ALIXE

I shouldn't be getting involved  
with a married man. Hell, I shouldn't  
be getting involved with anyone,  
period.

Alixé gets up and clears the plates, looking  
thoughtful. She shakes it off.

ALIXE

You all ready for the race?

Julie gets up and stretches.

JULIE

Yup, but lets swap our go-go boots  
for sneakers. Better to pedal.

157 EXT. MUDBOG - DAY

A host of Kinetic Race contraptions are making headway  
through the mudbog. Alixé and Julie are pedaling like  
mad across the finish line. They are covered in mud.

OFFICIAL

And it's the Hairline Fracture entry  
in 15th place.

The crowd cheers and laughs as they get the checkered  
flag from an OFFICIAL. Julie and Alixé hop off the

rig and notice John standing in the crowd applauding.

JOHN

Congratulations!

Alixé brushes mud off her costume.

ALIXE

(laughing)

How humiliating.

JOHN

I think you look great. Always  
been fond of women mud wrestlers.

Alixé walks over to John.

ALIXE

Won't be doing this next year.  
Way too grueling.

JOHN

Would you like to go for dinner?

Alixé hesitates, unsure.

ALIXE

I think I'd better just get cleaned  
up and relax tonight. Been a rather  
eventful and tiring weekend.

JOHN

No problem. I'll catch you on the  
ferry. Or maybe I can call you?

ALIXE

(smiling)

Sure. Do that.

158 INT. CASINO - NIGHT

John sits at a table eating dinner with Ben.

JOHN

Love your Sunday night roast beef  
dinner.

BEN

For \$5.95 you can't beat it. I trust  
we beat you for a yard at the tables?

JOHN

Not a chance. Just came here for

dinner, my friend.

BEN

I dropped over to your place yesterday.  
Where you been hiding this weekend?

JOHN

I went to the race in Port Townsend.

BEN

Oh, the crazy white people race.

JOHN

Yeah, that one. You ought to have  
the casino enter next year. Make  
up an entry to look like a whale.

BEN

(laughing)

Oh, that would go down well with  
the granola heads.

JOHN

Okay, a war canoe with training  
wheels.

A beautiful Native woman DEALER comes up to Ben.

DEALER

Will you okay this credit note, boss?

Ben looks it over.

BEN

Sure. He's good for it.

He scribbles his signature and she leaves.

JOHN

She is one fine-looking woman.

BEN

Yeah, I'd like her to warm my  
longhouse.

JOHN

Your long what?

They both convulse in laughter.

BEN

You know, John. I don't want to  
tell you what to do, but maybe  
you should find someone to warm

your bed. I mean no disrespect  
but you've been alone for a long  
time, brother.  
John is slightly taken aback.

BEN  
Sorry. I shouldn't have said that.

JOHN  
No, that's okay, Ben. As a matter  
of fact, I have met a nice lady.

BEN  
You did?

JOHN  
She's sharp, classy and gutsy.  
(smiling)  
And good-looking.

BEN  
Good one.

JOHN  
But.  
(sighing)  
Well, you know.

BEN  
Yeah. But don't torture yourself,  
man. You deserve a little happiness.

159 EXT. FOREST - DAY

Jack finishes the back cut on a Douglas fir.

JACK  
(yelling)  
Timber!

The majestic tree falls with a roar onto the forest  
floor. Jack wipes his brow.

160 NEW ANGLE

Ron is attaching a chain around another huge trimmed  
tree.

RON  
Hey, Jack. Give me a hand with this.

Jack strolls over and helps Ron attach the chains  
around the log. A truck driver hangs out of his

truck door operating the winch.

RON  
(shouting)  
Take it away.

The winch starts up, but the log only moves a bit.

JACK  
Fuckin' thing is stuck.

Gradually the log starts to move when suddenly the chain snaps, flying back like a whip, the huge steel hook hitting Jack right in the face. He is knocked to the ground, his face a bloody pulp.

RON  
Oh, Jesus.

Ron runs over and kneels by Jack. Jack gurgles blood and dies.

161 EXT. CEMETERY - DAY

Alixé, Julie, Todd and Becky (all dressed in black) and Ron are gathered with a small crowd of people at the graveside. Jack's coffin sits beside the freshly dug hole. The PRIEST sprinkles holy water over the casket.

JULIE  
Why a priest?

ALIXE  
Jack was raised a Catholic.

Julie takes Alixé's hand.

JULIE  
Oh, Alixé. Are you alright?

ALIXE  
I'm fine.

PRIEST  
O God, whose attribute it is always to have mercy and to spare, we humbly present our prayers to Thee for the soul of Thy servant, Jack Taylor, which Thou has this day called out of this world. We beseech Thee not to deliver it into the hands of the enemy, nor to forget it forever, but to command Thy holy angels

to receive it, and to bear it into  
paradise;

(more)

PRIEST (CONT'D)

That as it has believed and hoped in  
Thee it may be delivered from the  
pains of hell and inherit eternal  
life through Christ our Lord. Amen.

The cemetery worker uses a small crane to swing  
the casket over the hole and lower it into the earth.  
Each of the funeral party, led by Alixe, throws a  
handful of dirt in the hole. Todd doesn't participate.

Alixé then turns to Julie with tears in her eyes. Julie  
hugs her while Todd looks on. Alixe looks at Todd.

ALIXE

(crying)

Please forgive me, Todd.

He softens, moving to her. She embraces him.

ALIXE

I did what I thought I had to do. What  
I thought was best. Everything's going  
to be fine. It's over now, son.

Todd's eyes get misty.

TODD

It's okay, Mom. I'm sorry, too.

ALIXE

I love you, Todd.

TODD

I love you too, mom.

He steps back to Becky, who takes his hand.

162 INT. FERRY LOUNGE - DAY

Alixé and John sit drinking coffee.

JOHN

I read about it in the paper. Didn't  
think it was appropriate for me  
to attend the funeral.

ALIXE

(smiling)

I appreciate the fact that you thought  
of me.

JOHN

Regardless of anything else, he was a major part of your life. And you are grieving a loss of that part of you.

ALIXE

You know, I'm sad for what wasn't. For what never could have been. Does that make sense?

JOHN

Perfect sense.

ALIXE

Poor, hurt Jack. And me, for being the poor damaged girl I was, driven to someone like him.

John nods, listening intently and sympathetically.

ALIXE

So many wasted years. But it's over now. The door is closed and I can face the future.

John smiles at her.

ALIXE

Scares the hell out of me. I was a stranger in my own life, but now I'm going to try to live each day like no other.

JOHN

That's all you can do.

ALIXE

I want to thank you for being here for for me. I've always wanted someone like that. I've only ever had me to look out for me.

JOHN

How did Todd handle it?

ALIXE

Outwardly, he could have cared less. Inside I know he's hurting. For the kind of dad he yearned for.

JOHN

I'm sure. If you ever would like me

to have a talk with him, I will.

ALIXE

(smiling)

You never cease to amaze me. But I think he needs to deal with this himself for a bit.

JOHN

You're probably right.

Alixé looks out the window and shouts.

ALIXE

Oh, look!

163 EXT. STRAIT OF JUAN DE FUCA - DAY

We see a pod of Orcas breaching off the starboard side of the ship. It is a clear day and snow-capped Mount Baker is visible.

164 EXT. FERRY DECK - DAY

Alixé and John emerge onto the deck and lean on the railing as the Orcas breach, their majestic tails waving as they then dive.

ALIXE

Aren't they beautiful?

JOHN

Yes. They're truly magnificent creatures.

ALIXE

And the Indians want to kill them now.

JOHN

No, not Orcas. Grey whales. And only one a year. It's a spiritual thing with them.

ALIXE

I don't agree with it. If they ate them it would be different.

JOHN

They did eat the one they caught. The whole Makah tribe had a feast.

ALIXE

Hmmmmmm. You think that's okay?

JOHN

Yes, but I certainly don't support the wholesale slaughter like the Japanese and Russians want.

ALIXE

(smiling)

Good.

ALIXE

Look at Mt. Baker.

JOHN

I used to ski there a lot. Listen, before I forget, would you like to go flying some time?

Alixé's eyes light up.

ALIXE

Really?

JOHN

Really. Next weekend?

ALIXE

I'd love that.

She touches his face

ALIXE

You are so dear to me.

He takes her hand from his face and holds it.

JOHN

Then it's a date. I'll call you.

ALIXE

You don't fly like you drive do you?

JOHN

(grinning)

No, faster.

165 EXT. AIRPORT TARMAC - DAY

Alixé and John stand in beside a vintage Stearman open cockpit biplane in flying suits and holding helmets.

ALIXE

This is what we're flying?

JOHN

(grinning)

Yes, ma'am.

ALIXE

Is it yours?

JOHN

No, I borrowed it. Had to sell mine  
to buy my business planes.

ALIXE

It's scary-looking.

JOHN

Nah, it's a classic. Do you get airsick?

ALIXE

No. But I've just never been in a  
small plane.

JOHN

Don't worry. We'll have fun.

He takes her helmet and puts it on her, tightening  
the chin strap. He helps her up the stepladder into  
the back seat and hooks the communications wire to  
her helmet so they can talk. He buckles her seat belt  
harness, and then gets into the front seat.

166 NEW ANGLE

The plane taxis out to the end of the runway.

JOHN V.O.

All set?

ALIXE V.O.

I guess.

The plane roars down the runway.

167 INT. PLANE - ALIXE'S POV - DAY

We see John's helmet in the foreground as he rotates  
the plane up into the sky.

ALIXE V.O.

Ohhhhhhhhhhh.

168 EXT. SKY - DAY

We HEAR John laugh as the plane heads northeast over the strait above Friday Harbor.

169 INT. PLANE - CLOSEUP: JOHN

He speaks into his mic.

JOHN

Down there you can see Friday Harbor.

170 INT. PLANE - CLOSEUP: ALIXE

ALIXE

Where are we going?

171 INT. PLANE - JOHN'S POV - DAY

We see Mt. Baker looming ahead.

JOHN O.S.

Mt. Baker.

172 EXT. MOUNT BAKER - DAY

The sun shimmers off the snow-capped volcano as the plane circles the top of the mountain.

173 INT. PLANE - CLOSEUP: ALIXE

ALIXE

It looks magnificent.

174 EXT. MOUNT BAKER - DAY

The plane banks and heads south.

175 INT. PLANE - CLOSEUP: ALIXE

JOHN O.S.

Do you want to try flying the plane?

A look of shock comes across her face.

ALIXE

Me? You've got to be kidding.

JOHN O.S.

Not at all. See the stick in front of you?

Alixé looks down.

ALIXE

Yes.

JOHN O.S.

Take that firmly in your right hand.

ALIXE

Okay.

JOHN O.S.

Now, I'm going to turn the controls over to you. Just keep the stick centered, left to right and forward and backward.

ALIXE

Okay.

JOHN O.S.

You're now flying the plane.

Alixé grins like a kid.

ALIXE

Wow!

176 INT. PLANE - CLOSEUP: JOHN

JOHN

Now ease the stick to the right.

177 INT. PLANE - CLOSEUP: ALIXE

We see her swing the stick over hard to right and down.

178 EXT. SKY - DAY

We see the plane go into a dive.

179 INT. PLANE - CLOSEUP: ALIXE

Alixé looks petrified.

ALIXE

Oh, God!

180 INT. PLANE - CLOSEUP: JOHN

John is smiling.

ALIXE V.O.

Help!

John laughs as he takes the stick.

JOHN

I've got it. Let go of the stick,  
Alixé.

181 EXT. SKY - DAY

We see the plane straighten out and pull out of the  
dive. It heads southwest, low over the coast.

182 EXT. AIRPORT TARMAC - DAY

The biplane taxis up to stop in front of a hangar.  
It shuts down, the propeller slowing to a stop.John and Alixé take off their helmets as Gerry shows  
up with the stepladder. They get down out of the plane.

ALIXE

(indignant)

You laughed at me. And I thought  
we were going to die.

JOHN

(smiling)

You did just fine.

Alixé breaks into a grin.

ALIXE

Thank you, John. It really was fun.

JOHN

I'm glad.

GERRY

New pilot, boss?

JOHN

Could be.

Gerry hauls the stepladder away, looking back at John

and Alixe with a smile.

ALIXE

I have to go down to the mall in Silverdale tomorrow. Want to come along for the ride? Lunch is on me.

JOHN

Sure. I'm getting cabin fever at home.

ALIXE

Great. I'll pick you up in the morning.

183 EXT. JOHN'S HOUSE - NIGHT

We see the lights on in the living room. A car drives up.

184 INT. JOHN'S LIVING ROOM - NIGHT

John sits idly reading with the TV on. There is a KNOCK at the door. He gets up, and opens it.

185 NEW ANGLE - JOHN'S POV

We see Sharon standing in the rain, hair soaked, grinning and holding a bottle of wine.

SHARON

Hi, John.

186 NEW ANGLE - SHARON'S POV

We see John looking stunned.

JOHN

Sharon. What are you doing here?

187 NEW ANGLE - JOHN'S POV

SHARON

Can, I come in?

188 INT. JOHN'S LIVING ROOM - NIGHT

JOHN

Ah, sure. Come on in.

Sharon enters the room, closing the door behind her.  
She is tipsy.

JOHN

(laughing)

Here, give me your jacket.

She struggles out of her jacket and hands it to John.  
He hangs it over a heat register. She is wearing a  
short skirt and a very revealing top showing cleavage.

JOHN

It'll dry out here.

She hands him the bottle of wine.

SHARON

Will you offer a lady a glass of wine?

John takes the bottle and places it on the coffee  
table.

JOHN

Sure. Make yourself comfortable.

He heads into the kitchen as Sharon sits on the couch.  
She looks around the room, getting her bearings.  
John returns with a corkscrew and two wine glasses.  
He sits down and opens the bag, taking out the wine.

SHARON

Even got a cork.

JOHN

(laughing)

So I see.

He opens the bottle and pours two glasses, handing her  
one. He toasts her.

JOHN

Well, this certainly is a surprise.  
What brings you here?

She raises her glass and takes a healthy swig.

SHARON

I was at the casino. My girlfriend  
took off with a guy she met and I  
got upset. I've been lonely since  
I broke up with my ex.

JOHN

But you told me that was no big deal.

Her eyes well up with tears.

JOHN

It's okay.

(smiling)

So how did you find this place?

She recovers.

SHARON

Easy. Only one John Reynolds in  
Discovery Bay. I used the phone  
book at the casino.

JOHN

Good memory. Resourceful.

Sharon grins lasciviously settling back in the sofa in  
a provocative pose.

SHARON

You have no idea.

DISSOLVE TO:

189 EXT. DISCOVERY BAY - DAY

The sun comes up over the bay. We see two otters  
floating on their backs, frolicking in the ocean.

190 INT. JOHN'S LIVING ROOM - DAY

Sharon lies sleeping on the couch covered in a  
comforter. John enters in his bathrobe and crosses the  
room, entering the kitchen.

We hear John making coffee. Sharon awakens and sits up,  
her blanket wrapped around her as her clothes are in a  
pile on the floor.

SHARON

Good morning.

JOHN O.S.

Good morning. How do you  
take your coffee?

SHARON

Cream and sugar, please.

John comes back in with two cups of coffee.

JOHN

How'd you sleep?

He hands her a coffee and sits down in an easy chair.

SHARON

Not as well as I would have with you.

JOHN

(laughing)

Don't be so sure.

Sharon sips her coffee.

SHARON

Tease.

JOHN

You got pretty tipsy last night. You shouldn't have even driven.

SHARON

Nothing I couldn't handle.

We HEAR a car drive up, the door open and close followed by a KNOCK on the door.

JOHN

Oh, shit.

He jumps and heads to the door.

SHARON

What?

181 EXT. JOHN'S HOUSE - DAY

Alixé stands at the door. John opens it.

ALIXE

(smiling)

Good morning.

John looks worried.

JOHN

Hi, Alixé.

ALIXE

I'm sorry, you're not ready yet.  
I should have called first.

192 NEW ANGLE - ALIXE'S POV

We see past John through the door. Sharon gathers

up her clothes and scoots to the bathroom.

193 NEW ANGLE - JOHN'S POV

Alixé is furious.

ALIXE

I see you have company.

194 NEW ANGLE

John is flustered.

JOHN

It's not what you think. Sharon is just a friend. She slept on the couch.

ALIXE

Isn't that what all of you say in this situation? So much for your integrity.

He tries to take her hand but she pulls back.

JOHN

Ah, Alixé, please believe me.

ALIXE

Fuck you, John. I put up with this kind of crap my entire marriage. Adios.

She turns on her heel and gets back in her car. The car starts and she backs out of the driveway, turns and heads off down the road.

195 INT. ALIXE'S CAR - DAY

Alixé's face is contorted in anger as she drives away.

ALIXE

Bastard!

196 INT. JOHN'S LIVING ROOM - DAY

John closes the door and turns around to see Sharon dressed.

SHARON

Oops.

JOHN

Not your fault. I should have remembered Alixé was coming by.

SHARON

I better be going.

Sharon walks to the door and opens it.

197 EXT. JOHN'S HOUSE - DAY

John stands in the doorway as Sharon walks to her car. She turns.

SHARON

I'm sorry to have caused you trouble.  
I didn't realize you had someone.

JOHN

I'm just realizing it myself.

Sharon gets in her car, starts it and drives off as John closes the door.

198 INT. JOHN'S VAN - DAY

John sits reading a book outside Alixe's house. He looks at his watch, then resumes reading.

199 EXT. ALIXE'S HOUSE - DAY

Alixe drives up in her car. She gets out carrying some paper bags and looks over at John as he gets out of his van.

ALIXE

(frowning)

What are you doing here?

John walks towards her.

JOHN

I was hoping you'd let me explain.

ALIXE

At least you didn't come with some damn apology flowers.

She turns and he follows her to the back door.

JOHN

Please don't be mad.

She opens the door.

200 INT. ALIXE'S KITCHEN - DAY

They both enter the kitchen. Alixe puts down her packages. She turns to him.

ALIXE

(angry)

You told me you wouldn't make love with me after that first night and here you are with some young thing.

JOHN

I didn't make love with her. She showed up half drunk. Too drunk to be driving.

ALIXE

Who is she?

(pause)

Oh, listen it's none of my business who she is and what you were doing with her.

Alixé turns to the counter and begins taking groceries out of her bags.

JOHN

It has nothing to do with that. She's someone I met on the ferry.

Alixé looks over her shoulder at him.

ALIXE

Oh? Is this a regular meeting place for you?

JOHN

Please, Alixe. A couple weeks ago she hit on me and I sent her packing. Then last night she simply showed up.

ALIXE

Looking to bed you.

JOHN

No, her girlfriend ditched her at the casino, and she was looking for some tea and sympathy.

Alixé nods.

JOHN

She brought a bottle of wine so I drank it with her hoping she'd pass

out, which is exactly what happened.

(more)

JOHN (CONT'D)

I could hardly let her drive back to Port Ludlow in the condition she was in.

Alixé is thinking.

JOHN

(frustrated)

Alixé, if I just wanted sex, that's easy enough to get. But I'm damned if I'd sleep with someone half my age.

ALIXE

That's a good story.

She starts putting things in the fridge.

JOHN

(angry)

Okay. You don't believe me. I'll leave you alone.

He walks out the door which bangs shut behind him. Alixé stops what she's doing and looks at the door, thinking.

201 EXT. ALIXE'S HOUSE - DAY

We see John about to get into his van as Alixé comes out of the house.

ALIXE

Wait. John, please.

She walks quickly up to him.

ALIXE

I'm sorry. I believe you.

JOHN

Listen, Alixé. I understand that it's perfectly reasonable for you to be mistrustful of men. But I didn't do anything. And there's something else.

ALIXE

What's that?

JOHN

I think I'm falling in love with you.

Alixé is stunned. John takes her in his arms. She clings to him as he kisses her deeply.

ALIXE

Oh, John. I love you too. You have no idea.

He pulls away slightly holding her loosely in his arms.

JOHN

But I can't act on it. And you know I can't. Does that make you angry?

ALIXE

No, not angry, sad. You have to honor your wife. But can you understand how I do feel? Now that I've found love, I can't have it. What kind of perverse twist of fate is that?

JOHN

It's not fair. You know that better than most.

ALIXE

Yes.

(sighing)

I feel for you, too. With Ellen sick, you are missing love, too.

JOHN

Yes I am. But I'm all she's got.

ALIXE

And what have you got?

JOHN

Hopefully my honor is still intact. And I'm smitten with the most wonderful woman in the world.

She grabs him and hugs him tightly.

ALIXE

What are we going to do?

202 EXT. JOHN'S HOUSE - DAY

John is raking leaves. The forest around his house is mostly coniferous but there are some trees shedding their yellow, orange and red leaves. Ben pulls up in

an Explorer and gets out. John stops raking.

BEN

Hey, brother.

JOHN

Hi, Ben. How's biz?

BEN

Slowing down. No more tourists in October. Have to depend on you locals.

JOHN

(laughing)

Yeah right. Land claim settlements, whaling rights, legal casinos. You want to end up running the whole state?

BEN

(grinning)

That's the idea.

JOHN

Grab that bag and hold it, will you?

Ben sees the large biodegradable refuse bag. He picks it up and opens it. John starts stuffing leaves in the bag.

BEN

How's your lady friend?

JOHN

It's a problem. She wants what I can't give her.

BEN

And what do you want?

JOHN

Her.

Ben sees John's discomfort and changes the subject.

BEN

Hmmmm.

(pause)

You going to get another hot rod to replace the Porsche?

JOHN

Yeah, when the insurance check comes in. There's a '57 Morgan for sale in Seattle I'd like.

The bag filled, Ben folds the top and opens a second bag. John rakes up another pile.

BEN

And Ellen, how's she doing?

JOHN

(sighing)

I don't think she has a whole lot of time left.

BEN

You okay?

JOHN

It's tough being around death everyday. Looming. Watching her slowly die. And there's nothing I can do. I can't make her better like we did the eagle.

BEN

I'm really sorry man.

JOHN

Yeah.

(pause)

Thanks, Ben.

203 EXT. FIELD - DAY

John and Alixe stand beside two vans, John's and one with the logo of the Port Townsend Veterinary Clinic on the door.

JOHN

I'm glad you could make it.

ALIXE

I wouldn't miss this for the world.

The VET peeks his head around from the back of the van.

VET

You two ready?

JOHN

Yes, sir.

John and Alixe walk around the back of the van. The doors are open, revealing a stainless steel cage with the eagle in it.

VET

Okay. Stand to the side when I open

the cage. She's very frisky these days and anxious to go. John and Alixe back off a few steps as the vet crawls in the van and opens the cage door. The eagle tentatively edges out the door and momentarily perches on the back before hopping to the ground. It looks around and then leaps into the air, flapping its wings.

ALIXE

Ahhhhhh.

VET

That's a beautiful sight, isn't it?

JOHN

This is the payoff for your job, right?

VET

It certainly is.

They all look up as the eagle circles and flies off.

ALIXE

I'm speechless.

JOHN

Sometimes words fail us.

204 INT. ELLEN'S HOSPITAL ROOM - DAY

John sits beside Ellen who is sleeping with her respirator on. There are fresh flowers on the window ledge. He stares out the window and then looks at her with love.

JOHN

You know, honey, I always thought that I could fix everything. No problem too big or small. And here you are, and I can do nothing for you.

He bites his upper lip.

JOHN

For the first time in my life I feel powerless. And I owe you so much.

He takes her hand and her eyes open.

JOHN

I love you, Ellen. I'll never leave you.

Her eyes smile weakly.  
205 INT. HAIR APPARENT - DAY

Alixé is on the phone.

ALIXE  
I see. Okay. Will you tell John I  
called? This is Alixé.

Alixé hangs up the phone as Julie finishes gelling  
RICK's hair, the waiter from the Admiral's Deck.

JULIE  
There you go, sport. Just like Billy  
Idol.

RICK  
Will you stop calling me that?

JULIE  
(laughing)  
Okay.

She holds up a mirror for him.

RICK  
Kewl.

She pulls back the apron and he gets out of the chair.  
She starts sweeping up as he pays Alixé.

JULIE  
(to Alixé)  
When's my next one?

ALIXE  
(to Julie)  
At two. Shelley ought to be back soon.

Rick leaves the shop.

JULIE  
Great, then we can grab a bite to eat.

ALIXE  
No, I'm taking you to the bank.

JULIE  
The bank? What for?

ALIXE  
(smiling)  
To get you a loan to buy the business.

Julie is in shock.

JULIE

What? This shop?

ALIXE

Yes. I'm putting the house up for sale, too. No reason for me to stay in Port Townsend now.

JULIE

I can't afford to buy a business.

JULIE

Sure you can. You have some equity in your house. And there is equity here. Everything's paid for and there is a solid customer base and good will.

JULIE

How much do you want?

ALIXE

You borrow ten thousand and pay me another five over two years out of cash flow. This place can do that easily.

JULIE

I don't know what to say.

ALIXE

How about, yes?

Julie lets out a whoop and grabs Alixe, twirling her around.

JULIE

Oh, Alixe. Thank you. I only ever dreamed of this.

ALIXE

Get another girl and you'll do just fine.

JULIE

What about you? What are your plans?

ALIXE

I'm moving to Bellingham. Closer to Todd. I need a change of scenery.

JULIE

Are you going to open another shop

there?

ALIXE

(proudly)

No, I'm going to university next term.  
I want to be a vet.

JULIE

You've got to be kidding?

ALIXE

No, I'm serious. I'll have the money  
from the house and business and Jack's  
insurance policy to do it.

(laughing)

I just hope I'm not in the same class  
with Todd.

206 EXT. ALIXE'S HOUSE - DAY

There is a moving van parked in the back yard and  
a "For Sale" sign on the front lawn.

207 INT. ALIXE'S LIVING ROOM - DAY

Alixé directs the moving men as they take the final  
boxes out to the truck. She sits down on the floor,  
exhausted, and looks around the bare room, memories  
filling her mind.

JOHN O.S.

Hello? Alixe?

ALIXE

I'm in here.

John enters the living room. He looks around.

JOHN

Jennifer gave me your message. I was  
in Seattle yesterday on business.

ALIXE

(smiling)

Pull up some floor.

John sits down beside her.

JOHN

So you really are leaving?

ALIXE

(bravely)

Yup. Going to chase my rainbow. I've always wanted to be a veterinary and that's what I'm going to become.

John puts his arm around her.

JOHN

I'm proud of you.

ALIXE

I'm sick of styling hair. Time to do something with my life. I only wish you could be part of it.

JOHN

I'm sorry.

ALIXE

It's just too painful, John. First, my miserable marriage. Then Todd leaving and Jack dying. And then feeling all the feelings I have for you and not being able to have you.

JOHN

I know.

ALIXE

I feel I've learned so much in such a short time. Since I met you.

JOHN

I have, too. I wish it was some other way.

ALIXE

You have to honor your wife.  
I understand that.

208 EXT. FERRY LOADING LOT - DAY

John stands with Alixe beside her car. He holds her hands in his.

JOHN

I can't tell you how much I'm going to miss you.

Alixé's eyes are filled with tears.

ALIXE

And I, you, John. Please don't forget me.

JOHN

That will never happen.

He wipes the tears from her face. She throws her arms around him and kisses him. He returns the kiss.

We HEAR the noise of all the cars starting up. John releases her from his arms.

JOHN

You better go.

ALIXE

Yes. I love you, John.

JOHN

And I love you.

She gets in her car and starts the engine.

209 EXT. NEW ANGLE

We see the ferry attendant waving her onboard. Alixe drives towards the ferry.

210 EXT. NEW ANGLE

John turns and walks away.

211 EXT. FERRY DECK - DAY

Alixé stands at the back of the ferry. She looks longingly back at Port Townsend.

212 EXT. HIGHWAY 20 - DAY

John stands beside his van at the top of the hill by Sheridan street. He looks back at the ferry leaving Port Townsend and sees an eagle soaring above it. He looks pensive for a moment and then gets in the van and drives off.

213 EXT. STRAIT OF JUAN DE FUCA - DAY

We see the Keystone Ferry sailing across the Strait.

FADE OUT

