

Director: Nick Marck

NORTHERN EXPOSURE

"Animals R Us"

#77505

EPISODE #4

Written by

Robin Green

FINAL DRAFT

July 2, 1991

August 14, 1991 (Blue)

(pgs. 1, 9, 20, 21, 24-27, 37,  
41-44, 47, 52, 56, 57)

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(77505)

NORTHERN EXPOSURE - "Animal R Us"

CAST

REGULARS

JOEL FLEISCHMAN

MAGGIE O'CONNELL

MAURICE MINNIFIELD

HOLLING VINCOEUR

SHELLY TAMBO

CHRIS STEVENS

ED CHIGLIAK

RICK'S VOICE

MARILYN

RUTH-ANNE

GUEST CAST

JERRY THE INDIAN

CROW FLIES STRAIGHT

YOUNG WOODY ALLEN

FOXY GIRL

(77505)

NORTHERN EXPOSURE - "Animals R Us"

INTERIORS

HOLLING'S BAR  
RUTH-ANNE'S STORE  
JOEL'S OFFICE  
MAGGIE'S HOUSE  
ED'S ROOM  
MAURICE'S HOUSE  
MOVIE THEATER  
MAGGIE'S BEDROOM  
MAGGIE'S LIVING ROOM  
JOEL'S WAITING ROOM

EXTERIORS

CICELY MAIN STREET  
MAGGIE'S HOUSE  
MARILYN'S YARD  
MEADOW  
RUTH-ANNE'S STORE  
MOVIE THEATER

"ANIMALS R US"

PROLOGUE

FADE IN:

1 INT. HOLLING'S BAR - NIGHT

1

HOLLING and CHRIS sit at a table set with linen, fine cutlery, as in a New York brasserie. They wear black turtlenecks and tweed jackets. Chris stares into his empty scotch glass.

HOLLING

But that's no way to think, my friend. Life is precious. Life is good.

CHRIS

(bitterly)

Is it?

HOLLING

The sunrise. The sunset. The ring a glass of cold water leaves on a tabletop. The first mooseburger of the day sizzling on the grill.

CHRIS

It's all the same to me. The same faces, the same conversations. I know what people are going to say before they even open their mouths.

HOLLING

You don't mean that.

CHRIS

Work, eat, sleep. Work, eat, sleep. I see the days stretching out in front of me like an endless Bodhiharma meditation. Oh, I could move to a new place -- New York, Paris -- start over again. Things would be fresh and new...for a while. And then... what? Move on again? What's the point?

HOLLING

Aren't you forgetting one thing?

CHRIS

And what's that?

HOLLING

Love.

(CONTINUED)

## "ANIMALS R US"

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HOLLING

Aren't you forgetting one thing?

CHRIS

And what's that?

HOLLING

Love.

(CONTINUED)

1 CONTINUED:

CHRIS  
(ironic smile)  
Love. I envy your simple nature.

HOLLING  
You're tired and you've had too much  
to drink. You'll feel better in the  
morning.

A cryptic smile plays on Chris's lips. He gets a faraway  
look.

CHRIS  
Ah, yes. Morning.

Holling is troubled by his friend's despair.

ED  
(O.C.)  
Cut!

2 ANOTHER ANGLE

to reveal that ED is filming them. He unshoulders his  
camcorder.

ED  
That was excellent. Thank you,  
gentlemen.

Ed adjust the wing lights. Chris works out a kink in his  
neck. Holling takes a sip of water.

FADE OUT

END OF PROLOGUE

## ACT ONE

FADE IN:

3 EXT. CICELY STREET - DAY 3

4 TRACKING - A MALAMUTE 4

as the handsome, blue-eyed dog trots jauntily down one street and up another, then to --

5 EXT. MAIN STREET - CONTINUOUS 5

where he sees Ed approaching. The dog BARKS a greeting.

ED  
(to dog)  
Well, ruff to you.

The dog continues on. STAY WITH ED, who goes into Ruth-Anne's store.

6 INT. RUTH-ANNE'S STORE - CONTINUOUS 6

RUTH-ANNE is stocking shelves. Ed comes in, abuzz.

ED  
Morning, Ruth-Anne.

RUTH-ANNE  
Be right with you, Ed. I don't know what it is, but every year about this time, there's a run on Progresso Chicken with Escarole. I just can't keep it on the shelves.

ED  
They make very good minestrone, too.

Ruth-Anne steps down from the ladder, brushes off her hands.

RUTH-ANNE  
I'll bet you're here looking for your editing equipment.

ED  
I am.  
(realizes, brightens)  
It's here?

RUTH-ANNE  
With this morning's mail.

(CONTINUED)

6 CONTINUED:

6

ED

Oh, yes! Now I'll see how the scenes look cut together!

Ruth-Anne puts a sizable box on the counter.

RUTH-ANNE

How is your movie coming along, Ed?

ED

Really good. I think it may well be a Neo-realistic classic.

RUTH-ANNE

Well, that's wonderful news.

ED

I owe alot to Godard, certainly Bergman. But I think my greatest influence has been Louis Malle.

RUTH-ANNE

I like his early pictures, "Murmur of the Heart," "Lacombe Lucienne."

ED

He's quiet, but very brave.

RUTH-ANNE

I suppose. But if you ask me, this Spike Lee's the one to watch. So much energy. He can be a little preachy, but maybe he'll grow out of it.

Ed lifts up the box, eager to begin.

ED

Well, here goes. Thanks, Ruth-Anne.

Ed heads for the door. As he goes out, MAURICE comes in.

ED

Hey, Maurice.

MAURICE

Ed. Ruth-Anne.

RUTH-ANNE

Good morning, Maurice. What can I get for you today?

(CONTINUED)

6 CONTINUED: 2

6

MAURICE

Razor blades...pound of two inch  
brads...let's see...oh, and why  
don't you throw in a couple cans of  
that chicken with escarole soup...

Ruth-Anne fills his order. Maurice notices an object on the  
counter - an egg the size of a basketball.

MAURICE

Good night! Will you look at this?!  
What the hell is it?

RUTH-ANNE

It's an ostrich egg.

MAURICE

Dinosaur, you mean.

RUTH-ANNE

It is big, isn't it? Marilyn gave  
it to me for a corn and jalepeno  
souffle I'm fixing for church supper  
this weekend.

MAURICE

You mean to tell me one of Marilyn's  
birds layed this monster?

RUTH-ANNE

Saves me having to break open  
sixteen eggs.

MAURICE

Things grow big in Alaska, but this  
is something else entirely.

Ruth-Anne totals up Maurice's order. He inspects the egg.

7 EXT. MAGGIE'S HOUSE

7

MAGGIE is out front, gardening.

8 THE MALAMUTE

8

approaches. He sees Maggie. He stops. His ears lay back.  
His nose twitches. He comes to the edge of her property,  
sits.

9 MAGGIE

9

notices the dog.

(CONTINUED)

9 CONTINUED:

9

MAGGIE

Well, hey there.

The dog whines.

MAGGIE

What do you think? Is this bush  
dead? I keep pruning, but I don't  
know exactly what's supposed to  
happen.

The dog whines again.

MAGGIE

Well, what do you want? C'mere.  
C'mon, fella. I don't bite.

The dog comes up. She pets him, scratches behind his ears.

MAGGIE

Well, aren't you a beauty boy, huh?  
Who's dog are you, huh, boy? Huh,  
boy? Yes.

She pets him a little more, goes back to work.

MAGGIE

Maybe I'm cutting too much. I get  
carried away. I better quit while  
I'm ahead. If I am ahead.

She gathers her tools and goes into her house. The dog  
tries to follow. She keeps him out with her knee.

MAGGIE

Hey, hey! No you don't! You're a  
pushy one, aren't you? Now you go  
on home.

10 THE DOG

10

looks at her, tail wagging, eager.

11 MAGGIE

11

makes a shooing motion.

MAGGIE

Go on, go home.

12 THE DOG

12

tilts his head, gives a soulful look, whines.

3 CONTINUED:

MAGGIE

What a charmer. You're breaking my heart. Now, git!

The dog moves off a few paces. Maggie goes in and shuts the door. The dog lies down, puts his heads between his paws, eyes trained on the door.

14

14 EXT. MARILYN'S YARD - DAY

Eight ostriches watch from their wire pen as Marilyn fills a pail with feed and heads their way. Maurice takes in the scene.

MAURICE

Nice little set-up you have here. Lot of overhead in an operation like this?

MARILYN

Just the feed.

They go into the pen. The ostriches vie for the bucket.

MAURICE

Hungry little sons of bitches, aren't they? Excuse my French.

MARILYN

They're Bluenecks. From Africa.

MAURICE

That right?

MARILYN

They eat themselves to death if you let them.

MAURICE

Oh?

MARILYN

I lost one to a blockage.  
(off Maurice's look)  
Digestive tract.

MAURICE

So...you got them on some special kind of diet, there, Marilyn?

MARILYN

Alfalpa-based grain. Lettuce.

\*

(CONTINUED)

13 MAGGIE

13

shakes her head.

MAGGIE

What a charmer. You're breaking my heart. Now, git!

The dog moves off a few paces. Maggie goes in and shuts the door. The dog lies down, puts his heads between his paws, eyes trained on the door.

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MARILYN

They eat themselves to death if you let them.

MAURICE

Oh?

MARILYN

I lost one to a blockage.  
(off Maurice's look)  
Digestive tract.

MAURICE

So...you got them on some special kind of diet, there, Marilyn?

MARILYN

Alfalfa-based grain.

(CONTINUED)

14 CONTINUED:

14

MAURICE

No, I mean steroids or growth hormones? Some kind of Native Indian potion?

MARILYN

Uh-uh.

MAURICE

Then how do you explain those eggs? They're as big as basketballs.

MARILYN

They do it for me.

MAURICE

For you?

Marilyn hands the pail to Maurice, goes and sits in a rocking chair in the pen and starts knitting.

MARILYN

They like it when I sit with them.

MAURICE

You mean to tell me, they lay those big eggs just because they like having you around?

MARILYN

Uh-huh.

MAURICE

Marilyn, let me ask you something. You ever considered going into business with this thing?

MARILYN

No.

MAURICE

Hey, don't sell yourself short, little lady. You're possessed of a real talent. You take that woman with the cookies, Mrs. Fields? Turned her hobby into a multimillion dollar enterprise. Jenny Craig, same deal. Lost a few pounds, now she's rolling in it.

MARILYN

Huh.

Marilyn knits, absorbing this new idea. Maurice feeds the birds.

15 INT. EXAMINING ROOM - DAY

15\*

Joel eats a breakfast burrito and reads the paper. Maggie pokes her head in the door.

MAGGIE

Got a second?

JOEL

Why should a man be allowed to eat breakfast in peace? Even if it is only a cold veggie burrito.

Maggie comes in, followed by the dog.

JOEL

What's that?

MAGGIE

It's a dog, Fleischman.

JOEL

You got a dog. Good. You're by yourself too much, O'Connell. Besides, pets are said to have a humanizing effect.

MAGGIE

He's not mine.

JOEL

What'd you do, steal him?

MAGGIE

He showed up this morning and he won't go away. He's a beauty, isn't he?

JOEL

(doesn't relate)

Gorgeous. Beautiful. Devastatingly handsome.

Maggie pats the examination table.

MAGGIE

(to dog)

Come on, boy, up you go.

The dog leaps onto the table.

JOEL

What do you think you're doing, O'Connell? Get that mutt off the table! That's a sanitary area! That's disgusting!

(CONTINUED)

15 INT. JOEL'S OFFICE - DAY

15

Joel eats a breakfast burrito and reads the paper. Maggie pokes her head in the door.

MAGGIE

Got a second?

JOEL

Why should a man be allowed to eat breakfast in peace? Even if it is only a cold veggie burrito.

\*

Maggie comes in, followed by the dog.

JOEL

What's that?

MAGGIE

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(CONTINUED)

15 INT. JOEL'S OFFICE - DAY

15

Joel eats a breakfast burrito and reads the paper. Maggie pokes her head in the door.

MAGGIE  
Got a second?

JOEL  
Why should a man be allowed to eat breakfast in peace? Even if it is a burrito.

Maggie comes in, followed by the dog.

JOEL  
What's that?

MAGGIE  
It's a dog, Fleischman.

JOEL  
You got a dog. Good. You're by yourself too much. Besides, pets are said to have a humanizing effect.

MAGGIE  
He's not mine.

JOEL  
What'd you do, steal him?

MAGGIE  
He showed up this morning and he won't go away. He's a beauty, isn't he?

JOEL  
(doesn't relate)  
Gorgeous. Beautiful. Devastatingly handsome.

Maggie pats the examination table.

MAGGIE  
(to dog)  
Come on, boy, up you go.

The dog leaps onto the table.

JOEL  
What do you think you're doing, O'Connell? Get that mutt off the table! That's a sanitary area! That's disgusting!

(CONTINUED)

15 CONTINUED:

15

MAGGIE  
Come on, just take a look.

JOEL  
Take a look at what?

MAGGIE  
Y'know, check him over.

JOEL  
You want me to examine this dog?

MAGGIE  
Yeah.

JOEL  
I'm not a veterinarian, O'Connell.  
I deal exclusively with furless  
animals. Although with some of the  
people up here, the line's fuzzy.  
Take it to, you know, the guy...

MAGGIE  
The guy...?

JOEL  
Yeah, the guy. That gives sheep  
haircuts.

MAGGIE  
It's called sheepsheering.

JOEL  
Fine, him.

MAGGIE  
"The guy's" testing for anthrax in  
Swetborough until Tuesday.

JOEL  
Yeah, well Fang looks healthy enough  
to survive until then.

MAGGIE  
Thank you Dr. Schweitzer. All  
creatures great and small. I forgot  
how fragile your ego is, that you'd  
feel threatened by the idea of  
bending your Hippocratic talents.

JOEL  
(peers in at dog)  
Frankly, O'Connell, I'm not sure I'd  
even know what to look for.

(CONTINUED)

15 CONTINUED: 2

15

MAGGIE  
Parasites. Fungus.

JOEL  
(stopped in mid-bite of  
burrito)  
Ich. Please...Awright, awright...

Joel moves in tentatively. The dog growls. Joel pulls back.

MAGGIE  
Don't tell me you're afraid of dogs?  
Is this yet another Fleischman  
phobia to add to the list?

JOEL  
I just don't trust anyone who  
sweats through their tongue.

MAGGIE  
What a wimp.

JOEL  
You don't think he's looking at me  
funny?

There's a low growl in the dog's throat.

JOEL  
Hear that? That's growling. That  
is definitely not a greeting. That  
is a hostile...hostility.

MAGGIE  
Relax, Fleischman.

JOEL  
C'mon, here boy, nice doggie.

The dog snarls, springs out, bites Joel's hand.

JOEL  
Ow!

MAGGIE  
What happened? What'd you do?

JOEL  
Me? What'd I do?! I didn't do  
anything!

Joel rushes to wash his hands.

(CONTINUED)

15 CONTINUED: 3

15

MAGGIE

(to dog)

Are you okay? Are you okay, sweet tooty? Did Fleischman frighten you? Poor baby. Good boy. That's right, it's all right. Come on. Come on, boy. Let's go.

JOEL

Wait! Nobody move! That animal stays where it is until I get blood and saliva!

MAGGIE

Look, you're right, it'll keep til the vet gets back.

JOEL

Oh no, no way. That dog broke skin! I'm testing it for rabies!

The dog growls low in his throat as Joel approaches.

16 INT. HOLLING'S BAR - NIGHT

16

Chris sits at the counter. Holling leans over the counter. Ed paces the floor. Holling and Chris exchange a look. They look at Ed.

CHRIS

Ed?

ED

Yes?

CHRIS

You said you wanted to talk to us?

ED

Right.

(gathers himself, then --)  
Holling. Chris. I suppose you're wondering why I've called you here today....

HOLLING

Well, yes, Ed. We're waiting.

ED

(with difficulty)  
I'm pulling the plug.  
(off their confused looks)  
On the production.

(CONTINUED)

16 CONTINUED:

16

HOLLING

On the movie?

ED

Yes.

CHRIS

How come?

ED

It's just not working.

HOLLING

I don't understand. We were going great guns. You said so yourself.

ED

That was before I saw it cut together.

CHRIS

"Brink of Emptiness" has been your total focus, Ed. An exploration of the meaning of life, that's important stuff. You're just gonna walk away from it?

ED

Sometimes you have to cut your losses. Joel Silver would've been a lot better off if he'd pulled the plug on "Hudson Hawk." Fifty million dollars down the tube. And for what?

HOLLING

It's me, isn't it? I told him I was no actor. I told him he'd be better off with somebody else. Anybody.

ED

No no no no, Holling, it wasn't you at all. You were great. Both of you. You gave it your all.  
(sincerely)

I want to thank you. For your help, your devotion, your heart.

He is unable to continue. He pats Chris on the back and goes out, passing Joel, hand bandaged, and Maggie and the dog on their way in.

JOEL

Hey, Ed.

(CONTINUED)

16 CONTINUED:

16

HOLLING

On the movie?

ED

Yes.

CHRIS

How come?

ED

It's just not working.

HOLLING

I don't understand. We were going great guns. You said so yourself.

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\*

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ED

No no no no, Holling, it wasn't you at all. You were great. Both of you. You gave it your all.

(choking on it)

I want to thank you. For your help, your devotion, your heart.

He is unable to continue. He pats Chris on the back and goes out, passing Joel, hand bandaged, and Maggie and the dog on their way in.

JOEL

Hey, Ed.

(CONTINUED)

16 CONTINUED:

16

HOLLING

On the movie?

ED

Yes.

CHRIS

How come?

ED

It's just not working.

HOLLING

I don't understand. We were going great guns. You said so yourself.

ED

That was before I saw it cut together.

CHRIS

"Brink of Emptiness" has been your total focus, Ed. An exploration of the meaning of life, that's important stuff. You're just gonna walk away from it?

ED

Sometimes you have to cut your losses. Michael Cimino'd been a lot better off if he'd pulled the plug on "Heaven's Gate." Twenty-eight million dollars down the tube. And for what?

HOLLING

It's me, isn't it? I told him I was no actor. I told him he'd be better off with somebody else. Anybody.

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No no no no, Holling, it wasn't you at all. You were great. Both of you. You gave it your all.

(choking on it)

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He is unable to continue. He pats Chris on the back and goes out, passing Joel, hand bandaged, and Maggie and the dog on their way in.

JOEL

Hey, Ed.

(CONTINUED)

16 CONTINUED: 2

16

MAGGIE

Hi, Ed.

Ed just raises his hand in greeting, can't look at them, goes past. Maggie and Joel come up to the counter.

JOEL

What's the matter with him?

CHRIS

He's calling off his movie.

MAGGIE

Why?

HOLLING

He told us why...Chris, why was it exactly?

CHRIS

It's no good.

SHELLY

(to Joel)

What happened to your hand?

JOEL

That.

-- at which the dog hops up and sits on the corner stool.

HOLLING

Well, hello there, big fella.

MAGGIE

Hey, down, boy! Sorry. He's been hanging around, I can't shake him. Come on, boy, get off there.

She tries to tug the dog off the stool.

SHELLY

Let him stay. It's kinda nice seeing somebody sit, you know, on, um...

MAGGIE

That's all right, you can say it. Rick's stool.

SHELLY

Nobody hardly sits there anymore, ever since Rick, you know...ate the satellite

(MORE)

(CONTINUED)

16 CONTINUED: 3

16

SHELLY (cont'd)  
 (pets dog)  
 You're such a pretty boy, aren't  
 you? Yes you are.

JOEL  
 I'd be careful. They can turn on  
 you.

MAGGIE  
 Anybody know who he belongs to?

HOLLING  
 He does look kind of a familiar.  
 But no, uh-uh. I've never seen this  
 fella before.

The dog paws at a jar of beef jerky on the counter.

MAGGIE  
 Hey, hey!

HOLLING  
 Looks like he's hungry. You want to  
 chew on some jerky, fella?

The dog barks.

HOLLING  
 Good boy. Here you go.

Holling feeds him the jerky.

CHRIS  
 That's funny. Rick was the only one  
 that could stomach that stuff. Used  
 to down those strips like M&M's.

HOLLING  
 He was the only one with teeth  
 strong enough to chew it.

SHELLY  
 Rick did have nice teeth.

The dog bares his teeth, wags his tail. Everyone is stopped  
 short, then they laugh. Shelly pets the dog. Maggie  
 studies him.

17 INT. MAGGIE'S HOUSE - NIGHT

17

Maggie finishes up a scramble of eggs, onions, and peppers.

(CONTINUED)

17 CONTINUED:

17

MAGGIE

So I look and I look, but I can't  
find anything wrong with it. But I  
know the sound of my own airplane...

18 THE DOG

18

yawns widely, emitting a YEE-AWP.

19 MAGGIE

19

turns, looks down at the dog.

MAGGIE

I could have sworn you just said  
"manifold."

Maggie shakes the feeling off, finishes cooking. She puts  
some eggs on a plate for herself, sets the frying pan down  
for the dog.

MAGGIE

Devil's Mess Eggs, that okay with  
you, boy?

The dog licks his chops. Maggie sits and eats her meal.  
The dog eats, too.

MAGGIE

Because that's what it was, as  
usual, the manifold. I'm flying a  
couple fishermen up to Permut and  
there's that clunking sound --  
(re dog's food)  
-- Boy, you wolfed that down. You  
want some more, big fella?

She reaches down and gets the frying pan. She looks at the  
plate, looks at the dog.

MAGGIE

You left the green peppers.  
(beat)  
Why?

20 THE DOG

20

watches her attentively.

MAGGIE

Rick didn't like green peppers. He  
said they repeated on him.

18-30 CONTINUED:

18-30

The dog whines.

MAGGIE

Why didn't you eat the peppers?

The dog paws her knee. Maggie shakes the feeling off again.

MAGGIE

Because dogs don't like vegetables,  
that's why. Fleischman's right.  
I'm spending too much time alone.  
I'm talking to myself. I'm imagining  
things. I'll have a cup of tea,  
I'll feel better.

She goes to the kitchen. The dog puts his front paws up on  
the door jam and stretches. Maggie turns and watches him.

\*  
\*

MAGGIE

Stop that! What are you doing?

The dog continues to stretch on the doorjam.

\*

MAGGIE

Rick used to do stretches against  
that doorjam. Every night after  
dinner.

\*

The dog barks, wags his tail. Maggie kneels down, looks the  
dog in the eye.

(CONTINUED)

21 THE DOG 21  
whines.

MAGGIE  
Why didn't you eat the peppers?

22 THE DOG 22  
paws her knee.

23 MAGGIE 23  
shakes the feeling off again.

MAGGIE  
Because dogs don't like vegetables,  
that's why. Fleischman's right.  
I'm spending too much time alone.  
I'm talking to myself. I'm imagining  
things. I'll have a cup of tea,  
I'll feel better.

She goes to the kitchen.

24 THE DOG 24  
rubs his back against the door jam.

25 MAGGIE 25  
turns and watches him.

MAGGIE  
Stop that! What are you doing?

26 THE DOG 26  
continues to rub his back on the doorjam.

MAGGIE  
Rick used to rub his back on that  
doorjam. Every night after dinner.

27 THE DOG 27  
barks, wags his tail.

28 MAGGIE

28

kneels down, looks the dog in the eye.

MAGGIE

Rick?

29 THE DOG

29

whines.

30 MAGGIE

30

jumps back. She collects herself, steps back in.

MAGGIE

Okay, if you're Rick, bark three  
three times. Okay? Three.

The dog barks three times.

MAGGIE

(softly)

Rick?

The dog scratches a flea. Maggie doesn't know what to  
think.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

31 INT. ED'S ROOM - DAY

31

Ed lies on the bed, at a low ebb. There's a knock on the door. Then Joel pokes his head in. \*

JOEL

Ed?

ED

(eyes on tv)

Hello, Dr. Fleischman.

Joel comes in, looks around. There's film stuff everywhere.

JOEL

Chris said you didn't show up for "Wild Strawberries" last night. For you to miss a Bergman film, that's not a good sign.

ED

I've seen it ten times.

JOEL

You've seen everything ten times.

Joel sits on the bed.

JOEL

So that's it? You're just giving up on your movie? Your entire raison d'etre out the window?

ED

(zaps off tv)

I don't know what made me think I could do it in the first place. I'm only Ed Chigliak, a half Indian from Cicely, Alaska.

JOEL

You're having an artistic crisis. It's very common in the middle of a creative endeavor to be assailed by doubts.

ED

The movie's no good. It's garbage.

JOEL

It couldn't be that bad.

(CONTINUED)

## ACT TWO

FADE IN:

31 INT. ED'S ROOM - DAY

31

Ed lies on the bed, at a low ebb, watching tv. There's a knock on the door. Then Joel pokes his head in.

JOEL

Ed?

ED

(eyes on tv)

Hello, Dr. Fleischman.

Joel comes in, looks around. There's film stuff everywhere.

JOEL

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ED

The movie's no good. It's garbage.

JOEL

It couldn't be that bad.

(CONTINUED)

31 CONTINUED:

31

ED

Oh no?

JOEL

What's wrong with it?

ED

The idea. The script. The execution.

JOEL

Oh.

(picks up manuscript)

Is this the screenplay? Okay if I take a look?

Ed shrugs. Joel starts leafing through.

JOEL

I'm no expert, but I might be able to make a few suggestions. You live in New York, you get familiar with a fairly broad scope of cinema.

Joel starts to read.

ED

I don't know. Maybe I have to rethink the whole thing. Carmine said the third act was unfocussed.

\*

JOEL

Who's Carmine?

ED

Francis' cousin. Then again, Marty said he liked things a little rough at the edges.

Joel looks up.

JOEL

Marty?

ED

He told me when he started "Mean Streets," all he had was the East Village and some hat he found.

JOEL

Ed, just so I know we're on the same planet, we're talking about Marty Scorsese? The director of "Mean Streets," the movie?

\*

(CONTINUED)

31 CONTINUED:

31

ED

Oh no?

JOEL

What's wrong with it?

ED

The idea. The script. The execution.

JOEL

Oh.

(picks up manuscript)

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JOEL

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Joel looks up.

JOEL

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ED

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JOEL

Ed, just so I know we're on the same planet, we're talking about Marty Scorsese? The director of "Mean Streets," the movie.

(CONTINUED)

31 CONTINUED: 2

31

ED

Yeah.

JOEL

Martin Scorsese, the movie director?

ED

Yeah.

JOEL

You know Marty Scorsese?

ED

Not really...we're just pen pals.

JOEL

Pen pals? You and Marty Scorsese,  
Marty Scorsese, the director, are  
pen pals?

ED

Yeah.

Ed hands Joel a letter.

JOEL

(reads)

"Dear Ed, Good luck with your  
movie..."

(scans to end)

...Marty."

Joel picks up another letter.

ED

That's from Woody.

\*

JOEL

(reading)

"Hannah takes the turkey out of the  
oven...."

(looks at Ed)

Hannah? As in "Hannah?" Woody  
Allen sent you a page of his script  
for "Hannah and Her Sisters...?"

ED

He wanted me to see how much he  
rewrites on the set.

Joel picks up a cap that says "Jaws."

(CONTINUED)

31 CONTINUED: 2

31

ED

Yeah.

JOEL

Martin Scorsese, the movie director?

\*

ED

Yeah.

JOEL

You know Marty Scorsese?

ED

Not really...we're just pen pals.

JOEL

Pen pals? You and Marty Scorsese, Marty Scorsese, the director, are pen pals?

ED

Yeah.

Ed hands Joel a letter.

JOEL

(reads)

"Dear Ed, Good luck with your movie..."

(scans to end)

...Marty."

Joel picks up another letter.

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That one's from Woody.

JOEL

(reading)

"Hannah takes the turkey out of the oven...."

(looks at Ed)

Hannah? As in "Hannah?" Woody Allen sent you a page of his script for "Hannah and Her Sisters...?"

ED

He wanted me to see how much he rewrites on the set.

Joel picks up a cap that says "Jaws."

(CONTINUED)

31 CONTINUED: 2

31

ED

Yeah.

JOEL

Scorcese? Marty Scorcese? Martin  
Scorcese, the movie director?

ED

Yeah.

JOEL

You know Marty Scorcese?

ED

Not really...we're just pen pals.

JOEL

Pen pals? You and Marty Scorcese,  
Marty Scorcese, the director, are  
pen pals?

ED

Yeah.

Ed hands Joel a letter.

JOEL

(reads)

"Dear Ed, Good luck with your  
movie..."

(scans to end)

...Marty."

Joel picks up another letter.

ED

That one's from Woody.

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(reading)

"Hannah takes the turkey out of the  
oven...."

(looks at Ed)

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Allen sent you a page of his script  
for "Hannah and Her Sisters...?"

ED

He wanted me to see how much he  
rewrites on the set.

Joel picks up a cap that says "Jaws."

(CONTINUED)

31 CONTINUED: 3

31

JOEL  
This hat...it isn't...?

\*

ED  
(nods)  
Steven said it brought him good  
luck. Of course, that was a few  
movies ago.

\*

Joel looks at the cap.

ED  
You're right, Dr. Fleischman. I  
can't give up. Maybe I just need to  
think about it some more.

JOEL  
(blown away)  
Yeah...right...

32 INT. MAURICE'S HOUSE - DAY

32

Marilyn sits at one end of the dining room table. Maurice  
serves her from a platter of whole poached salmon.

MAURICE  
The temptation with salmon is to do  
too much. I just bring the broth to  
a boil, lay in the fish, turn off  
the heat and she poaches herself.

Marilyn nods.

MAURICE  
Chardonnay?

Maurice pours Marilyn wine then goes and settles at the  
other end of the table.

MAURICE  
Napa Valley Reserve. Cellared a  
case of it.

MARILYN  
Fruity.

They eat and drink in silence. Maurice watches Marilyn eat.  
Marilyn looks at Maurice, then continues eating.

MAURICE  
How's your fish?

MARILYN  
Good.

(CONTINUED)

31 CONTINUED: 3

31

JOEL  
This cap...it isn't...?

ED  
(nods)  
Steve's. He said it brought him  
good luck. Of course, that was a  
few movies ago.

Joel looks at the cap.

ED  
You're right, Dr. Fleischman. I  
can't give up. Maybe I just need to  
think about it some more.

JOEL  
(blown away)  
Yeah...right...

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Marilyn nods.

MAURICE  
Chardonnay?

Maurice pours Marilyn wine then goes and settles at the  
other end of the table.

MAURICE  
Napa Valley Reserve. Cellared a  
case of it.

MARILYN  
Fruity.

They eat and drink in silence. Maurice watches Marilyn eat.  
Marilyn looks at Maurice, then continues eating.

MAURICE  
How's your fish?

MARILYN  
Good.

(CONTINUED)

32 CONTINUED:

32

MAURICE

(beat)

Cooked enough for you?

Marilyn nods.

MAURICE

I like it on the rare side myself.

(no response)

You know where they serve a nice piece of fish? Little place right over here on Samsuk Bay. What's the name of it?

(no response)

Can't remember. No matter. Nice fat fillet.

(studies Marilyn)

You people don't say much, do you?

Marilyn shrugs. They eat in silence another long beat. Maurice can't stand the silence, plunges ahead.

MAURICE

Y'know, Marilyn, more I investigate this ostrich business, better it looks. The day is not far off when ostrich farming will be as big as the chicken or beef industry. Hell, every part of this animal's marketable -- eggs, feathers, hide, meat. But I'm not concerned with slaughter for the moment. Do you realize, in the past five years, the price for breeding pairs has tripled?

MARILYN

No.

MAURICE

Well, I can assure you it has. And the price has yet to level off. This is an industry poised for takeoff.

MARILYN

I give the eggs away.

MAURICE

You've got a premium product, no question. But it's like anything else in market driven economy. You've got to create the demand.

(MORE)

(CONTINUED)

32 CONTINUED: 2

32

MAURICE (cont'd)  
Show me the finest goods in the world, and if you don't have marketing you don't have squat. Take for example Beta and VHS video equipment. Betamax? Better sound, better picture. But Sony got the shellac kicked out of it. Why? Marketing. In the business world, it's ten percent product, ninety percent product perception.

Marilyn listens, eats.

MAURICE  
Now, don't misunderstand me. I'm talking about a fifty-fifty proposition all the way. You've got the touch. I've got the know-how. An unbeatable combination, I'd say. That is, if you're interested.

MARILYN  
Maybe.

MAURICE  
You like money, don't you?

MARILYN  
Everybody likes money.

MAURICE  
Amen to that.

They eat and drink.

33 INT. HOLLING'S BAR - DAY

33

Shelly puts burgers down in front of Ed, Joel and Chris at the counter.

SHELLY  
If I was going to make a movie it'd be like the "Terminator." Nobody blows you away like Arnold.  
(Arnold-like, to Joel)  
'Hasta la vista baby.'

Shelly moves off.

CHRIS  
Kurosawa's "Roshamon." The final word on reality. Namely, there isn't any. Not just one, anyway.

(CONTINUED)

32 CONTINUED: 2

32

MAURICE (cont'd)

Show me the finest goods in the world, and if you don't have marketing you don't have squat. Take for example Beta and VHS video equipment. Betamax? Better sound, better picture. But Sony got the shellac kicked out of it. Why? Marketing. In the business world, it's ten percent product, ninety percent product perception.

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They eat and drink.

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SHELLY

If I was going to make a movie it'd be like the "Terminator." Nobody blows you away like Arnold.  
(Arnold-like, to Joel)  
'Hosta la vista baby.'

Shelly moves off.

CHRIS

Kurosawa's "Roshamon." The final word on reality. Namely, there isn't any. Not just one, anyway.

(CONTINUED)

32 CONTINUED: 2

32

MAURICE (cont'd)  
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 You like money, don't you?

MARILYN  
 Everybody likes money.

MAURICE  
 Amen to that.

They eat and drink.

33 INT. HOLLING'S BAR - DAY

33

Shelly puts burgers down in front of Ed, Joel and Chris at the counter.

SHELLY  
 If I was going to make a movie it'd be like "Die Hard." Bruce Willis had all that glass in his feet and he kept on fighting. I get one little sliver and it's all over.

CHRIS  
 Kurosawa's "Roshamon." The final word on reality. Namely, there isn't any. Not just one, anyway.

Maggie comes up.

(CONTINUED)

33 CONTINUED:

33

Maggie comes up.

(CONTINUED)

33 CONTINUED: 2

33

CHRIS  
What's your favorite movie, Maggie?

JOEL  
"Rin-Tin-Tin."

MAGGIE  
Funny, Fleischman.

The dog jumps up onto Rick's stool.

CHRIS  
Looks like you got yourself a friend  
for life.

MAGGIE  
(uncomfortable)  
Yeah...

SHELLY  
(feeds dog jerky)  
He's such a cutie.

MAGGIE  
Yeah, well, see, the thing is...  
(off their looks)  
Forget it.

JOEL  
What?

MAGGIE  
The dog...  
(glances at Joel, forges  
ahead)  
...the dog is Rick.

JOEL  
Who?

MAGGIE  
Rick.

CHRIS  
Rick?

Maggie nods. The dog barks.

SHELLY  
(to dog)  
You are?

JOEL  
No...

(CONTINUED)

33 CONTINUED:

33

SHELLY  
What's your favorite movie, Maggie?

JOEL  
"Rin-Tin-Tin."

MAGGIE  
Funny, Fleischman.

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JOEL  
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JOEL  
Who?

MAGGIE  
Rick.

CHRIS  
Rick?

Maggie nods. The dog barks.

SHELLY  
(to dog)  
You are?

JOEL  
No...

(CONTINUED)

33 CONTINUED: 3

33

CHRIS

He's Rick?

MAGGIE

I don't know how or why, but yes.  
He is Rick. Rick is he.

JOEL

(matter of fact)

You have completely lost your mind,  
you realize that, don't you,  
O'Connell?

\*

MAGGIE

He does everything Rick does. He  
knows things only Rick would know.

SHELLY

Maybe he's Rick's mother.

Holling comes up.

CHRIS

(to Holling)

Maggie says the dog is Rick.

HOLLING

Is that right?

JOEL

That dog is not Rick! This  
conversation shouldn't even be  
happening!

SHELLY

Well, Dr. Fleischman, he does sit on  
Rick's stool and eat Rick's food.

MAGGIE

Last night, I put on Rick's favorite  
tape.

CHRIS

R.E.M. "Green."

MAGGIE

(nods)

He went to the window, like Rick  
used to do, looked out, and he...he  
kind of howled along with the song.  
It sounded just like Rick.

SHELLY

Rick never could carry a tune.

(CONTINUED)

CHRIS

He's Rick?

MAGGIE

I don't know how or why, but yes.  
He is Rick. Rick is he.

JOEL

You have completely lost your mind,  
you realize that, don't you,  
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kind of howled along with the song.  
It sounded just like Rick.

SHELLY

Rick never could carry a tune.

(CONTINUED)

33 CONTINUED: 4

33

JOEL

You people can't be serious about this!

MAGGIE

(ignoring Joel)

He likes to be scratched on this certain place on his back just like Rick. He won't go near green peppers. So I asked him, straight out, if he was Rick...

JOEL

You asked the dog to tell you whether or not he was Rick?!

MAGGIE

(extremely patient, to Joel)

I said, if you are Rick, bark three times.

SHELLY

Did he?

Maggie gives her a "What can I say?" look. Shelly gasps.

JOEL

This dog is not Rick! People don't become dogs when they die! Dogs are dogs and people are people! That's it! End of story!

SHELLY

He does sort of look like Rick...in a way.

JOEL

Why are you people fostering this delusion? It's such a patently obvious pathology! She's displacing her grief and guilt over Rick's death by anthropomorphizing a dog!

Ed approaches, sits.

\*

CHRIS

Well, Joel, you know, there are many systems of belief that embrace concepts of reincarnation. Buddhism, Hindu, Chipawa.

SHELLY

Ed, you're mostly Indian. Is that Rick?

(CONTINUED)

JOEL

You people can't be serious about this!

MAGGIE

(ignoring Joel)

He likes to be scratched on this certain place on his back just like Rick. He won't go near green peppers. So I asked him, straight out, if he was Rick...

JOEL

You asked the dog to tell you whether or not he was Rick?!

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SHELLY

Ed, you're mostly Indian. Is that Rick?

(CONTINUED)

33 CONTINUED: 5

33

ED

Dr. Fleishman's right. It's not Rick.

JOEL

Case closed.

ED

Rick wouldn't come back as a mutt. He'd be a Malamute.

JOEL

The dog is not Rick! I am stating categorically and in no uncertain terms as a scientist and as a human being that no dog can come back to earth and be Rick!

The dog lunges out and bites Joel's unbandaged hand.

JOEL

Ow!

SHELLY

Are you okay, Dr. Fleischman?

JOEL

No, I'm not okay! How could I be okay?! I'm in agony! I've been bitten by a dog! People who have been bitten by wild animals are by definition not okay!

(starts to go)

In New York they'd have that animal on a leash. They'd have it in a cage!

Joel goes out. Holling looks after him.

HOLLING

(to Maggie)

Rick never did warm up to Joel, did he?

34 INT. MOVIE THEATER - DAY

34

From the back of the theater, we see onscreen a dark, moody scene from a black and white movie. A Viking ship has washed up on the rocky shore. A knight lies in the sand, but he's not dead yet. There's a chess set next to him. Waves crash. Toward the front of the empty theater is the silhouette of two men, sharing popcorn. It's Ed and a young boy who looks like a young Woody Allen.

(CONTINUED)

33 CONTINUED: 4

33

ED

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JOEL

Case closed.

ED

Rick wouldn't come back as a mutt. He'd be a Malamute.

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Toward the front of the empty theater is the silhouette of two men, sharing popcorn. It's Ed and WOODY ALLEN.

(CONTINUED)

34 CONTINUED:

34

YOUNG WOODY

Look at that, look at the lowering clouds and the bleak sea. It's so threatening, so hopeless, so completely joyless. It's wonderful, isn't it?

35 TWO SHOT - WOODY AND ED

35

watching, Bergman's "Seventh Seal" playing on their faces. They share a box of popcorn.

ED

(rapt)

Yeah.

YOUNG WOODY

Probably he shot in daylight and pushed the film.

ED

(rapt)

Yeah.

YOUNG WOODY

The thing that's so amazing about Bergman, besides all this great, cold, cerebral Swedish guilt, he doesn't try to explain away the apparent meaninglessness of life. His films aren't mere ethical exercises to evoke quietism, nor are they expressions of radical-subjectivism or narcissism, any more than they are wholly negative satires, on the one hand, or optimistic polemics for moral reform, on the other.

ED

(rapt)

Yeah.

Young Woody takes a handful of popcorn, eyes on the screen.

ED

Young Woody?

YOUNG WOODY

Mm?

ED

How will you do it?

(CONTINUED)

34 CONTINUED:

34

WOODY

Look at that, look at the lowering clouds and the bleak sea. It's so threatening, so hopeless, so completely joyless. It's wonderful, isn't it?

35 TWO SHOT - WOODY AND ED

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watching, Bergman's "Seventh Seal" playing on their faces. They share a box of popcorn.

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(rapt)

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Yeah.

WOODY

The thing that's so amazing about Bergman, besides all this great, cold, cerebral Swedish guilt, he doesn't try to explain away the apparent meaninglessness of life. His films aren't mere ethical exercises to evoke quietism, nor are they expressions of radical-subjectivism or narcissism, any more than they are wholly negative satires, on the one hand, or optimistic polemics for moral reform, on the other.

ED

(rapt)

Yeah.

Woody takes a handful of popcorn, eyes on the screen.

ED

Woody?

WOODY

Mm?

ED

How do you do it?

(CONTINUED)

35 CONTINUED:

35

YOUNG WOODY

Do what?

ED

Make movies?

YOUNG WOODY

Me? I'll get an idea, I'll write it down and then I film it. Again and again and again.

ED

You're a perfectionist.

YOUNG WOODY

No, I'm just obsessively compulsive. It's not such a good thing, Ed.

ED

What if you don't get any ideas?

YOUNG WOODY

Well, if nothing comes to mind, I'll do a few homages, one to Bergman here, one to Fellini there.

ED

"Interiors" and "Stardust Memories."

YOUNG WOODY

You saw them?

ED

Of course.

YOUNG WOODY

So, what did you think? No, don't tell me. I hate them too. I hate all my movies even if I haven't done them yet.

ED

You do?

YOUNG WOODY

Well, not hate. Loathe, maybe, despise. But the thing is, think of your movies as documentaries, you can't go wrong.

(CONTINUED)

35 CONTINUED:

35

WOODY

Do what?

ED

Make movies?

WOODY

Me? I get an idea, I write it down  
and then I film it. Again and again  
and again.

ED

You're a perfectionist.

WOODY

No, I'm just obsessively compulsive.  
It's not such a good thing, Ed.

ED

What if you don't get any ideas?

WOODY

If nothing comes to mind I steal  
from someone else.

ED

You do?

WOODY

It's called an homage. I've done a  
few homages, one to Bergman here,  
one to Fellini.

ED

"Interiors" and "Stardust Memories."

WOODY

You saw them?

ED

Of course.

WOODY

So, what did you think? No, don't  
tell me. I hate them too. I hate  
all my movies.

ED

You do?

WOODY

Well, not hate. Loathe, maybe,  
despise. But the thing is, think of  
your movies as documentaries, you  
can't go wrong.

(CONTINUED)

35 CONTINUED: 2

35

ED

You mean like on PBS, "Sea Turtles,  
the Ancient Nomads?"

YOUNG WOODY

Well, yeah, but capture the animals  
you see around you, namely human  
ones. Because all we are,  
basically, is monkeys with car keys.

ED

Huh.

YOUNG WOODY

All a filmmaker can do is show what  
it's like to be alive at a certain  
place and time. And it'll be  
different from anybody else's movie.  
My movie will not look like  
Fellini's movie and or Bergman's  
movie...or your movie.

ED

(reverent)

My movie.

YOUNG WOODY

(re onscreen movie)

Ssh. Here's Death.

(off screen)

My Aunt Ceil has a dress just like  
that.

They watch the movie, share the popcorn.

36 OMITTED

36

35 CONTINUED: 2

35

ED

You mean like on PBS, "Sea Turtles,  
the Ancient Nomads?"

WOODY

Well, yeah, but capture the animals  
you see around you, namely human  
ones. Because all we are,  
basically, is monkeys with car keys.

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Huh.

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(reverent)

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(re onscreen movie)

Ssh. Here's Death.

(off screen)

My Aunt Ceil has a dress just like  
that.

They watch the movie, share the popcorn.

36 EXT. MAIN STREET - DAY

36

Joel walks down the sidewalk in front of the movie theater,  
both hands now wrapped in bandages. Maggie rounds a corner.  
Joel is not happy to see the dog.

MAGGIE

Listen, Fleischman, I'm really  
sorry...

JOEL

(hands up)

Just back up a couple steps,  
O'Connell.

(CONTINUED)

37 EXT. MAIN STREET - DAY 37\*

Ed comes out of the movie theater, stops in front of the display, a one-sheet of "Seventh Seal." He lets his eyes adjust to the light of day. Then -- \*

38 HIS POV MAIN STREET 38

Marilyn and Maurice approach at some distance, Maurice holding forth, Marilyn listening with interest.

36 CONTINUED:

36

MAGGIE

(to dog)

Back, Rick. Good boy.

(to Joel)

You two never did get along.

JOEL

That dog is not Rick. That is a  
viscious, unpredictable, dangerous  
animal and it should be on a leash.  
In New York, it would be on a leash.  
In New York, they have leash laws.  
In New York they would put this dog  
in a cage. They would put it to  
sleep!

The dog snarls.

MAGGIE

I'd cut it out if I were you, you're  
getting him all worked up again.

JOEL

(hushed voice,  
ultra-reasonable)

Look, just back him up and I'll go  
right over here and you keep him  
there and everybody will be just  
fine...

The dog's snarling intensifies.

JOEL

Stop him!

MAGGIE

RICK! SIT!

The dog whines and sits. Joel glares at Maggie. Then they  
walk on in opposite directions.

37 ED

37

comes out of the movie theater, stops in front of the  
display, a one-sheet of "Seventh Seal." He lets his eyes  
adjust to the light of day. Then --

38 HIS POV MAIN STREET

38

Marilyn and Maurice approach at some distance, Maurice  
holding forth, Marilyn listening with interest.

39 BACK TO ED 39

head cocked as he watches, really seeing, seeing them as if for the first time.

40 HIS POINT OF VIEW MAIN STREET 40

as Marilyn and Maurice come closer. He can hear the conversation now.

MAURICE

-- The big decision then is do you remain a privately held concern, or should you incorporate.

Either way, there's upsides and downsides. Biggest advantage to incorporation, you decrease your liability, which with this kind of product, is not a small consideration.

MARILYN

Mm-hm.

41 ANOTHER ANGLE 41

to include Ed as they pass. His eyes stay on them.

42 HIS POV MAIN STREET 42

watching the odd couple walk away, Maurice continuing to hold forth --

MAURICE

On the other hand, with a fledgling business, do you really want to put upfront money into legal fees and costs of incorporation....?

-- until his voice is out of range. We stay on their retreating figures a beat, then --

43 RESUME ED 43

a small smile forming on his face as he watches them go.

44 EXT. MAGGIE'S HOUSE - DAY 44

Maggie prunes her bushes. The dog chews a large bone.

MAGGIE

(to herself)

Do you cut below the apical maristem...

45 ON MAGGIE

45

MAGGIE  
...or above it...?

RICK'S VOICE  
(o.c.)  
Above.

MAGGIE  
(smiles, keeps working)  
C'mon, Rick. You keep changing the  
rules just to confuse me.  
(stops cold, realizing)  
Rick?!

She wheels, looks around. All she sees is the dog.

MAGGIE  
I did hear what I just heard, didn't  
I?

The dog stops chewing and looks at her.

DOG  
(with Rick's voice)  
You did.

Maggie leaps back against the bush. The dog comes over.

DOG  
It's all right, Maggie.

MAGGIE  
So it is you. And you can talk.

DOG  
Of course, silly.

Maggie's eyes search the Malamute's face.

MAGGIE  
But how...how did you get here? And  
where were you before?

DOG  
You want me to answer that in one  
sentence?

MAGGIE  
Well, okay, but...why?

DOG  
I didn't think it was fair to leave  
you for eternity. I mean, we still  
have alot of unfinished business.

(CONTINUED)

45 CONTINUED:

45

MAGGIE

Oh, Rick. I wanted to apologize about the FAA thing. I'm sorry I flunked you.

DOG

Hey, it was a tough call and I respect your decision. So I lost my pilot's license, my livelihood. I don't hold a grudge. You know, stuff happens.

MAGGIE

Yeah, right.

DOG

You know about the woman in Juneau.

MAGGIE

And Barrow. And Nome.

DOG

Hey, look...you're not perfect, I'm not perfect...

MAGGIE

But I don't want to talk about the past anymore. You're here now. We're together. That's all that matters.

The dog licks her face.

46 INT. MAGGIE'S BEDROOM - NIGHT

46

Maggie smiles in her sleep.

MAGGIE

Oh, Rick...

She awakens with a start, peers over the side of the bed. The Malamute sleeps.

FADE OUT

END OF ACT TWO

## ACT THREE

FADE IN

47 EXT. MAIN STREET - MORNING

47

ON CHRIS

in the window at KBHR, broadcasting.

CHRIS

(on air)

This is Chris-in-the-Morning on  
KBHR, and it's time once again,  
Cicely, time to rise and shine and  
give God your glory glory... Couple  
billboard notes to start our  
engines...

48 VARIOUS SHOTS

48

of an awakening town, including --

49 RUTH-ANNE

49

turns her CLOSED sign to OPEN.

50 HOLLING

50

sweeps dirt out of the bar.

51 ED

51

with his Camcorder, films his own feet walking.

CHRIS

(v.o.)

...Tom Peets, you can go home.  
Carla feels better now. She says to  
pick up a tube of Elmers at  
Ruth-Anne's, she'll glue together  
your Fiestaware good as new.  
Another item, and this'll be the  
last call, to the owner of a found  
mutt...

52 INT. MAGGIE'S LIVINGROOM - MORNING

52

ON RADIO

(CONTINUED)

52 CONTINUED:

52

CHRIS

(v.o.)

...answers to the name of Rick:  
Even if you don't want the dog,  
please come forward.

In b.g. Maggie comes out of the bedroom, tying on her robe,  
heading sleepily for the kitchen to make coffee.

CHRIS

(v.o.)

There's some people here curious to  
see his papers.

53 THE DOG

53

pads out of the bedroom. Stops, stretches. First the front  
legs, then the back.

CHRIS

Maggie, if you're listening, here's  
a tune especially for you...

MUSIC plays over. The dog paws the fridge. \*

MAGGIE

Right. You want breakfast.

Maggie looks inside the fridge.

MAGGIE

I think there's still one in here  
somewhere. Aha.

She gets out a bottle of beer.

MAGGIE

Narragansett. No one drinks this  
stuff but you, if you are you.

She opens it.

MAGGIE

I never understood how a grown man  
could fuel an entire day on a bottle  
of beer and a handful of sunflower  
seeds.

She looks at the dog, the bottle.

MAGGIE

I guess you'll need a bowl for this.

(CONTINUED)

52 CONTINUED:

52

CHRIS

(v.o.)

...answers to the name of Rick:  
Even if you don't want the dog,  
please come forward.

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53

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legs, then the back.

CHRIS

Maggie, if you're listening, here's  
a tune especially for you...

MUSIC plays over, maybe Blood, Sweat and Tears, "Living with  
the Animals." The dog paws the fridge.

MAGGIE

Right. You want breakfast.

Maggie looks inside the fridge.

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of beer and a handful of sunflower  
seeds.

She looks at the dog, the bottle.

MAGGIE

I guess you'll need a bowl for this.

(CONTINUED)

53 CONTINUED:

53

Maggie pours some beer into a bowl, sets it down. The dog laps it up. She's about to give him a refill when --

MAGGIE

No! Look at me, waiting on you hand and foot! Boy, isn't this just like you?!

54 THE DOG

54

tilts his head.

MAGGIE

You waltz back in here and turn on the charm like nothing ever happened.

55 THE DOG

55

whines impatiently.

MAGGIE

What do you think you're doing? Why did you come back?

56 THE DOG

56

wags his tail.

MAGGIE

Well, you can just forget it. There's been too much water under the bridge. I've had time to think, sort things through. Sure, I blamed myself at first. I thought it was something I did, or didn't do, that made you run around on me.

57 THE DOG

57

listens attentively.

MAGGIE

But it wasn't me, Rick! It was you!

58 THE DOG

58

hangs his head.

(CONTINUED)

58 CONTINUED:

58

MAGGIE

You had your chance and you blew it!  
 You hurt me! And frankly? Bottom  
 line? I'm not going to let it  
 happen again!

Maggie flings open the front door.

MAGGIE

Out! Go on, get out!

59 THE DOG

59

wears a soulful expression.

MAGGIE

Don't try that look on me! It's not  
 going to work this time! Go! You  
 heard me! Scat!

60 THE DOG

60

pleads with his eyes.

61 MAGGIE

61

is stony.

62 THE DOG

62

slinks away.

63 MAGGIE

63

shuts the door after him, angry and upset.

64 EXT. MARILYN'S YARD - DAY

64

Marilyn sits among the ostriches, knitting. Maurice and  
 Chris get out of the Caddy and come over. Maurice carries a  
 large cardboard cutout.

MAURICE

How do, Marilyn. Just thought I'd  
 give Chris the grand tour.

CHRIS

Hey, Marilyn.

(CONTINUED)

MARILYN

Hey.

MAURICE

See here, Chris. Ratite ranching, the fresh water fish farming of the nineties. Fella down in Oklahoma, he's realizing a million bucks a year from his herd.

CHRIS

I draw the line at eating flightless birds, Maurice. I feel too close to being one myself.

MAURICE

You need to develop more of a stomach for commerce, son. You know what these babies go for? Conservatively, fifty g's a pair. That's more than you'd pay for prize bull semen. How about it, Marilyn, what's the good word?

MARILYN

We got two more.

Maurice takes a giant egg out of the bin.

MAURICE

Lookee here, Chris. You gonna tell me this isn't a gold mine?

CHRIS

Wow. Okay, I'm impressed.

MARILYN

That's it for today.

MAURICE

Hold your horses, there, Marilyn. Something I want to show you.

Maurice sets the cardboard thing upright. Marilyn looks at it.

MARILYN

That's me.

MAURICE

Exactly. A way for us to step up production. No sense these critters standing idle just because you're not here.

(CONTINUED)

64 CONTINUED: 2

64

Maurice starts setting up the cutout. The ostriches, Marilyn and Chris watch.

MARILYN

I have to go. Doctor Fleischman's lancing a boil.

MAURICE

You run right ahead. I'll mind the store. Chris, why don't you throw some feed out? Y'know, in Switzerland this meat is considered a delicacy.

Marilyn goes. Chris heads for the feed. Maurice continues his work. The birds edge away.

\*

65 INT. ED'S ROOM - DAY - CLOSE ON TV

65

A black and white movie on the vcr. It's that rocky beach again. Max von Sydow prays in the weird dusk light. The chess set sits on the rocks. The waves crash. A figure in a black cowl and white face appears. Max speaks to him in Swedish. An English subtitle appears. It says, "Who are you." We HEAR in English --

ED

(O.C.)

"Who are you?"

We see the man in the black outfit. He also speaks Swedish. Another subtitle appears: "I am Death."

ED

(O.C.)

"I am Death."

The knight asks a question. A subtitle appears: "Have you come for me?"

ED

(O.C.)

"Have you come for me?"

Death smiles and speaks. A subtitle appears: "I have been a long time at your side."

ED

(O.C.)

"I have been a long time at your side."

64 CONTINUED: 2

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"I have been a long time at your side."

66 ANGLE - ED

66

at work at his desk, editing his film. His back is the the tv, visible in b.g. Ed recites the subtitles verbatim as they appear, though he can't see the screen.

ED  
"That I know."  
(beat)  
"Are you prepared."  
(beat)  
"My body is, but I am not."  
(beat)  
"Wait a minute."  
(beat)  
"You all say that...but I grant no  
reprieves."

Ed peers in at his monitors. He makes a cut with his joy stick. He is a picture of involved contentment.

ED  
"You play chess, don't you?"

67 INT. JOEL'S WAITINGROOM - DAY

67

Marilyn sits at her desk, leafing through a BMW brochure. Two INDIANS, JERRY and CROW FLIES STRAIGHT are there, too. Jerry has the "Wall Street Journal."

JERRY THE INDIAN  
Telefonos de Mexico looks good.

CROW FLIES STRAIGHT  
What did it close at?

JERRY THE INDIAN  
Three dollars and forty cents, up  
one and a third.  
(to Marilyn)  
What are you leaning toward?

MARILYN  
Condos in Aspen.

JERRY THE INDIAN  
Can't go wrong with real estate.

\*

(CONTINUED)

66 ANGLE - ED

66

at work at his desk, editing his film. His back is the the tv, visible in b.g. Ed recites the subtitles verbatim as they appear, though he can't see the screen.

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 (beat)  
 "Are you prepared."  
 (beat)  
 "My body is, but I am not."  
 (beat)  
 "Wait a minute."  
 (beat)  
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JERRY THE INDIAN  
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Joel, bandages on his hands, sees a LOGGER out of the examining room. The man has a large bandage on his face.

JOEL  
 (to logger)  
 Come back in three days, we'll take  
 out the stitches. And, Leslie, in  
 (MORE)

(CONTINUED)

67 CONTINUED:

67

Joel enters.

\*

JERRY THE INDIAN  
Morning, Dr. Fleischman.

CROW FLIES STRAIGHT  
Doctor.

JOEL  
Jerry. Crow Flies Straight. Let me  
ask you people something. What do  
you think about dogs?

JERRY THE INDIAN  
I enjoy them.

CROW FLIES STRAIGHT  
If cooked properly.

JOEL  
You're kidding, right?

CROW FLIES STRAIGHT  
Particularly this part here, above  
the withers.

JOEL  
No. I mean...really? You mean  
you...? Well, why not? It's all  
just a cultural bias anyway.  
They're really just pigs with fur...  
But what I want to know, in terms of  
Rick, what do you think? Do you  
think it's possible that Rick  
somehow got inside that dog?

JERRY THE INDIAN  
Well, much is written in Indian  
lore.

CROW FLIES STRAIGHT  
The souls of the dead often appear  
in the guise of the wolf, both in  
dreams and in reality.

JERRY THE INDIAN  
Especially when they leave  
unresolved issues on earth.

(CONTINUED)

67 CONTINUED:

67

JOEL (cont'd)  
the future when you chop wood, the  
idea is to hold the ax  
blade-side-out.

The logger nods and goes out.

JERRY THE INDIAN  
Morning, Dr. Fleischman.

CROW FLIES STRAIGHT  
Doctor.

JOEL  
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(CONTINUED)

67 CONTINUED: 2

67

JOEL

So is the Malamute Rick, or is it...Memorex?

JERRY THE INDIAN

Now that I can't say. There hasn't been much documentation about dogs per se.

Crow Flies Straight and Marilyn concur.

JOEL

Huh.

(beat)

Well, come on in, Jerry. Let's see about that boil.

Joel ushers Jerry into his office.

68 INT. MAGGIE'S HOUSE - DAY

68

Maggie is vacuuming. Her mood is blue.

The vacuum cleaner strikes a hard object under the couch. Maggie reaches in to retrieve it. She brings out a large bone, turns off the vacuum. She sits on the couch, turning the bone over in her hand, wistful. She misses that dog. She gets up to throw the bone away. She thinks she hears something. She listens. Nothing. She listens again. Now she does hear something - a definite SCRATCHING at the door. She goes to the window, looks out. Her face lights up. She rushes to the door, throws it open.

\*

MAGGIE

Rick!

69 THE DOG

69

stands with a bunch of longstemmed wildflowers in his mouth.

70 DOG'S POV MAGGIE

70

who takes the flowers, clearly touched.

MAGGIE

Oh, Rick!

She steps aside. The dog goes in. She shuts the door.

FADE OUT

END OF ACT THREE

67 CONTINUED: 2

67

JOEL

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stands with a bunch of longstemmed wildflowers in his mouth.

70 DOG'S POV MAGGIE

70

who takes the flowers, clearly touched.

MAGGIE

Oh, Rick!

She steps aside. The dog goes in. She shuts the door.

FADE OUT

END OF ACT THREE

## ACT FOUR

FADE IN

- 71 EXT. MEADOW - SOFT FOCUS - DAY 71  
Lush, romantic classical music PLAYS OVER as Maggie and the dog loll on a picnic blanket set with wine, turkey carcass, baguette.
- 72 MAGGIE 72  
in a flowery summer dress, gazes at the dog.
- 73 THE DOG 73  
lies nearby, panting and looking at nothing in particular.
- 74 MAGGIE 74  
languidly holds out her hand.
- 75 THE DOG 75  
gets to its feet and comes over.
- 76 MAGGIE 76  
props herself on an elbow and peels a strip of meat off the turkey.
- 77 THE DOG 77  
licks his chops.
- 78 MAGGIE 78  
tosses him the meat.
- 79 THE DOG 79  
snaps it up mid-air.

80 MAGGIE

80

laughs delightedly. She peels off another piece of meat. This time, she lets the dog take it out of her hand, lick her fingers. She smiles. Maggie takes a sip of wine. The dog nuzzles her neck. She laughs and scratches the dog behind the ears. They wrestle playfully on the blanket. Maggie grabs a frisbee, gets to her feet and scampers off with a coquettish, "chase me" smile. The dog pursues her. She flings the frisbee into the air. They run in SLO MO -- "ELVIRA MADIGAN" music playing.

81 EXT. MARILYN'S YARD - DAY

81

Marilyn sweeps the ostrich pen. Maurice comes up.

MAURICE

Marilyn, great news. The Anchorage Times is doing an article on us. Photos, everything, Sunday feature, you and me with the eggs.

MARILYN

It's not a good idea.

MAURICE

It's pr, Marilyn, part of the game plan. Anchorage Times, Newsweek, CNN.

Sweeping is Marilyn's answer. Maurice looks in the egg bin. He picks up a small egg.

MAURICE

You raising chickens, too?

MARILYN

No.

MAURICE

Well, what happened? It looks like a prune pit. We got a problem here, Marilyn?

MARILYN

Uh-huh.

MAURICE

Well, do you know what's the matter with them?

MARILYN

You.

(CONTINUED)

81 CONTINUED:

81

MAURICE

Me?

(beat)

Me?

MARILYN

They don't like you.

MAURICE

What'd I do?

MARILYN

You make them nervous.

MAURICE

They got brains the size of  
bee-bee's! Which one is it?

MARILYN

All of them.

MAURICE

Well, fine, then, let 'em pay for  
their own food and water. Let 'em  
work for a living, put 'em on the  
first plane back to Africa. This is  
business. They don't like me, I  
didn't ask them to like me.

MARILYN

We better forget it.

MAURICE

What, you're gonna turn your back on  
a multimillion dollar venture  
because of a couple of rotten  
apples? Okay, if that's the way  
they want to play it, I can take the  
hint. You babysit 'em, I'll hold up  
my end.

MARILYN

It's not going to work.

MAURICE

We're experiencing a minor setback,  
Marilyn, nothing more.

\*  
\*

Marilyn hands Maurice the cardboard cutout.

MAURICE

You don't want to sleep on it, see  
how everybody feels in the morning?

Marilyn shakes her head. Maurice gives the ostriches one  
last look, then goes. Marilyn watches him go. So do the  
ostriches. Marilyn resumes sweeping.

81 CONTINUED:

81

MAURICE

Me?

(beat)

Me?

MARILYN

They don't like you.

MAURICE

What'd I do?

MARILYN

You make them nervous.

MAURICE

They got brains the size of  
bee-bee's! Which one is it?

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last look, then goes. Marilyn watches him go. So do the  
ostriches. Marilyn resumes sweeping.

82 INT. HOLLING'S BAR - DAY

82

Joel sits at the counter, nursing a beer between his bandaged hands. Maggie comes in, whistling a tune.

MAGGIE

Hey, Fleischman.

JOEL

What's the matter with you, O'Connell? You're so...I don't know...preternaturally cheery.

MAGGIE

I can't remember when I've had a nicer day. We went for a picnic, walked in the woods...

JOEL

Who? Wait, you don't mean you and...?

Maggie nods, smiles.

JOEL

(looks around, fearful)  
Where is he, anyway?

MAGGIE

In my truck sleeping. Poor guy was all tuckered out.

Shelly comes up.

SHELLY

Hi, Maggie. What can I do you for?

MAGGIE

Two coffees to go, one no sugar, and one burger very rare, hold the bun. Better yet, don't cook it at all.

Shelly moves off.

JOEL

Don't you think you're spending an awful lot of time with that dog?

MAGGIE

Do I detect a note of jealousy, Fleischman?

(CONTINUED)

82 INT. HOLLING'S BAR - DAY

82

Joel sits at the counter, nursing a beer between his bandaged hands. Maggie comes in, cheerful.

\*

MAGGIE

Hey, Fleischman. How ya doin'?

\*

JOEL

What's the matter with you, O'Connell? You're so...I don't know...preternaturally cheery.

MAGGIE

I can't remember when I've had a nicer day. We went for a picnic, walked in the woods...

JOEL

Who? Wait, you don't mean you and...?

Maggie nods, smiles.

JOEL

(looks around, fearful)  
Where is he, anyway?

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Shelly moves off.

JOEL

Don't you think you're spending an awful lot of time with that dog?

MAGGIE

Do I detect a note of jealousy, Fleischman?

(CONTINUED)

JOEL

Me, jealous of a dog?! I'm just trying to point out that it's unhealthy, unbalanced, not to mention disgusting for a grown woman to take on a dog as her life's partner, even if it is Rick, which it isn't, unless, of course, we're talking about in the kind of beastiality flick usually shown to men in raincoats on Times Square.

MAGGIE

You would see things that way.

JOEL

Look, I know you've been lonely, you miss Rick.

MAGGIE

I've never been happier in my life.

JOEL

He's a dog!

MAGGIE

Will you stop saying that!

JOEL

He's not a dog?

MAGGIE

Love comes in many forms, Fleischman. You can't put relationships in a box. All I know is how I feel when I'm with him.

JOEL

Which is?

MAGGIE

Content, comfortable and happy.

JOEL

Happy?

MAGGIE

Rick's changed. Death has really brought out the best in him. He's got a wonderful disposition now. He makes me laugh.

JOEL

And he doesn't pee on the carpet.

(CONTINUED)

82 CONTINUED: 2

82

Shelly arrives with food to go.

SHELLY

Here you go.

MAGGIE

Thanks, Shelly.

JOEL

Send me an invitation to the wedding.

MAGGIE

Fleischman, even you cannot bring me down today.

SHELLY

Whose wedding?

JOEL

Maggie and the dog.

SHELLY

Congratulations! I love weddings!

Shelly moves off. Maggie puts money on the counter and goes. Joel puts his head in his bandaged hands. Maurice comes in and sits down next to him.

MAURICE

Afternoon, Fleischman.

JOEL

(peeking out)

Maurice.

MAURICE

Mind if I ask you something?

JOEL

As long as it doesn't involve transmogrification.

MAURICE

What do you think of me?

JOEL

Could you be a little more specific?

MAURICE

Do you think of me as a kind person?

JOEL

Kind? No...

(CONTINUED)

MAURICE

Well, you know. A good person? A well-meaning person?

JOEL

Keep going.

MAURICE

Well, do I strike you as a person with a hidden agenda, a person who means harm?

JOEL

There's nothing hidden about your agendas, Maurice.

MAURICE

Of course, animals can often sense things that are all-but-invisible to homo sapiens. You know, the way dogs can hear high-pitched sounds we humans are deaf to, or the way elephants communicate over long distance using a low frequency.

JOEL

Elephants? They do that?

MAURICE

You ever have a pet, Joel?

JOEL

No.

MAURICE

Me neither. Oh, I've had my share of hunting dogs, but they weren't pets, they were...

JOEL

Employees.

MAURICE

That's it.

JOEL

Actually, I lied. I did have a turtle once, Jimmy.

MAURICE

What happened to him?

(CONTINUED)

82 CONTINUED: 4

82

JOEL

Died. I buried it under the terrace. We lived on the second floor and there was this place in the dirt.

MAURICE

Did you ever consider it a sign of something lacking...in yourself?

JOEL

That turtle liked me. Used to poke its little head right out of its shell when I came home from school. I don't know why dogs don't like me. Maybe they feel I judge them.

MAURICE

I had this one yellow lab bitch, she had a nose sharp as a Tomahawk cruise missile.

JOEL

...But the truth is I think they're judging me. They can tell I'm afraid. It's worse when I try and fake it.

\*

MAURICE

When I took aim, that lab used to watch me out of the corner of her eye. Never once got a clean kill if she was anywhere around.

We HEAR O.C. the CLANG of a spoon on a glass.

ED

(O.C.)

Uh, excuse me, everybody?

83 ED

83

stands with spoon and glass. Everyone settles down.

ED

I wanted to invite you all to the opening of my movie. It's tonight. It's at the movie theater at eight o'clock. Admission is free.

(beat, thinks)

That's it.

Ed thinks a beat, then he goes.

82 CONTINUED: 4

82

JOEL

Died. I buried it under the terrace. We lived on the second floor and there was this place in the dirt.

MAURICE

Did you ever consider it a sign of something lacking...in yourself?

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(beat, thinks)

That's it.

Ed thinks a beat, then he goes.

84 EXT. MAGGIE'S HOUSE - DAY

84

Maggie is pruning her bushes. A pickup truck pulls up. A FOXY GIRL, about Maggie's age, gets out, comes up the walk.

FOXY GIRL

Hi. Are you Maggie O'Connell?

MAGGIE

Yes.

FOXY GIRL

I'm looking for my dog.

MAGGIE

Your dog?

FOXY GIRL

I heard a thing on the radio...

MAGGIE

Oh. Oh, right...

FOXY GIRL

Where is he? Don't tell me he took off again.

MAGGIE

I don't think so. He was just...

Just then the dog trots around the corner of the house. The dog sees the girl and stops short.

FOXY GIRL

There he is! Butch!

MAGGIE

Butch?

85 THE DOG

85

looks from the fox to Maggie and back again.

FOXY GIRL

Butchy, Butchy! You bad boy! You come to mama right this minute!

The dog trots obediently over. The girl kneels down and lavishes the dog with attention.

FOXY GIRL

You sweet baby thing. Mama missed you.

MAGGIE

You're sure that's your dog?

(CONTINUED)

85 CONTINUED:

85

FOXY GIRL

I never know where I'll find him. I spend half my time chasing after him. He's such a mooch! But he's a charmer, isn't he?

MAGGIE

A mooch, yeah.

86 THE DOG

86

seems embarrassed by all the attention.

FOXY GIRL

He's got a faithless heart and a wandering soul, but I love him anyway.

MAGGIE

Well, you can have him.

FOXY GIRL

I better hit the road. We've got a four hundred mile ride back to Soldatna. Listen, thanks a lot.

(to dog)

Come on, loverboy, let's go home.

The foxy girl goes back to her car. The dog trots after her, tail wagging.

87 THE DOG

87

stops, looks back at Maggie, whines, gives a soulful look.

MAGGIE

Yeah, right.

The dog and girl get into the truck and go. Maggie picks up her pruning shears and attacks the bush.

88 INT. RUTH-ANNE'S STORE - DUSK

88

Ruth-Anne fills Joel's order at the counter.

RUTH-ANNE

Sorry, Joel. There was a big rush on Gummy Bears today.

JOEL

Milk Duds'll do it. A movie isn't a movie without sugar shock.

(CONTINUED)

85 CONTINUED:

85

FOXY GIRL

I never know where I'll find him. I spend half my time chasing after him. He's such a mooch! But he's a charmer, isn't he?

MAGGIE

A mooch, yeah.

86 THE DOG

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seems embarrassed by all the attention.

FOXY GIRL

He's got a faithless heart and a wandering soul, but I love him anyway.

MAGGIE

Well, you can have him.

FOXY GIRL

I better hit the road. We've got a four hundred mile ride back to Katchikan. Listen, thanks a lot.  
(to dog)  
Come on, loverboy, let's go home.

The foxy girl goes back to her car. The dog trots after her, tail wagging.

87 THE DOG

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stops, looks back at Maggie, whines, gives a soulful look.

MAGGIE

Yeah, right.

The dog and girl get into the truck and go. Maggie picks up her pruning shears and attacks the bush.

88 INT. RUTH-ANNE'S STORE - EVENING

88

Ruth-Anne fills Joel's order at the counter.

RUTH-ANNE

Sorry, Joel. There was a big rush on Gummy Bears today.

JOEL

Milk Duds'll do it. A movie isn't a movie without sugar shock.

(CONTINUED)

88 CONTINUED:

88

Maggie appears from behind the shelves. She holds up a bag and puts some money on the counter.

MAGGIE

Popcorn.

JOEL

Evening, O'Connell. What, no Bon Bons for the pooch?

MAGGIE

Drop dead. Thanks, Ruth-Anne.

Maggie heads away. Joel follows.

RUTH-ANNE

Don't let Ed start without me.

89 EXT. RUTH-ANNE'S - CONTINUOUS

89

Maggie comes out. Joel hesitates at the doorway.

MAGGIE

You can come out now, Fleischman. The "pooch" is gone.

JOEL

(looks around)

Gone?

(off her nod)

Really?

Maggie heads away. Joel ventures out, catches up with her.

90 TRACKING THEM

90

as they head for the movie theater.

JOEL

Where'd he go?

MAGGIE

If you must know, Fleischman, his owner came and got him. And I don't want to hear anymore jokes about it.

JOEL

Oh. Okay. Sorry.

MAGGIE

Too bad you missed her. She was gorgeous.

(CONTINUED)

90 CONTINUED:

90

JOEL

Rick always did have an eye for the ladies.

Maggie stops and faces Joel.

MAGGIE

Okay, so what, Fleischman? Maybe you were right -- and I know how important it is to you to be right about everything -- maybe I did have some leftover things about Rick to work out. And maybe I worked it out with a dog, okay? What's it to you?

Maggie heads away, stops.

MAGGIE

And for your information, you sceptical, rational, empirical know-it-all, the dog was Rick.

She continues on, leaving him there thinking a beat. Then --

JOEL

(nodding, to himself)

Right.

91 TRACKING JOEL

91

as he continues on to --

92 EXT. MOVIE THEATER

92

On the movie marquee, "An Ed Chigliak Film." Ed stands at the entrance, greeting townspeople as they file into the theater. Joel goes inside.

93 INT. MOVIE THEATER - NIGHT

93

Everyone settles in, including Shelly and Holling, Marilyn and Chris, Maurice, Joel and Maggie and finally Ruth-Anne.

Ed goes to the front of the theater. He takes a deep breath, gathers his thoughts a good beat.

ED

Thank you for coming. Here's my movie.

\*

Ed signals to the rear of the theater.

90 CONTINUED:

90

JOEL

Rick always did have an eye for the ladies.

Maggie stops and faces Joel.

MAGGIE

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ED

Here's my movie.

Ed signals to the rear of the theater.

94 MARILYN 94  
hits the lights. The room goes dark.

95 ONSCREEN 95  
The film comes up. On a black card in white letters:  
"Cicely." On the next card: "A Film By Ed Chigliak." And \*  
on the next: "Written and Directed by Ed Chigliak." \*

96 ED 96  
watches the screen from the sidelines. He swallows hard.

97 ONSCREEN 97  
a new card says, "With thanks to Woody, Marty, Steven,  
Francis, Carmine and Doctor Fleischman."  
The film begins. It is in black and white. The narrator is  
Ed.

98 ED'S POV - HIS FEET WALKING 98  
down the Cicely sidewalk.

ED  
(V.O.)  
Earth, that's my home. Gravity  
keeps me from falling out into  
space. I can only be in one place  
at one time.

99 INT. THEATER - MAURICE 99  
looks mystified.

100 CHRIS 100  
smiles in appreciation.

101 ONSCREEN - FEET WALKING 101  
ED  
(V.O.)  
For the nearly twenty years I've  
been on Earth, that place is Cicely,  
Alaska.

94 MARILYN 94

hits the lights. The room goes dark.

95 ONSCREEN 95

The film comes up. On a black card in white letters: "An Ed Chigliak Movie." On the next card: "Written and Directed by Ed Chigliak."

96 ED 96

watches the screen from the sidelines. He swallows hard.

97 ONSCREEN 97

a new card says, "With thanks to Woody, Marty, Steven, Francis, Carmine and Doctor Fleischman." \*

The film begins. It is in black and white. The narrator is Ed.

98 ED'S POV - HIS FEET WALKING 98

down the Cicely sidewalk.

ED

(V.O.)

Earth, that's my home. Gravity keeps me from falling out into space. I can only be in one place at one time.

99 INT. THEATER - MAURICE 99

looks mystified.

100 CHRIS 100

smiles in appreciation.

101 ONSCREEN - FEET WALKING 101

ED

(V.O.)

For the nearly twenty years I've been on Earth, that place is Cicely, Alaska.

- 94 MARYLYN 94  
hits the lights. The room goes dark.
- 95 ONSCREEN 95  
The film comes up. On a black card in white letters: "An Ed Chigliak Movie." On the next card: "Written and Directed by Ed Chigliak."
- 96 ED 96  
watches the screen from the sidelines. He swallows hard.
- 97 ONSCREEN 97  
a new card says, "With thanks to Woody, Marty, Steven, Francis and Carmine."  
The film begins. It is in black and white. The narrator is Ed.
- 98 ED'S POV - HIS FEET WALKING 98  
down the Cicely sidewalk.
- ED  
(V.O.)  
Earth, that's my home. Gravity  
keeps me from falling out into  
space. I can only be in one place  
at one time.
- 99 INT. THEATER - MAURICE 99  
looks mystified.
- 100 CHRIS 100  
smiles in appreciation.
- 101 ONSCREEN - FEET WALKING 101  
ED  
(V.O.)  
For the nearly twenty years I've  
been on Earth, that place is Cicely,  
Alaska.

- 102 PAN UP TO - CICELY MAIN STREET 102  
 nothing in particular going on.
- ED  
 (V.O.)  
 This is Cicely.
- 103 PAN UP AND DOWN MAIN STREET 103
- ED  
 (V.O.)  
 Population about eight-hundred and  
 thirty nine.
- 104 ONSCREEN - JOEL 104  
 in his office, gives a newborn a vaccination.
- ED  
 (V.O.)  
 Make that eight-hundred and forty.
- 105 INT. THEATER - JOEL 105  
 is pleased. Audience AD LIBS "Hey, there's you, Joel,"  
 "There's Dr. Fleischman," etc.
- 106 ONSCREEN 106  
 the baby cries. Joel hands it over to the mother, shoos the  
 camera away.
- ED  
 (V.O.)  
 In Cicely, there's a gas station...
- 107 GAS STATION 107  
 a kid puts air in his bicycle tire.
- ED  
 (V.O.)  
 ...a barbershop...
- 108 BARBERSHOP 108  
 Through the window, we see the barber cutting an old lady's  
 hair. We see Maurice walking down the sidewalk.

116 INT. THEATER - MAGGIE 116  
watches the movie, eyes welling up.

117 JOEL 117  
sees her starting to cry. He offers her some popcorn. She  
nods, takes some.

118 ONSCREEN - CHRIS 118  
comes out of the radio station. He hands Maggie a frisbee.  
He points at Ed, waves at the camera. So does Maggie.

ED  
(V.O.)  
Things are always the same in  
Cicely, but something new is always  
happening.

119 INT. THEATER - CHRIS 119  
smiles. He looks to the sidelines at Ed.

120 PUSH IN ON ED 120  
watching his film.

ED  
(V.O.)  
You want to wake up each morning  
just to find out what will happen  
today...

FADE OUT

THE END