

Hanna's Last Right

by
Arlen Rundvall

Based on the novella:
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FADE IN:

EXT. SNOWY OLD FARMYARD - DAY

From a snowmobile perspective: explore a farmyard of bleached wooden granaries and barn painted with colorful, oversized animals.

FADE TO:

INT. FARMHOUSE ATTIC - NIGHT

HANNA, 60ish, lights a candle with a barbecue lighter. She looks a little wild.

Hanna's daughter KATE, 35ish, lights her candle from Hanna's. Kate looks serious.

Kate's daughter SUN, 8ish, lights her candle from Kate's. She looks at her mom for reassurance.

CUT TO:

INT. FARMHOUSE KITCHEN - DAY

SFX: old snowmobile coughs to life.

DON, tall and slender, 38ish, walks to the kitchen window and looks out at his Dad, Les.

CUT TO:

EXT. FARMYARD - DAY

LES, 60ish, in a green snowmobile suit, putts along on an old green John Deere Snowmobile towing a steel sled carrying a bright orange shack and purple smokehouse.

FADE TO:

FLASHBACK SECTION:

EXT. FARMYARD - DAY

A thirty year younger Les finishes chain-sawing a Coyote child's seat.

CITY PERSON, cash in hand, approaches Les.

CITY PERSON
How much for this one?

Les shakes his head.

LES
For my son.

FADE TO:

EXT. FARMYARD - DAY

Hanna paints the Coyote seat in real Coyote colors.

CUT TO:

EXT. FIREPIT - DAY

Young DON, 7ish, sits on his Coyote seat.

Young SUSAN, 6ish, sits on her Mouse seat.

Young KATE, 5ish, sits on her Rabbit seat.

Young TROY, 4ish, sits on his Gopher seat.

A foot of clearance shows between the children's heads and their animal's lower jaw. The kids laugh and make animal faces and noises.

FADE TO:

EXT. FIREPIT - DAY

All four kids, slightly older, have less of a gap above their heads.

CUT TO:

EXT. FIREPIT - DAY

Les severs each animal neck with the chainsaw.

FADE TO:

EXT. FIREPIT - DAY

The children are a couple of years older: they sit in their animal seats, roasting hot dogs.

The animal bodies and necks have stretched and are attached with metal straps.

The kids light marshmallows on fire and run in the sunset, spinning fire circles and figure eights.

Mom (Hanna) and dad (Les) smile and sit sideways in their hollowed out alligator body: food and drink sit beside them on flat parts in the gator flesh.

We see from different vantage points of the family fire circle: children's heads morph with foggy creature heads, dreamlike.

CUT TO:

INT. KITCHEN - NIGHT

Les sits alone at the table; he drinks beer and looks sad.

FADE TO:

EXT. LANE - DAY

Don, 8ish, Susan, 7ish, Kate, 6ish, and Troy, 5ish: all step onto snow from the schoolbus. The kids walk down the lane toward the farmhouse.

CUT TO:

INT. SECOND FLOOR WINDOW - DAY

The four kids cram in to look out the window at their dad.

CUT TO:

EXT. LAKE ICE - DAY

Les sits out on a bucket on the ice, snow swirls around and over him: his fishing rod is raised.

FADE TO:

BACK TO PRESENT:

EXT. FALL COLOR FARMYARD - DAY

Grown up Don is underneath a cultivator, changing a blade.

LES (O.S.)
Don! Don come here!

Don gets up and rides his mountain bike by the granaries.

CUT TO:

EXT. GRANARY - DAY

Les stands beside the faded six-foot tall yellow and purple rabbit granary.

Les laughs, places two empty Pilsner cans on the wood slat rubber conveyor and cranks. The cans climb the escalator and clank onto the brimming hole and tumble down the roof to the grass.

LES
Those bottles breaking only slowed
me down a bit.

DON
Only twenty years, what's next?

Les turns and points to the red Canadian Geese granary. (Five feet long red necks)

LES
Kokanee Cans in this one. I love
the look of those mountains.

FADE TO:

FLASHBACK:

EXT. GRANARY - DAY

Young Hanna, 30ish, on a ladder, paints the geese. The four kids giggle and paint smaller geese.

CUT TO:

EXT. GRANARY - DAY

Young Hanna leads blindfolded Les out to the latest gallery: geese. Hanna de-blinds him. The kids are quiet.

LES
They're wonderful, what necks!

The kids giggle and cheer.

FADE TO:

INT. VEHICLE ON LANE - NIGHT

Drive down the snowy lane to the Christmas lit farmhouse. It could be a thirty year old scene, or a non updated today.

FADE TO BLACK.

IN BLACKNESS, A TITLE CARD APPEARS:

DECEMBER 21

CUT TO:

BACK TO PRESENT

INT. KITCHEN - DAY

SFX: phone ringing.

Older Don turns from dishes and the window and dries his hands quickly on the dishtowel and picks up the old rotary dial phone.

DON

Hello.

HANNA (O.S.)

Hi Don, can you come to town and go for lunch today?

DON

And how are you mom?

CUT TO:

EXT. LAKE ICE - DAY

Les drills a hole in the ice. The ice chips form a mound circling the auger blade.

CUT TO:

EXT. TOWN CENTER - DAY

Don drives past the post office: people with packages meet and greet.

CUT TO:

INT. POST OFFICE LINE UP - DAY

Happy humans chat and wait in line with parcel cards.

CUT TO:

INT. TRUCK & EXT. FRONT OF APARTMENT - DAY

Don shuts the truck off, looks at his watch, and glances to the apartment door.

Dressed entirely in purple except for yellow shoes, Hanna, 60ish but girlish, pushes the apartment door open and smiles. Hanna walks and jumps slightly into the air to touch her heels together. They don't touch, but it still looks joyful.

CUT TO:

EXT. STREET & SIDEWALK - DAY

The truck is parked. Hanna and Don walk past the bakery: a man exits the steamy bakery door. Hanna and Don inhale and smile.

DON
Save some room.

HANNA
I always have room for doughnuts.

SFX: car horn.

Hanna and Don turn. It is Hanna's friend JENNA: she looks serious and rolls down her window and displays thumb and pinky finger stretched apart in the phone symbol to her ear and mouth:

JENNA
Call me!

CUT TO:

INT. CHINESE RESTAURANT - DAY

Just inside the door, Hanna inhales through her nose and floats in ecstasy.

RODNEY, the owner appears and bows at Hanna. Hanna bows back.

RODNEY
My favorite customer Happenin
Hanna.

HANNA
My most favorite food man how are
ya?

CUT TO:

INT. RESTAURANT TABLE - DAY

Don looks at his menu. Hanna looks around the room.

HANNA
What ya gonna order Don?

DON
Chicken balls mom.

HANNA
(giggles)
Are there chickens running around
looking for their balls?

DON
Free range?

Rodney brings tea. The menus are gone.

HANNA
How's my grandson Jesse?

DON
Great, he asked Santa for his
pellet gun.

HANNA
Eight years old, same as you were.
You never wanted to come inside
again.

DON
It was fun.

HANNA
Are you sending it with his mom?

DON
You're funny.

Hanna digs in her purse and produces a pencil and touches it to the paper Chinese place mat.

Don watches her mouth: Hanna's tongue peeks out the left corner: she accents the Chinese Calendar Dragon, looks at Don and smiles.

FADE TO:

INT. RESTAURANT TABLE - DAY

Hanna and Don open fortune cookies.

HANNA
I'm dying, cancer, too far gone.

Don drops his fortune cookie on the table. The corner of the cookie crumbles.

DON
What?

HANNA
I'm dying.

DON
No.

HANNA
Should've been checked out earlier.
Too late, we all have to go.

Hanna smiles and we notice her gaunt pale color and grey eyes.

DON
I don't want you to die.

HANNA
Better me than you.

DON
Mom, don't talk like that.

HANNA
I've had a good life, you kids are great.

Don quivers and purses his lips.

Hanna, the ghost, sits and opens her cookie, reads it, and giggles.

HANNA (CONT'D)
You will long and prosperous live.

DON
That's not funny, how long do you have?

HANNA
Three months, maybe six.

Hanna pins the fortune strip of paper down and shades the closed, circle parts of letters.

HANNA (CONT'D)
Please call your brother and sisters, get them to come home for Christmas. I want a living funeral.

CUT TO:

INT. KITCHEN - DAY

Don hangs the phone up.

Upset Don dresses in a hurry for his snowmobile.

CUT TO:

EXT. SNOWY FARMYARD & FIELD - DAY

Don, visor down on the snowmobile, creeps through the grey buildings. Painted creature colors flash.

Don exits the evergreen gap into blinding white: he rages to ninety miles per hour over the glimmering snow, the throttle releases and the sled stops. The engine falls silent.

Don takes his helmet off. His tears glisten in the sunlight.

SFX: Les's old snowmobile starts in the distance.

Don swivels his head and watches Les's sled turn in his direction.

DON
It could've been him.

FADE TO:

EXT. LAKE ICE & INT. ICE SHACK - DAY

PILGRIM BILL, with a dozen Pilsner, dismounts from his snowmobile and pokes his head into Les's ice-shack door blankets.

Darkness lightens to show seated Les staring into the green water portal.

LES
Come on in Bill, have a seat.

PILGRIM BILL
How did you know it was me?

LES
I can tell most of ya by your sled sound.

PILGRIM BILL
Sure liked your fish last week.
Brought a twelve pack this time.

LES
Already moved up to the bigger size.

Pilgrim Bill hands the beer to Les and sits across the hole from him. Les hands the larger size bag of smoked fish: Bill tears the bag open and rips a chunk with his teeth.

PILGRIM BILL
My wife didn't like the smell of me last time.

FADE TO:

EXT. SNOWY FIELD - DAY

Les pulls up to Don and stops the engine.

LES
Haven't heard you drive like that in years.

DON
Mom's dying.

LES
(pauses, distant)
I'm sorry.

DON
She wants everyone home for Christmas. Could be a full house.

LES
That would be okay.
(screws his face up)
I'm sorry Don.

They look in different directions at the snowy fields and dormant trees.

Don shivers, puts his helmet on, and races back into the evergreen gap.

Les putts toward his morning trail.

CUT TO:

INT. KITCHEN - NIGHT

Les guts fish and drops them into the brine bucket.

CUT TO:

INT. FARMHOUSE SECOND FLOOR & ATTIC STEPS - NIGHT

Don carries a cordless phone up the creaky wooden stairs and follows the hall to the end. Don reaches up and pulls a rope: the attic door opens and offers stairs.

Don slides the stair extension down to embrace the floor. Don climbs the steep wooden steps and enters black space.

Don's forehead bumps a light switch string. Don grabs and pulls the string. The switch snaps to illuminate a bare light bulb.

FADE TO:

FLASHBACK TO CHILDHOOD:

INT. ATTIC - NIGHT

The switch illuminates a bare light bulb.

Scared young Don, 8ish, puppets his frightened three siblings ahead of him to pull the three remaining light switch strings.

KATE
I'm scared.

DON
Pull the strings, it won't hurt
you.

FADE TO:

BACK TO PRESENT:

INT. ATTIC - NIGHT

Older Don sits in a rocking chair with all four lights on.
Don faces a spectacular dawn of light wall mural. Don stares
at the cosmic painting.

FADE TO:

FLASHBACK:

INT. ATTIC - DAY

Younger, manic Hanna laughs and points at the painting.

SFX: pot crashes below on kitchen floor.

CUT TO:

BACK TO PRESENT:

INT. ATTIC - NIGHT

Older Don shakes back to reality, looks down and rocks.

SFX: floorboards creak.

Don picks up an empty can of Pilsner off the floor and looks
at it.

SFX: phone numbers beep.

CUT TO:

INT. OFFICE - NIGHT

Older SUSAN, 36ish, answers the phone. A framed poster is in
the background: *Leverage Your Time*.

SUSAN
(with opportunity)
Hello Susan here.

DON (O.S.)
Hi Sue, it's Don how's everything?

SUSAN
Great Don, how are you, how's Jes-

DON (O.S.)
Mom's dying, she wants everyone
home.

CUT TO:

INT. BALLET FLOOR - DAY

Susan's internal, stress handler exercise, BALLERINA falls
stunned to the floor.

SUSAN (V.O.)
Get up, deal with this.

The BALLERINA floats up and executes a perfect pirouette.

FADE TO:

INT. OFFICE - NIGHT

Susan scratches her head.

SUSAN
No she isn't.

DON (O.S.)
I'm afraid she is.

SUSAN
No she isn't, cancer?

DON (O.S.)
Yes.

SUSAN
We can beat it, macrobiotic diet,
she can be healed. Are you sure?

DON (O.S.)
She looks like death already, she
is well mentally and wants to see
you.

SUSAN
You know her best. Is it the seeds
of Peaches or Nectarines?

CUT TO:

INT. LIVING ROOM - NIGHT

A rain forest print in the background. PETER passes the phone to KATE, 35ish, and shrugs.

KATE
Hello?

DON (O.S.)
Hi Kate.

KATE
Merry early Christmas, how's the snow, it's raining here?

DON (O.S.)
Kate, mom's dying, she wants you to come home.

Kate spins, drops the phone and falls to the sofa.

KATE
No it can't be, no it can't be.

CUT TO:

INT. ATTIC - NIGHT

Don rocks the chair faster.

SFX: floor creaks.

Annoyed at the creaking, Don moves the chair and punches numbers on the phone.

CUT TO:

INT. KITCHEN - NIGHT

A snowboard leans against the dining room wall. There is no table.

Older TROY, 34ish, (surfer type) is on the phone stirring a pot on the stove.

TROY
Great snow for us this year bro.

DON (O.S.)
Mom's dying and wants everyone home for Christmas.

Troy grabs his heart, feels great pain and ponders.

TROY
Shit, you all right bro?

DON (O.S.)
Yeah it's shitty Troy, these calls
are brutal.

TROY
Are you sure it's true Don? How is
she?

DON (O.S.)
It's true. She's mom. All positive
and cheery, can you believe it?

TROY
Yep, she lived a great life, have
you talked to the girls?

DON (O.S.)
Kate fell apart, Susan wants to
save mom's life, and you're writing
her eulogy. I'm tired.

FADE TO:

FLASHBACK TO CHILDHOOD:

INT. HOSPITAL HALLWAY - DAY

Younger Les and the kids, two on each side, hold hands and
walk down the long hall.

CUT TO:

INT. HOSPITAL BED - DAY

Younger Hanna appears overly medicated, groggy in bed.

CUT TO:

INT. HOSPITAL RECREATION ROOM - DAY

The younger four kids play Ping-Pong underneath the table.

CUT TO:

INT. HOSPITAL DINING TABLE - DAY

The younger four eat cookies with groggy Hanna at the table. Two NURSES make, aren't you cute faces at the kids. Hanna licks her dry lips and drifts off at the table.

CUT TO:

INT. HOSPITAL HALLWAY - DAY

Younger Les and the kids walk back out the long hallway.

CUT TO:

EXT. SPRING FIELD - DAY

Les looks out at his dirty white trail in the wet black field. The lake ice is grey, melting.

FADE TO BLACK.

BACK TO PRESENT:

IN BLACKNESS, A TITLE CARD APPEARS:

DECEMBER 22

FADE TO:

EXT. HIGHWAY - DAY

Older Troy drives an older sports car (snowboard on roof rack) out of the mountains.

SFX: rock music plays.

CUT TO:

INT. OPULENT DINING ROOM - NIGHT

Older Troy, in black bow-tie, waiters.

CUT TO:

INT. BAR - NIGHT

Troy, (in his twenties) with buddies, slams a shot and chugs a draft.

CUT TO:

INT. KITCHEN - NIGHT

Depressed Troy snorts Cocaine from the kitchen table.

CUT TO:

INT. SUPPORT MEETING ROOM - NIGHT

Troy looks down.

TROY
My name is Troy, I'm a drug addict.

CUT TO:

EXT. SKI MOUNTAIN - DAY

Older, happy Troy snowboards.

CUT TO:

INT. OPULENT DINING ROOM - NIGHT

Older Troy, in black bow-tie, waiters.

CUT TO:

EXT. HIGHWAY - DAY

Older Troy drives an older sports car (snowboard on roof rack) out of the mountains.

SFX: rock music plays.

CUT TO:

FLASHBACK TO CHILDHOOD:

INT. FARMHOUSE BEDROOM - NIGHT

Younger Troy gives Kate a teddy bear.

KATE
I miss mom.

TROY
It's just the way it is Kate.

FADE TO:

BACK TO PRESENT:

EXT. HERITAGE HOUSE DRIVEWAY - DAY

Older Susan's husband, RYAN backs the luxury SUV up. Susan is in the passenger seat talking on the cell.

CUT TO:

INT. OFFICE - DAY

Susan types on the computer and talks on a headset.

SUSAN
I made a hundred grand from home
last year. I can show you how.

FADE TO:

FLASHBACK TO CHILDHOOD:

INT. KITCHEN - DAY

Upset younger Susan sits at the table with Les.

LES
It's still an A honey, it's great.

FADE TO:

BACK TO ADULTHOOD:

INT. HOTEL BALLROOM - NIGHT

Among a room full of people, Susan and RYAN tentatively pair up and face each other.

SUSAN
This is weird.

RYAN
You're not kidding.

They face the front with the PERSONAL DEVELOPMENT COACH on stage.

PERSONAL DEVELOPMENT COACH
My people are circulating with two pairs of safety glasses and one pair of gloves.

SUSAN
Want to leave and get a drink?

RYAN
I do. But I paid for this torture.

The Coach holds up a target arrow.

PERSONAL DEVELOPMENT COACH
And each pair gets two arrows, one for each person.

RYAN
I need control in my life.

SUSAN
Me too, let's hear him out.

RYAN
Later, the drink?

PERSONAL DEVELOPMENT COACH
One person will have the gloves and the other will break the arrow with their throat. I want you to imagine a fear in your life that controls you, that keeps you away from who you need to be. Breaking the arrow will be pivotal in your life change, it is not just symbolic. You are now overcoming that fear.

SUSAN
Is he serious?

RYAN
I honestly don't know.

PERSONAL DEVELOPMENT COACH
We will now give you a demonstration: it is very important to keep your hands forward at the level of your partner's throat, and your knees bent.

The ASSISTANT bends her knees and puts her gloved hands out.

SUSAN
He's serious.

RYAN
Oh yeah.

PERSONAL DEVELOPMENT COACH
Then we set the arrow in the notch
of my neck and think of breaking
through that fear, and push steady
forward.

Susan and Ryan stare at the coach. The coach walks into it.
The arrow arcs, bends and snaps.

SFX: the arrow snaps.

Susan and Ryan jump.

PERSONAL DEVELOPMENT COACH (CONT'D)
You can keep your arrows as a
reminder of your breakthrough. Pick
which one of you will go first.

SUSAN
We paid money for this.

RYAN
You wanna run?

SUSAN
You want to?

The tension is thick in the room. Arrows snap: splinters
settle to the floor.

CUT TO:

EXT. CEMETERY - DAY

Ryan walks with a GRIEVING WOMAN and points to a marble
headstone.

RYAN
Your husband may appreciate the
blue-white Italian, Carrerra
Marble.

CUT TO:

INT. STARBUCKS - DAY

Susan steps from the lineup to the counter.

SUSAN
Two Grande Caramel Machiatos, one
Soya, one skim with extra caramel,
both Whipped Cream.

CUT TO:

INT. SUV ON HIGHWAY - NIGHT

Susan looks upset toward Ryan.

SUSAN
Why do you have to disagree?

RYAN
I didn't disagree, she might not
want to.

SUSAN
Turn off here, finally, I have to
pee bad.

Ryan turns onto gravel.

SFX: tires pavement to gravel.

Susan turns up the stereo.

ANTHONY ROBBINS
Living these principles will awaken
the giant within you.

FADE TO BLACK.

IN BLACKNESS, A TITLE CARD APPEARS:

DECEMBER 23

CUT TO:

INT. KITCHEN - DAY

Everyone eats breakfast. Les stands up.

LES
I'm going fishing, anyone want to
go?

TROY
Tomorrow.

Les leaves the table.

SUSAN
Should we go see mom?

RYAN
Sure you don't want me along?

CUT TO:

EXT. FARMYARD - DAY

Les drives the snowmobile towing the sled with the orange fishing shack and the purple smokehouse.

CUT TO:

INT. SUV - DAY

Susan turns from gravel onto pavement through the barren, white expanse. Troy looks around.

SFX: tires turn from gravel to pavement.

TROY
Does that change to pavement mean anything to you?

SUSAN
Mom, candy, and movies.

TROY
Definitely not school.

SUSAN
We have to stop.

CUT TO:

INT. APARTMENT HALL - DAY

Hanna kisses and hugs Susan and Troy.

HANNA
Thanks for coming.

TROY
Not a problem. We brought your favorite.

Susan hands the Hershey bar to Hanna.

CUT TO:

INT. APARTMENT LIVING ROOM - DAY

The three sit on the sofa eating junk food.

SUSAN
But it heals cancer mom.

HANNA
Just stop it before you start.

SUSAN
It heals cancer.

HANNA
You hassled me over bipolar, just
let me be.

SUSAN
But mom, you can live.

HANNA
I am living today, with the nasty
bipolar and with this. Enough.

TROY
New topic, dad's still ice fishing.

HANNA
The doctors aren't going to do a
thing, just pain management.

SUSAN
Mom-

TROY
Does he eat all those fish?

HANNA
I don't want to suffer treatments
like my dad did.

TROY
Does he drink all those beer?

FADE TO:

INT. CAR ON PACIFIC NORTHWEST HIGHWAY - DAY

Kate drives an older Volvo station wagon. Husband Peter looks at the map. RAY (son), 7ish, pokes SUN (daughter), 9ish. Sun reads an Astral Physics book.

FADE TO:

FLASHBACK SECTION:

EXT. PRAIRIE COLLEGE WINTER RIVER BANK - DAY

Kate, in her twenties, disrobes on the bank and walks across the ice.

AMBULANCE ATTENDANT holds a blanket out for her to walk into.

KATE
I could've made it to the coast.

AMBULANCE ATTENDANT
I know dear.

KATE
To save the rivers.

FADE TO:

INT. POLICE VAN AT LOGGING PROTEST - DAY

Younger Kate and Peter sit facing one another. Romance sparks in the way they gaze.

CUT TO:

EXT. TREEHOUSE - DAY

Kate plays a flute and Peter plays a guitar.

Sign posted on the tree:

Day 23- Save the Trees!

CUT TO:

INT. LIVING ROOM - NIGHT

Kate hugs Peter.

KATE
Sun if it's a girl, Ray for a boy.

FADE TO:

INT. LIVING ROOM - NIGHT

Sun Shine, 8, reads a Physics book.

Ray Beam, 6, in pajamas, plays the ukulele.

CHOMSKY, the mutt dog, farts.

RAY
Chomsky, try to fart on time.

CUT TO:

INT. KITCHEN - DAY

Kate opens books for Sun and Ray.

KATE
One more chapter for today.

CUT TO:

EXT. FARMER MARKET - DAY

Family sales booth: Peter sells welded steel creatures. Kate sells enhanced driftwood creatures. Sun and Ray sell mini driftwood creatures: a sign states: *Cooties*.

Zoom in on a Cootie beach glass blue eye.

FADE TO:

EXT. PACIFIC NORTHWEST BEACH - DAY

Zoom out from blue glass pebble that Sun holds toward the Sun. Ray digs in the pebbles. Kate digs through the driftwood.

CUT TO:

BACK TO PRESENT:

INT. STATION WAGON - NIGHT

Peter turns onto gravel.

SFX: tires turn from pavement to gravel.

SUN & RAY
(singing)
We thought he was a goner but-

CUT TO:

EXT. FARMHOUSE DRIVEWAY - NIGHT

Sun and Ray bounce into the house. Kate and Peter drag themselves out and stretch.

CUT TO:

INT. FARMHOUSE PORCH - NIGHT

Sun and Ray jump to hug Don.

SUN
We saw Dolphins on the ferry.

RAY
Everyone said it was whales and ran to that side of the boat.

SUN
The boat tipped a bit, does the snow stay here?

RAY
I was happy to see the Dolphins, not like the grown ups.

SUN
Is grandma okay?

CUT TO:

INT. LIVING ROOM - NIGHT

The adults, minus Les and Hanna gather by the Christmas lit tree with no decorations on it.

DON
First night in three or four years I've seen him out.

KATE
Is he scared of us Don?

DON
I think it's all getting to him.

Peter looks up toward the bedrooms.

PETER
It's great to be away from the kids.

KATE
(sings)
But the cat came back, the very
next day.

Peter covers his ears.

PETER
Stop it, it's all I hear.

KATE
I hate this, how was she today?

SUSAN
She looks bad but she shut me down.

KATE
What did you do now?

SUSAN
Trying to help her.

KATE
Does she want help?

SUSAN
She wants to die.

TROY
She's not afraid to die, she wants
to live a bit yet.

KATE
Leave her be Susan.

SUSAN
Don't you want to help her?

DON
Don't you two start, I was in the
attic and discovered that dad sits
in the rocker, looking at the
painting.

KATE
That's so sad.

TROY
Off his rocker.

KATE
Maybe they'll get back together.

TROY
Remember picnics under the
painting?

CUT TO:

FLASHBACK TO CHILDHOOD:

INT. ATTIC - DAY

Younger kids sit on a blanket under the painting and make Peanut Butter and Jelly Sandwiches and put Marshmallows in Hot Chocolate.

Troy looks upside down at the painting.

CUT TO:

BACK TO PRESENT:

INT. LIVING ROOM - NIGHT

Kate stretches her legs.

KATE
Remember Cuckoo, Crazy Cuckoo?

CUT TO:

FLASHBACK TO CHILDHOOD:

EXT. SCHOOL BUS LINE UP - DAY

Younger four siblings huddle together. BULLY makes the spinning index finger, crazy sign at his head.

BULLY
Your mom's a CUCKOO, CRAZY CUCKOO!

CUT TO:

BACK TO PRESENT:

INT. LIVING ROOM - DAY

Chomsky rolls over.

SFX: dog fart and whine.

KATE
No matter what we feed him. He just
stunk in the car.

PETER
You don't usually hear the deadly
ones.

TROY
Remember the church?

CUT TO:

FLASHBACK TO CHILDHOOD:

INT. APARTMENT BEDROOM - NIGHT

Hanna wakes her four kids up, packs paint and brushes.

CUT TO:

EXT. CHURCH - NIGHT

Hanna marches the sleepy kids to the church.

The kids are awake now. A flashlight is taped to Hanna's
shoulder. Hanna paints a big pink Jesus on the exterior wall.
The kids share a flashlight and paint numerous small black
crosses on the wall.

CUT TO:

INT. APARTMENT BATHROOM - NIGHT

Hanna scrubs the kid's hands.

CUT TO:

INT. CHURCH - DAY

The MINISTER shakes the hands of the congregation as they
line out. Everyone is excited over the graffiti. Hanna and
the kids approach. The minister sees pink paint on Hanna's
hands.

MINISTER
Hanna, call me later.

CUT TO:

EXT. CHURCH - DAY

Hanna and the volunteers paint the church back to white.

CUT TO:

BACK TO PRESENT:

INT. LIVING ROOM - NIGHT

Troy shakes his head.

TROY
Forgot to wash her own hands.

KATE
A whole month that time we couldn't
sleep at mom's.

TROY
Hard to not talk about the painting
in Confirmation.

DON
The height of the crosses gave us
away.

TROY
Never thought of that.

SUSAN
Remember the garden giveaway?

CUT TO:

FLASHBACK TO CHILDHOOD:

EXT. GARDEN - DAY

Hanna and the kids harvest veggies and load the truck.

CUT TO:

EXT. TOWN STREET & HOUSE FRONT STEPS - DAY

Hanna and the kids give veggies to the PERSON at their front
door.

CUT TO:

INT. BAKERY - DAY

Manic Hanna and the children eat doughnuts.

HANNA

(Manic pressured speech)
They need our country veggies to
balance this city living the soil
helps wash the concrete-

CUT TO:

BACK TO PRESENT:

INT. LIVING ROOM - NIGHT

Kate sits back down.

KATE

Dad was pissed at that one too.

DON

He had to take the truck away.

SFX: truck outside.

Giggles.

TROY

Should we hide and jump out?

KATE

That might kill him.

SUSAN

We don't need that.

Les enters and shows his sheepish face. Kate hugs him and Peter shakes his hand.

LES

How was the drive?

KATE

Long, my ass is sore.

LES

That's a long way.

TROY

Dad, can mom stay here over
Christmas?

Les looks around.

FADE TO BLACK.

IN BLACKNESS, A TITLE CARD APPEARS:

DECEMBER 24

CUT TO:

INT. KITCHEN - DAY

Breakfast table: JESSE, 8, jumps up and down and pours sugar cereal into his bowl.

JESSE
Christmas Eve, Christmas Eve,
Christmas Eve.

DON
Take it easy on the sugar.

Sun looks up from her Physics book.

SUN
The escape velocity of forty
thousand, three hundred and twenty
kilometers per hour is needed to
overcome the gravitational pull of
earth.

TROY
That's great Sun.

Kate sets the Bacon plate on the table.

KATE
Who wants Bacon?

TROY
Why do you like Physics?

SUN
It's cool to know why things
happen.

TROY
That reminds me of a story about a
doll.

Troy looks at Kate.

SUSAN
Should we tell her?

Susan looks at Kate.

DON
I suppose it's time she knows.

Don looks at Kate.

KATE
How does that remind you of a doll?

TROY
Sun reminds me of you.

Kate looks at Sun and then at Troy.

KATE
Do I want to know? Do I have a
choice?

SUN
I want to hear it mommy.

CUT TO:

FLASHBACK TO CHILDHOOD:

EXT. OUTHOUSE - DAY

Young Troy drops the doll down the outhouse hole, then
changes his mind.

FADE TO:

EXT. OUTHOUSE - DAY

Hanna holds the outhouse door open. Outside, Don holds a
fishing rod. Troy straddles the hole to guide the hook. Les
shines the flashlight down.

A LADY, that has to pee, jogs up, stops, gently pumps her
legs, and looks at the scene.

DON
It's a big one!

The lady shakes her head and carefully jogs away.

TROY
Reel it in.

Don reels the doll to the surface.

CUT TO:

BACK TO PRESENT:

INT. KITCHEN - DAY

They eat breakfast.

SUSAN

Don't you think it was odd just the two of us with Ice Cream and these boys didn't whine? Then the story of Missy swimming.

KATE

What happened?

TROY

I dropped it down the outhouse hole.

KATE

Agh, you didn't.

RAY

Ooh mommy did it smell?

KATE

No it didn't.

Kate looks at Les.

DON

Oh yes it did, that's why she needed a swim.

LES

Troy confessed, you couldn't sleep without her, took four of us to get her out.

KATE

Daddy, yuck, I slept with that thing for years.

TROY

I washed it in the lake and then the laundromat.

KATE

Not nice NUTS! Payback.

Kate looks defiantly at Troy.

TROY

That's not nice.

CUT TO:

FLASHBACK TO CHILDHOOD:

EXT. CAMPGROUND - DAY

Hanna takes pictures of Kate and Troy as they feed peanuts to the Squirrels.

Troy sits cross-legged on the ground trying to get a Squirrel up on his knee (this leaves a gap between his leg and his shorts): the Squirrel sees a nut in Troy's scrotum, pounces and bites.

TROY
(screams in pain and fear)

CUT TO:

BACK TO PRESENT:

INT. KITCHEN - DAY

Troy grabs the Bacon plate.

KATE
Get it off me, get it off me.

TROY
Missy's hair was brown.

KATE
He had to get a shot in the city,
did mom buy you an ice cream?

Peter holds his groin jewels.

PETER
That's horrible.

KATE
Get it off me.

TROY
It was a chocolate ice cream.

KATE
What about the afternoon after
Prom? Your trip to the hospital?

TROY
Double whammy. You're mean.

Don looks at the kids.

DON
Want to play in the attic?

The kids jump up and lead Don up the stairs.

KATE
You're mean too.

TROY
I might as well tell it and save you girls the embarrassment. Let me know if I leave anything out. It was my Prom Night--I was really drunk at the party and broke up with my girlfriend. I blacked out and woke up at home the next day with a nasty hangover. I was on my back and something felt odd down below.

CUT TO:

FLASHBACK:

INT. BEDROOM - DAY

Troy reaches his hands under the covers and touches his penis, he grimaces and lifts the covers and looks.

TROY
Screams in horror.

Troy's penis is swollen and purplish and looks like it will fall off.

Hanna runs into the room.

HANNA
What's wrong?

Troy lifts the covers and Hanna looks. Hanna steps backward and stumbles.

HANNA (CONT'D)
Oh my, oh my dear.

Troy packs towels like a big doughnut around it and carefully pulls on baggy sweatpants.

CUT TO:

EXT. HOSPITAL - DAY

Hanna and Susan lead Troy into the hospital. Hanna and Susan wait for and look back at terrified Troy: he shuffles bow-legged, his toes are out sideways.

CUT TO:

INT. EXAMINATION ROOM - DAY

Troy's legs are in the pelvic stirrups. Hanna and Susan are off to the side. The DOCTOR looks puzzled, then smiles at Hanna and Susan.

DOCTOR

As near as I can figure, you were drunk as a skunk and proceeded to pleasure yourself without lubrication.

Troy turns red and looks at the ceiling.

CUT TO:

BACK TO PRESENT:

INT. KITCHEN - DAY

Troy handles a fork and stabs the French Toast.

TROY

I thought my head would explode with blushing. I hated that man for years.

SUSAN

I had to tell Kate and Don. You understand, don't you?

TROY

Dad, I wish you would have been home to take me.

LES

I'll never forget your mom telling me that story. We laughed so hard our pillowcases were wet.

TROY

Thanks dad.

Les looks at Peter.

LES
We better go fishing before things
get worse.

CUT TO:

EXT. FARMYARD - DAY

Les starts the snowmobile and places the closed pail of brine and fish fillets in the shack. He lights the shack fire. Smoke curls out of the stack.

Les removes the fish from the smoker and places them in two large freezer bags. He lights the smoker fire. Smoke curls out of the second stack.

PETER
Could you do this in your sleep?

CUT TO:

EXT. LAKE ICE & FISHING SHACK - DAY

Les stops short of yesterday's hole.

LES
We did good here yesterday.

PETER
You or the fish?

Les grabs the axe and walks to the crusted over hole and shatters the ice--water splashes. Les drives over the hole.

Les steps inside, opens the pail and rolls his sleeves up. Les reaches in the pail and pulls out dripping fillets and drops them in a large stainless steel bowl.

Outside, Les opens the smoker door (caramel color inside). Les pivots another shelf out and places the bowl on it. Les grabs more wood from a cubbyhole and stokes the smoker fire.

Les scoops sawdust from another bin and throws it onto the fire. The smothered fire fights back with blackened spots and curls of smoke. Les drapes the metal racks with fish.

PETER (CONT'D)
What kind of sawdust?

LES
Can't tell you. Let's catch some
fish.

Les washes his hands and the bowl in the lake water. Les pours the liquid from the pail into the hole.

LES (CONT'D)
They can't stay away now.

Les plucks a fish eyeball from a sour cream container and pierces the orb with the hook, and lowers it into the brown water, and sets the rod in the stand.

Les places yesterday's smoked batch from the two large bags into smaller bags and hands one to Peter.

Peter slides a piece out of the plastic and bites off a chunk.

LES (CONT'D)
What do you think?

Les deposits the rest in an outside cupboard.

PETER
Um, oh yeah. Reminds me of Indian
Candy on the Coast.

LES
Good.

PETER
What do you do to pass the time?

LES
Think of the cold wind before I
built this shack.

CUT TO:

EXT. FIELD - DAY

A rope tightens on the rubber tractor inner tube and the tube elongates. The snowmobile pulls Jesse, Sun, and Ray (wide smiles).

Troy works on a snow ramp in the background. Don whips them to fly twice as fast as the machine. They get airtime from little bumps.

SUN & RAY
(scream in pleasure)

JESSE
Go faster!

FADE TO:

EXT. FIELD - DAY

Don pulls Troy on his snowboard. Troy arcs to the snowdrifts and launches six feet in the air. Troy motions to Don, with his hand, a circle and a jump in the air. Don nods.

The kids watch in amazement: Troy launches ten feet in the air with a decent landing. Troy then performs a back flip.

RAY
Did you see that?

SUN
He's amazing with gravity.

CUT TO:

EXT. APARTMENT BUZZER - DAY

Susan and Kate press the buzzer.

HANNA (O.S.)
(intercom)
Come on up.

SFX: door buzzer.

SUSAN
Loon.

Kate smiles, makes like she is going to run. Susan laughs.

FADE TO:

FLASHBACK TO CHILDHOOD:

EXT. APARTMENT BUZZER - DAY

Susan and Kate press the button and wait.

TROY (O.S.)
(intercom)
Loon.

Kate and Susan run down the sidewalk.

FADE TO:

EXT. APARTMENT BUZZER - DAY

Troy and Kate press the button and wait.

DON (O.S.)
(intercom)
Licorice.

SFX: the door buzzes.

Troy and Kate pull the door open and run inside.

CUT TO:

BACK TO PRESENT:

INT. STAIRWAY - DAY

Susan and Kate climb the stairs.

SUSAN
I feel like a teen again coming
here with you.

KATE
This would be more fun if it wasn't
happening.

CUT TO:

INT. HALLWAY & LIVING ROOM - DAY

The three are embraced and have been crying.

HANNA
Who needs a tissue?

Both girls nod through snot and sniffing.

On the sofa:

HANNA (CONT'D)
Your eyes are red as Hot Tamales
Kate. Susan, yours are red as
licorice.

KATE
Haven't had those in years.

Hanna comes back from the kitchen with a box of Hot Tamales
and a bag of Red Licorice. Hanna sits down.

SUSAN
All we're missing is Dr. Pepper.

HANNA
In the fridge.

All three bite the ends from the licorice and open their cans of soda and insert the licorice straws. The soda fizzes. They suck Dr. Pepper.

SUSAN
(nasal sound, and coughs)
It went up my nose.

Her nose drains. She grabs a tissue.

KATE
Gross.

HANNA
That usually happened to me.

SUSAN
This is fun.

HANNA
I'm sorry Kate for passing bipolar
on to you.

KATE
That's all right, I made it
through.

Flash scenes with: at least two of them talking on the sofa
at one time, through the afternoon to NIGHT.

CUT TO:

INT. SUV EDGE OF TOWN LIGHTS - NIGHT

Susan drives into the darkness.

HANNA
Thought I would never come back to
this house.

SUSAN
We always hoped you would.

FADE TO:

FLASHBACK TO CHILDHOOD:

INT. OLD CAR - DAY

All four kids bounce with hyper-loopy Hanna in the back seat. Hanna flips onto her back with her legs on the ceiling. Les drives and looks concerned in the rear view mirror.

FADE TO:

BACK TO PRESENT:

INT. SUV - NIGHT

Susan drives down the lane toward the Christmas lit house.

HANNA
It's odd to find yourself in
another place.

KATE
Good we're all here mom.

HANNA
There's Don in the kitchen, wonder
what he's cooking.

CUT TO:

EXT. DRIVEWAY - NIGHT

Hanna, Susan, and Kate walk toward the house. Snow scrunches
underfoot. Hanna pauses to look around.

CUT TO:

INT. KITCHEN & LIVING ROOM - NIGHT

Hanna walks into the kitchen with a bag of presents.

HANNA
Smells like the spaghetti I used to
make.

DON
Hi mom it sure is, welcome home.

Don kisses and hugs Hanna. The three grandchildren run into
the kitchen.

LATER:

Hanna walks into the living room. The kids run to unload the
packages. Les remains seated and watches Ryan and Peter rise
and hug Hanna. Hanna looks at Les.

HANNA
Thanks for letting me come out.

LES
No problem.

Silence.

RAY
Lets go grandma.

CUT TO:

INT. ATTIC - NIGHT

Sun and Hanna look at the cosmic painting. Jesse and Ray dig in boxes.

SUN
It's amazing, reminds me of some
Astral Physics stuff.

HANNA
Is that good?

SUN
It's great.

HANNA
Do you like Astral Physics honey?

SUN
Yes, I don't understand it all yet.

HANNA
You have time dear.

SUN
Grandma, have you ever thought of
walking on Saturn's debris field?

HANNA
Not exactly, I did take a trip to
paint this wall.

SUN
You sure did. The ring is irregular
ice and snowballs.

HANNA
Really?

SUN
If you had a space suit on, you
could hop-bounce from one to
another.

HANNA
Sounds like fun.

SUN

I want to do it. To see the Sun
through ice crystals would be
amazing.

RAY

Enough space talk, can we play
grandma?

CUT TO:

INT. KITCHEN - NIGHT

Everyone is seated but Hanna and the kids. The kids arrive
and sit on the side corners and Hanna stops and looks at her
old spot at the end of the table.

Hanna hesitates and looks at the other end of the table at
her ex, Les.

LATER:

Ray holds the Garlic Toast plate toward Sun. Sun shakes her
head. Ray scrunches up his face and passes the plate to Hanna
without taking any.

HANNA

What is that about?

KATE

Just a phase mom, remember the
Lutefisk at Grandma and Grandpa
Anderson's?

CUT TO:

FLASHBACK TO CHILDHOOD:

INT. DINING TABLE - DAY

Jolly looking GRANDMA and GRANDPA host the Christmas meal:
grandma offers a bowl full of Cod jelly.

GRANDMA

Try a little, you'll learn to like
it.

Grandma slips a glob onto Troy's plate.

TROY

Stinky soap fish grandma.

Grandma smiles at Troy.

GRANDMA
Fish is good, ya.

Later:

Grandma is in the kitchen. Les feverishly scrapes his, Troy's, and Kate's slime onto a side plate. Everyone giggles.

KATE
Hurry.

Grandma comes back to the table just as Les has the plate below the table, he drops his napkin, and places the plate on the floor for the cat.

GRANDPA
Have you heard about Olaf, Hans, and I skiing the Birkebeiner to commemorate the rescue of the prince Hakon Hakonsson? Birkebeiner means Birch legs, Hakon was a mere lad-

FADE TO:

INT. LIVING ROOM - NIGHT

Grandpa sleeps in his easy chair. The cat sits on his lap, grooming. The cat pukes on his lap, and runs.

The kids gather in close to see.

TROY
That stinks like.

KATE
Ooh!

Grandpa quiets the children with his finger to his mouth. As Grandma runs in and looks at him, Grandpa itches his face.

GRANDMA
It smells like fish Ole!

GRANDPA
It's you burping it up.

Grandma covers her mouth with her hand and looks around, embarrassed.

FADE TO:

BACK TO PRESENT:

INT. KITCHEN - NIGHT

The grandchildren are gone from the table.

HANNA
I want my funeral before I die.

Everyone turns to face Hanna.

LES
What do you mean?

FADE TO:

INT. KITCHEN - NIGHT

Troy grabs hockey tape and four old wooden rulers from a drawer. The hyper grandchildren bounce around him.

TROY
Upstairs.

They run to the stairs.

CUT TO:

INT. UPSTAIRS HALLWAY - NIGHT

All four sit on the floor with ruler hockey sticks.

Jesse shoots high and just misses Troy's ear. Troy moves his head out of the way.

JESSE
Sorry, doesn't count above the shoulders.

Ray bangs his ruler against the wall to shoot the tape ball. Ray looks worried.

TROY
Don't worry it's an old house.

CUT TO:

INT. LIVING ROOM - NIGHT

Hanna looks at Les.

HANNA
Did they play that after I was
gone?

CUT TO:

INT. KITCHEN - NIGHT

Don washes and Kate dries the dishes.

FADE TO:

FLASHBACK TO CHILDHOOD:

INT. KITCHEN - NIGHT

In the same positions, Don washes and Kate dries the dishes.
Kate whips Don in the butt with the towel.

CUT TO:

BACK TO PRESENT:

INT. KITCHEN - NIGHT

Kate whips Don in the butt with the towel.

DON
We don't want to start that, do we
little sister?

Don throws water in her face.

Kate offers her hand.

KATE
The kids, truce?

DON
Truce.

Don and Kate touch thumbs and little fingers together.

CUT TO:

INT. HALL WAY & STAIRS - NIGHT

Jesse walks, to the edge of the stairs, carrying a pillow.

JESSE
Have you done it before?

SUN
Do it!

Jesse jumps onto the pillow onto the stairs and rides down and runs back up. Sun sits on a pillow and pushes off, and bounces down, her hair jumps up and down: she runs back up.

SUN (CONT'D)
Re-entering the atmosphere might be like that.

Ray flies down and up without a word and looks at his sister.

RAY
We definitely do this.

CUT TO:

INT. LIVING & DINING ROOM - NIGHT

Christmas music plays. Each person takes a turn and hangs a decoration on the already lit tree.

Hanna mounts the star.

LATER:

Hanna and the grandchildren sit at the table focused on the Operation game. Hanna looks at her watch.

Hanna performs surgery on the comic body with the tweezers, she removes the Broken Heart bone.

RAY
What happens if you touch the edge?

HANNA
Try it Ray.

Ray tries for the Funnybone and sets the light and buzzer off. Jesse, behind Ray, grabs Ray's armpits. Ray jumps and laughs.

FADE TO:

FLASHBACK TO CHILDHOOD:

INT. DINING ROOM - DAY

The four siblings play Risk. Les enters the room.

LES
How did your mom behave this weekend?

TROY
Let us play dad. It's world domination.

FADE TO:

BACK TO PRESENT:

INT. DINING ROOM - NIGHT

The four older siblings sit with the same body positions in the same chairs, with the same expressions and intensity. The TV and lights are on in the living room.

MONTAGE:

Don drops back from the table. He lost.

Susan drops back from the table. She lost.

Troy drops back from the table. He lost.

All four lean in again. The living room is dark and quiet.

Kate throws her arms in the air and steps away from the table.

Kate sits back at the table looking through photo albums.

KATE
Look at my glasses.

See the picture of Kate in dated glasses and hair.

DON
Look at the creatures.

See the picture of the four kids on their creature seats.

SUSAN
I still dream about those creatures.

Kate looks at Susan.

KATE
Me too, look at dad's smile.

SUSAN
He sure looked happy.

KATE
Of us all, he came out the worst.

SUSAN
No doubt about that.

KATE
Dad's heart is walled off!

SUSAN
Sh! He might hear us.

Troy pounds the table.

TROY
Good, dad needs a life!

Troy, Kate, and Susan pound the table.

KATE
Dad needs a life!

DON
I'm winning stop distracting.

FADE TO BLACK.

IN BLACKNESS, A TITLE CARD APPEARS:

DECEMBER 25

CUT TO:

INT. BEDROOM & HALL - NIGHT

Jesse's, Sun's, and Ray's feet hit the floor. The clock radio states 6:30 a.m. The kids run around the room in a circle.

RAY
Does Santa come to the prairies?

JESSE
Of course he does.

SUN
Let's go downstairs and see.

JESSE
Let's wake em up!

The three fly out the door and run down the hall.

JESSE & SUN & RAY
Christmas, Christmas, get up, get
up.

Their heels do not touch the steps as they race down the stairs.

CUT TO:

INT. LIVING ROOM - NIGHT

The kids run into the living room and stop in their tracks. They breathe in and out as one. They stare open eyed. They pounce on their piles.

Hanna, Kate, Peter, and Don are the first among the scene with sleepy faces and bed head. Hanna blows on her hand and checks her breath and grimaces.

The kids turn from tearing paper for a glance at the adults.

KATE
Slow down.

DON
Jesse don't point it at anyone. I
have pellets for later.

Jesse grins and points the pellet gun at the tree star.

CUT TO:

INT. KITCHEN - NIGHT

Don starts the coffee machine and kettle for tea.

CUT TO:

EXT. PANORAMIC YARD & FIELDS - NIGHT

Darkness for a mile in every direction: neighboring yard lights herald the approaching dawn through the trees.

CUT TO:

INT. LIVING ROOM - NIGHT

Troy walks in and yawns.

TROY
This is too early.

Kate sits under the tree and starts to pass out gifts, using the kids to slow them down.

Hanna opens her gifts (still in the brown mailing paper).

CUT TO:

PHOTO OF HANNA:

In yellow hat and gloves, she waves paintbrushes in the air.

LATER:

Les looks at Hanna: Hanna looks at Les. They shrug in not buying each other anything (nobody notices this). Hanna sits back and takes in the busyness of her family.

LATER:

Everyone waits in silence.

HANNA
Who will go first?

LES
I will, I'm thankful for everyone being here for Christmas.

HANNA
I am too, thanks for coming, it means a lot to me.

JESSE
I'm thankful for the pellet gun.

LATER:

Kate hugs Hanna.

KATE
You're the greatest mom we could have.

HANNA
Are you sure? Being crazy and all.

TROY
It helps you be more fun.

DON
I'm going to miss you mom.

HANNA
I'm going to miss all of you.

Hanna breaks down sobbing. Don hugs Hanna.

HANNA (CONT'D)
I'm lucky to have all of you.

SUN
We're lucky too grandma.

HANNA
Oh baby, come here.

Hanna reaches her arm out. Sun embraces Hanna.

SUN
We'll be with you grandma.

HANNA
I'll watch over you Sun, on
Saturn's ring. Jesse and Ray you
too.

TROY
What about us mom?

HANNA
God knows you need help.

TROY
Thanks mom.

HANNA
Enough of this crying, what about
the turkey?

CUT TO:

INT. KITCHEN - DAY

Hanna, Susan, and Don stuff the turkey and peel potatoes.

LATER:

Hanna, Sun, Ray, and Jesse sit at the table.

JESSE
I don't want to paint.

HANNA
How about a target for your gun?

JESSE
Sure grandma.

HANNA
Should we make the biggest ring
blue?

JESSE
Yep.

Hanna paints a blue ring. Jesse squirms to watch.

HANNA
What color for the next one?

JESSE
Yellow. I want to do it grandma.

Jesse paints a yellow ring and a red bull's eye.

HANNA
It looks great.

JESSE
Perfect to shoot.

HANNA
Can I see Sun?

Sun holds up her painting.

SUN
An Orca Killer Whale.

HANNA
It looks great dear.

Ray soars his painting in the air.

RAY
An eagle fishing for salmon.

HANNA
I love the colors Ray.

Hanna looks at her watch.

SUN
Why do you look at your watch
grandma?

LATER:

The table is covered in food: everyone eats.

TROY
This is the best gravy ever.

LES
On the best dressing.

Ray shows Sun the bowl of cranberry sauce. Sun shakes her head. Ray screws his face up and passes the bowl on.

HANNA
Tasty.

TROY
No stinky Lutefisk.

HANNA
Here kitty, kitty.

CUT TO:

INT. PORCH - NIGHT

Jesse sits on the floor and pouts. Don holds Jesse's jacket open.

JESSE
I don't want to go, I want to go
tobogganing with Sun-Ray.

DON
I'm sorry Jes, Your mom wants to
see you too.

JESSE
I don't care.

DON
You can shoot your gun when you get
back.

FADE TO BLACK.

IN BLACKNESS, A TITLE CARD APPEARS:

DECEMBER 26

EXT. FARMYARD - DAY

Les detaches the shack and smokehouse sled. They tie the inner tube to Don's snowmobile. Don looks at Les's snowmobile not hooked up to the sled.

DON
This is historical dad.

LES
It feels weird.

DON
Is mom up to this?

LES
Try and stop her. I can give her a ride home anytime.

Les and Don drive the snowmobiles to the house door.

Hanna straddles the seat behind Les and grabs on (Susan and Kate smile at this).

Sun and Ray grab onto the inner tube.

MONTAGE:

Snowy field, to frozen lake, through trees, over hills, and to the crest of the steep hill, the fire rages, the river below sleeps under the snow.

CUT TO:

EXT. CREST OF HILL - DAY

Hanna reaches her yellow mitten hands into the heat.

HANNA
Oh that feels good.

SUSAN
It was a cool ride.

HANNA
Yep.

SUSAN
Have you slid down yet mom?

HANNA
No.

SUN
Grandma, it's warm when you climb
the hill.

HANNA
Let's go.

CUT TO:

EXT. CREST OF HILL - DAY

Hanna sits on the back of the wooden sled: Sun sits in the front between Hanna's legs. Hanna wraps her arms around Sun's chest. Sun holds the rope tightly.

SUN
Have you done this before grandma?

The sled tips. Sun and Hanna pull their hands on the snow. The sled frees to the slope.

HANNA
It's been years. Here we goooo.

They scream down the hill. They stop and rise, both running a few steps. Hanna slows and looks around, Sun runs up.

They roast Hot Dogs. The grandchildren spin their flaming marshmallows.

Hanna gets up from another sled run. Don is there with the snowmobile to give her a ride.

Don, Susan, Kate, and Troy ride the big inner tube down, bouncing, snow flying.

On top of the hill watching, Hanna turns to Les.

HANNA (CONT'D)
Remember they would do that till we
dragged them home.

LES
They sure slept afterward.

HANNA
And gave us time for other winter
games.

LATER:

Troy jumps a ramp and scratches his back with his snowboard.

Les turns to Hanna.

LES
We should get you home soon.

HANNA
One more run.

RAY
I'll go with you grandma.

HANNA
I need to do it alone dear.

Hanna blasts down the hill. As she starts to slow, she falls back on the sled, drags her arms on the snow, and gazes at the sky and lays there unmoving.

KATE
Is she okay?

SUSAN
I don't know.

TROY
She's probably looking at the sky.

SUSAN
I need to go check.

Susan grabs a sled. Ahead of Susan, Sun and Ray slide toward Hanna. They approach her with speed. They'll miss her by six feet.

SUN
Let's yell as we go by.

Thirty feet away, Hanna suddenly rises with eyes closed, and arms outstretched; she jogs where her body takes her. Into the path of Sun and Ray.

SUN (CONT'D)
Look out grandma!

The collision is perfectly choreographed to take the legs out from under Hanna. Her body misses the children. Hanna slams onto her shoulder and side and rolls around and stops.

Everyone watches in horror and runs to the spot. Les pilots his snowmobile down. Sun kneels.

SUN (CONT'D)
Sorry grandma, sorry grandma.

Everyone circles Hanna, down on their knees.

RAY
Are you all right?

SUSAN
Are you all right mom?

Hanna's tense face shows the lack of air.

TROY
Knocked her wind out, give her some room.

SUN
Sorry grandma.

LES
It wasn't your fault kids.

Hanna's face slowly regains breath. Hanna's body relaxes to the snow and takes deep breaths.

HANNA
That feels better.

LES
Anything broken?

HANNA
Don't think so.

TROY
You went down hard.

HANNA
I could hear all of you but couldn't answer.

RAY
Sorry grandma.

HANNA
It was my fault running around like that.

DON
What were you doing?

HANNA
Looking at the darkening sky, I was overwhelmed with gratitude and joy for a great day. I had to run. My arms reached for all of it, my eyes needed a rest from too much goodness. I love all of you!

KATE
We love you too.

They exhale. Tears flow.

FADE TO BLACK.

IN BLACKNESS, A TITLE CARD APPEARS:

DECEMBER 27

INT. KITCHEN - DAY

Troy and Peter carry canvasses and shopping bags into the kitchen.

TROY

We bought six medium size, and three small canvasses for the kids, and acrylics like you said mom.

HANNA

Are there still drop cloths in the attic?

CUT TO:

INT. STAIRWAY - DAY

Hanna climbs the stairs in front of Kate and Susan and Troy.

KATE

This will be hard.

HANNA

It's important to me. It's okay if you don't want to do it, I understand. Just pick a color and make a brush stroke. It helps me to see our colors together.

TROY

Remember the good times, remember the bears?

CUT TO:

FLASHBACK TO CHILDHOOD:

INT. CAR AT GARBAGE DUMP - DAY (TOWARD DUSK)

Troy sits between Hanna and Les. Don sits in the back between Susan and Kate. Several other cars with families are parked for the show.

TROY
Where do the bears camp?

LES
In a hotel in the forest.

DON
I'll open your door Susan.

SUSAN & KATE
No! NO! Don't. Stop it!

LES
It's climbing on the hood.

The car shakes. Troy tucks in deeper between Hanna and Les.

CUT TO:

BACK TO PRESENT:

INT. SECOND FLOOR HALL - DAY

Kate rounds the corner.

KATE
I hated that time the bear climbed
on the car.

SUSAN
Dad was mean.

DON
I'm going to paint a bear.

TROY
I'm going to paint the church.

CUT TO:

INT. ATTIC - DAY

The six paintings are nailed at the corners onto the wall
beneath the Cosmic painting. The six adults sit on chairs and
stare at blank canvasses.

KATE
You must have stood when you
painted this.

HANNA
More like hovered. It took four or
five nights. I couldn't sleep. I
waited till-

CUT TO:

FLASHBACK TO CHILDHOOD:

INT. KID'S ROOMS - NIGHT

Hanna quietly opens doors and peeks in at her children.

HANNA
(whispers)
Such angels.

CUT TO:

BACK TO PRESENT:

INT. ATTIC - NIGHT

Kate brush strokes red across the top of her canvass.

KATE
It's beautiful, the best you ever
painted.

Susan looks up.

SUSAN
You should be discovered with this
one.

TROY
We could cut it out and show it.

HANNA
It belongs here with our memories.
This is where we shared life.

KATE
What were you thinking of when you
painted it?

HANNA
Do you really want to know?

KATE
Yes.

HANNA

I was pretty loopy. I actually travelled to this place in my mind, it was beautiful.

KATE

Was it scary?

Kate brushes more red.

HANNA

Not the first few nights, it was amazing. It flowed. Then it turned scary. I was the creator of everything and this wall would become everything we see in the universe.

KATE

You did create this painting.

HANNA

But not the world. It was all a haze. When I saw this painting months later after I got out, it was like seeing a stranger that looked like someone I knew.

FADE TO:

FLASHBACK:

Troubled Hanna looks in bewilderment at her painting: traces the brush strokes with her hand.

CUT TO:

BACK TO PRESENT:

Six heavy souls sit in chairs with still brushes.

HANNA

Just paint your name to start.

LATER:

Everyone in different spots, paints.

LATER:

Everyone in different spots, admires the finished paintings. Everyone looks lighter.

HANNA
Should we take pictures of this?

LATER:

INT. ATTIC - NIGHT

Everyone sits beneath the cosmic painting and the canvasses. The kids squat. Ryan balances the camera on boxes, presses the timer and runs to join in. The flash. Ryan jumps up to reset it.

CUT TO:

EXT. ATTIC WINDOW & BACKGROUND SUNSET - NIGHT

Flashes illuminate the window beside the snowy evergreens.

FADE TO:

IN BLACKNESS, A TITLE CARD APPEARS:

DECEMBER 28

EXT. LAKE ICE - DAY

Les axes the overnight ice clear. The water surges up and down the hole.

CUT TO:

EXT. APARTMENT (VIEW FROM TRUCK) - DAY

Jesse runs to Don's truck and jumps in.

DON
How was Christmas?

JESSE
Did you bring the gun?

CUT TO:

INT. APARTMENT LIVING ROOM - DAY

Everyone sits and stands in a circle (not an enthusiastic bunch).

HANNA

Everything can be weird, this is right. I want to hear why you want certain things, and when you all have piles, everyone gets to look and if anyone has a better reason for having an item, let's hear it and the two of you can decide. If you can't decide, we will vote upon your reasons. Sound good?

KATE

I still don't like it.

HANNA

It's only stuff and I'm only dust, Don will you spread my ashes on the river ice? I might check out the Caribbean.

KATE

Mom.

DON

I can do that.

HANNA

It's already paid for.

TROY

I only want one thing.

HANNA

What?

TROY

Something to do with painting.

Hanna pulls a drawer out and dumps the paints and brushes on the table.

TROY (CONT'D)

Does anyone want the easel?

HANNA

Any objections?

TROY

It reminds me that you created life from hard times.

HANNA

You can put your canvass memorial on it.

Silence and hesitation.

HANNA (CONT'D)

I need you to do this. This place may be empty of me by spring. Do it now or someone has to do it later.

KATE

All right.

HANNA

Then it's easy for whoever. Take the rest to the mental health group home, please.

DON

Sure.

LATER:

There are seven piles on the living room floor. Kate's pile has Grandma's hope chest.

SUSAN

I kind of wanted the hope chest.

KATE

I want it too.

HANNA

What are your reasons?

SUSAN

When I was a girl-

CUT TO:

FLASHBACK TO CHILDHOOD:

INT. FARMHOUSE LIVING ROOM - DAY

Out of the hope chest, Susan unfolds and folds blankets and tablecloths. Susan closes the hope chest.

FADE TO:

INT. FARMHOUSE LIVING ROOM - DAY

Kate opens the hope chest, looks around, gets in with her doll and curls up on top of the linens.

KATE

(to doll)

Mommy will be back soon.

BACK TO PRESENT:

INT. APARTMENT - DAY

Susan gives Kate a hug.

SUSAN
I remember that.

KATE
Thank you.

HANNA
I'm sorry kids for abandoning you.

KATE
You were always there for us.

HANNA
Things don't always play out the way we want them to.

DON
It all works out in the end.

HANNA
Are you sure there's nothing else you want?

TROY
Too much stuff in the world.

KATE
I want you more than your stuff.

HANNA
Me too, thank you for shopping at Hanna's life.

Troy picks up an electronics flyer from the counter.

TROY
Remember when we painted the church mom?

HANNA
How could I forget?

Troy points to the picture of Rudolph, the Red Nosed Reindeer.

TROY
We should paint something today.

HANNA
No.

TROY
Yes.

HANNA
What?

CUT TO:

EXT. ROADSIDE - DAY

Don has the truck backed up to the deer sign. Susan's SUV is parked in front. Hanna and the rest are in the back laughing. Hanna paints a red nose on the deer sign.

FADE TO BLACK.

IN BLACKNESS, A TITLE CARD APPEARS:

DECEMBER 30

INT. KITCHEN - DAY

On the white table-clothed table, a guest book is open with an empty basket.

CUT TO:

INT. ATTIC - DAY

Hanna and the kids play hide and seek.

SUN
Are you scared grandma?

GRANDMA
A little. I'm looking forward to watching out for you kids.

JESSE
We'll miss you.

HANNA
I'll miss you too. You'll feel my hugs every night.

JESSE
Thanks Grandma.

LATER:

Troy and Susan help Hanna prepare a receiving area in the attic. They place four chairs by the Cosmic Painting.

In the middle, an old trunk serves as a table: a dozen long stemmed red roses adorn the center.

A stack of family memorial canvass pictures sit on one end. Hanna smells the roses.

HANNA
They smell great.

LATER:

Hanna nervously fidgets in boxes and digs out an old doll and places it on the table.

HANNA (CONT'D)
There's the body.

SUSAN
We can still cancel.

HANNA
No way, I'm going through with this. Send them up.

CUT TO:

INT. KITCHEN - DAY

A vase of flowers sit next to the basket that now has several card envelopes in it. Hands sign the guest book.

CUT TO:

INT. ATTIC - DAY

Jenna climbs the steps and embraces Hanna. They sit.

JENNA
Nice doll.

Hanna grabs the doll and fondles it.

HANNA
It represents my body.

Hanna makes the doll dance and throws it to Jenna.

JENNA
Sexy. Nice limbs.

The arms and legs are floppy, almost coming off.

HANNA
Twisted.

JENNA
We should make a casket for it.

HANNA
Let's use this.

Hanna rips the top off the tissue box and pulls the tissues out of the box, and places the doll in. The legs stick straight in the air.

HANNA (CONT'D)
What a pose.

JENNA
Atta girl, it's you dahling.

Jenna laughs and gives Hanna another hug and digs in her purse and pulls out Hershey Bars.

CUT TO:

INT. KITCHEN - DAY

Jenna enters a little shaken up.

JENNA
Who's next?

Four people make for the stairs at once.

SUSAN
Let's make numbered papers and draw them out of a hat.

KATE
Mom would approve.

CUT TO:

INT. ATTIC - DAY

Hanna readjusts the doll in the box.

CUT TO:

INT. STAIRWAY BOTTOM - DAY

Legs going down.

VOICE (O.S.)

Seven.

Legs going up.

LATER:

INT. STAIRWAY BOTTOM - NIGHT

Legs going down.

VOICE #2 (O.S.)

Thirty-four.

Legs going up.

CUT TO:

EXT. DRIVEWAY & HOUSE - NIGHT

Dozens of vehicles line the driveway. The house is lit with Christmas lights.

CUT TO:

INT. ATTIC - NIGHT

HENRY, the nerdy newspaperman walks toward the cosmic painting.

HENRY

Who painted this?

HANNA

I did.

HENRY

Amazing. Right on the wall?

HANNA

Yep.

HENRY

I knew you always sketched in the bakery: you have great talent.

HANNA

Thanks Henry.

HENRY

What are these canvasses?

HANNA
Our family memories.

HENRY
That's a great idea.

HANNA
It helped us through some.

HENRY
Did you paint the creatures on the
farm buildings?

HANNA
The kids and I did a long time ago.

HENRY
Can I do an article on you with
pictures?

HANNA
Sure. Would this picture be
helpful?

Hanna hands him a canvass photo.

HENRY
Thanks. I'll get my camera.

HANNA
All right.

HENRY
I know someone in the city that
would love to see this wall
painting, they might want to show
it.

HANNA
It stays here.

HENRY
Don't you even want to know where?

CUT TO:

INT. KITCHEN - NIGHT

Jesse and Ray approach Kate and Don.

JESSE
Can we please go out and shoot the
gun?

Don looks at Kate.

DON
If it's all right with Auntie Kate,
I'll go out with you and set up a
target under the light.

Kate looks at the boys and hesitates.

RAY
Please mom.

KATE
All right, don't get hurt.

Don, Jesse and Ray leave the room.

The table overflows with flowers and goodies. The basket
overflows with cards.

LATER:

The table has the remnants of an eaten potluck buffet.

Hanna walks through from the living room.

HANNA
Everyone back up to the attic
please. Everyone back up to the
attic.

CUT TO:

INT. STAIRWAY BOTTOM - NIGHT

A multitude of legs pass up the stairs.

The legs going up subside to a trickle: one pair runs down.

CUT TO:

INT. KITCHEN - NIGHT

Kate and Peter stand face to face.

KATE
Well I DID give permission.

PETER
Where are they?

KATE
I don't know Peter.

Don joins them.

DON
I didn't see them out the window.

CUT TO:

INT. ATTIC - NIGHT

INTERCUT WITH:

EXT. FARMYARD - NIGHT

ATTIC:

A hundred people cram in. Hanna inches her way through the crowd to the cosmic area.

HANNA
Thank you everyone for coming, I
have a Neil Diamond song for you to
listen to, Troy.

Hanna looks toward Troy. Troy presses the play button. The crowd looks expectant and reverent.

Hanna mouths the words of Neil Diamond.

NEIL DIAMOND
Jesus Christ-

Don, Kate, and Peter run out the door onto the drive.

DON & KATE & PETER
Jesse. Ray. Jesse, Ray. Come on.

NEIL DIAMOND
Mozart, Humphrey Bogart, Ghengis
Khan and on to H.G. Wells-

Don, Kate, and Peter search around the cars.

NEIL DIAMOND (CONT'D)
And Graham Bell... Allan Freed and
Buster Keaton too, and each one
there, is one thing shared-

Don, Kate, and Peter with flashlights search the farm buildings.

NEIL DIAMOND (CONT'D)
They have sweated beneath the same
sun, looked up in wonder at the
same moon-

Don, Kate, and Peter stop together in anxiety. Don points at the empty spot where Les's sled is usually parked.

DON
Dad's sled is gone.

NEIL DIAMOND
And wept when it was all done, for
being done too soon, for being done
too soon, for being done too soon.

Don, Kate, and Peter scan the horizon.

DON
That little rascal. Where are you?

KATE
Should we tell them upstairs?

Hanna smiles through tears at the crowd.

HANNA
There's much wisdom in those words,
though I would add a woman's name
or three.

Chuckles.

HANNA (CONT'D)
Thank you for coming and making
this a special day. I'll be seeing
many of you again. Please be kind
to my family after I'm gone. Talk
about me. Live your lives, do what
you need to do.

Hanna looks toward the back where Susan and Troy wait.

Don drives his snowmobile out of the yard with Peter on the back.

CUT TO:

EXT. LAKE ICE & FISHING SHACK - NIGHT

The smokehouse and ice shack are on fire.

CUT TO:

INT. STAIRWAY BOTTOM - NIGHT

Kate runs up the stairs.

CUT TO:

INT. ATTIC - NIGHT

Hanna looks around the room.

HANNA

We have candles. I think enough for everyone. Susan and Kate will give you each a candle.

Hanna looks at Susan. Susan shrugs her shoulders.

HANNA (CONT'D)

One at a time walk to the stairs. Speak loud, for everyone to hear, something that you need to do before you die. I'll give you a hug and light your candle; go downstairs, think about what you said before you blow your candle out. The lights on the floor below are partially out. Be careful on the stairs.

Kate arrives beside Susan and whispers something to Susan.

HANNA (CONT'D)

Have a great journey. I love you all.

HENRY

Thanks Hanna.

JENNA

Thanks Hanna.

TROY

Hanna, Hanna, Hanna.

Everyone joins in.

GROUP CHANT

Hanna, Hanna, Hanna.

Kate looks at Susan.

KATE

Do I say something?

HANNA

Thank you, I'm embarrassed. Thanks to my family for putting up with me. Come on up.

Hanna looks toward the back. Kate shakes her head.

All the family members except Don, Peter, Jesse, and Ray head up to the front. Hanna looks puzzled.

Kate heads to the window and looks out. Kate gets alarmed but says nothing. Hanna watches her.

HANNA (CONT'D)
What's going on Kate?

Hanna walks to the window and looks out. The family gathers round.

HANNA (CONT'D)
There's been a fire folks,
everything will be okay.

Hanna gets in close with Kate.

HANNA (CONT'D)
Is it the boys?

KATE
Yes.

HANNA
Are they all right?

KATE
I don't know Mom.

Kate runs out of the room. The crowd parts to make room. Susan runs after Kate.

Hanna looks out the window at: the flames on the ice. A snowmobile headlight approaches the fire.

HANNA
There's a snowmobile approaching.

The headlight shines on the other parked snowmobile fifty feet from the flames. Two boys sit on the seat watching the fire.

HANNA (CONT'D)
Les you want to see this.

Les walks to the window.

HANNA (CONT'D)
They look to be all right, they
look to be all right.

Les looks out the window.

LATER:

Don, Kate, Susan, Peter and sheepish Jesse and Ray approach the front of the room. The boys look at their grandpa, Les.

JESSE
Sorry grandpa, we were trying to
help you.

LES
Accidents happen.

RAY
No accident, we want you to stop
smoking fish.

Les looks at them, kneels, and holds his arms out.

LES
I'm sorry for not being a good
grandpa, I'll spend more time with
you.

HANNA
My family everyone, aren't they
wonderful?

Everyone claps.

HANNA (CONT'D)
I have a confession to make. Does
anyone remember the church being
painted? A big pink Jesus? I
painted it.

Everyone laughs.

HENRY
We knew that.

HANNA
Oh, well you sure are good actors.
Did you know my lovely kids painted
the little black crosses?

JENNA
Confess something we don't know.

HANNA
Yesterday, I painted the deer signs
down by the river, Rudolph style.

Hanna touches her nose. The family smiles and nods. Everyone
laughs.

HANNA (CONT'D)
Tis the season to be alive. To the
stairs. Let's live!

Hanna leads the throng to the stairs. Susan and Kate
distribute the candles.

Hanna stands at the stairway and takes the barbecue lighter from her back pocket.

HANNA (CONT'D)
Who's first to live it up a notch?

Hanna lights the flame.

CUT TO:

INT. SECOND FLOOR HALL - NIGHT

Candle carriers pass by slowly and turn into a blur.

CARRIER
I need to make up with my dad.

CARRIER #2
I want to start singing again.

CARRIER #3
I have to live more like Hanna.

LATER:

Hanna walks past with no candle or light. Seconds later the dim light goes off.

CUT TO:

EXT. DRIVEWAY & HOUSE - NIGHT

Only the family vehicles remain.

CUT TO:

INT. KITCHEN - NIGHT

Hanna and Les bump into each other in the kitchen over a snack, opening the fridge.

LES
Do you know I never got over you?

HANNA
Oh Les I know.

LES
I couldn't handle you disappearing into that other person.

HANNA
It wasn't fun for me either.

LES
Yeah, it was hard to watch you.

They continue to dig for food, and to nibble.

HANNA
How about you, my gifted chainsaw
artiste?

LES
What about me?

HANNA
What happened to your life? You
drinking?

LES
I couldn't live right without you.

HANNA
Oh Les.

LES
You were my beauty and joy.

HANNA
You were mine too.

LES
Hanna, did you ever want to call
me?

HANNA
I thought that was your duty You
were the one who removed me from
the farm.

LES
It was impossible to have you here
with your stunts. It wasn't right
for the kids.

HANNA
They turned out fine in spite of my
craziness.

LES
Maybe because of it.

HANNA
It made them more interesting.
What's this I hear about *Lester
Smoked?*

LES
It's caught on. Keeps me supplied
with beer.

HANNA
Do you really drink that much?

LES
I usually drink one and pour the
next two in the lake.

HANNA
Really?

LES
Makes me have to pee.

HANNA
You have quite the reputation in
town.

LES
What reputation?

HANNA
Heavy drinker and the best smoked
fish.

LES
Keeps people at a distance.

HANNA
Why?

LES
I don't feel right about everything
that happened.

HANNA
Do you think anyone feels right
about everything?

LES
I guess not.

HANNA
I have regrets, I felt like a freak
in town.

LES
Everyone likes you.

HANNA
Not everyone, I belong cause I make
myself belong. Survival.

They place items back in the fridge.

LES
You have so many friends.

HANNA
So do you.

LES
Not friends like I used to have.

HANNA
You've changed Les.

Hanna sits at the table.

LES
More than you have Hanna.

Les sits at the table.

HANNA
You're still my Les inside.

LES
I don't know about that.

HANNA
Life is short Les.

Les nods his head.

LES
Yes it is. I'm sorry Hanna.

HANNA
Your time will come too.

LES
That it will.

HANNA
Why don't you live like you used
to?

LES
Don't know where to start.

HANNA
Do you still have a chainsaw?

LES
(laughs)
I do.

Hanna motions with her hand.

HANNA

I now pronounce you man and blade,
you may start your saw.

LES

Been too long.

HANNA

Long enough then, you make it, I'll
paint it.

LES

Like the old days. Make what?

HANNA

You never knew till the chips flew.

LES

I guess that's true. Now?

Les looks up at the clock.

HANNA

Today is all we have.

Hanna offers her hand to Les.

LES

Let's surprise them.

Hanna puts her index finger to her lips in the quiet sign.

CUT TO:

EXT. FARMYARD - NIGHT

Hanna and Les walk to the shop. Snow scrunches underfoot.

Les fuels the saw.

LES

Is anyone watching out the windows?

HANNA

Wait till they hear the saw.

LES

Let's go, it's around back by the
granaries.

HANNA

It's fun to be sneaking around with
you again.

By full moon, Les and Hanna trudge through knee-deep snow.
The fallen spruce waits in shadows.

Les plunges the saw downward with his left hand and yanks the rope up with the right. (SFX) Les revs the engine: Hanna returns Les's maniacal full moon grin.

Les cuts the trunk in half. Wood chips streak dark in the moonlight.

CUT TO:

INT. LIVING ROOM - NIGHT

Everyone turns their head toward the chainsaw noise.

TROY
Is that what I think it is?

DON
Dad's saw.

KATE
Where's mom? MOM!

Silence calls back.

SUSAN
Are they out there together?

Everyone jumps up and races out of the room.

CUT TO:

EXT. FARMYARD - NIGHT

Les saws the branches off the old spruce and kills the engine.

CUT TO:

INT. PORCH - NIGHT

Everyone clamors to get dressed. Everyone is in the small space at once.

KATE
Let's go.

LES (O.S.)
Hanna they're not here yet.

Kate opens the door.

HANNA (O.S.)
Any minute now, I hear the door,
start it up again.

SFX: chainsaw.

CUT TO:

EXT. FARMYARD - NIGHT

Four grown kids run. Peter and Ryan run behind.

TROY
Behind the shop.

They dash around the shop and stop.

Two figures wait knee deep in the snow. Les kills the saw.

KATE
They were waiting for us.

SUSAN
They sure were.

LES
What ya doing out here?

TROY
Exactly.

CUT TO:

FLASHBACK TO CHILDHOOD:

EXT. FARMYARD - DAY

From a distance, the four kids watch Les chainsaw a wood animal.

BACK TO PRESENT:

Don drives the front end loader tractor. Les hooks a chain around the trunk to the bucket.

The shop light invites the party in. Don lifts the bucket and drives the tree section into the shop.

CUT TO:

INT. SHOP - NIGHT

Don stands the trunk on the concrete floor. Les cuts the bottom third to stand. Don lifts and backs up ten feet, Les cuts the remaining trunk in half, the bottom remains standing.

Don backs up and lowers the last third to the floor. Les removes the chain. The tractor falls silent.

Troy and Susan have the fire in the stove dancing. Everyone, with ear plugs in, sits in lawn chairs around the fire.

DON

Troy, turn the fans on.

Don closes the doors to a foot from closed.

KATE

What are you going to make dad?

LES

I don't know.

HANNA

He never knew till the chips flew.

LES

This one's for you Jesse, thanks for burning my shack down.

Les starts the saw and touches bark. (SFX)

LATER:

Les shuts the saw off.

LES

Know what it is Jesse?

JESSE

Is it a beaver grandpa?

LES

How do you know?

JESSE

(laughs)
The teeth are huge.

LES

I have to make a tail and attach it separate.

HANNA

Sit in it, see if it fits.

Jesse sits in his beaver throne and beams from ear to ear.

LES
Good, it fits big. Lot's of
finishing work on it.

HANNA
I'll paint it Jesse.

JESSE
Thanks grandpa! Thanks grandma!

LATER:

Sun radiates in her creature throne. A Bald Eagle just
starting to open its wings.

LATER:

Ray bounces on his salmon arcing out of the water.

FADE TO BLACK.

IN BLACKNESS, A TITLE CARD APPEARS:

DECEMBER 31

CUT TO:

EXT. LAKE ICE - DAY

Pilgrim Bill on his snowmobile, a case of beer between his
legs, passes by the charred remains of the fishing shack and
smokehouse.

CUT TO:

INT. SHOP - DAY

Hanna paints the new creature seats that sit in a circle. Les
watches with an approving smile.

Kate and Troy walk in. They act excited.

TROY
Henry the newspaperman called, he e-
mailed pictures to the gallery guy
in the city-

HANNA
It's staying where it is.

SUSAN
People need to see it mom.

LES
Hanna, why don't you live like you
used to?

CUT TO:

EXT. FARMYARD - DAY

The original five creature seats sit under a sparkling blanket of snow. Kate, Susan, Jesse, Sun, and Ray brush the snow off. The creatures come back to faded life in the bright sunshine.

EXT. DRIVEWAY - NIGHT

The family stands around Susan's SUV.

Hanna hugs Les.

HANNA
Goodbye Les, thank you for making
such great kids with me.

LES
Can I call you?

HANNA
Absolutely.

Everyone smiles with approval.

Hanna turns to Peter and Ryan.

HANNA (CONT'D)
Thanks for coming. Take very good
care of my girls or I'll come and
haunt you down.

RYAN
No problem.

PETER
My pleasure.

HANNA
Sun, Jesse and Ray my dear ones.
Grow up and chase your dreams,
okay?

SUN
Why wouldn't we grandma?

Hanna gives big hugs and kisses.

HANNA
Can all five of us fit in this
thing?

The four siblings climb into the vehicle. Hanna sits in the front seat.

Susan drives in a full counterclockwise circle.

CUT TO:

INT. SUV - NIGHT

The dark silhouette of family wave, backlit by Christmas house lights. Hanna waves.

HANNA
Go around again Susan.

The Christmas lit house silhouette image passes by the windshield.

HANNA (CONT'D)
Go around again.

CUT TO:

EXT. DRIVEWAY - NIGHT

The shadow image of the SUV passes by. The Christmas lights reflect on its windows.

HANNA
Again.

CUT TO:

INT. SUV - NIGHT

The family waving silhouette against the Christmas lit house passes by.

HANNA
(whispers)
Okay.

We see Hanna's eyes glistening in the dash light. They straighten out and drive down the lane.

HANNA (CONT'D)
Oh kids this is harder than the first time.

KATE
We're with you mom.

Kate touches Hanna's shoulders.

HANNA
So hard to face this.

KATE
Yeah mom.

HANNA
I'm having a hot flash!

Hanna pulls her jacket open.

HANNA (CONT'D)
I'm having a stinking hot flash.

Susan looks over at Hanna's door and points her finger.

SUSAN
It's the heated seat. That front button mom.

CUT TO:

EXT. APARTMENT STREET - NIGHT

Only a couple of Christmas lit houses on the street now. The SUV pulls up to Hanna's building.

HANNA
I don't want you to come up.

KATE
You sure mom?

HANNA
Yes.

Susan shuts the engine off and looks over at Hanna. Hanna tries to open her door. It's locked.

SUSAN
Sorry mom.

Susan unlocks the door.

Everyone jumps out and embraces. The tears start.

HANNA

Thanks for coming. It was great.

SUSAN

We should've done it sooner.

TROY

At least we did it.

HANNA

Come back if you can, we could hide candy for the kids.

KATE

Chocolate Rabbits.

The tears continue. Hanna breaks free and takes a few steps and turns around.

HANNA

I'm very proud of you all. I love you.

SIBLINGS

We love you too mom.

Hanna motions to them, with her yellow mitten hands, into the vehicle.

HANNA

Get in the car.

Hanna watches them walk toward the vehicle, turns and walks halfway to the door. Her eyes are drawn upward.

The siblings turn as Hanna turns, smiles and points skyward. The siblings look up in the sky over the apartment.

CUT TO:

EXT. SKY - NIGHT

Green, pink, and white Northern Lights dance like hands waving farewell.

CUT TO:

EXT. SIDEWALK - NIGHT

The four look at Hanna with teary eyes. Kate breaks down. The siblings wrap arms around each other.

CUT TO:

EXT. SIDEWALK - NIGHT

Hanna smiles, blows a kiss, turns and walks into the building.

FADE TO:

INT. SECOND FLOOR HALL - NIGHT

Don glides past, carrying a candle. Darkness.

Susan glides past, carrying a candle. Darkness.

Kate glides past, carrying a candle. Darkness.

Troy glides past, carrying a candle.

FADE TO BLACK.

FADE TO:

EXT. SKY - NIGHT

Northern Lights dance for several seconds.

FADE TO BLACK.

IN BLACKNESS, A TITLE CARD APPEARS:

"The eternal female draws us onward."

-Goethe

FADE TO BLACK.

FADE TO:

EXT. LAKE ICE - DAY

The ice has softened. The charred sled breaks through the ice. Water surges.

FADE TO:

EXT. LAKE & FIELD - DAY

The blue water sandwiches the lush green with blue sky.

The fields wave green with wheat.

CUT TO:

INT. ATTIC - DAY

The Cosmic Painted Wall is stripped down to the studs.

CUT TO:

INT. CITY GALLERY - DAY

A crowd is gathered. The family stands in front of a curtain.

You see part of a woman wearing purple.

The crowd claps.

The large curtain begins to part.

FADE OUT.

THE END