

**Indian Four**

by  
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Based on the short story: Indian Four  
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EXT. STREET OVERLOOKING CANNON BEACH, OREGON - DAY

It is a gorgeous sunset. The tide is out and the waves crash onto the beach. The haystack land formations rise dark against the red and purple sky. A couple walk hand in hand on the beach. A solitary man is out further; the surf rises above his knees.

We see the handlebars of a 1941 Indian Four Motorcycle. The sunset beach is in the background. Goggles are placed on the gas tank. Leather gloves are removed.

INT. 1940'S BEDROOM - NIGHT

White lace dress gloves are put on. The hands wave them for the mirror. The lighting is soft and warm. The sunset out the window is darkening.

EMMA is seated at the dressing table. She waves the hands around and then flows into standing and pretending to waltz. She wears an emerald evening gown that accentuates her seventeen year old curves, and sets off her green eyes. Her dark auburn hair dances with curls.

She closes her eyes as she twirls, arms outstretched. She puckers her lips to kiss the air.

A knock on the door startles her. Emma jumps.

EMMA

What is it?

HELEN

Mary just pulled up, are you ready?

EMMA

Come in Mother.

The door opens to well dressed HELEN. She walks in and looks at her daughter and beams.

HELEN

You are more beautiful than I ever was.

Emma smiles and runs and hugs her mom.

EMMA

What were your dances like in the twenties?

SFX: a distant car door.

Helen holds her daughter's shoulders back to face her.

HELEN

I was a good flapper girl.  
I went to church the next morning.

Emma rolls her eyes.

EMMA

Mother.  
See you at breakfast.

There is a knock at the front door and the door opens. MARY steps inside. She is pretty, a bit tom-girlish. Her hair is pulled back and she looks uncomfortable in the dress. She tugs at the chest.

MARY

(calls up)

Are you ready yet, princess?

Emma floats down the stairs. She radiates.

EMMA

Is it really you in that dress?

Emma hugs her best friend.

MARY

The last time I wore one my mom dressed me.

Emma smiles.

EMMA

I can barely remember that.

Helen walks down the stairs.

Emma reaches for her stole hanging on the hat rack.

MARY

Allow me.

Mary takes the stole and Emma gracefully inserts her arms underneath.

HELEN

You girls be good.

EMMA

Don't wait up.

HELEN  
Stay away from boys who drink.

Emma laughs.

EMMA  
Aren't they the most fun?

HELEN  
You're only seventeen.

EMMA  
You don't have to remind me.

EXT. CITY SIDEWALK - NIGHT

The sun has set now. Two friends walk side by side down the sidewalk. The trees are large. REG is tall and slender. It is a bit too dark to make out his features. ROSCOE comes up to Reg's shoulders.

REG  
Stop a moment, we need to make an adjustment.

Reg stops walking. Roscoe stops.

ROSCOE  
You need help.

Reg reaches the flask in his mickey pocket and pulls it out.

REG  
We have plenty of that.

Reg takes a swig.

INT. DANCEHALL - NIGHT

The Big Band is warming up. Otherwise, the place is empty.

INT. 1920'S BEATER CAR - NIGHT

The car lurches forward. Emma laughs and turns to Mary who drives.

EMMA  
When are you going to learn how to drive?

MARY

See that guy on the corner?

A man walks toward the street corner.

SFX: car horn blares. The man jumps.

MARY (CONT'D)

It's the clutch. That guy nearly  
shit himself.

The man starts walking funny.

Emma laughs.

EMMA

I think he did. Will your cousin be  
there tonight?

Mary lurches the car to a stop and turns toward her.

MARY

You have to let that go, you were  
twelve years old, besides he's  
terrible.

EMMA

He was a good kisser.

MARY

Has he impressed you since then?

Emma looks at the man walking funny. He has caught up to  
them. He glares at them. Mary waves at him and smiles and  
raises her shoulders and mouths sorry. The man melts a bit  
and walks on.

MARY (CONT'D)

Has he impressed you since then?

EMMA

He works in a slaughter house.

MARY

Now that is romantic, the smell of  
entrails.

Mary lurches the car forward. They pass the man. Mary  
screeches the horn again. The man does not jump quite as high  
this time.

EMMA

You are so mean.

MARY  
All the headcheese you can eat.

EMMA  
Stop it.

MARY  
Are you going to open your eyes?

INT. DANCEHALL - NIGHT

The band is smoking hot. The dance floor is full.

EXT. STREET BY DANCE HALL - NIGHT

Mary parks the car. Mary and Emma jump out of the car and swing the doors shut.

The sound of distant music.

MARY  
They started without us.

EMMA  
It is good to be late.

MARY  
Make them wait.

EMMA  
I have a feeling he's going to be here.

Mary takes her hand.

MARY  
Maybe he brought you some pickled pig's feet. Good for dancing.

Emma throws Mary's hand away.

EMMA  
Not him, silly.

INT. DANCEHALL - NIGHT

The dance floor is hopping. Reg and Roscoe check the room out for prospects. Reg and Roscoe are seventeen, going on eighteen. Reg is tall and rugged. He looks tough yet gentle. His brown hair is cropped close. Reg's brown eyes are big.

Roscoe looks like a comic sidekick with his shock of red hair. Roscoe gets excited and grabs Reg's arm.

ROSCOE

There she is, the Woman in Red, do you like her friend?

Reg looks at the WOMAN IN RED and her friend.

REG

She isn't here yet.

Roscoe looks at Reg.

ROSCOE

Who isn't here?

REG

My heartbeat.

Roscoe shakes his head.

ROSCOE

Are you coming with me? Look at those curves.

EXT. DANCEHALL ENTRANCE - NIGHT

Emma and Mary walk toward the ticket booth, arm in arm.

INT. DANCEHALL - NIGHT

Reg punches Roscoe's shoulder.

REG

Go ahead.

ROSCOE

Heartbeat yeah right.

Roscoe points at his own groin.

ROSCOE (CONT'D)

My heartbeat is pounding.

Reg waves at Roscoe.

REG

Catch you later. I'm going to get some air.

Roscoe saunters over to the Woman in Red. He comes up to her chin.

REG (CONT'D)  
You go get her.

Reg walks toward the door.

EXT. DANCEHALL ENTRANCE - NIGHT

Emma and Mary buy their tickets. They giggle in excitement.

MARY  
This is the best night of my life.

Mary opens the door, the band volume jumps, and Emma walks in. Mary follows her with a jump in her step.

INT. DANCEHALL - NIGHT

Reg stops and looks back at Roscoe and the Woman in Red. They are dancing. Reg laughs and turns back toward the entrance. He stops laughing, frozen in his tracks, he stares.

Emma stops walking, the smile is wiped from her face. Mary stops and turns to look at Emma. Emma stares forward and blushes. Mary scans to what Emma is staring at.

Ten feet away, Reg is stuck staring at Emma's beauty.

MARY  
Here we go. See ya later Emma.

Emma does not respond.

Mary looks at Emma.

MARY (CONT'D)  
See ya later Emma.

Emma does not respond.

Mary takes the two steps back to Emma and carefully makes a show of not blocking Emma's view of Reg. Mary whispers in Emma's ear.

MARY (CONT'D)  
Wake up princess, your prince is  
here to dance with you.

Emma coughs.



EMMA  
I'll be ya later.

Mary laughs.

MARY  
If you're able to still see  
straight.

Mary walks toward Reg.

Reg and Emma continue to look at each other.

Mary walks past Reg and leans in.

MARY (CONT'D)  
She's yours tiger.

Reg begins to move. Emma stays put. They stare at each other.

Reg walks closer. Emma remains where she is. She barely breathes. Reg steps closer. Emma keeps looking at him. Reg steps up to Emma.

REG  
May I have this dance?

Emma looks like she is going to say something. She exhales.

Reg smiles.

Emma suddenly brushes past him and beelines to the washroom.

Reg's smile disappears as he turns to follow her. He places his hand to his arm where she brushed past. He walks toward her.

Emma looks back hurriedly, she is ashamed. She runs into the washroom.

Reg places his hand to his heart.

Mary walks through the crowd, checking the scene out.

Roscoe and the Woman in Red dance up a storm.

INT. WASHROOM - NIGHT

Emma arrives at an empty mirror. Beside her, girls are freshening up.

Emma looks at herself.

EMMA  
Silly girl what'd you go and do  
that for?

The saucy FRESHENING UP GIRL stops applying lip stick and turns to Emma.

FRESHENING UP GIRL  
He deserved it.

Emma turns toward the Girl.

EMMA  
I just met him, I mean just saw him  
for the first time, my heart  
stopped, I didn't even say  
anything, he probable thinks I'm  
stupid.

FRESHENING UP GIRL  
Girl, you've got it bad.

The Freshening Up Girl turns on the water to warm.

FRESHENING UP GIRL (CONT'D)  
Hold your hands under this water.

Emma takes her gloves off and sets them on her purse on the counter. Emma holds her hands in the stream of water.

FRESHENING UP GIRL (CONT'D)  
Think how nice it would be to have  
his hands up your legs.

Emma laughs.

FRESHENING UP GIRL (CONT'D)  
You breathe a while and warm your  
hands. Then go smile at him and  
take his hand.

Emma looks at her.

EMMA  
Do you think so?

FRESHENING UP GIRL  
I know he will take you from there.

Emma looks perplexed.

The Freshening Up Girl turns back to applying her lipstick. She finishes, puckers her lips, and walks out.

FRESHENING UP GIRL (CONT'D)  
Don't forget to dry your hands.

Emma looks in the mirror and soaks her hands in the warm water.

INT. DANCEHALL - NIGHT

The Freshening Up Girl walks out into the hall. There is only one man facing the ladies washroom. It is Reg, still holding his heart in an odd way. The Freshening Up Girl walks straight up to Reg.

FRESHENING UP GIRL  
She's yours tiger.

Reg looks at her.

REG  
I keep hearing that.

The Freshening Up Girl smiles at Reg.

FRESHENING UP GIRL  
She's hot for you.

The Freshening Up Girl walks on. Reg watches her go and shakes his head. Reg looks back toward the washroom.

The band finishes the tune.

BAND LEADER  
This one's for Leonard and Doreen,  
they met at a dance we played at  
last year.

The band leans into the tune.

Reg looks at the washroom entrance.

INT. WASHROOM - NIGHT

Emma holds her hands in the water. She turns the water off.

EMMA  
(whispers)  
Makes me pee.

INT. DANCEHALL - NIGHT

Reg stands looking at the washroom.

The band finishes the tune.

BAND LEADER  
Ready to jitterbug?

The band spins the room into a frenzy.

Reg looks toward the washroom. Mary walks up and stops.

REG  
Your friend's been in there a long  
time.

MARY  
This whole time?

Reg nods. Mary smiles.

MARY (CONT'D)  
She really likes you.

Reg frowns.

REG  
Doesn't make sense.

MARY  
Do you want us to look pretty or  
make sense?

REG  
Is it possible to have both?

MARY  
You keep standing there mister.

Mary turns and walks toward the washroom.

INT. WASHROOM - NIGHT

Emma is back at the hand rinsing. Mary walks in.

MARY  
He's out there waiting.

Emma looks in the mirror at Mary.

EMMA  
My heart's all fluttery, like a  
baby horse in spring.

Mary puts her arm around Emma's shoulder.

MARY

You're a beautiful woman, he's a dreamy guy, just be yourself, you're adorable.

Emma continues to soak her hands in the water.

EMMA

You think so?

Emma looks at Mary.

MARY

I know so.

Mary looks down at the flowing water.

MARY (CONT'D)

How long have your hands been in there?

Emma looks at her hands.

EMMA

Long enough.

Mary grabs one of Emma's hands. Mary grimaces.

MARY

They're prunes, let's get dried off and meet this guy.

Mary shuts the water off.

MARY (CONT'D)

Dry your hands.

Emma begins to dry her hands.

EMMA

I'm so embarrassed.

Mary picks Emma's gloves up.

MARY

You'd be more embarrassed if he touched your bare prune hand and you saw the look on his face. Put the gloves on and smile.

Emma takes the gloves from Mary.

MARY (CONT'D)  
He is still out there.

Mary crosses her fingers for Emma to see.

EMMA  
You think so?

Mary smiles at Emma.

MARY  
I saw him pining, your hands are  
nice and warm.

Emma has the gloves on and smiles at Mary.

EMMA  
Thanks Mar-

MARY  
Not a problem, you go out there and  
shake his hand and smile your  
pretty smile and tell him your  
name.

Emma frowns.

EMMA  
Will you go out there first and  
make sure he's there?

Mary rolls her eyes.

MARY  
All right Emma, I'll hurry back in  
here if he's gone and let you know.

Mary walks out the washroom door.

Now Emma waits. Mary does not come back in. Emma looks in the mirror and smiles. She looks gorgeous.

The Freshening Up Girl walks in.

EMMA  
(whispers)  
You can do this.

FRESHENING UP GIRL  
He's a looker that one.

Emma smiles at the Freshening Up Girl and walks out.

INT. DANCEHALL - NIGHT

Emma exits the washroom, the practice smile still on her face. Emma walks straight toward Reg.

Mary is waiting past Reg watching, she motions to Emma about her smile, finger and thumb to the corners of her mouth.

Emma wipes the smile from her face and then looks too serious. Emma walks toward Reg.

Mary is now holding her mouth into a smile, motioning. She decides it looked better having the smile.

Emma does not see Mary anymore. Emma now sees the brown eyes, the sparkle, the gentleness. Emma walks toward Reg.

Reg smiles. Emma walks right up to him confidently and puts out her white laced glove. Emma smiles.

EMMA

Sorry to keep you waiting.

REG

I've spent my whole life waiting  
for you.

Reg takes her hand and bows his head to lightly kiss the back of her hand.

REG (CONT'D)

Reg Brown, nice to make your  
acquaintance, Miss?

EMMA

Johnson, Emma Johnson, nice to  
finally meet you Reg.

The band finishes another tune.

BAND LEADER

Are you in the mood?

The crowd yells yes. The band rips into In The Mood.

Reg and Emma look at each other.

Reg is still holding onto Emma's hand.

REG

Wanna dance Emma?

Emma jumps in the air.

EMMA

Let's go.

They both smile and turn toward the dance floor and fly past a smiling Mary.

REG

Emma, you have warm hands.

Emma laughs.

Reg spins Emma. They are good dancers.

Roscoe and the Woman in Red glide past them.

ROSCOE

There you are.

Reg just glances at Roscoe and then looks back at Emma.

Roscoe looks at the Woman in Red.

ROSCOE (CONT'D)

He's got it bad.

The song finishes.

Reg and Emma stand facing one another. They hold both hands. They are smitten.

BAND LEADER

Let's stay in the jitterbug mode  
with the next one. Here we go.

The band ties into it. Reg and Emma go at it. Mary and a dance partner glide right beside them.

MARY

Hey Emma, look at you go.

Emma does not say anything but keeps dancing.

MARY (CONT'D)

(to her partner)

She is going to be a mess.

FADE TO:

INT. DANCEHALL - NIGHT

A slow dance is playing. Emma and Reg are close. Emma has her chin on Reg's shoulder. Her eyes are closed.



EXT. STREET BY DANCE HALL

Mary walks beside Emma. Emma is arm in arm with Reg. They are silent as they approach the front of the car.

EMMA

This is us.

Reg stops walking and takes Emma's hands.

Mary glances at them and walks to the car.

MARY

I'll leave you to it.

Reg looks at Emma.

REG

Can I see you tomorrow?

EMMA

Yes.

REG

Where?

EMMA

Pick me up after church at noon.

REG

Where?

EMMA

Trinity Lutheran Church.

REG

You're a great dancer.

Emma looks embarrassed.

EMMA

You too.

Reg leans in for a kiss.

Emma kisses Reg quickly on the lips and retreats. She giggles.

EMMA (CONT'D)

Noon.

Reg stands and watches her get in the car.

REG  
Noon it is.

Reg waits for them to drive by. Mary approaches him.

SFX: the car horn blares.

Reg does not jump. He simply smiles and waves.

MARY  
He's got good nerves.  
Emma turns and watches him to the side.

EMMA  
Good everything.

EXT. CITY SIDEWALK - NIGHT

Reg and Roscoe walk down the sidewalk.

ROSCOE  
You can't pick her up on that old  
Indian.

They look concerned.

REG  
It's all I have.

ROSCOE  
She'll be wearing a dress. Where  
will she sit?

INT. 1920'S BEATER CAR - NIGHT

Mary parks the car outside Mary's parent's house.

MARY  
What do you know about him?

EMMA  
He's dreamy.

Mary laughs.

MARY  
Tell your dad that.

Emma's face turns toward discomfort.

EXT. COUNTRY ROAD - NIGHT

Reg walks with a skip in his step. He whistles the tune from their first dance.

INT. BEDROOM - NIGHT

Emma sits in front of her mirror and removes her gloves. She closes her eyes and pretends to kiss Reg.

EXT. SHED - DAY

SFX: the rooster crows.

It is sunrise and Reg opens the shed door.

INT. SHED - DAY

Inside is something under an old canvass tarp.

REG

Run good today.

Reg removes the tarp. A rough looking 1906 Indian 2.25 Horsepower motorcycle. It looks like a bicycle with a few added pieces to make it motorized. Behind the seat is a tank that makes it look like a camel.

Reg tries to start it up. It runs rough and stalls.

REG (CONT'D)

This is important, come on.

Reg adjusts the setting on the motor.

INT. KITCHEN - DAY

Mary walks into the kitchen. Her mom and dad are seated having breakfast. Helen smiles. DICK looks stern.

DICK

What time did you get in?

Emma sits down and piles scrambled eggs onto her plate.

EMMA

We came home right after the dance.

## EXT. COUNTRY ROAD - DAY

The trees are fully in their fall colors. Reg is in the same clothes as last night, though he wears a different shirt. There is a bulge in the chest of his suit coat.

Reg pushes the old bike down the road. Two cages are balanced with a tree branch over the handlebars of the bike. A live chicken is in each cage. A board is wired onto the seat to extend it for two people. Two smaller boards are wired to the pedals for two sets of feet.

## EXT. CHURCH STREET - DAY

The Johnsons pull up to the church in a fancy big car. They look wealthy as they walk toward the church. Emma wears a white dress and has a simple silver heart necklace on.

## EXT. GARAGE WITH GAS PUMP - DAY

Reg holds the cages up with the chickens toward the garage owner.

REG

It's all I have mister. I have a date.

GARAGE OWNER

Cash only, read the sign.

There is a sign that reads: "No Chikens trade for gas." Reg lowers his face.

A new small truck pulls up to the other side of the pump.

NEW TRUCK DRIVER

Fill er up.

GARAGE OWNER

Yes sir.

Reg slithers up to the jolly NEW TRUCK DRIVER.

REG

Would you fill up my little bike tank in trade for these chickens?

The New Truck Driver smiles.

NEW TRUCK DRIVER

Sure son. Put them in the back. Fill up his little tank.

GARAGE OWNER

Yes sir.

Reg jumps up and down in celebration.

REG

Thank you, thank you mister.

Reg puts the chickens in the back.

EXT. CITY STREET - DAY

Reg pushes the bike down the street.

INT. CHURCH - DAY

Emma sits beside her mom and dad in the middle of the church.  
They sing a hymn.

EXT. CITY STREET - DAY

Reg pushes the bike down the street.

REG

Please let it run.

Please let it run.

EXT. CHURCH - DAY

The congregation files out of the church. Dick and Helen and Emma are in line to shake the PASTOR'S hand. Dick just reaches the Pastor when, SFX: 1906 Indian Motorcycle, Reg pulls up on the bike.

All eyes look in his direction. Emma beams from ear to ear and has trouble to contain herself.

Reg stops and kills the engine. He picks Emma out of the crowd and waves. Emma waves back.

HELEN

Is he here for you?

EMMA

Yes mama.

DICK

You are not going with him.  
Pastor.

Dick shakes the Pastor's hand. Helen shakes the Pastor's hand.

HELEN  
Sorry Pastor.

Emma shakes the Pastor's hand and runs toward Reg.

Dick and Helen walk toward Reg.

DICK  
She is not going with him.

HELEN  
That's the very reason she will  
dear.

DICK  
It looks dangerous.

Emma arrives in front of Reg and thinks of kissing him, but thinks better of it and shakes his hand. Emma looks at the bike on the kickstand.

EMMA  
Are you taking me on this?

Reg smiles at her.

REG  
Is it all right?

EMMA  
It's swell, what do you call it?

Emma takes her gloves off.

REG  
Camelback.

EMMA  
I can see why.

Dick and Helen arrive. Dick looks mad. Helen manages a smile.

DICK  
Emma are you coming home with us?

Helen looks at Dick. Emma looks at Reg and then at her dad.

EMMA  
Mom and dad, this is Reg Brown and  
this is his Camelback.

Helen offers her hand. Reg shakes it.

REG  
Pleasure to make your acquaintance.

Reg goes to shake Dick's hand. Dick puts both his hands behind his back.

DICK  
Are you taking my daughter on that contraption?

Reg looks at Dick seriously.

REG  
Only if she wants to sir.

DICK  
What do you do for a living?

REG  
I am going to be a logger next week.

DICK  
What will you be the next week?

EMMA  
Daddy you're embarrassing me, I want to go on it.

Emma hands her gloves to her mother, who takes them.

Dick looks around.

DICK  
You are embarrassing me.

Helen takes Dick's hand and leads him toward the car.

HELEN  
She is soon an adult.

DICK  
She still lives under my roof.

HELEN  
Will you be home for supper?

Emma looks at Reg. Reg shakes his head.

REG  
By dark m'am if that is all right.

Helen nods.

HELEN

Have a good time, mind your dress.

Helen grabs Dick's hand and drags him away.

Reg looks at her dress and at the wooden plank wired to the seat.

EMMA

Better let them drive away first.

REG

I should have told you to wear slacks.

EMMA

Not at church. It'll be all right.

REG

Want to go home and change?

EMMA

Best not to. I am still not sure how I'm getting away with this. He must be in shock.

Reg and Emma stand and watch her parents drive by. They all wave except for Dick. He concentrates on his driving. Reg is standing on the road side, exposed.

Emma motions to Reg.

EMMA (CONT'D)

You better step back a bit.

Reg steps off of the road. Helen and Dick drive by. Helen waves. Emma and Reg wave.

REG

He looked upset.

EMMA

He'll get over it. Let's go for a ride. Do I sit in front or back?

REG

What is your preference? Not sure which will be better.

EMMA

Probably good about each position.



Emma smiles provocatively.

REG

Have you ever rode a motorcycle before?

EMMA

Never, wanted to though.

Reg starts it up and moves the kickstand.

REG

You better sit behind me to start.  
Gather your dress in tight.

Reg straddles the bike and moves toward the front.

Emma looks at the few remaining shocked church ladies who judge Emma and Reg to hell on the spot.

Emma waves at them and smiles.

Emma swings her leg forward over the middle bar, kicking Reg in the butt.

REG (CONT'D)

Ow, that hurt.

EMMA

Sorry.

Emma swings her leg over successfully this time and gathers her dress up in the middle.

REG

I've got it steady if you want to sit.

Emma jumps onto the saddle plank.

REG (CONT'D)

Slide back, once we get going put your feet on the back of the foot planks.

Emma slides back and laughs.

Reg sits up on the saddle plank and throttles the two and a quarter horse power to move them slowly.

Emma shrieks with the movement. She immediately grabs around Reg's chest. Reg smiles.

In unison, they lift their feet onto the planks wired to the pedals.

They speed up.

Emma lets out a happy shriek.

The two of them beam from ear to ear.

They pass through a residential area. A car honks at them.

They drive down main street. People on the sidewalk wave.

They drive through farmland.

They drive through forest. The leaves are yellow and orange.

They drive by a lake and stop in a meadow beside the lake.

Reg steps off and holds the bike for Emma to get off.

Emma steps off and struggles to stand.

EMMA

My bum is numb.

Reg laughs.

REG

Mine too, should have padded the seat, sorry.

Emma shakes her head.

EMMA

No its perfect the way it is, I always thought riding a camel would give you numb bum.

Reg engages the kickstand. They look at the lake.

REG

A nice spot.

EMMA

Have you been here before?

REG

Nope, have you?

EMMA

Not like this.  
That was a thrill.

REG  
Did you like it?

EMMA  
Yes I did.

Emma embraces Reg.

REG  
I'm glad.  
Emma looks up at Reg.

REG (CONT'D)  
You hungry?

EMMA  
Famished.

Reg reaches into his suit coat. He hands Emma something wrapped in part of a flour sack. He takes out another wrapped item.

REG  
Hold this for a moment.

Reg hands her the second item.

Reg takes his coat off and sets it on the grass. Reg takes the items back in one hand and offers the other hand.

REG (CONT'D)  
A seat for the lady.

Emma bows to Reg and smiles. She takes Reg's hand and sits on Reg's coat. Reg sits beside her and places the items in his lap. He sets the bigger item onto the grass and opens it up. A loaf of bread.

REG (CONT'D)  
It isn't much.

EMMA  
It looks good.

Reg opens the second item. Four hard boiled eggs. Reg looks them over.

REG  
They cracked a bit.

EMMA  
Splendid picnic, shall I serve?

Emma giggles. Reg smiles at her.

Emma tears a quarter of the bread off and holds the two pieces up. She hands the three quarter piece to Reg.

EMMA (CONT'D)  
That should be enough for you.

Reg takes the bread and waits for Emma to take a bite. Emma rolls her eyes.

EMMA (CONT'D)  
Very good bread, did your mom make it?

Reg hesitates.

REG  
My grandma did.

EMMA  
It's very good.

Emma takes an egg and motions Reg to lower his head.

EMMA (CONT'D)  
That's it.

Emma cracks the egg onto Reg's head.

REG  
That sounds funny.

Emma giggles and takes the shell off and holds the egg to Reg's mouth. Reg looks at her eyes, hesitates a moment, and takes a bite. Reg chews a bit. Emma offers it again. Reg opens and Emma shoves the whole thing into his mouth. Reg laughs.

Reg takes another egg and grabs Emma's calf and pulls up her dress to expose a knee. Reg cracks the egg on her knee and looks at her sexy leg. The sensuality paralyzes him.

Emma makes a noise with her mouth opening and closing to wake him up. Reg looks away from the leg and to her slightly open mouth. Emma's tongue moistens her lips.

REG (CONT'D)  
Oh ya.

Reg removes the shell and offers the egg to Emma. She takes the whole egg in and licks his fingers to pluck it free. She struggles to keep her mouth closed to chew on it.

Reg watches Emma chew. She eyes him. As she is finishing chewing, Reg gets on his knees and leans in to kiss Emma. He hesitates.

Emma pulls Reg in by his shirt. They kiss slowly. They kiss passionately and fall groping to the grass.

A car drives by and honks.

They laugh and look at each other.

REG (CONT'D)

My heart is plucked out for you  
Emma.

EMMA

Mine is in your hands, what are we  
going to do?

REG

I have to go away for a year, will  
you wait for me?

Emma hits Reg on the chest.

EMMA

A year!  
Why do you have to go?

REG

To make you proud of me. I have  
nothing but this old bike. I want  
to buy a new one, and a house for  
us, would you like to live here at  
the lake or in Portland?

EMMA

Let's look on the way home.

REG

Will you wait?

EMMA

One year?

REG

One year.

EMMA

I don't want you to go. Where?

REG

Washington logging, then Alaska to  
get gold.

EMMA  
That's a world away.

REG  
Your dad will never approve of me  
now, I don't have much.

EMMA  
These have been tough times. I  
don't think he would approve of  
anyone, he preferred it when I was  
a little girl.

REG  
I bet you were adorable.

EMMA  
How many children should we have?

REG  
Fill the house up.

Emma leans back in and kisses Reg.

EXT. ROAD BY LAKE

Reg and Emma ride and look at the lake.

They stop and look at a beautiful house on the lake. A  
rowboat is tied to a simple dock.

EMMA  
It's beautiful.

REG  
You're beautiful.

They kiss.

EXT. COUNTRY ROAD - DAY

Reg and Emma ride through the country. From the bike, the  
fall colors are exquisite.

EXT. CITY STREET - DAY

The sun is setting. Reg and Emma ride down a tree lined  
street. The houses are cute, not too big, not too small. Emma  
looks up at the trees.

The bike sputters and conks out. They coast to a stop. Reg holds the bike steady while Emma steps off. Reg places the kickstand down and checks the gas tank.

REG  
There's still a little gas.

EMMA  
Can you fix it?

REG  
I'll try.

EMMA  
I've never been to this part of town, I like it.

Reg looks around and at the house they stopped in front of.

REG  
Do you like this house?

Emma looks at the house.

EMMA  
It's wonderful, perfect.

REG  
The bike would go in the big door.

They both stand and look at the house. Emma reaches for Reg's hand.

EMMA  
One year?

REG  
One year.

EMMA  
We're still a long way from home, can you get me back?

Reg looks at the darkening sky and at the bike.

REG  
I'll try.

EMMA  
I'm going to walk around the block.

Emma walks onto the sidewalk and looks at the house. She smiles. It isn't like her mom and dad's house but that is good.

Emma walks down the sidewalk, happily in her dream. The sunset is beautiful.

Emma walks clear around the block, back to the hunkered down Reg at the bike.

EMMA (CONT'D)  
Getting anywhere?

REG  
I need a part.

EMMA  
Come onto the sidewalk.

Reg stands up and pulls a flour sack from his coat and wipes the grease from his hands. He walks toward Emma. Emma smiles at him.

EMMA (CONT'D)  
I love these tree lined streets.  
This house is perfect.

Reg smiles.

REG  
It looks good to me, one year.

Emma smiles and kisses him.

EMMA  
One year.

REG  
We better start walking.

EXT. CITY STREET - NIGHT

Darkness is full upon them. There is the odd street light. Reg pushes the bike and Emma walks beside him.

EMMA  
When do you have to leave?

REG  
In the morning.

EMMA  
So soon?

REG  
It's the only way.



They pass into the business section. They push on.

INT. KITCHEN - NIGHT

Dick paces the room, upset. Helen sits at the table.

HELEN  
They'll be here soon.

EXT. DOWNTOWN STREET - NIGHT

They pass by a department store.

EMMA  
This is my dad's place.

REG  
This store?

EMMA  
This is his baby, it was a tough go  
in the depression.

REG  
You own the store?

EMMA  
I don't, my dad does.

REG  
Do you work in it?

EMMA  
He forbids it, I'm to concentrate  
on schooling, make him proud.

A trolley approaches behind them.

REG  
Do you have any money for a  
trolley?

EMMA  
I don't take money to church.

REG  
Sorry, I have none.

EMMA  
That's okay, good to make him  
squirm.

REG  
He is going to kill me.

EMMA  
His bark is worse than his bite.

Emma stops. Emma takes her shoes off. Reg looks at her feet.

REG  
Sorry Emma.

Emma starts walking again, holding her shoes in her hands.

EMMA  
What makes you think you'll find  
gold?

REG  
The look in your eye.

Emma smiles.

EMMA  
Oh, oh, there he is.

Emma puts her shoes back on as her dad drives by in the  
opposite direction.

Reg turns his head to follow the car. There is a surge in  
traffic and Dick has to wait for cars to pass by.

REG  
One year.

Emma is scared.

EMMA  
Wish mom was here.

REG  
Thanks for a wonderful day.

EMMA  
Just perfect.

Emma hurriedly removes her silver heart pendant necklace.

With his pocket knife, Reg pries the chrome word Indian from  
the front of the bike.

Dick in the car does a U-turn.

They hold the items together and squeeze hands.

They stop and watch the car pull up. They pull the items free. The chain momentarily tangles on the chrome word.

Dick stops the car and glares at them for a moment. He opens the door.

EMMA (CONT'D)

Follow your heart. You better keep pushing, it's no use talking.

Dick storms around the car and opens the passenger door.

DICK

Emma get in the car.

Emma looks at Reg. Reg looks at Emma. Reg looks at Dick.

REG

Sir, it's all my fault.

DICK

Get in the car.

Emma gets in the car. Dick looks like he will attack Reg. Reg holds his ground.

REG

Sir, it's all my fault.

Dick looks at Reg and the bike.

DICK

Stay away from my daughter.

Dick turns and walks around the car and gets in. Emma rolls down her window.

EMMA

It was a great day Reg, thank you.

REG

One year.

Dick gets in the car.

EMMA

One year.

DICK

Roll your window up.

Emma blows Reg a kiss.

Dick drives away.

EMMA  
Daddy I love him.

DICK  
Love, how long have you known him?

EMMA  
(sobs)  
More than twenty four hours.

DICK  
Dry up, he's not for you.

Emma turns in her seat and watches Reg disappear.

Reg stands and watches her face fade. He waves. She waves.

Reg looks at the heart necklace. It is the most beautiful object he has ever held. He puts it in his pants pocket. He manages to smile.

REG  
One year.

Reg pushes the bike to an empty lot and leans it against the fence. He holds his hand onto the plank where she sat.

He pulls the necklace out.

He turns and runs down the sidewalk.

INT. DEPARTMENT STORE - DAY

Emma walks through the store, empty faced. Helen walks up to Emma with a new writing journal.

HELEN  
This will help you.

Helen hands the journal to Emma.

EMMA  
He is special.

HELEN  
I know dear.

EXT. ROAD - DAY

Reg holds his thumb out. He has a small bag over his shoulder. An old truck passes by and stops.

Reg runs up to the back of the truck and jumps on the bed.

INT. BEDROOM - NIGHT

Emma is on the bed face down at the foot of the bed. The Indian emblem sits on the bed. She opens the writing journal and puts pen to paper.

EMMA (V.O.)

Reg I miss you already, I wish you  
didn't have to go-

EXT. ROAD DITCH - NIGHT

Reg is curled up for warmth. He has his one blanket over him. He shivers.

INT. KITCHEN - DAY

Dick, Helen, and Emma eat.

EMMA

He's going to Alaska to find gold.

Dick laughs and stabs more meat with his fork and puts it on his plate.

DICK

He's even late for a gold rush.

EMMA

Daddy don't be mean.

Emma begins to cry.

EMMA (CONT'D)

Excuse me.

Emma gets up from the table and heads out of the room.

HELEN

Richard, let it go, you're going to  
lose her.

Emma runs up the stairs.

EXT. ROAD - DAY

Reg takes a bite out of a loaf of bread. He walks down the road. A car passes by. Reg holds his thumb out but the car keeps going.

INT. BEDROOM - DAY

Emma faces the foot of the bed. She fondles the Indian emblem. She writes in the journal.

EMMA (V.O.)

That was the best day of my life.  
The wind in my face. Holding onto  
your strong body. I could ride with  
you forever-

EXT. FOREST - DAY

Reg swings an axe as high as he can reach and makes a notch in a tree base. He places a plank in the notch and jumps onto it. He reaches around for the saw handle that the rough looking EXPERIENCED LOGGER hands over.

EXPERIENCED LOGGER

Ready boy?

REG

Ready.

EXPERIENCED LOGGER

Gentle to get it started, back and  
forth.

They pull and push the long saw back and forth and touch the bark. The bark flies as they keep pushing and pulling.

INT. BUNKHOUSE - NIGHT

Reg is in bed. He tries to move his arms. They are stiff and painful. He holds the necklace up in the air and watches it twirl. He sets it on his chest.

EXT. FOREST - DAY

Reg pushes and pulls on the saw. He looks determined.

EXT. ROAD - DAY

There is snow. Reg is hitch hiking again. You can see his breath. Reg blows into his cupped hands and thrusts his thumb into the air. A big truck stops for him and he climbs up into the warm cab.

EXT. SEATTLE DOCK - DAY

Reg stands before the gnarly CAPTAIN.

REG

I can't give you any money but I'll work hard, whatever you want.

CAPTAIN

Wash dishes and peel spuds.

Reg shakes the Captain's hand.

REG

It's a deal.

CAPTAIN

Whatever the cook says.

INT. GALLEY - DAY

Reg struggles to stand up to wash dishes. The boat rocks.

INT. TINY BERTH BUNK IN SHIP - NIGHT

Reg holds the necklace up in the air and watches it twirl.

EXT. ANCHORAGE, ALASKA DOCK - DAY

Reg walks off the dock and into town. You can see his breath. He still only has the little bag. He shivers and puts the blanket over his shoulders.

EXT. BUSINESS SIDEWALK - DAY

Reg shivers and sees the cafe. He walks into the warmth. Big VERA is behind the counter. She is a strong obese woman. She laughs to see Reg.

VERA

Are you daft or in love?

Reg looks at her.

REG  
Coffee?

VERA  
Coffee.

Reg sets his bag on a stool and sits on the next one.

Vera serves him a coffee and puts the pot down on the counter. Reg cups the warm mug with both hands.

REG  
I have money.

VERA  
I know that. Didn't your mom teach  
you how to dress for the cold?

REG  
She died.

VERA  
Sorry to hear that, what ya doing  
in these parts?

REG  
Come to get gold.

Vera points.

VERA  
Around the next corner, count forty  
paces toward the big tree.

Reg sparks up a bit to hear the directions. Then he wakes up.

REG  
I guess you hear that a lot.

VERA  
Plenty of shallow graves too. Want  
some grub?

REG  
Just the coffee.

VERA  
When did you eat last?



REG

I am full, worked in the galley to gain passage. I could use a place to bunk tonight.

VERA

How old are you kid?

REG

I'll be eighteen next summer.

Vera looks out the window.

VERA

My boy would have been close to your age.

REG

Sorry to hear that.

VERA

Can you sweep floors and split wood?

REG

I can do anything I have to.

VERA

I like the look of you kid, I'm going to help you out, you can stay with me till you get your bearing, I'll work you hard.

REG

That's good. Reg Brown.

Reg holds his hand out. Vera shakes it.

EXT. WOODSHED - DAY

Reg splits wood. You can see his breath.

INT. CAFE - NIGHT

The cafe is closed. Reg sits at the counter on the same stool. His bag is elsewhere. Vera serves him a plate of meat and potatoes.

Reg digs into his pocket and sets the heart pendant necklace onto the counter beside the plate.

Reg digs into the food. Vera watches him.

VERA  
Your sweetheart?

Reg smiles.

REG  
Ahuh.

Reg takes a mouthful.

VERA  
What's her name?

Reg chews and swallows.

REG  
Emma.

VERA  
That's a pretty name, is she  
pretty.

Reg nods and takes another mouthful.

REG  
You are a great cook, your  
dishwater tastes better than what  
that ship cook made.

VERA  
Well thank you Reg, I like to cook.  
I eat a bit too.

Reg smiles.

REG  
Where's your husband?

VERA  
He died too, struck it rich and  
took off without me, heard he died  
in San Francisco, got into the  
opium dens.

REG  
Sorry to hear that.

VERA  
That was back in Twenty Four, a  
lifetime ago.

REG  
Was it gold?

Reg continues to eat.

VERA

We struck it big and he took the poke and left. He cashed in all of the gold here except a wheelbarrow full. The hard part was watching him wheel it onto the ship. The town watched him go without me. I was strong and curvy back then. Hard to keep the men off me, and he left. I worked the claim by myself a summer, enough to buy this place. The vein dried up. I consoled myself by eating. I sewed larger size dresses each fall. Till two years ago. Now I can't seem to get any bigger.

REG

I'm sorry to hear that.

VERA

All in the past now, except this third chin.

Vera chuckles.

REG

Do you still have the claim?

VERA

I kept it up for sentimental reasons, can you believe that?

Reg finishes the food and wipes the plate with the bread.

REG

Yes I can.  
Do you want to be partners?

VERA

I've had many offers, always said no. Why should I say yes now?

Reg spins around on the stool. He stands up. He leaves the necklace on the counter.

REG

Can I tell you a story?

VERA

Wouldn't do no good.

REG

Now we have to start in the beginning. Would you like to have a seat?

VERA

Guess it would be entertainment.

Vera heads around the counter and sits in her extra large rocking chair. A custom build.

Reg walks around the room and back in front of Vera. He takes a deep breath.

REG

A man and woman loved each other, they took their savings and took her parents out west, on the wagon trail to Oregon, except this was by car, they were many decades late for wagons. The man and woman loved the look of a little place. Apples, they bought a small apple orchard and set up a little farm. The man and woman had a little boy. The woman died and the apples stopped producing. The man hung himself from an apple tree. The boy was raised by his grandma and grandpa. They had to sell the place and rent. The grandma taught the boy to dance. The grandpa and then the grandma died. The boy went to a dance with the only money left. He met a girl who made him stop and wonder how his heart could beat outside of his body. They danced and the next day he picked her up after church. The only thing he had was an old motorized Indian bike. It barely ran and he had to beg to sell chickens for gas. He pushed it ten miles that morning to get to her. They rode in the fall colors and stopped and had bread and four boiled eggs for lunch. He told her that his grandma had made the bread when he really made it. It was all he had. The girl's father does not think he is good enough for her daughter. They had to say goodbye but she agreed to wait one year while he made his fortune.

(MORE)

REG (CONT'D)

He left her the Indian nameplate  
and made some money logging and  
washed dishes to gain passage north  
to the gold. He has a little money  
to offer and little else but a  
story and a desire for a pretty  
girl with the greenest eyes you  
ever saw, and hair like the sunset  
when the darkness starts to win.

Reg's eyes start to well up. He hesitates.

VERA

Are you good enough?

REG

Good enough?

VERA

For her dad?

REG

My grandma said that I was good  
enough for any girl, that I  
shouldn't care what her father  
thought.

VERA

Good to listen to your grandma. How  
much time has passed?

Reg starts to weep.

VERA (CONT'D)

It's all right.

REG

Three months, I'm running out of  
time. I'm never going to make it. I  
have thirty-two dollars.

VERA

Does she love you for you or the  
money?

Reg sniffles.

REG

Ya wanna do nice things for her,  
cause you love her, and you can't,  
it would break my heart, better not  
to see her disappointed, better not  
to try to steal her away with  
nothing. We'd probably be  
miserable.

VERA

My husband was filthy rich and died  
at thirty two.

Reg looks at her and cries.

REG

I'm sorry.

Vera starts to cry.

REG (CONT'D)

Now look what I've done, I'll be  
gone in the morning.

Vera holds her arms out.

Reg looks at her open arms and blubbers.

REG (CONT'D)

I love her so much, I can't take  
it.

VERA

You'll go nowhere, you melted my  
heart, come spring we'll trace that  
vein down and haul out a fortune  
for you. Don't you worry.

INT. KITCHEN - NIGHT

Dick walks into the kitchen and plops the newspaper onto the  
counter. Helen reads the headline. "DRAFT"

DICK

That Reg boy might be on the list.

HELEN

Don't you dare tell her.

Emma walks in.

EMMA

Tell me what?

Helen tries to hide the newspaper.

Emma reads the headline.

EMMA (CONT'D)  
Draft, when?

Dick looks at his daughter.

DICK  
Today.

Emma grabs the paper and reads it.

EMMA  
Men aged twenty and twenty one, and  
thirty five to forty four.

DICK  
How old is he?

HELEN  
Don't get started you two.

EMMA  
How old are you?

EXT. 1920'S BEATER CAR - DAY

Mary drives Emma down the street.

EMMA  
I don't even know how old he is, I  
don't think he is twenty.

MARY  
Let's hope not, you don't want to  
say good bye to him again.  
No word at all?

EMMA  
He doesn't have my address.

MARY  
It's a small town, come to the  
dance on Saturday.

Emma looks over at Mary.

EMMA  
I told you not to ask.

MARY

Are you going to wait your whole  
life?

Emma's eyes well up. She looks out her side window.

EMMA

One year. It'll soon be half over.  
It went fast. He'll get here on  
time.

Mary shakes her head.

MARY

And then what, your father will not  
let him disappear as easily next  
time.

EMMA

Who said anything about going away  
again?

MARY

Sorry Emma, I'm just trying to  
help.

EMMA

He will be here by the anniversary.

MARY

And what if he isn't, he doesn't  
even write. Can he write?

Emma breaks down crying.

EMMA

I don't know if he can write.

Mary pulls over and looks at Emma. Mary touches her shoulder.

MARY

Poor dear, you've got it bad.

EMMA

He talked like he was smart.  
My heart is breaking into pieces.

Emma cries. Mary starts to cry.

MARY

You can be smart and not read and  
write. Where does he live? We could  
talk to his family.



EMMA

Already tried. Couldn't find anything. He had the same suit on the next day, a different shirt though.

MARY

These have been tough times.

EMMA

His eyes took me swimming. They took me out with the tide and we're still swimming somewhere out there, together. I can't get those pieces back and I don't want them back. I want to go out there. I don't even know where he is. It's horrible. That time on that motorcycle changed my soul. I want to ride again.

Mary looks out the windshield.

MARY

You'll give your father a heart attack.

EMMA

Maybe he needs one.

INT. CAFE - NIGHT

Reg cleans up the dishes. Vera rocks in the rocking chair. The floor creaks.

REG

When are you going to show me the claim?

VERA

Too much snow, wait till spring. Might as well wait till the ground thaws a bit. We don't want to need coal fires to thaw the ground.

REG

What kind of mining is it?

VERA

By a creek, we use the water for sluice boxes and dig and blast. Simply put, a LOT of hard work.

REG  
That's what I'm here for, who built  
you that rocking chair?

VERA  
A man named Lou.

Reg continues to wash dishes.

REG  
(sings)  
A man named Lou shaped the seat  
that holds the lass's ass.

VERA  
-es. I have a few of them too.

Reg shakes his head.

REG  
You said it.

VERA  
Have you written your girl?

Reg strikes himself on the forehead.

REG  
Dang it, I never even thought of  
it.

VERA  
Send her a postcard of Anchorage.

REG  
You are so smart, I could kiss you.

VERA  
I'm a moving target.

Vera rocks harder.

Reg runs in and tries to kiss Vera on the forehead. He has to move with her moving. He moves back and forth to get his timing right and plants one on her forehead. They laugh.

INT. CAFE - DAY

Reg sits at the counter. A finished plate sits in front of him. He pushes it to the side and pulls out the postcard. He dips the pen in the fountain and places it to the card.

REG (V.O.)

Dear Emma: Greetings from Alaska.  
Hope you are well. I miss you. I am  
partners on a claim that produced a  
fortune. We just need to find where  
the vein continues. Six months.  
Thanks for waiting. Reg

Vera walks by and sets a piece of mail down.

VERA

There's our address.

REG

She can write back.

VERA

She will.

INT. BEDROOM - NIGHT

Emma writes in her journal in the usual position. Face down  
toward the foot of the bed, the Indian plate on the bed in  
front of her.

EXT. GOLD MINE - DAY

Vera and Reg ride a horse and buggy and arrive at the mine.

REG

This is it?

VERA

Half of what you find is yours.

REG

Looks just like a setup I read  
about in the library.

TITLE PAGE:

JUNE 30, 1942

EXT. STREET - DAY

Emma and Mary walk down the street. There is a newsboy  
swinging the paper in the air.

NEWSBOY

DRAFT. Men aged eighteen to twenty.

DRAFT. Men aged eighteen to twenty.

Emma stops walking and grabs her chest.

EMMA

Mary it's him.

Emma faints. Mary grabs a bit of Emma as she falls.

EXT. GOLD MINE - DAY

In near dark, Reg loads ore into a small car on tracks. He wipes his brow and starts to push the car out of the tunnel. Daylight blinds him to squint his eyes.

INT. CAFE - NIGHT

Reg sits at the counter and eats meat and potatoes.

REG

Vera, forty five days and nothing,  
I'm running out of time. She  
doesn't even write back.

Vera puts a hand on his forearm.

VERA

You've been out there for three  
straight weeks, take a day off.

REG

What if I'm a day late? How would I  
live with myself?

VERA

Keep at it then, follow your heart.

Reg stops eating.

REG

That's what she said.

VERA

Well you better listen.

Reg reaches in his pants pocket and pulls the heart necklace out. He swings it like a pendulum. He lowers it to sit on the counter. He looks at it.

REG

This gives me an idea, the heart is pointing in a direction. I can follow the bottom of the heart.

Vera smiles.

VERA

Can't hurt none, follow your heart.

INT. KITCHEN - DAY

Dick walks into the kitchen and places the mail on the counter. Emma is studying.

EMMA

Anything for me?

DICK

Nope.

Emma looks down at the book and then she stops.

EMMA

You wouldn't give it to me anyway.

(screams)

Mr. Johnson, has he sent me anything?

Helen runs into the room.

Silence.

HELEN

What is going on?

EMMA

Father is keeping my mail from me.

Helen looks at Dick.

HELEN

Is that true?

Dick looks at Emma and then at Helen.

DICK

It's for your own good.

EMMA

(screams)

How dare you, you're a monster, Frankenstein. Where is it?

HELEN  
Do you still have it?

Dick looks down at the floor and shakes his head.

Helen looks at her daughter with compassion.

HELEN (CONT'D)  
What did it say?

DICK  
It was from Anchorage, Alaska. He has a partner and they're working a claim, it produced a fortune before.

EMMA  
What if he had more money than you daddy, would he be good enough for me then?

DICK  
Honey, I'm trying to protect you.

EMMA  
When he shows up I'm never coming home.

Emma throws the mail to the floor and runs out of the room. Up the stairs.

Into bed, she pours her heart out into the journal.

EXT. GOLD MINE - DAY

Reg arrives back at the mine on horseback. He pulls dynamite out of the saddlebag.

INT. GOLD MINE - DAY

Reg has his head lamp lit and carries dynamite. He walks to the end of the tunnel and places the dynamite on the floor.

REG  
This is it, I'm running out of time Emma. I need your help. You said to follow my heart. I need your heart to guide me. Where is that gold?

Reg reaches into his pants pocket and pulls out the necklace. He kisses the heart and holds it to his heart.

He closes his eyes and waits.

He opens his eyes and throws the necklace toward the ceiling. He looks up, the head lamp makes the necklace shimmer. The necklace peaks and arcs downward. It falls into the darkness and hits the tunnel floor.

REG (CONT'D)

Please Emma.

Reg arcs the head lamp downward onto the necklace. It is pointing. Reg moves to stand at the upper part of the heart and slowly points the lamp following where the heart bottom end is pointing. He follows it along the floor and onto the wall. There is a slight crack in the wall in line.

Reg picks up the pick and swings it into the crack. It breaks a chunk free from the crack.

Reg picks up the necklace and kisses it and puts it back into his pocket.

He swings again and another small piece breaks free. Reg swings again and again.

He stops and wipes his brow. He carries the pick and shovel out of the tunnel.

He wedges three sticks of dynamite into the hole he picked out. He sets the fuse. He lights the fuse.

He runs. Reg runs out of the tunnel.

SFX: Dynamited rock.

Reg jumps to the ground. His hard hat and light fall to the ground. Rocks hurl outward. It takes a moment for things to settle and go quiet. Reg turns the head lamp off.

REG (CONT'D)

Should have used two.

Reg gets up and takes a drink of water from the creek. He pours water over his head and shoulders. He walks toward the cart and starts pushing it into the tunnel. He stops and checks if his lamp still works and puts it on his head and keeps pushing the cart

REG (CONT'D)

Let's get some gold.

The cart just gets into the tunnel and stops. Reg squeezes past it and picks up a rock and drops it into the cart.

He walks on and pulls the cart behind him. He stops and throws more rock into the cart. He gets deeper into the tunnel and keeps loading.

He goes in deeper.

SFX: Falling rock.

Everything goes to black. We wait in darkness for what seems like eternity.

SFX: The falling rock sound turns into galloping horse shoes on the ground.

On the galloping horse, Reg rides.

He has a huge grin on his face.

INT. CAFE - DAY

Reg runs into the back of the cafe. By herself, Vera rocks in her chair. Reg carries the saddlebags.

VERA

What in tarnation?

Reg's smile splits his face in half.

VERA (CONT'D)

You found it.

REG

The heart found it. Just like you two said. It pointed right to it.

Vera rocks faster to stand up.

VERA

That's wonderful.

Reg holds out his hand to help her up. Vera stands. Reg drops the saddlebag onto the floor. It thuds hard.

VERA (CONT'D)

Easy on my floor.

Reg takes Vera and spins her in a dance. Vera spins and giggles.

REG

I love you Vera.



INT. BEDROOM - NIGHT

Emma sits at her dressing table and writes in her journal.

EMMA (V.O.)

This is a long stretch, only a month left. Where are you? Are you still in Alaska. Have you found the gold? I just want you. We could be poor and happy. I want to dance with you-

INT. CAFE - DAY

Vera gives Reg a package of food.

REG

Why don't you come with me?

VERA

This place is part of me.

Reg takes her hand.

REG

Will you come visit us in Portland?

VERA

You said Oak Street. A house with a big door?

Reg laughs.

REG

I'll write you.

VERA

I hope she's still yours.

REG

Follow your heart.

VERA

You watch that trunk of money, get it into a bank down there in Seattle.

REG

Going to Los Angeles.

VERA

Why would you go past Portland?

REG  
Shopping for an Indian.

VERA  
Thanks for bringing some life back  
into me. I am down two dress sizes.

Reg smiles.

REG  
Close down a couple of days a week  
and work the claim. You can keep it  
all.

VERA  
Well thanks. See you sometime. I  
look forward to your letters.

They embrace.

Reg is on the stern deck of the ship as it pulls out. The trunk is beside him. He opens the package. It is a loaf of bread and four hard boiled eggs.

Reg's eyes water and he looks at Anchorage recede through blurry eyes. Reg waves.

Vera rocks in her rocking chair and cries a little. She smiles.

EXT. CHURCH - DAY

Dick, Helen and Emma are in line to shake the Pastor's hand. Dick reaches his hand out.

SFX: Motorcycle.

Dick turns and sees the bike pull up. Dick shakes the Pastor's hand. Helen looks at Emma. Emma looks at her mom.

HELEN  
He's here for you.

EMMA  
A day early.

Emma runs toward the bike.

Helen shakes the Pastor's hand. Helen and Dick walk on.

HELEN  
Say goodbye to your daughter.

Reg brings the glorious 1941 Indian Four to a stop and kills the engine. A stunning Goulding side car is attached to it. The color is a matching deep wine. The fenders are huge with lots of chrome. Reg is dressed in a new suit and sports goggles, leather cap and gloves.

Reg steps off the machine and raises his goggles to his forehead as Emma arrives effortlessly into his embrace. They crush each other.

Helen and Dick walk up.

Reg and Emma kiss.

DICK

Would you two come over for dinner tonight?

Emma looks funny.

EMMA

Pardon me?

DICK

Would you two come over for dinner tonight?

Reg and Emma look at Dick. Emma looks at her mom. Helen shrugs her shoulders. Emma looks at Reg.

EMMA

Would you like to?

REG

What time?

HELEN

Six o'clock.

DICK

Will this bike make it?

They all laugh.

Emma hugs her dad.

EMMA

Thanks daddy!

Emma hugs her mom.

Reg shakes Dick's hand and offers his hand to Helen. Helen embraces him.

HELEN

Way to go lad. You'll have to tell us of all your adventures.

Emma is jumping up and down.

EMMA

Can we go on this thing already?

Reg smiles at her.

REG

You have to check the sidecar.

Emma checks the sidecar. There is a matching set of goggles, cap, and gloves. She looks at Reg.

REG (CONT'D)

What are you waiting for, put them on.

Emma takes off her white gloves and gives them to her mother. Emma puts on the cap and goggles and gloves and climbs into the sidecar, careful to not step on the picnic basket. Now her face is split in two parts with her grin.

Helen and Dick step back to watch.

Reg lowers his goggles and starts the Indian. What a sound. They both beam as they pull away. Emma and Reg wave at Helen and Dick.

EXT. ROAD - DAY

They pass by the same places with the fall tree colors. They are in their glory.

They stop at the meadow by the lake. Reg jumps off and runs around to assist Emma in stepping out of the sidecar.

REG

Your majesty.

EMMA

Thank you, our spot.

Reg reaches into the sidecar and pulls out a tartan blanket. He throws it into the air to straighten it out and sets it on the ground. Emma grabs the other corners and they pull it taut.

Reg pulls the picnic basket out of the sidecar and sets it in the middle of the blanket.

REG

The banquet is served.

Reg unties his shoes, jumps onto the blanket and holds Emma's hand as she removes her shoes. She steps onto the blanket. They sit.

Reg pulls the feast out, an item at a time. Three cheeses, grapes, crackers, smoked salmon, chocolate.

EMMA

It looks amazing. You look amazing.

REG

You have gotten more beautiful. How old are you?

EMMA

Eighteen. Kiss me.

They pull each other close and lips mingle to become one. They fall to the blanket groping.

SFX: Car horn.

They kiss and neck more and more till things blur.

REG

You hungry?

EMMA

Famished.

Reg reaches for some cheese and offers it to Emma. She bites a chunk like a wild animal. Reg laughs and takes a bite.

Later:

The food has dwindled. They cuddle.

REG

I have something to show you.

EMMA

You didn't, already?

REG

Already what? It's not what you think. Come with me.

Reg jumps up and packs up the basket and gets his shoes on and carries the basket to the sidecar. Emma shakes and folds the blanket.

EMMA  
This is a slice of heaven.

REG  
You're my angel.

EMMA  
You're my sunshine.

Reg gives her a kiss.

REG  
We can't be late for your dad.

They get their gear on and away they go.

They pass by the same house on the lake. A couple are out in the rowboat.

They enter the outskirts of Portland. They are following the same route.

EMMA  
(yells)  
You're teasing me.

Reg drives down the same tree lined street, up to the same house but doesn't stop.

He pulls into the driveway and up to the big door.

EMMA (CONT'D)  
(yells)  
You didn't.

Reg kills the engine. "Didn't" sounded very loud.

Reg nods his head at Emma looking at him.

REG  
Bought it last week. They left yesterday. You do not know how hard it has been to wait a week to see you.

Emma stands up and turns and hits Reg on the shoulder over and over.

EMMA  
You've been in town a whole week and didn't see me?

Reg takes his gear off.

REG  
I wanted it to be perfect for you.

Emma sits back down and starts to cry.

REG (CONT'D)  
Is it not okay?

EMMA  
(blubbers)  
It is perfect. That's why I'm  
crying, okay you dolt?

Reg steps off the bike.

REG  
Okay, it's quite a bit to take in.

Reg walks around the bike and kneels beside the sidecar. He reaches her hand.

REG (CONT'D)  
Emma-

EMMA  
What are you doing?

Emma struggles to take her goggles off one handed. Her eyes are a mess. She looks at Reg on his knees and starts to cry again. She grabs onto his hands.

REG  
Emma, will you marry me?

EMMA  
(yells)  
Of course I will. Help me out of  
this thing.

Reg stands and Emma goes to step out and sure enough, she trips and partly falls. Reg catches her from falling and throws her up a bit to get her fully into his arms.

EMMA (CONT'D)  
Here we go.

Reg carries her to the front door and puts her close to the knob.

REG  
Can you open it?

Emma turns the knob and nudges it open a crack.

Reg turns and gently hits the door with Emma's feet. He pushes her feet into the door to swing it open. Reg carries her over the threshold.

Emma screams in joy and slams the door shut.

EXT. HOUSE - DAY

Reg and Emma run out of the house and get into their gear in a hurry and Reg starts the bike. They do a U-turn onto the grass and down the tree lined street they go. The trees are like large fall colored hands waving.

EXT. CHURCH - DAY

The crowd is gathered on the steps. Emma and Reg walk out and the crowd throws rice in the air to land on them.

They walk toward the Indian. A beautiful bouquet of flowers decorates the handlebars. Reg helps Emma into the sidecar, careful to avoid the luggage.

They take off.

On the back of the sidecar is a sign. "Just Married."

There is a string of white ribbon and tin cans that rattle along.

Emma's veil blows in the wind. Emma throws her hands up into the breeze.

EXT. EDGE OF TOWN JUNCTION - DAY

They stop on the side of the road, the string of tin cans are gone. Reg turns to Emma. Emma has removed her veil.

EMMA

Where are you taking me?

Reg holds out his hands.

REG

Pick a hand, right or left?

Emma points at his left hand.

EMMA

Left. Where are we going?



REG  
Sit back and enjoy the ride.

Montage:

Farmland.

Forest.

The images turn into sunset.

Along the Columbia River.

EXT. HOTEL IN ASTORIA - NIGHT

They pull up in front of the hotel. They get off and wobble a bit to walk in. They hold hands and forget their goggles are still on.

INT. FRONT DESK - NIGHT

The FRONT DESK ATTENDANT watches the two walk up with their goggles on. Emma looks funny in her wedding dress and the goggles.

FRONT DESK ATTENDANT  
Welcome to the Astoria Hotel, did  
you just get married?

EXT. ROAD BY RIVER - DAY

Reg and Emma drive in the glorious sunshine along the river. Emma is out of the wedding dress now.

They pass through forest.

They pass over a bridge.

They arrive close to the ocean and stop at a junction. The shore is distant down the side road to their right.

EMMA  
Everything is more beautiful from  
this Indian.

Reg smiles at her.

REG  
Do you want to drive?

EMMA  
Here?

REG  
Yes.

EMMA  
Now?

REG  
You've been watching me do it.

EMMA  
Half of it.

REG  
Then you're half ready.

EMMA  
All right I'll do it.

Emma gets up.

EMMA (CONT'D)  
I'll go down this side road.

Reg climbs into the side car.

REG  
Good to see you full of pluck.

EMMA  
You only live once.

Emma looks stressed but she goes for it. It is a slow start. She stalls it a couple of times. They laugh.

Emma gains confidence. Reg leans back with his hands folded behind his head.

REG  
(yells)  
You're doing great Emma. Easy on the throttle.

Emma drives faster and her grin widens. She lets off the throttle.

EMMA  
(screams)  
How do I stop?

REG  
The brakes remember?

EMMA  
You showed me.

Emma applies the brakes and they slow toward the end of the road.

From this spot, the ocean looks huge.

They stop. The motor keeps running.

EMMA (CONT'D)  
How do I turn it off?

Reg points.

Emma shuts it off. They get off and meet at the front of the bike, ocean side.

REG  
How was that?

Emma jumps into Reg's arms.

EMMA  
The best ever, like being in love  
with you.

The tide is high with good size waves crashing.

EXT. ROAD BY OCEAN - DAY

Reg is back driving. They pass by a road marker. "Highway 101"

The road curves through beautiful country.

They pull off at the Cannon Beach turn off.

They arrive at ocean side cabins. A cute row of cabins with front row views of the crashing waves.

They pull up to the little cabin office and stop.

Emma looks at Reg and raises her goggles.

EMMA  
Is this the left hand?

Reg nods.

REG  
Do you like it?

Emma nods.

REG (CONT'D)  
Enough for three nights?

EMMA  
Perfect, what a view.

EXT. BEACH - DAY

Reg and Emma walk arm in arm along the beach. They wear shorts. The tide is out and the waves crash. They walk past the cannon formations.

The sun sets as they keep walking.

EXT. CABIN VERANDA - NIGHT

The sound of the surf is loud. Reg and Emma stand by the little table. Reg opens a bottle of champagne. It pops. Emma gasps.

Reg pours the two glasses. They raise them to clink.

REG  
To love.

EMMA  
At the beach.

They clink the glasses and offer their glasses to the other at the same time. It is awkward and they laugh, managing to take a little sip.

The ocean is dark and loud with the crashing surf.

They sit and finish the glasses of champagne. Reg pours a second glass. Emma giggles.

EMMA (CONT'D)  
My head is floating.

Emma giggles more. Reg laughs and raises his glass. Emma raises hers.

EMMA (CONT'D)  
To floating heads.

REG  
To floating heads.

They clink and drink.

REG (CONT'D)  
May I have this dance?

Reg stands with his hand out.

EMMA  
I wouldn't dance with another.

Emma looks at Reg and stands and takes the hand.

They dance a slow dance to the sound of the crashing surf.

REG  
What were you doing in the  
dancehall bathroom for so long?

EMMA  
Trying to get my heart back in my  
body.

Reg laughs.

REG  
It seemed like eternity waiting. I  
was so glad when you came out.

EMMA  
A girl told me to run my hands  
under warm water, so I did.

REG  
That is why your hands were so  
warm.

Emma giggles.

EMMA  
Silly wasn't it?

Reg shakes his head.

REG  
Wonderful.

Reg reaches in with his lips. Emma reaches in. She hick-ups. They both giggle. They touch lips and part mouths. They slow dance and kiss, a moment that goes on and on. Reg cradles Emma's head with his elbow.

They slowly lean. Emma leans back as Reg leans forward. Emma stops and pushes him back.

EMMA  
Come with me.

Emma grabs his hand and opens the cabin door. It closes behind them. It is dark. The surf is quieter.

REG  
Where is it?

The sounds of fumbling around.

EMMA  
Should still be there.

Reg strikes a match and the room glows open. He places it to the candle and it takes flame. Reg blows the match out and looks at his bride.

REG  
I could drink you up.

She looks enticing in this light.

EMMA  
Just a moment.

Emma opens the door and disappears for a second and comes back in with the bottle of champagne. She smiles a naughty smile and makes a show of taking a drink from the bottle. Her full lips take the bottle mouth and she takes a swig.

She puts the bottle down and hands it to Reg. She dances again. Reg takes a drink and places it on the bedside table. He pulls her in close and kisses her neck.

Emma pulls Reg's jacket off. Reg unbuttons Emma's blouse. Her bra's lace shows. He kisses her chest above the bra. Reg reaches the bottle of champagne and holds it to Emma's mouth.

She peeks her tongue out as she parts her lips. Reg places the bottle to her lips and tips it up. She takes a slug and he pulls it from her lips and it spills down her chin and chest.

EMMA (CONT'D)  
(shrieks)  
It's cold.

REG  
I'll warm you up.

Emma giggles.

Reg puts the bottle down and looks at the glistening champagne on her neck and chest. Reg kisses her neck and chest. He pushes the blouse from her shoulders.

It falls to the floor. Emma's skin glistens. The champagne has ran down under the bra and down her stomach.

Reg kisses her on the lips and they mingle.

Reg kisses her neck and shoulders and her chest. Back to her chest he reaches up and slides one strap off her shoulder. He slides the other strap off. He steps back and looks at Emma. Her eyes are closed.

EMMA

Don't stop.

Reg takes the two bra straps and pulls down. He peels the bra down.

REG

You have beautiful breasts.

EMMA

Thank you.

Reg kisses her neck and moves to her breasts.

Emma reaches for Reg's shirt and unbuttons two buttons and then she tears it open the rest and drops his shirt to the floor.

Emma pushes Reg's head downward. He kisses and licks her stomach. He kneels and undoes her pants. He pulls them and her panties down and she steps out of them.

EXT. OCEAN SURF - NIGHT

The waves roll and crash onto the beach.

EXT. OCEAN SURF - DAY

The sun is coming up over the trees.

The Indian Four sits beside the cabin.

The tide is out.

INT. CABIN - DAY

Light comes into the windows. Reg and Emma spoon in bed under the covers. Reg's arm is over the covers on Emma's side.

EMMA

Can we stay here forever?

REG

We can, do you want to?

EMMA

If someone brings us breakfast.

REG

Do you want to get more furniture  
for our house?

EXT. ROAD - DAY

Montage:

First Emma is on the bike driving. Reg looks over at her and smiles.

Reg is on the bike driving. Emma looks over at him and smiles.

They pass by the ocean and river and through the trees and curves.

EXT. HOUSE DRIVEWAY - NIGHT

Reg pushes the bike backward with his feet. Emma watches from the side. It is a perfect slope to gain momentum. The bike and sidecar slide into the garage and Reg brakes it to a stop.

Emma walks into the garage. Reg pulls down the garage door.

INT. HOUSE - NIGHT

There is nothing in the main part of the house. In the bedroom is a bedroom suite.

INT. HOUSE - DAY

Furniture men carry kitchen and living room furniture into the house.

The men are gone and Emma and Reg move things into their place. Emma stops and looks at Reg.

EMMA

I have never been so happy.

REG

Me neither, want to go for a ride?



Emma smiles.

EMMA  
Can I drive?

EXT. HOUSE DRIVEWAY - DAY

Emma drives the Indian out of the garage. Reg lowers the garage door.

A car pulls up to the driveway and blocks it.

Reg looks at the two men get out. They stand and look at Emma and Reg.

Reg walks to Emma.

REG  
Shut it off, I'll see what they want.

Emma shuts it off and waits on the seat and watches Reg walk down the driveway. The men wait for him.

MAN  
Are you Reg Jay Brown?

REG  
Yes sir how may I help you?

MAN  
You're hard to find. You can serve your country, you've been drafted.

Reg slumps.

Emma watches in horror.

EXT. TRAIN STATION - DAY

The leaves are starting to drop. Reg drives and Emma is in the sidecar holding a large teddy bear.

Reg stops and steps off. Emma stays in the sidecar, she lowers her head and holds the bear. Reg walks around and leans over and hugs her. At first Emma does not put her arms around him.

Then Emma stands up and embraces Reg. The large Teddy Bear falls out onto the ground. Emma weeps and wails.

Reg's eyes well up and he closes them.

REG

I'll see you soon enough, a few weeks and it'll be all over.

Emma pushes him back and glares.

EMMA

Why now when everything's so perfect?

Time passes with them back in an embrace.

Reg reaches down and hands Emma the Teddy Bear.

Emma sits back down in the sidecar.

EMMA (CONT'D)

You go from here.

Reg reaches down and kisses her on the lips.

REG

I love you.

Emma looks at him with torn teary eyes.

EMMA

I love you too.

She grabs onto his shoulders and then pushes him away.

EMMA (CONT'D)

Go you big lug.

REG

See you in a few weeks.

Reg walks backward watching her. She closes her eyes.

EMMA

Wait I forgot.

Emma digs into the sidecar and pulls out something.

EMMA (CONT'D)

Come back, I have something for you.

Reg walks back. Emma hands him the journal.

EMMA (CONT'D)

My year in waiting.

REG  
Thanks Emma.

EMMA  
Bring it back clean enough so I can  
read it.

He kisses her again and she pushes him away. She is sobbing now.

REG  
Should have had your mom or Mary  
come down.

EMMA  
(blubbers)  
I don't want them. I want you.

REG  
Promise not to drive till you're  
together.

EMMA  
(blubbers)  
I'll be here till you get back.

Reg backs away again. Emma watches in horror. Reg continues to back away.

At the doors, he stops and blows her a kiss.

Emma raises her hand to her lips and barely moves her hand out. It drops to the bear.

Reg waits at the door. Emma looks at him. Then he's gone. The doors remain.

Emma closes her eyes and holds her bear and wails.

INT. TRAIN COACH - DAY

Reg looks at the journal in shock. He holds it in both hands and looks at it. His eyes swim in tears. He closes them.

EXT. TRAIN STATION - DAY

Emma's eyes are closed. She holds onto the bear and whimpers.

SFX: Train whistle and the sound of it leaving the station.

Emma wails.

EXT. TRAIN - DAY

The train departs. The many wheels pass by on the rail.

EXT. TRAIN STATION - NIGHT

Emma is still in the sidecar. She is crouched up on the floor, her chest and shoulders on the seat. She crushes the bear into the seat, her head is in an awkward position.

A POLICEMAN walks up and sees her.

POLICEMAN

You shouldn't sleep here.

Emma stirs and looks up at him. Her makeup is a mess.

EMMA

What time is it?

POLICEMAN

Almost midnight, can you drive this thing?

Emma gets up and the Teddy Bear falls to the floor.

EMMA

Piece of cake, watch me.

Emma hops on the bike, starts it up and takes off. The headlight pierces the darkness that the streetlights miss.

INT. GARAGE - NIGHT

The Indian faces inward. The big garage door is closed. The door into the house is open, a distant light is on.

Emma is crouched in the sidecar with a pillow and a couple of blankets.

INT. GARAGE - DAY

There is a distant knock at the front door. Emma stirs but remains where she is.

The front door opens and Helen walks in.

HELEN

Emma, Emma where are you?

Helen walks around looking. She sees the open garage door and heads into the garage. She turns on the light.

Emma peers out of the sidecar with squinted eyes.

HELEN (CONT'D)  
Oh dear child.

EMMA  
It's not fair.

Helen runs to her daughter's side.

HELEN  
Dear child.

INT. SHIP BUNK - NIGHT

Reg holds the journal in one hand and reads it. His other hand holds the heart necklace up in the air. It swings a bit like a pendulum.

INT. KITCHEN - DAY

Emma sits at the table and reads a letter.

REG (O.S.)  
England is boring without you. The  
1942 Harley WLA 750 cc is great to  
ride. I'm doing dispatch riding.  
Wish you were here, pretty scenery.  
Have you taken the Indian out? If  
you haven't you should.

Emma pauses and looks out the window.

EXT. ENGLISH COUNTRYSIDE - DAY

Reg rides the Harley through the countryside.

EXT. HOUSE DRIVEWAY - DAY

Emma pulls out of the driveway. The Teddy Bear's head is just visible in the sidecar.

EXT. ROAD - DAY

Emma drives down the road.

INT. KITCHEN - DAY

Emma sits at the kitchen table and reads a letter.

REG (O.S.)

I hope your gas rationing doesn't hold you back too much. I met a guy who knows a lady back east who started a bike club for women, The Merry Maids, maybe you should check it out. Drive by the lake picnic spot for me.

EXT. ROAD BY LAKE - DAY

Emma sits on the picnic spot but does not get off the bike. She raises the goggles and breaks a smile.

INT. KITCHEN - DAY

Emma is showing. She sits at the table and reads a letter.

REG (O.S.)

We're going to have a baby, that's amazing. I love you. Thanks for waiting for me.

Emma puts the letter down and starts to cry.

INT. GARAGE - NIGHT

Emma walks in with the Bear and a pillow and sets the pillow into the sidecar and sets the Bear onto it. It is higher up now, its head is in clear view.

EXT. ROAD - DAY

Emma rides.

INT. KITCHEN - DAY

Emma, bigger than ever, sits at the table and reads a letter.

REG (O.S.)

If you would have picked my right hand, we would have went to the waterfalls along the Washington Oregon border.

INT. KITCHEN - NIGHT

Mary and Emma sit and eat. Emma stops and looks at Mary.

EMMA  
It's time, take me to the hospital.

MARY  
I'll drive you.

EMMA  
Not in the car, in the sidecar,  
take me on the bike.

Emma stands up.

MARY  
I only drove it a couple of times.

EMMA  
That's enough, get the garage door.

Mary runs out but slips on the floor, falling.

EMMA (CONT'D)  
Get up and get your shoes on, come  
on.

MARY  
Aren't you going to ask if I'm  
okay?

EMMA  
You can't be hurt can you?

EXT. HOUSE DRIVEWAY - NIGHT

Mary drives the Indian out of the garage, Emma grimaces in the sidecar. The door is left open, the lights are on.

INT. KITCHEN - DAY

Emma is breast-feeding little ALMA and reading a letter.

REG (O.S.)  
I'm glad that little Alma likes the  
sidecar rides. I love her name,  
thanks for agreeing, it doesn't  
sound old, it sounds great, so much  
like your name. I'm heading over,  
nice to get out of merry old  
England anyway.

(MORE)

REG (O.S.) (CONT'D)  
I'll still be doing dispatch riding  
so I'll be safe and sound.

Little Alma fusses and Emma sets the letter on the table and closes her eyes.

EMMA  
Let's pray for daddy. Please God  
let him come home safe and sound.

EXT. VILLAGE STREET - DAY

Reg rides the Harley down the street, he turns the corner and a German Tank approaches him. He turns down an alley and into a back lane. He stops and listens.

There is fighting in the proximity.

SFX: Artillery fire and machine gun volleys.

Reg shuts off the bike and pulls the rifle out of the leather scabbard: to the right and in front of the handlebars.

Reg runs into the house. He kicks the door open and points the rifle in, to the left and to the right, there, to the right is a man reaching into a cupboard.

REG  
Hands up.

HANS  
I'm Dutch, no German.

REG  
What are you doing here?

HANS  
Getting an heirloom.

Hans slips something into his pants pocket.

REG  
That is stupid, you should be  
staying safe.

SFX: Gunshot.

Reg looks down at his stomach and drops one hand from the rifle and holds his gut. He takes the hand away and it is bloody.

Hans runs over to help him.



HANS  
Sit down, you will be all right.

REG  
Why did you come back here?

Hans helps Reg to lower to the floor. The rifle falls to the floor, pointing away.

REG (CONT'D)  
Blood on your floor.

HANS  
That's all right, least of our worries.

Hans looks around at the rubble.

Reg holds his gut.

REG  
I'm dying.

HANS  
You rest.

Hans looks around.

REG  
There's a street where the trees are so large you think they are the hands of God waving at you. Ride on they say. My wife rides in the sidecar and I drive the Indian Four down the street. It is a glorious wine color. Huge fenders with lots of chrome. My wife drives sometimes. We have a little girl now who rides in the sidecar.

Reg twists in pain.

HANS  
You be quiet now.

REG  
Can you do something for me?

HANS  
What?

REG  
Take this back to Emma. Tell her I'm sorry, that I love her.

Reg reaches into his shoulder bag and pulls out the journal awkwardly. Reg tries to reach into his pants pocket and struggles to pull out the necklace, his hand and the necklace fall to the floor. The point of the heart points toward Reg.

The sounds of German voices approaching.

Hans grabs the journal and the necklace and gets up. Reg slides to the floor with a thud. Hans runs up the stairs.

Two GERMANS come in with guns raised.

One German kicks Reg in the chest. He doesn't move. The German reaches down and goes through Reg's pocket. He doesn't find anything worthwhile. He stands up and then reaches down and pulls Reg's dog tags free from his neck.

The Germans walk out the door.

INT. KITCHEN - DAY

Emma sits at the table. Toddler Alma plays on the floor. Emma looks out the window.

EXT. ROAD - DAY

Emma drives Alma in the sidecar. Alma holds her hands up into the wind. She can barely reach. Alma is happy. Emma looks serious.

INT. KITCHEN - DAY

Emma sits at the table and reads a letter.

ARMY CLERK (V.O.)  
We regret to inform you that your  
husband Reginald Jay Brown is  
missing in action. His whereabouts-

Emma drops her hand and the letter to the table. She drops her head.

INT. GARAGE - NIGHT

Emma is crouched in the side car with the Teddy Bear. Alma plays with a doll walking around. Alma holds the doll up to face her mom.

ALMA  
Mommy sad.

EXT. ROAD - DAY

Emma drives Alma in the sidecar. Emma has her arms out to the side catching the wind with her hands.

INT. GARAGE - NIGHT

The door into the house is open. Light streams into the garage. The Indian and sidecar sit empty.

INT. CHILD'S BEDROOM - NIGHT

Hans sits on the foot of the bed of his son.

HANS JR.

Tell me about the Indian papa.

Hans Jr. holds the necklace up in the air, it swings around. He watches it.

Hans holds the journal and opens it.

HANS

The street has trees so large they look like God's hands waving them onward. The Indian has wine colored huge fenders. And in the side car the bride rides, her veil flutters in the wind. She has to hold on to her head. They drive slow so it will last forever.

EXT. ROAD BY LAKE - DAY

Emma pulls up to the lake with an older Alma, around four years old now. Emma shuts off the engine. Alma looks at her mom.

ALMA

Mommy, why do we always come here?

Emma starts to cry and gets it together. Emma looks at Alma and then at the lake.

EMMA

Oh baby your daddy and I used to come here.

ALMA

When is daddy coming home?

EXT. ROAD - DAY

Emma and Alma cruise out to the road junction where Reg asked left or right hand.

Emma stops for a moment.

ALMA  
Where we going mama?

EMMA  
To a pretty place, do you like  
pretty places?

Alma lifts her doll into the air.

ALMA  
Do you like pretty places Sarah?

Emma turns the other way this time, to the right.

Alma holds the doll up into the wind facing forward. The little doll's hair is straight back.

EXT. ROAD BY WATERFALL

Emma stops the bike and they look at the waterfall.

ALMA  
It is a pretty place mama.

Emma starts to sob and weep quietly.

ALMA (CONT'D)  
Are you crying cause it is so  
pretty mama?

Emma turns and looks at Alma.

EMMA  
Yes baby it is so beautiful.

The water flows, falling down the cliff to hit the rock below.

The water flows down the river, hitting rock wall and carving beautiful smooth designs in it.

EXT. ROAD CURVES - DAY

Emma and Alma ride the curves, leaning into them. Alma pops the doll into the air leaning too.

## INT. GARAGE - DAY

The Indian sits with natural light coming in the garage window. Alma has grown up to ten and plays with the same doll in the sidecar.

## EXT. COUNTRY ROAD - DAY

Older Emma sits in the sidecar and the teenaged Alma drives the Indian for the first time. It is rough and they shake back and forth. They both laugh and smile.

EMMA

You're doing great Alma, easy on the throttle.

## EXT. CHURCH - DAY

The groom helps the bride Alma into the sidecar. They take off, Alma's veil flutters in the wind. She raises her hands up. A similar "Just Married" sign is on the back of the sidecar. The string of tin cans rattle.

## EXT. ROAD BY LAKE - DAY

Alma takes her little girl, Sheri to the lake spot and stops. Sheri looks at her mom.

SHERI

Why do we drive here all the time?

Alma smiles at Sheri.

ALMA

It is a special spot for your Grandma and Grandpa.

## EXT. ROAD BY RIVER

Old Emma rides the Indian. The sidecar has luggage and the Bear pokes his head up and out.

## EXT. ROAD BY OCEAN - DAY

Emma rides down the road where Reg taught her to drive the Indian. She stops at the ocean and raises her goggles. She smiles through the tears.

EXT. CABIN BY THE OCEAN - DAY

Emma pulls up beside the same cabin, parking the Indian in the same place as on their honeymoon.

EXT. BEACH - DAY

Emma walks down the beach and stoops for a dead bleached sand dollar. She holds it up and looks at it in the sun.

EXT. CABIN VERANDA - NIGHT

The sun is setting and Emma sits where she sat that night. She gets up and pretends that she is dancing with Reg. Her arms hold him. For a moment we flash back to them in each other's arms. She is happy.

We come back to the present and Emma dances with the darkening air.

A candle burns inside the cabin.

EXT. CEMETERY - DAY

It is fall with the trees orange and yellow and red. Older Alma drives the Indian. In the sidecar is grown up Sheri holding a little girl and an urn.

They drive up to the grave where fifty people are gathered.

They pull up to the grave site.

EXT. ROAD - DAY

Older Sheri drives the Indian with the older girl in the sidecar, holding a different doll in the air.

INT. GARAGE - DAY

The Indian sits in the natural light streaming in from the window.

SFX: A distant knock at the front door.

EXT. FRONT DOOR OF HOUSE - DAY

A twenty year old Hans Jr. knocks on the door and waits.

EMMA (V.O.)  
Who is it?

HANS JR.  
(Dutch accent)  
I'm from Holland, do you have an  
old wine colored Indian with  
sidecar?

EMMA (V.O.)  
Do you have news of my husband?

HANS JR.  
My grandpa was with him when he  
died, I have something for you.

EMMA (V.O.)  
Go and open the big garage door.

Hans Jr. looks at the garage door and walks over and opens  
the door.

EMMA (V.O.)  
All the way that's it.

The garage is shadow and streaming light. The light hits the  
Indian and sidecar. Hans Jr. takes the journal and necklace  
out of a pack and hands it to the form in the shadow. The  
form of Emma takes it.

EMMA  
Thank you.

Hans Jr. stands and looks at the Indian.

HANS JR.  
Beautiful.

EMMA  
Will you take me for a ride?

HANS JR.  
I would love to.

EMMA  
Do you know how to drive it?

HANS JR.  
Yes. My dad bought one.

EMMA  
Let's go.

Hans Jr. hops on the Indian.

HANS JR.  
I'm glad you're still here.

Emma's form climbs into the sidecar with the journal and the necklace.

EMMA  
Just leave the door open.

Emma's form puts the necklace around her neck.

HANS JR.  
You sure?

EMMA  
Thanks for coming, did my husband say anything?

HANS JR.  
He said, he was sorry, that he loved you.

EMMA  
Thank you.

Hans Jr. starts it up and drives out of the garage.

In the full daylight there is nobody in the sidecar. Hans Jr. pulls out onto the street and drives down the tree lined street. He looks up at the giant hands waving spring leaves. Hans Jr. smiles and looks over at Emma.

He gasps to see an empty sidecar. He slows and stops in shock. He shuts it off and looks in the sidecar. The journal and necklace sit on the seat.

Hans gets off the bike and walks around to the sidecar.

Sheri pulls up in a present day Jeep. She honks the horn and drives right in front of the Indian and parks a few feet away to block the bike in.

Sheri dials 911, jumps out and runs toward Hans.

SHERI  
(screams)  
Get away from that bike you thief.

Hans stands looking at Sheri in shock.



SHERI (CONT'D)  
 (into the cell phone)  
 I need the police to 476 Oak  
 Street, break and enter and theft  
 of a vehicle-

HANS JR.  
 She let me ride it.

Hans Jr. reaches in and picks up the journal and necklace. He offers them to Sheri.

SHERI  
 Who let you ride it?

SHERI (CONT'D)  
 (into cell)  
 Just a moment.

HANS JR.  
 The soldier's wife Emma.

Sheri drops the phone.

SHERI  
 What?

Hans Jr. still holds the journal and the necklace in the air.

EXT. ROAD - DAY

The Indian and sidecar cruise.

Montage following the same route that Emma and Reg took:  
 through the forest and by the river and ocean to the cabin.

EXT. STREET OVERLOOKING CANNON BEACH, OREGON - DAY

It is a gorgeous sunset. The tide is out. The surf crashes  
 onto the beach.

We see the handlebars of the Indian.

The sun is going down.

The couple is walking on the beach.

FADE OUT.

THE END

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