

MY OWN LOVE SONG

by

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1

INT. VIEW FROM A TRAIN - NIGHT (STUDIO)

1

Through a train window, beyond the trees filing past, a distant mountain appears...

JANE'S VOICE

(murmuring)

I remember seeing Mount Shasta through the train window... Was it the same mountain everyone else was admiring or was it different, depending on the window you saw it through, on the compartment chance had given you? Did the mountain even exist, or was it just painted on the glass? I touched my hand to the window to see if I could tell...

MAN'S VOICE

(smiling)

You have beautiful hands.

2

INT. BAR - NIGHT

2

Jane's hands are curled around an empty glass of beer...JANE, around 40, wears a checkered shirt. Her blond hair is tied back and she sits alone at a table. The bar is half empty. A few regulars are drinking and playing pool...

The man, 40 years old, leans over to JANE...

MAN

(with a big smile)

Do you play the piano?

JANE

(a light smile)

Not really...

MAN

(drawing up his chair)

May I?

She nods her assent. He sits down.

MAN(CONT'D)

(offering his hand)

Allan...

JANE

(taking his hand)

Jane...

MAN

The way you're tapping on your glass...
You should play piano. Do you live here?

JANE

(she smiles)

Born here, raised here, stuck here!

MAN

(he smiles)

I'm just passing through... Would you like
another?

She nods yes. He signals to the waitress.

MAN (CONT'D)

I'm in insurance. I insure farm
machinery... You have beautiful eyes,
Jane.

JANE

(she laughs)

...I was trying to think of an interesting
question about farm machinery.

MAN

There aren't any, trust me.

JANE

No? Then what should we talk about?

MAN

You. You're interesting, I can tell.

The waitress sets two beers on the table.
Jane clinks glasses, rather shyly. He looks at her,
smiling.

MAN (CONT'D)

What brings you to this sales reps' bar?

JANE

(she smiles)

I live nearby. There's nothing on TV on
Monday.

MAN

No husband or boyfriend to entertain you?

JANE

(embarrassed)

No...

MAN
(smiling)
I can't say I'm disappointed.

Jane smiles back at him.

JANE
And you? There's no Mrs. Farm Machine
Insurer waiting for you at home?

MAN
Not yet... Tell me, Jane, what do you do
in life, apart from being disappointed by
TV programs?

Jane takes a swig of beer.

JANE
(smiling)
Not too much...

*

MAN
Is it some kind of secret?

*

*

JANE
No secret.

*

*

MAN
Come on, you must do something.

*

*

JANE
Well, I used to sing...

*

*

MAN
(interrupting)
You're a singer?

*

*

JANE
I was.

MAN
Records?

JANE
A couple... a long time ago...

*

MAN
(he smiles)
I wasn't far off, with my piano question.
Your fingers are itching to play.

JANE
No, they were just bored. Til you came
along.

The man smiles and points to the pool table.

MAN

How about a game?

JANE
(smiling)
Sure, if you don't mind losing.

MAN
(laughs)
We'll see about that.

He gets up. She remains seated, but pushes back from the table, revealing that she is in a wheelchair...
The man is suddenly embarrassed.

MAN (CONT'D)
Wow, I didn't...(checks his watch) I didn't realize it was so late. I've gotta get going...

JANE
Is something wrong?

*

MAN
No! I... just have to be somewhere...

Jane remains looking questioningly at him.
The guy coughs uncomfortably... Then, in a moment of brutal honesty:

MAN (CONT'D)
I was looking for a good time with a nice pair of legs, not wheels.

3 EXT. STREET - IN FRONT OF THE BAR - NIGHT

3

We see Jane's face. She's breathing hard, holding back tears as best she can.
She inhales and pulls herself together.
The street is deserted.

A3 EXT. GAS STATION - NIGHT

A3

She goes down the sidewalk alone.
One of the wheels of her wheelchair squeaks slightly.
She stops, looks at the wheel, then sets off again.
A few yards further on, the squeaking grows louder.
She keeps going.

She disappears around the corner of the street.
In the calm night, we can hear only the wheel squeaking.
We gaze at the starry sky...
The stars slowly start to move...

4 ANIMATION

4

The stars are whirling around...

MAN'S INTERIOR VOICE

(JOEY)

Angels really do exist, you just have to believe in them.

The stars stop... The sound of an altercation grows louder...

5 EXT. SIDEWALK IN FRONT OF A FIRE STATION

5

We see the face of a man, in close-up (aged about 40). He lies on the ground, his eyes wide open, looking at the sky.

TOM (O.S.)

Leave him alone now!

OLIVER (O.S.)

He was driving me nuts with his stupid angel crap!

TOM (O.S.)

Just get in the car! ...Get in! (calling)
See you tomorrow, Mike.

We hear the sound of a car driving off.

We continue looking at the face of the man on the ground.

JOEY'S VOICE

Angels are a divine creation. They're pleasant, wise and powerful. They're here to help and heal...

Hands come into the shot, to help the man on the ground to his feet.

MIKE'S VOICE

Get up, Joey, get up.

He gets up, a little groggy, wipes his pants. We're outside a fire station.

MIKE

Want a ride home?

JOEY

II...I'll ww...walk.

He picks up a canvas bag from the ground where he dropped it, checks the contents, and starts walking off...

MIKE
Be careful who you bother with your
bullshit!

JOEY
It's not bb...bullshit!

Joey walks off, rubbing his leg. He raises his arms to the sky.

6 INT. KITCHEN - NIGHT

6

In the half-light of her kitchen, Jane is putting her plate and glass in a bucket on the ground beneath the sink that is too high for her to reach. Through the open window, Joey's voice breaks the nocturnal silence...

JOEY
(calling)
Are you asleep? Jane?

Jane takes a breath and goes to the window. She looks at Joey on the sidewalk below.

JANE
You tore your shirt.

*

JOEY
I know.

JANE
I don't want to talk.

JOEY
Look what I found!

He pulls an old record from the canvas bag he's carrying. The cover is a photo of a young Jane. Joey grins happily.

*

JOEY (CONT'D)
Can we listen to it?

*

*

JANE
Go home.

*

Jane starts to close the window.

*

JOEY
We have plans tomorrow, remember?

JANE
(dismissive)
Goodnight.

Jane closes the window.
Joey waves goodnight, then turns and walks away.
As Jane watches him go, she touches her hand to the glass.

JANE'S VOICE
...Painted on the glass...

7 OMITTED 7

8 EXT. LAKESIDE - DAY 8

Around the lake, people are walking. Families are
picnicking... some people are swimming...

Joey shows up with two sticks of cotton candy in hand. Jane
is in her wheelchair, wearing dark glasses. The remains of
a picnic are on a small table.

JOEY
Got your suit on under there?

Jane looks around self-consciously.

JANE
(uncomfortable)
There are too many people here...

He hands her the cotton candy.

JOEY
Hold these.

He keeps his shirt on but takes off his pants to reveal
ridiculous-looking red swim trunks with large silver
stripes.
Jane laughs...

JANE
(laughing)
That **is** a fashion statement. *

Joey grins and **does a little dance**. Jane laughs harder. *

JANE (CONT'D)

You're like a dorky superhero.

JOEY

That makes you my sidekick. Come on,
let's see what you got, Superwheels.

He takes the cotton candy from her so she can undress.

JANE

I don't feel like it.

JOEY

You can't be shy, I heard you were very
sexy on stage...

JANE

Forget it, give me my cotton candy back.

JOEY

Swimsuit!

A beat. Then she unbuttons her dress... She makes an effort
to smile... Joey puts the cotton candy down.
He helps her by lifting her legs.
He's very thoughtful. He gently slides her dress from under
her...He folds the dress.
Jane wears a plain one-piece bathing suit. She glances
around. No one is looking at her...
Joey puts his hands behind her to lift her.
She places her hands around his neck.
She holds onto him.
He looks at her to make sure she's holding on.
He straightens up.
He holds her in his arms. He walks slowly towards the
water. Jane looks small, in his arms.
They reach the water.

JOEY (CONT'D)

Shit, it's freezing! I can't do it!

JANE

Uh-uh, no chickening out now. You made me
wear my bathing suit - we're going in,
buddy.

Joey looks at her.
He grits his teeth and slowly moves further into the water...
He goes in up to mid-thigh.
Jane's feet touch the water...

JOEY

(teeth chattering)
I really can't go any further.

JANE
I want to feel it.

We see that her feet are completely submerged.

JANE (CONT'D)
I bet it's not even that cold.

Joey leans down so Jane can put her hand in.

JOEY
Feel!

Jane holds out her hand and touches the water with her fingers.

JANE
Ok, let's get out, what are you waiting for? Hurry!

He looks at her for a moment, then starts running to the bank.

JANE (CONT'D)
(good humored)
Gently!

Joey runs. Nearly at the shore, Joey loses his footing and his balance...
They both fall headlong into the freezing water.
He momentarily lets go of Jane, who goes under.
He grabs her instantly, but she's winded...

JOEY
(panicking)
I'm ss...sorry! I'm ss...sorry!

They get out, soaked.
She catches her breath.

JANE
Shit, Joey!

He puts her in the wheelchair, takes a towel and rubs her.

JOEY
(panicking)
I dd...didn't mean to, I'm ss...sorry! I'm ss...sorry!...

JANE
It's OK!

JOEY
I'm ss...sorry! I'm ss...sorry!

Joey is obviously in a real panic.
Jane takes his hand.

JANE
(murmuring)
It's OK, it's OK, I'm fine, calm down,
stop now...

Joey breathes...

JANE (CONT'D)
(murmuring)
Nobody died, there's no crisis...

*

JOEY
(calming down)
No crisis...

She strokes Joey's head.
She looks at a woman running on the beach.

9 EXT. ON JANE'S PORCH - NIGHT

9

It's almost a full moon. The night is calm. There's the
sound of a cricket...
Jane is sitting in a cushioned porch-swing chair, drinking
a beer. Joey joins her.

JOEY
(preoccupied)
I have to tell you something...

He sits down and opens a beer.
She looks at him, waiting for him to speak...

JOEY (CONT'D)
I saw an ad in the paper yesterday and
guess who's giving a special talk in New
Orleans next week? JEFF NOFFRAY!

Jane continues looking at him, unfazed.

Joey looks at her like she's an alien.

JOEY (CONT'D)
(shocked)
Are you joking? Jeff Noffray. THE Jeff
Noffray!

JANE
(shrugs, shakes her head)
Sorry, not ringing any bells.

A beat. Joey stares at her in silent disbelief.
He takes a newspaper cutting from his pocket.

JOEY
(reading)
Join Jeff Noffray on September 26th for a
special discussion of his latest book
"How to Talk to Angels and Ghosts."

Jane sighs.

JOEY (CONT'D)
Free your soul from the fog. Angels are a
creation of God... All that you have heard
is true... Allow them to...

JANE
(interrupting him)
OK, I get it!

JOEY
I've got to be there! I've read all his
books. I lent one to you, didn't you even
look at it?

JANE
You know what I think of all that
bullshit, Joey.

JOEY
But did you even look at it? Did you even
look at it? It's not b-b-bullsh--

*
*

JANE
(interrupting him)
When we met in that fucking hospital, we
were in tough shape, our world was
crumbling... We didn't know each other and
you talked to me about ghosts and angels
and I knew you needed to... But fuck, Joey,
that was seven years ago! Seven years!
You've got to get over it now!

JOEY
Don't le...lecture me!

JANE
Lecture you?

JOEY

You think *I'M* nuts! Look at you! If I didn't come and get you, you'd just stay in bed! Until you died!

JANE

Leave me alone. You don't know anything about me.

JOEY

You hide from the world because you've got two wheels instead of legs! You won't sing any more, you barely live. All you do is sleep!

JANE

(raising her voice)

Watch it. I might have a couple issues, but at least I don't talk to the air like some batshit crazy **freak**.

*

JOEY

(also raising his voice)

I'm not cr-crazy!

JANE

You CAN'T talk to ghosts!

*

JOEY

(interrupting her)

Yes I CAN! (turning around and looking behind him, he speaks to an invisible being) Ca-can you believe her? I know! Tell her!

He turns back to Jane.

JOEY (CONT'D)

You just listen to this!

Jane looks at him and waits... Joey turns around again.

JOEY (CONT'D)

She said I **was a batshit crazy freak!** A **batshit crazy freak!** You heard her...

*

*

With increasing concern, Jane watches him talking to "someone" behind him...

JOEY (CONT'D)
 (to the other)
 I don't know... No, I'm not at my apartment
 now! Is there something wrong there?

JANE
 (gently)
 Joey... Joey?

JOEY
 (to the ghost, agitated)
 What do you mean by that? I don't
 understand. **What are you talking about?** *

Jane reaches out toward Joey and takes his arm.

JANE
 (gently)
 It's ok, Joey. It's ok.

He turns back to Jane, blinks, then looks at her as though
 there was nothing the matter. A beat...
 They both sit there, looking into space...
 After a few more beats...

JOEY
 Can I sleep on your couch tonight, Jane?

JANE
Did you lose your keys again? *

JOEY
 I'd rather not be alone.

She looks at him...

10 EXT/INT. STREET/JANE'S HOUSE - DAY

10

Jane grabs her mail from the box by her door.
 Her neighbor waters his manicured lawn as he glares at
 Jane's rundown, overgrown yard.

NEIGHBOR
 You know they give citations for
 unsightly yards? I'd hate to have to
 report you.

Jane slams the door behind her in answer.

Back indoors, Joey is still asleep on the sofa. Jane wheels
 her way into the kitchen, looks briefly at a letter amid
 the normal junk mail, before tossing it on the table
 without opening it, to finish her coffee.

11 INT. PHYSICAL THERAPIST'S OFFICE - DAY 11

Jane is lying on a table.
The physical therapist is checking the muscles in her legs.
He manipulates her legs carefully and gets her to do
exercises...

12 EXT. JANE'S STREET - LATE AFTERNOON 12

Jane wheels her way home. We see several different shots of
her neighborhood as she rolls through it.

13 EXT. STREET / JANE'S HOUSE - LATE AFTERNOON 13

Exhausted, Jane arrives outside her house.
She opens the door and goes in.
The living room is turned upside down. Everything is broken
or upended - the curtains are on the floor, the table is on
the sofa, etc.

JANE

...What the...? ... (she calls out) Joey! Joey!

She goes into the kitchen. There are broken plates
everywhere. Everything is shattered, the chairs are piled
on the table...

MAN'S VOICE (O.S.)

We've been looking for you.

Jane jumps and turns around.
Her neighbor is framed in the doorway.

NEIGHBOR

We didn't know where you were. It's your
friend.

JANE

(shocked)

What...

NEIGHBOR

He lost his mind! He was tearing up your
place, then he ran out into the street
and threatened my wife. The police came
and tackled him. He was screaming at
everyone about a fire, ranting like a
madman!

Jane looks around her...

JANE
They took him away?

MAN
Like an animal! Straight to the hospital.
My wife's still in shock, he pulled her
hair and--

JANE
(interrupting him)
Drive me there, please!

14 INT. HOSPITAL CORRIDOR - DUSK

14

Jane wheels herself along the corridor, looking at the
numbers on the doors... A nurse comes up to her.

NURSE
Need help finding your room?

JANE
(dryly)
Do I look **sick**?

*

The nurse is embarrassed... Jane stops outside number 7.
She goes in without knocking.

Joey is **resting** in the bed, **clearly sedated**.

*

JANE (CONT'D)
(furious)
You son-of-a-bitch! You broke all my
plates!

She rams into the bed with her wheelchair.

JANE (CONT'D)
You smashed my whole house, you crazy
fucker!
(hitting him)
You think I'm loaded and you can just
smash everything in my house because you
hear voices? You think I can just buy new
stuff like that?

*

*

Panic-stricken, the nurse comes into the room.

NURSE
Ma'am! Ma'am!

The nurse pulls the wheelchair back. Jane struggles to
remain in place. She is still beside herself.

JANE
I don't give a shit that you hear voices!
(to the nurse) Don't touch me! Can I ask
you something, Joey? Who's going to clean
up the mess?

*

NURSE
Ma'am, please, we're in a hospital!

JANE
I know that!

A doctor hurries in as backup.

DOCTOR
Hey, you! Get out!

He pulls the wheelchair backwards while Jane hangs onto the
bed rail. Joey is standing on the bed, protecting himself
with a pillow, trying to avoid getting hit...

JANE
(screaming)
He smashed everything in my place, do you
hear me!?

NURSE
(to Joey)
Sit down, please!

DOCTOR
Calm down!

JANE
(screaming)
How the hell am I going to clean all that
up?

*

15 INT. JANE'S HOUSE - NIGHT

15

In Jane's room, the only sound comes from the TV...

Jane drags herself out of the wheelchair and slides into
bed. She lifts her legs under the sheets, grabs the remote
control and switches channels several times...

16 EXT. OUTSIDE HOSPITAL - NIGHT

16

Mid-escape, Joey (in jeans and the hospital's pajama top)
crouches on a ledge over the entrance. He's woozy from the
medication.

*

*

To the side, paramedics are busy unloading another patient. Joey lowers himself from the ledge. He hesitates, scared to let go. He's stuck dangling.

A woman walking her dog spots Joey.

WOMAN

What are you doing?

Joey freezes.

JOEY

Just getting a little air.

*

Still hanging from the ledge, he smiles at her.

17 EXT. STREET - NIGHT

17

At the end of the street, Joey walks slowly and unsteadily, still coming off the meds...

*

*

From outside the neighbor's house, we see the neighbor freeze beside his window...

NEIGHBOR

(to his wife)

He's back!

The wife approaches the window, stares at Joey's silhouette, and starts to panic.

WIFE

He's coming to kill us! Turn off the lights! Get the pepper spray!

Joey hasn't even seen them...

He reaches Jane's house...

Joey walks silently around to the back of the house.

Jane's kitchen window has been left open... It's a bit small, but Joey manages to awkwardly wriggle through it.

18 INT. JANE'S HOUSE - NIGHT

18

There is no noise, all is peaceful...

He goes past the bedroom.

Jane is asleep...

He goes into the small living room.

Fragments of shattered glass and wood are scattered on the floor. Joey takes the garbage can and starts to pick up bits of smashed plate...

On a small table, he picks up a framed photo. The glass is broken. He tries to fix it... The photo shows Jane and a man embracing in front of a bus. Jane has a guitar slung over her back...

He picks up the pieces of a broken vase. He takes the flowers and goes back into the kitchen to put down the garbage can and look for a vase. He grabs a carafe from the table...

A letter is lying on the edge of the table...

Joey looks at it for a moment and then picks it up... "Baton Rouge" is written on the back of the envelope. He struggles to focus, still woozy from his medication.

*
*

Joey hesitates a moment. He opens the envelope, takes out the letter, and begins to read...

His expression freezes. Visibly moved, he reads on...

He slips the letter into the envelope and places it back on the table. His gaze remains fixed on the piece of paper.

He hesitates, then takes the letter and slips it into his pocket.

FADE TO BLACK:

19 EXT. STREET/HOUSE - DAY

19

A series of shots of Jane's house and the neighborhood...

20 INT. LIVING ROOM - DAY

20

Jane enters in the living room, drying her hair with a towel. She sees Joey sleeping on the couch. She screams, surprised.

JANE

What are you doing here?

Sunk into the sofa, Joey opens an eye.

JOEY

I cleaned everything up!

JANE

(still angry)

So? What, you're expecting a big thank you parade? Get out of here. Go home.

JOEY

I can't!

JANE

Yes, you can. First street on the right
after you leave my house!

Suddenly someone bangs at the door.
Joey startles.

JANE (CONT'D)

(whispering)

What the fuck...

She wheels towards the door. Voices rise behind the door.

MAN'S VOICE (O.S.)

Sir, sir! Calm down!

Jane opens the door and comes face to face with her furious
neighbor.

NEIGHBOR

He's here! Go get him, lock him up!

A cop and a doctor are with him. The cop holds the agitated
neighbor by the arm, restraining him.
The doctor extends a hand to Jane, embarrassed by the
neighbor's behavior.

DOCTOR CLARK

Good morning, Ma'am, I'm Dr. Clark from
Marshall County Psychiatric Hospital.

NEIGHBOR

(getting upset)

He's dangerous, we don't have time for...

COP

Calm down! Ma'am, do you know a Joey
Navinsky?

JANE

Yes.

COP

He escaped from the hospital last night
and your neighbor says he saw him coming
into your house.

Jane looks at them blankly. In the kitchen, Joey is scared
and sweating. He looks at the window opening to the
backyard...

COP (CONT'D)

I'm sure I don't have to tell you that harboring a fugitive is a violation of the law.

DR. CLARK

Officer, this intervention is first and foremost medical and it would be--

COP

(interrupting)

Your "patient" is clearly a public safety hazard. He perpetrated an assault and it's my dut...

JANE

(interrupting)

He's not here.

DR. CLARK

Mr. Navinsky is already on probation; he could go to jail this time. He needs treatment. I urge you to...

JANE

(interrupting again)

He stopped by last night but he left...

Silence.

NEIGHBOR

She's lying! I won't stand for this - my wife is terrified to leave the house!

COP

Ok, ok, this is serious Ma'am, (handing her his card) if you see him, call me, understand?

JANE

Understood Officer.

NEIGHBOR

(fuming)

That's it?!

COP

(to the neighbor)

We'll find him! (leading him away) Please sir...

The cop and the neighbor walk away.

DR. CLARK
 (leaning toward Jane)
 Jail's a different story from the
 hospital... If you're a friend of Mr.
 Navinsky's, you'll do what's best...

Jane nods and shuts the door. She wheels to the kitchen.
 Joey has vanished. She raises a bit to peer through the
 window... No one...

Suddenly the sound of objects falling down blasts through
 the kitchen.
 She startles and shrieks.
 The door of the broom closet opens by itself.
 Joey stands stiff between the cleaning supplies. He looks
 at her...

She grabs the coffee pot and pours herself a cup of coffee.
 Joey is still standing in the broom closet.

JANE
 Get out of here, Joey.

Joey extricates himself from his ridiculous hideout.
 He takes a seat in front of Jane.

JOEY
 (serious and anxious)
 I don't want to go back to the hospital...

JANE
 They're talking about jail, Joey.

JOEY
 (raising his voice))
 I can't go back tt...to those rooms... I
 don't want them cramming those pills down
 my throat, sticking those needles in me.
 I don't want to be sedated anymore.

*
 *
 *
 *

Jane stares at him, struck by the desperation in his voice.

JOEY (CONT'D)
 (calmly)
 Come with me to New Orleans. I need to
 know if I'm the only one who hears
 voices. Jeff Noffray can help me, I know
 it.

JANE
 No.

JOEY
 Don't let me down.

Jane shakes her head no.

JOEY (CONT'D)
Please, Jane...you're the only one that
cares...I can't do this without you...

Joey flings his arms around Jane and hugs her tightly.
She pushes him away at first, then lets him hold her.

JANE
No need to get all sappy.

JOEY
(whispering)
I'm not.

JANE
(whispering)
Yes you are.

*
*
*

*
*
*

She puts her hand on his head...

JANE'S VOICE
Mont Shasta was just painted on the
window, but it seemed very real...

21 EXT. VIEW FROM A TRAIN - NIGHT

21

Through a train window we see a bird flying alongside us.
Mount Shasta is visible in the distance. The bird is
flapping its wings, but seems stationary..
The moon is shining over the mountain...

JANE'S VOICE
Was that bird flying on the other side of
the window an illusion too? It was flying
alongside me, looking at me... It seemed to
be saying that maybe reality isn't so
terrible...

We linger for a moment on the bird flapping its wings. It
turns its head towards us.

CUT TO:

22 EXT. OUTSIDE JANE'S HOUSE - DAY

22

OPEN ON:

Joey's car is parked just outside the house.
Jane sits in the front of the car. The wheelchair is
already folded away in the back.

Joey, clad in a hat pulled low to his eyes and huge black sunglasses, looks around nervously as he loads the trunk. From the side mirror, Jane notices Joey load a guitar along with their bags. He closes the trunk and climbs into the driver's seat.

JANE

Why are you bringing a guitar?

JOEY
We'll be on the road for four days.

JANE
The radio works fine for me, Maestro.

JOEY
You might get inspired to write a song,
you never know.

JANE
What for?

JOEY
Why not?

JANE
Are you gonna be a pain in the ass the
whole trip? *

Joey shrugs.

JANE (CONT'D)
Take off that stupid hat. *

JOEY
(looking around)
I'm a wanted man!

He starts the car and speeds away... The car swerves on the
road.

JANE (O.S.)
(sarcastic)
Lose the sunglasses too! *

23 OMITTED 23

24 EXT. ROAD - DAY 24

A series of shots in cross-fade. Music.
We leave the town and drive down country roads.
Various landscapes go by...

25 Black smoke starts coming from the front of Joey's vehicle... 25
The smoke grows thicker and thicker...
The car stops on the shoulder of a deserted road...
Joey gets out of the car to have a look...

26 INT. CAR - DAY

26

Jane watches Joey try to open the scalding hot hood.
He smiles at her as he tries not to get burned.

JANE
Joey! I'd like to get out!

JOEY
(reassuringly)
It's nothing!

He opens the hood...
Flames leap out.

JANE
(panicked)
Jooooeey!

*

The flames quickly become twice as intense.
Joey realizes the situation is out of control and rushes to
Jane's door.
In a panic, he tries to get her out of the car. He pulls
her in vain.

JANE (CONT'D)
The seatbelt!

Joey unfastens it.
The engine is now completely ablaze.
He pulls Jane out and holds her in his arms. Stunned, they
watch the flames consume the engine.
A beat.

JANE (CONT'D)
My wheelchair!

Joey looks at her, not understanding.

JANE (CONT'D)
And our bags! And your fucking guitar!

Now Joey is also in a panic.
He puts Jane on the ground and rushes over to the car.
He gets out the wheelchair, his guitar, grabs a bag...

JANE (CONT'D)
Hurry!!

*

Joey takes what he can out of the car.

JOEY
(panicking)
It's OO...OK, I'm in cc...control!

He puts all of their things next to Jane.
 Suddenly there's an explosion! They both scream.
 Jane falls backwards into the ditch beside the road.
 Joey jumps into the ditch to catch her.
 There's another explosion and the car is now just a big
 ball of fire.
 In the safety of the ditch, Jane hits Joey violently.

JANE
 (furious)
 You dickhead!

JOEY
 (protecting himself)
 It's nn...never dd...done that before! II...I
 swear!

A truck driven by an old farmer pulls up beside them. The
 guy in the passenger seat lowers his window.

DEAN
 (sarcastic, nonchalant)
 Did you get hit by a missile?

Still shell-shocked, Jane and Joey stare at him.

DEAN (CONT'D)
 Hop in.

27 INT. ROADSIDE TIRE SHOP - LATE AFTERNOON

27

Jane and Joey sit beside each other. There's a heavy
 silence between them...

A woman approaches them. She's smoking a big cigar. She
 looks at the two big bags and the guitar, on the floor.

WOMAN
 Where you going with all that?

JANE
 We're not really sure.

WOMAN
 That's the best way to get anywhere. By
 Serendipity.

JOEY
 Where's that?

*

JANE
 Serendipity isn't a town.

*

Joey looks at her... A beat.

*

JANE (CONT'D)
(in a low voice)
Here he is.

*

Jane sees a car drive into the parking lot outside the tire shop.

28 She wheels forward as Dean gets out of the car.

28

DEAN
I'm back! I promised I could get you one
and here it is!

He walks around the car...
Joey joins Jane.

JANE
Whose car is it?

DEAN
A friend's. It's a good Christian's car.

JOEY
(to Jane)
It's green...

JANE
Is it reliable?

DEAN
As reliable as Jesus Christ!
New tires... Big trunk...

He gets back in the car and starts the engine.

JOEY
(in a low voice)
It's green.

JANE
(irritated)
So what?

DEAN
(through the window)
Runs like a charm!

JANE
OK.

JOEY
Green...

DEAN
Only 600 dollars!

JANE
500.

DEAN
I told my friend 600.

JANE
(glancing at Joey)
It's... green.

Joey nods.

DEAN
(skeptical)
So what?

Not knowing what to say, Jane looks at Joey.

JOEY
(sure of his case)
It's ugly.

Dean looks at Jane...

JANE
(definitive)
Heinous.

A beat.

DEAN
500 and you take me to St. Louis.

29 INT. CAR - DAY

29

Jane, Joey and Dean are in the car.

DEAN
(from the backseat)
Joey... Have you ever fucked a dwarf?

Dean is comfortably settled in the back, beside Jane's wheelchair.

DEAN (CONT'D)
I used to do tattoos in this shop in
Seattle. One night just before closing,
this dwarf girl walks in. OK? She wanted
a butterfly on her forearm... No, no, wait,
I'll start from the beginning!
(MORE)

DEAN (CONT'D)
In fact, I knew this dwarf. She used to
pass the shop every day. A pal told me
she was a real nympho. OK?

JANE
That's really great, Dean. *

DEAN
(getting excited)
Wait! So, one night she comes in for a
butterfly! OK, choose your butterfly,
little lady! She lies on the couch. OK?
After 5 minutes, she takes my thumb and
starts sucking it!

Joey swerves off the road, partially onto the gravel.

JANE
OK, *now we* change the subject! *

DEAN
(leaning towards Joey)
Wait! I stay cool, I let her do it...

He sucks his thumb...

JANE
(to Joey)
Oh God, Joey, watch the road! *

DEAN
OK? I get it out! What have I got to
lose? (getting excited) When she sees it,
she goes crazy! She starts rubbing
against it...

JANE
(raising her voice)
Stop!

Joey jumps.

DEAN
What?

The car straightens out and drives along the road...

DEAN (O.S.) (CONT'D)
You know what? My dick was longer than
her forearm!

The car disappears between the trees...

30 INT/EXT. MOTEL ROOMS - NEAR ST. LOUIS - NIGHT

30

We are in a small roadside motel. The camera pans around the tiny bathroom... the soap, the glass, the broken mirror... Jane is lying on the bed. The TV is on. Someone knocks at the door.

Dean pokes his head into Jane's room.
Jane tenses and tries to sit up.

JANE
(worried)
What?

DEAN
(smiling)
I was in my room and I was wondering...if
you need... Do you want me to give you a
shower? If you need one.

She protects herself by sliding a cushion over her tummy.
Her legs are stiff on the bed.

JANE
No, I'm just fine...

Dean comes into the room.

DEAN
Can I ask you a question?

She keeps looking at him.

DEAN (CONT'D)
Do you feel anything?

She hesitates to reply...

DEAN (CONT'D)
You know what I mean...

She smiles nervously... He moves close to her bed.

DEAN (CONT'D)
Don't you want to have a good time? Just
a screw for the fun of it? Everyone needs
to get their tank filled!

JANE
I'm tired, Dean...

DEAN
 (staring at her)
 You wouldn't have to do much. It's up to
 you, Jane...

He puts a hand on her foot. She doesn't see it or feel it.

DEAN (CONT'D)
 I'm frightening you...

JANE
 No... But you should go...

*

He looks at her for a moment.

DEAN
 Just a screw!

She shakes her head. He goes back to the door. He puts his
 hand on his chest, over his heart.

DEAN (CONT'D)
 You know, Jane, for a long time, I can't
 feel anything inside here... I can walk,
 but I think I'm crippled too.

He opens the door, looks at her and goes out.
 She hoists herself out of bed and gets into her wheelchair...
 She goes to the window. Dean has disappeared.

She opens the door and wheels herself slowly down the
 corridor outside the motel windows.

JANE'S VOICE
 Is it possible to break this glass and
 put your arm through the window?

She looks through the window into Joey's room.

JANE'S VOICE (CONT'D)
 To feel the air and the speed on your
 skin...

Joey sits on the bed, talking and gesticulating to the TV
 in front of him.

JOEY
 It doesn't matter how many days go by, I
 won't forget you...

He turns around and another TV appears behind him. He
 speaks to it, as if to a person.

JOEY (CONT'D)

I won't forget any of you. You know I
never could...

Then, to the side, a third TV appears, suspended in the
air, and participates in the conversation.

JOEY (CONT'D)

Of course I'm being serious. Being able
to talk with you is the most precious
thing in my life. Remember... remember...
remember...

*
*

Jane watches him through the window.

She wheels herself towards Dean's room.
Dean lies on his bed, also watching TV.
He's relaxed and laughing at a comedy program.

JANE'S VOICE

We're all in this together, all on this
same train, alone and isolated...

She reverses...

Jane wheels herself along the corridor back to Joey. He has
picked up his guitar and is sitting on the edge of the bed.
He sings:

JOEY

What good am I if I'm like all the rest,
If I just turned away, when I see how
you're dressed, If I shut myself off so I
can't hear you cry, What good am I?

What good am I if I know and don't do,
If I see and don't say, if I look right
through you, If I turn a deaf ear to the
thunderin' sky, What good am I?

What good am I while you softly weep
And I hear in my head what you say in
your sleep, And I freeze in the moment
like the rest who don't try, What good am
I?

Black screen.
A beat...

JANE'S VOICE

Where are our fucking wheels, Joey ?!

31 EXT. OUTSIDE THE MOTEL - DAY 31

Jane and Joey, holding their bags, are standing in the parking lot.

JANE
(incredulous)
Where's the car?

JOEY
There...

JANE
It WAS there !

The parking lot is empty.

Joey sees a sheet of paper on the spot where the car was parked. He puts down the bags and walks down the few steps... He picks up the paper. There is a drawing of a car on the piece of paper and the words: "Have this one, I've filled the tank! Dean"

32 OMITTED 32

33 EXT. BUS STOP - DAY 33

Beneath a fine rain, they wait for the bus, sheltering themselves with the guitar case. A bus finally pulls up.

34 INT. BUS - DAY 34

The bus is half empty.
They are both sitting at the back.
Joey smiles at Jane, who is very sleepy.

He reaches into his pocket and pulls out the letter Jane received... He turns to give it to her, but her eyes are closed. Joey reaches to rouse her, then hesitates. He puts the letter back in his pocket and watches Jane sleep.

Suddenly, something draws his attention..

In the aisle, a woman is fidgeting around... Two wings are drawn on the back of her jacket. Joey is immediately riveted.

The woman empties her bag and searches for something, increasingly panicked.

BILLIE
 (to a passenger)
 I've lost my ring! I was playing with it
 and it fell!

The guy looks around vaguely...

BILLIE (CONT'D)
 (to another passenger)
 I've lost my ring, just a second ago, it
 fell!

She sits down again and continues looking around her seat.

Joey checks that Jane is sleeping.
 He gets up...

JOEY
 Can I help you?

She looks up at him.

BILLIE
 ...My ring... I have to find it!

JOEY
 It can't be far.

BILLIE
 I was playing with it and...

Joey leans forward and pulls the ring from the crack
 separating the seats. Billie is ecstatic.

BILLIE (CONT'D)
 Hey, I didn't see it! It was right there,
 in front of my eyes! You're my hero!

Joey smiles and offers his hand.

JOEY
 Joey Navinsky.

BILLIE
 Billie Clemons...

*

She laughs and pushes her things off the seat.

BILLIE (CONT'D)
 (with a big smile)
 Sit down, Joey!

Slightly embarrassed, Joey sits down...

BILLIE (CONT'D)
Thank you, I was so afraid I'd lost it. I
was really starting to panic!

JOEY
(making an effort to speak)
It must be very valuable.

BILLIE
It's not so much that... It's more
sentimental.

JOEY
II...I understand, it...it's...

BILLIE
(seeing his difficulty)
Want a Doctor Pepper?

She takes two cans out of her bag, hands one to him, and
opens the other for herself.

BILLIE (CONT'D)
When I was a kid, I thought this was
medicine from a real doctor named Dr.
Pepper. But tons of sugar in fizzy water
never cured anyone, did it?

JOEY
(raising his can)
Thanks...

He drinks...

BILLIE
Where are you headed?

JOEY
New Orleans... Baton Rouge... I'm traveling
with Jane...

He turns around to point out Jane.

JOEY (CONT'D)
She's a ss...singer. I help her out. Just
friends.

*
*

BILLIE
(she laughs)
She's pretty... You're on tour!

JOEY
(he smiles)
In a way. And you?

BILLIE

If I'm going to talk about that, I'll
need Dr. Pepper!

She takes a sip of her drink, then takes a deep breath.

BILLIE (CONT'D)

My husband has disappeared.

She opens her arms in a gesture of powerlessness.

BILLIE (CONT'D)

He was there and then one evening, gone.
Disappeared. It's a month and I've heard
nothing from him... No phone call, nothing...
He left all his things. I don't
understand at all...

She loses her smile and suddenly becomes emotional...

BILLIE (CONT'D)

I don't think I did anything wrong. I
never argued, I'm neat, I cook pretty
well, I don't earn much, but I'm not a
big spender... He didn't say anything to
his friends, or his brother... I went by
where he works and they told me they
hadn't had any news either and that if he
didn't turn up in the week they'd hire a
new man at the warehouse... So that's it... I
don't know... I don't know where he could
be... I don't think he went to the moon!

She tries to get her smile back.

BILLIE (CONT'D)

I guess it happens, people disappearing...

JOEY

Maybe I can help. There are people I can
ask about him...

BILLIE

I already spoke to the police but they
didn't do anything.

JOEY

(mysterious)

I have a special connection with people
more powerful than the police...

BILLIE

(naively)

FBI?

Joey shakes his head.

JOEY

No, no, no...don't worry, the wings on your jacket are a sign!

BILLIE

(smiling)

Oh, that... I did them myself...I like Angels!

Joey looks at her. Love.

35 EXT. BUMPY ROAD - EVENING

35

We see Jane's face, in close up, shaking from heavy vibrations...

BILLIE (O.S.)

I'm really sorry! I'm really embarrassed!
This is so embarrassing!

Billie is struggling to push Jane's wheelchair along an old unpaved road. Joey walks carrying the bags, looking at the angel wings on the back of Billie...

JANE

Iiiiit's OOK, I wwon't bbreak... I don't
thiink...

Night is slowly falling on this quiet corner of the countryside... At the end of the road, we can make out an isolated house, lit by fairy lights...

36 EXT. GARDEN - NIGHT

36

The garden is lit by fairy lights and candles scattered all around. In the middle, a table has been set up. A dozen people are sitting around it. Music comes from inside the house. The conversation around the table is warm and lively.

The atmosphere is magical...

Billie's sister Nora arrives with a large tray of steaks.

NORA

OK, OK !(she puts down the tray and picks up a glass) I'd like to propose a toast!

Everyone looks at her...

NORA (CONT'D)

As you know, Dale, Chris, Suzie and I recently won first place in the state fireworks competition, which means...

Applause...

NORA (CONT'D)

Yes... Yes... Which means that we are proud to be able to say this evening to Jake here that the entire 5,000 dollar prize will go to his charity to help soldiers' families. I must say that after four consecutive years of finishing second, it feels good to win!

DALE

Onward to the national competition!

SUZIE

(a la "we've not yet begun to fight")

We've not yet begun to firework!

NORA

(to Suzie)

We'll do it! We'll do it!

Joey applauds... The others join in.

NORA (CONT'D)

But to tell the truth, the toast I'd like to propose this evening is not to us, but to my little sister, Billie. (to Billie) I know it's been hard, but take heart. You always have a home with me... And also welcome to Jane and Joey! Let's eat!

Nora sits down. They all drink and dig into the food... Jane is sitting beside Dale, happy to be immersed in the lively atmosphere. Joey is beside Billie, which makes him euphoric.

DALE

(to Jane)

Steak?

JANE

I'm starving!

He serves her, while she finishes her first glass of wine.

DALE

Did I hear that you're a singer?

JANE
(embarrassed)
Not anymore. I was in a band a long time ago, but it was no big deal, we were just a local act...

JOEY
(excited, interrupting her)
She's got a gig in a few days in Baton RR...Rouge!

JANE
(surprised)
Baton Rouge?

Joey is suddenly very interested in cutting his steak.

DALE
(interested)
In a club or something?

JANE
(glaring at Joey)
I definitely DON'T have a gig.

Dale looks from Jane to Joey, confused.

JOEY
But if she did, she'd be great!

Jane laughs, which relieves the tension. *

SUZIE
And what do you do, Joey? *

JOEY
I'm Jane's bodyguard. *

SUZIE
Really? *

JOEY
(laughing)
No, but I used to be a fireman.

NORA
Seriously? Just what we need on hand for our surprise! *

BILLIE
What surprise?

CHRIS
Nuh-uh, curiosity killed the cat.

BILLIE
But satisfaction brought him back!

NORA
It's a surprise, sis, you'll have to wait
with everyone else.

Jane seems to relax, looking at the people around the
table...
Joey looks at Billie...

BILLIE
I've got to walk for a bit. (to Joey) Do
you want to come?

She stands up. Joey does too... Nora looks at her.

BILLIE (CONT'D)
(to Nora)
I want to show him the well!

They go off...

DALE
Suzie? Some French wine?

She holds out her glass. Jane also holds out hers...

JANE
Never tried it.

DALE
It's not as good as Californian wine.

Jane drinks her glass... She likes it.

NORA
Jane? What sort of songs do you sing?

JANE
(embarrassed)
No, no, no, I don't sing any more.

*

37 EXT. GARDEN/ BY THE WELL - NIGHT

37 *

Billie and Joey have gone off to the end of the garden. She stops near a well... She looks down it.

BILLIE

It's not very deep. It's a wishing well - my father had it made to amuse us when we were little. I'd come here when I really wanted something... (closes her eyes) I'd close my eyes and make my wish.

She cries gently...

BILLIE (CONT'D)

I don't know where he could've disappeared to.

Joey takes her hand.

JOEY

Come with us to New Orleans. There's a guy who's a specialist at talking to angels. He can ask them to find your husband. He'll help you, I know it...

*

She smiles...

BILLIE

Thank you, Joey. I guess we're all missing something.

Joey looks into the well...

38 EXT. GARDEN - NIGHT

38

All the guests, around the table, are laughing and talking...

NORA

(interrupting them)
The wind's changing!

Dale looks at the leaves on the trees, licks his index finger and holds it up.

DALE

Should we have the surprise now?

BEN

Wait, I saw a cake in the kitchen!

NORA

It's not going anywhere. (she taps on the glass with her fork) OK, OK! Everyone, very calmly go over to the swing and sit on the ground or on the chairs we've set out... Dale and Suzie, go behind the scenes!

SUZIE

Yes, Captain!

DALE

Take your drinks!

Dale and Suzie go off...

Chris gets up and leans down to Jane.

CHRIS

Can I drive you? The ground's muddy.

Jane is obviously a little drunk...

JANE

(relaxed)

Do you have a license, sir?

CHRIS

I can drive a tractor, how hard can this be? (embarrassed) Sorry, I didn't mean...

JANE

No worries, thanks for the ride!

Everyone goes towards the swing, at the end of the garden. Joey and Billie join them...

NORA

It's not much, it's just a little surprise.

Nora runs to join Suzie and Dale...

The guests stay silent in the dark, when the fairy lights go out...

Jane is in her wheelchair. Her eyes are sparkling.

For some moments, there is only the sound of frogs croaking...
 Suddenly a bang makes Jane jump.
 An explosion of lights floods the garden.
 Then there's another, which descends like a rain of multicolored fire...
 The fireworks have begun.
 The guests are all smiling.
 The exploding rockets make the garden look surreal.

Jane is fascinated.
 Thousands of fiery particles make a magical rain, which disappears before it reaches the ground.
 Her lips start mouthing something that we can't hear. The booms come strong and fast.

Joey, with a smile on his face, takes Billie's hand.

The explosions become even louder.
 The fireworks are magnificent.
 Jane is lit up by the reflection of the colors...

The camera slowly moves in on her face. The fireworks shine in her eyes. Though the explosions continue to detonate, it's as if the volume is being slowly turned down...
 And gradually we hear Jane's internal voice, growing louder, as she murmurs a song to herself...
 She's singing inside her head. We hear it clearly now...

JANE'S VOICE

(in the silence)

Precious angel, under the sun,
 How was I to know you'd be the one
 To show me I was blinded, to show me I
 was gone
 How weak was the foundation I was
 standing upon?

The silent firework display is splendid... Inspired, she sings with a voice full of feeling... she is miles away.

JANE'S VOICE (CONT'D)

Now there's spiritual warfare and flesh
 and blood breaking down.
 Ya either got faith or ya got unbelief
 and there ain't no neutral ground.
 The enemy is subtle, how be it we are so
 deceived
 When the truth's in our hearts and we
 still don't believe?

Shine your light, shine your light on me
 Shine your light, shine your light on me
 (MORE)

JANE'S VOICE (CONT'D)
Shine your light, shine your light on me
Ya know I just couldn't make it by
myself.
I'm a little too blind to see.

The song ends. No one has heard it. The sound of the
explosions slowly returns... The guests applaud the display...

Slow fade to black on Jane's smiling face...

39 INT. ROADSIDE RESTAURANT - DAY

39

In the big window of the restaurant, we can see Suzie, on
the other side of the road, paying for gas at the counter
of a small service station.
She runs across the road towards the packed restaurant...
She goes in and joins Jane, Joey and Billie, who have
finished their meal.

SUZIE
I've gotta get going, but the guy said
the bus should be here any minute.

JANE
It was nice of you to drive us this far...

SUZIE
I was happy for the company!

Suzie waves as she goes off...

BILLIE
(loud)
Tell my sister I'll be ok! ...And the
fireworks were amazing!

The waitress comes over to them, carrying a tray.

WAITRESS
Apple pie?

JOEY
Thanks!

JANE
And the bill, please.

The waitress goes off. Jane reaches beside her and then
gets a panicked look.

JANE (CONT'D)
My purse! I must have left it in the car!

Billie rushes outside and runs towards the car, but Suzie is already far off... In a cloud of dust, she turns around towards Joey and Jane, arms dangling helplessly. The waitress puts the bill on the table. Jane and Joey look at each other. Billie comes back and sits down...

JANE (CONT'D)
(holding the bill)
Thirty-seven dollars.

Billie rummages in her bag...
Jane gives Joey an enquiring look.

JOEY
Nothing.

Billie takes out some bills and coins. She counts them on the table...

BILLIE
Sixteen dollars. I'm broke!

She gives an embarrassed smile. They all look at each other...

JOEY
OK, I've got a plan!

The girls look at him.

JOEY (CONT'D)
(talking very quietly)
I've dd...done it before... We have to ss...separate, that's the basis of the whole operation... Billie, you're going to get up first and go to the bathroom. You wait... I take the bags and the guitar and I go out of the restaurant first, discreetly! OK?

BILLIE
What do I wait for in the bathroom?

JOEY
Wait! I go out and I go calmly to the bus. I get on. The main thing is that someone stays at this table, till the last moment!

(MORE)

JOEY (CONT'D)

They won't suspect anything... Billie, you come out of the bathroom and you march straight out of the restaurant, without looking at Jane... Jane, when you see me in the bus and Billie has come out of the bathroom, you count to thirty and come and join us as though nothing's going on!

The girls hardly have time to look at each other when:

JOEY (CONT'D)

(suddenly)

OK, let's roll!

He gets up suddenly, knocking over a glass, that shatters on the floor, then goes to the exit, bumping into a customer.

Jane and Billie just sit there, mouths gaping, watching him through the restaurant's big window...

He runs over to the bus, like a maniac, almost getting run over by a car.

A beat.

BILLIE

(not sure she's understood)

Wasn't I supposed to get up first?

JANE

He was supposed to take the bags too. *

BILLIE

(looking around her)

What do we do?

JANE

Take the bags and go. *

Billie gets up... She picks up the three bags and the guitar... She's laden like a mule.

JANE (CONT'D)

Discreetly.

Billie finds it hard to walk. Completely unbalanced, she staggers out, smiling, as though all is normal...

Jane watches her go over to the bus.

Then Jane reverses and wheels herself towards the door.

Just as she's going through the door, two Mississippi state troopers come into the restaurant.

Jane tenses. One of the state troopers holds the door open for her.

JANE (CONT'D)

Thanks.

Her right wheel gets stuck in the doorstep. Jane smiles stupidly at the state trooper.

STATE TROOPER

Do you want a hand?

JANE

It's... the wheel!

The state trooper helps her to get free. She sees the bus starting up...

STATE TROOPER

(smiling)

Where did you want to go?

JANE

I... Nowhere, I...

The bus stops, Billie puts her head out of the door and signals to her to hurry up...

STATE TROOPER

You're taking the bus?

JANE

(smiling)

It's leaving!

STATE TROOPER

Let me handle this.

The state trooper grabs the wheelchair and starts pushing it at high speed towards the bus...

STATE TROOPER (CONT'D)

Hang on tight.

Jane hangs on. He runs, through the dust.

STATE TROOPER (CONT'D)

I always wanted to do this!

He starts to skid, in a cloud of dust, and stops at the door of the bus, proud of himself.

STATE TROOPER (CONT'D)

Here you are!

Jane doesn't dare say anything...

40 EXT. ROAD - LATE AFTERNOON

40

The bus is going down an almost deserted road.
The bus skids to a halt by the roadside...
The door opens...

From a distance, we see the driver remove the wheelchair...

DIVER

(annoyed)

You get on without any money, then you
start bawling each other out!
Get off my bus! Now!

Still from a distance, we see Billie get off, followed by
Joey, carrying Jane in his arms.

JANE

(to Joey)

The point is, I almost got arrested!

Beleaguered, Joey places Jane in her wheelchair.

BILLIE

(trying to make peace)

But you didn't, and we're all ok.

JANE

No thanks to him.

The bus disappears.
The three of them are left beside the road.
A beat.

JOEY

It would've worked if you guys had done
it right.

JANE

Oh my god, shut up! You're the screw-up.
And now we're stranded, god knows where.

BILLIE

(pointing to a sign)

Cairo!

They all stop under the billboard, which says "You're in
Cairo".

*
*
*

*
*
*

JANE
(irritated)
Well, guess what?
(MORE)

JANE (CONT'D)

I don't want to be in fucking Cairo, I want to be home. There could be gorgeous fucking pyramids right around the corner and I wouldn't care. I'm done with this bullshit.

She wheels over towards Joey and tries to ram into him, but he dodges her.

JOEY

You're gonna thank me for all this later.

JANE

(screaming)

You're the most egotistical asshole I've ever met! Do you hear me? Just because you wanna go to talk to some guy who's even more bonkers than you, now we're all up shit creek!

JOEY

(calmly)

We're on this trip for you too...

JANE

(shouting)

Oh, please. Don't give me another bullshit theory about how I've got to find myself, by the grace of I don't know what fuckin' angel floating over my head. I quit. Joey, do you hear me? I'm going home. I'm done.

She rams into him and pulls his shirt.

JOEY

This trip is gonna help you, believe me...

JANE

You should be in a fucking asylum!

Billie goes over to separate them.

BILLIE

Stop! Let him go!

JOEY

You're going to start living again, Jane.

JANE
Stop trying to rescue me! You're seven
years too late for that.

JOEY
You **got** a letter from your son!

*

Jane stops dead. Her mouth gaping, she looks at Joey.

JANE
I... what?

JOEY
A letter.

Jane shakes her head. Joey gives her the letter. Jane has a
vague flicker of recognition - she's seen the envelope
before but had forgotten about its existence. She holds it
in her hand. No one moves.

JOEY (CONT'D)
(softly)
He's invited you to his communion **party**...
in Baton Rouge...

*

*

Jane remains frozen and silent. Confused, Billie looks from
Jane to Joey and back again.

JANE
(with a nervous laugh)
No no no no! Were you planning to take me
right to his door and surprise me there?

JOEY
If I'd told you, you never would've
gotten in my car.

JANE
No, I would've called the hospital and
turned your schemin', angel-babblin' butt
in to the authorities.

He hands her the letter...

JOEY
Read it.

JANE
I don't want to.

JOEY
You have to...

Jane takes the letter and goes off by herself.
 Billie comes over to Joey, who has tears in his eyes.
 She takes his hand. They both watch Jane read the letter...
 Jane starts crying gently.
 Billie cautiously goes over to her and puts an arm around her.

BILLIE
 (gently)
 Let yourself cry...

Jane cries. She looks up to the sky.

41 EXT. BESIDE A RIVER - LATE AFTERNOON

41

Three children are fishing peacefully beside a river.

LITTLE GIRL
 Devon! There are no more worms!

DEVON
 (concentrating on his rod)
 There was one left in the box!

LITTLE GIRL
 It must have got away!

She stands up and goes over to Devon.
 Both children are standing, watching the line, which
 doesn't move.
 A beat.

LITTLE GIRL (CONT'D)
 Is it true that your father died in a car
 accident?

DEVON
 He died when I was three.

LITTLE GIRL
 Are you sad?

DEVON
 No, I like my new father. The one I got
 afterwards...

LITTLE GIRL
 And your new mother?

DEVON
 Her too.

LITTLE GIRL

And your first mother? Did she die with
your first father?

DEVON

No.

LITTLE GIRL

So why have you got a new mother?

DEVON

Because the first one's sick and she
couldn't take care of me after her car
accident...

*

LITTLE GIRL

Why?

DEVON

She was in a coma!

LITTLE GIRL

What's that?

DEVON

It's worse than being asleep... And when
you wake up, your brain's changed... And
you can't give love anymore...

The little girl makes a face.

*

BILLIE'S VOICE

That's so sad!

JANE'S VOICE

When I woke up, the doctors said that Tom
was killed instantly. I couldn't remember
the accident at all. A week later they
told me I'd never walk again.

*

Devon and the little girl share a sandwich.

*

JANE'S VOICE (CONT'D)

I wanted to die. Devon was three and I
couldn't deal with him. My mom tried to
help but then she had a stroke and passed
away. And I went crazy I guess... The state
placed Devon with a foster family...

42 EXT. FIELDS - EVENING

42

Under the darkening sky, they are lying down at the edge of a field. Joey is asleep, exhausted, on his bag...

JANE

Seven years now...

BILLIE

He's inviting you. It's time to-

JANE

(interrupting)

Look at me! No job, no money, no nice home, no legs... I'm a mess. I wouldn't even know what to say to him.

BILLIE

(smiling)

Joey told me you're going to sing him a song.

JANE

Yeah, that's not gonna happen.

*

Billie takes Jane's hand.

BILLIE

I haven't slept outside since my sixth grade camping trip.

JANE

Do you have a job? What do you do?

*

BILLIE

(surprised)

Oh, I worked for a tiling company, but it had debts and no one was buying tiles, so the boss fired me! (she smiles)

Billie looks at Joey, who is fast asleep...

BILLIE (CONT'D)

Have you known Joey a long time?

Jane smiles and sits up a little.

JANE

It's not a very glamorous story. (she smiles)

*

BILLIE

Tell me!

JANE

(gaining confidence)

When I was put in the psych ward, Joey had been there for months. I wasn't talking to anyone and he started coming to sit with me every day in the garden. He talked to EVERYONE. He wanted to make me laugh, though I told him it wasn't gonna happen. (she smiles)

BILLIE

What was he doing in the psych ward?

JANE

One night there was a big fire in the subdivision where Joey's family lived. When Joey's unit arrived it was already too late... Joey saw his parents, his sister and his little niece die, as their house burned down. His ghosts. Or his angels... It's them he's talking to...

*
*
*

BILLIE

That's sad too...

JANE

We've all lost the ones we love...

Billie starts crying softly.

JANE (CONT'D)

I'm sorry... I didn't mean to...

BILLIE

It's nothing.

Jane tries to put an arm around her, but has trouble turning around.

JANE

(joking)

Without my wheels, I'm like a turtle on its back!

Billie smiles. Jane takes Billie's hand...

BILLIE

Can you hear that? I hear music! Over there...

She gets up... She looks around.

BILLIE (CONT'D)
If there's music, I bet there'll be food!

43 EXT. PATH - DUSK 43

They are all going down a path. Joey, barely woken up, is pushing Jane's wheelchair. Billie is carrying the bags. They continue slowly in the middle of the field, lit by the half-moon.

A43 EXT. PATH - DUSK A43

As the sound of the guitar grows louder, an old barn appears.
The tall building, in dark wood and almost in ruins, seems surreal.

44 INT. BARN - NIGHT 44

They go on slowly, cautiously, towards the door.
Billie pokes her head inside the barn.

In the diffuse, red light of a small lamp, placed on the ground, a man, with his back to them, is playing incantatory electric blues.
The sound coming from the amplifier is very loud...

Billie pushes the door open.

BILLIE
(shyly)
Excuse me...

The man doesn't hear her.
Billie turns around to Jane and Joey and makes a face.

BILLIE (CONT'D)
(louder)
Excuse me!

The man stops playing, turns around abruptly and puts his hands in the air, his eyes bulging out of their sockets.

BILLIE (CONT'D)
No, no! We come in peace!

Billie, Jane and Joey come shyly into the barn.
The man lowers his arms and watches them come in, with a worried look.

BILLIE (CONT'D)
 (trying to smile)
 We heard your guitar. This is Jane, and
 Joey, my name's Billie!

She offers her hand. He pulls back, sweating.

CALDWELL
 He's sent you...

JOEY
 No one sent us!

*
 *

Joey notices a cake, half-wrapped in aluminum foil, on a chair.

CALDWELL
 He's sent you here and you don't even
 know it yourselves! He can hear the sound
 of my guitar!

Jane coughs discreetly... Joey shows her the cake.

CALDWELL (CONT'D)
 (possessed)
 We're not too far from Clarksdale, after
 all. (in a low voice, coming closer) Do
 you know Clarksdale?

JANE
 (sure of herself)
 The town where Robert Johnson met the
 Devil.

Caldwell leaps backwards. Billie and Joey look at her, surprised.

JOEY
 (to Jane)
 Who's Robert Johnson?

*

Caldwell, visibly inspired, goes over to Joey and speaks to him in a mysterious tone of voice.

*
 *

CALDWELL
 He was a traveler like you, stranded on a
 night much like tonight...

He looks from one face to the other, whispering the story...

CALDWELL (CONT'D)

(in Joey's ear)

It was 1932, and young Robert, who'd been walking for hours, was lost... The poplars lining the road were as black as coal... With his guitar on his back, he came to a crossroad... Close your eyes now...

Joey closes his eyes...

45 EXT. DESERTED CROSSROADS - NIGHT

45

On a deserted country road, a man seen from behind stops at an intersection. He looks at the moon shining above him. It's Robert Johnson. We're in 1932.

CALDWELL'S VOICE

Not knowing which road to take, he decided to spend the night at the intersection...

Still seen from behind, the man puts down his bag and his guitar. A cloud crosses the moon... The man lies down with his head on his bag. An owl hoots...

CALDWELL'S VOICE (CONT'D)

When he was starting to fall asleep, the birds of the night went quiet and a fresh breeze woke him up...

We see now that Joey is playing the role of Robert Johnson.

He wakes up slowly. The sound of a cricket echoes in the night. Suddenly the wind blows.

Young Robert gets up and rubs his eyes.

A huge shadow appears in the night sky...

Robert opens his eyes wide, frightened by what he sees. A human shape with a black cape and a large hat is leaning over him. The face of this fantastic creature remains obscured in the shadow, invisible...

The creature leans over again and grabs Robert's guitar.

Robert is paralyzed.

With long, thin, terrifying fingers, the creature tunes the guitar.

Robert/Joey's face shows both fascination and terror. The devil puts down the guitar.

In close-up, we see Robert/Joey's face looking at the black sky.

CALDWELL'S VOICE (CONT'D)

He picked up his guitar cautiously and the shape with the hat suddenly disappeared in the black South wind!

(MORE)

CALDWELL'S VOICE (CONT'D)
 Young Robert Johnson had just signed a
 pact that would make him the most
 extraordinary bluesman who ever lived.
 All he had to trade was his precious
 soul...

46 INT. BARN - NIGHT

46

Caldwell straightens up. Joey jumps and comes back to
 reality.
 A beat.

JANE
 Could we have some of your cake, Mister-?

CALDWELL
 Caldwell. Just Caldwell.

BILLIE
 (trying to smile)
 We're sure hungry, Caldwell.

CALDWELL
 (crazed)
 You ought to know that this cake is...
 special.

Caldwell takes out his knife and cuts three portions.

CALDWELL (CONT'D)
 (with a smile on his lips)
 It can make you happy... or sad. It can
 make you feel huge or tiny...

Caldwell smiles.

47 EXT/INT. TRUCK - NIGHT

47

They are all screaming with laughter.
 Jane, Billie and Joey are in Caldwell's pickup truck.
 Caldwell is driving, with music blaring.

JOEY
 OK, tell us! I want to know. OK? What was
 in that cake?

Billie suddenly looks as though she might throw up.

JANE
 Seriously Cald, what did you put in that
 cake!?

*

She bursts out laughing. The truck bounces along the rocky road.

CALDWELL
Ooooh! Bad road! So you sing, Jane?

JANE
Only in my head!

CALDWELL
(Seriously)
Are the acoustics good?

JANE
Can't you hear?

They laugh even more.

JOEY
(to Billie)
What's in this cake? *

BILLIE
(to Joey)
Cream...

CALDWELL
And eggs!

JOEY
That's all? *

CALDWELL
I promise! *

The car drives on into the night...

48 EXT. SURREAL RIVERBANK - NIGHT

48

The car stops near a brightly colored tree. Caldwell switches off the engine.

It's calm by the river. We hear only the crickets and the nocturnal birds...
They get out of the truck and Joey puts Jane in her wheelchair.

CALDWELL
(whispering)
This way...

They all follow him as he walks to an enormous weeping willow.

The place is majestic, beautiful, and completely surreal. Everything is a uniquely different color. Everything is gorgeous.

A rabbit, hidden in the grass, looks at them... They are silhouetted against the moonlight. No longer laughing, they are all expectant...

In silence, Caldwell invites Joey and Billie to sit on the ground. Billie is a little worried. Caldwell signals to her to relax, then he puts Jane under the willow, in what seems like a specific spot.

An owl hoots. Caldwell sits down facing Jane, to make a sort of square...

CALDWELL (CONT'D)

(in a low, slow voice)

My father used to say that every spot in the world has its own particular vibration... This place was my grandparents' garden... And hundreds of years before them, it was the garden of the Choctaw and Quapaw tribes. This place is one of the world's gardens. The garden where you dream... The Bible calls it the Garden of Eden, which in Hebrew means the garden of pleasures... We can understand the world, looking at it from here...

Jane closes her eyes.

Joey looks at the stars, which slowly detach themselves from the heavens.

Slowly, little colored fireflies emerge from the branches of the weeping willow... They fall in clusters and fly around like a luminous curtain.

CALDWELL (CONT'D)

We are all innocent in this garden.

Open-mouthed, Billie, looks at the fireflies as they fly to Jane and dance around her.

Joey stands and raises his hands to the sky. The stars dance a slow ballet above them. Their intensity increases as the fireflies dart around Jane faster and faster.

CALDWELL (CONT'D)

We can be reborn here every evening...

A firefly flies over to Billie and settles on the end of her finger. She shakes her finger, to make it fly away...

Eyes closed, Caldwell utters inaudible words.

Gently, Jane swats the air, clearing the fireflies with her hands.

JANE
(worries)
Mama... Mama...

MOTHER'S VOICE
Yes, Jane...

JANE
Mama... I'm frightened...

MOTHER'S VOICE
There's no need to be afraid...

JANE
I'm frightened of not existing, Mama. I
don't know how to live without the things
I've lost.

MOTHER'S VOICE
No matter what happens, Jane, people stay
who they are deep down... nothing that
really makes up a person can ever
disappear...

Jane cries.

JANE
I know, Mama, I know... I'd just like to be
able to walk again...

The stars seem to fall behind the willow tree, which is
irradiated by thousands of little lights...

49 EXT. OUTSIDE THE BARN - DAY

49

Day is dawning on the barn...
Caldwell is sitting by his car, changing the license plate
with a screwdriver.
Jane comes out of the barn, where they have all obviously
spent the night, and goes over to Caldwell.

JANE
Got a few screws loose, huh?

Caldwell smiles, stands, and wipes his hands.

CALDWELL
I have a proposal for you!

JANE

(smiling)

What sort of proposal can come from a man
who changes his license plate as soon as
he wakes up?

CALDWELL

A nice legal proposal!

Joey and Billie walk outside.

JOEY

Are we leaving?

JANE

Caldwell's got some kind of proposition
for us.

JOEY

We're listening.

CALDWELL

Tonight, I've got a gig booked a ways
south of here. I was supposed to turn up
with a singer but she can't make it, and
it's not a big deal, but I'll lose the
gig if I go alone...

Jane turns her wheels and shakes her head.

JANE

No way.

CALDWELL

Just two songs and we split it 50/50,
plus I drive you the rest of the way to
New Orleans.

JOEY

That's a great plan!

JANE

No.

CALDWELL

(to Joey) You talk to her!

JOEY

Come on, Jane!

JANE

(to Joey)

He hasn't even heard my voice!

CALDWELL
I hear your voice!

JOEY
(begging her)
Jane!

*

Jane turns her back to them.

50 EXT. STREET IN JACKSON - DAY

50

The truck arrives on Main Street and parks on the sidewalk. Joey and Billie get out. Joey holds Jane in his arms.

CALDWELL

(out the truck window)

I've gotta take care of some business but
I'll see you at the Rose Inn hotel, right
up the street, at 9 o'clock sharp! (to
Jane) Two fucking songs!

The truck pulls away, does a U-turn, goes over the white line, and blends into the traffic.

On the sidewalk, Jane looks upset.

51 INT. RESTAURANT - DAY

51

The waitress sets fries and milkshakes on the table.

JANE

(definitive)

I can't.

JOEY

Of course you can.

*

JANE

I'm not going to do it.

*

*

JOEY

(big smile)

You're Superwheels, remember, you can do
anything! You want me to break out my
cape?

*

*

*

*

*

BILLIE

(smiling)

I do!

*

*

*

JANE

(seriously angry)

I don't have to do anything! I won't be
forced to do things I don't want to do.
Understand? It's not happening.

*

*

Frustrated, Jane pushes back from the table.

BILLIE

Where are you going?

JANE

Leave me alone.

(to Joey)

I'm a fucking adult!

She storms away. Billie and Joey watch her leave.

52 EXT. PARK - DAY

52

Agitated, Jane sits in the park under a tree. She looks at the people coming and going. She takes her son's letter out of her pocket...

We read

"Jane or Mommy Jane. I'm ten and my Communion is on **September** 28. I'd like to invite you and talk to you, because I'm a man now, or will be soon..."

*

DEVON'S VOICE

I hope I'll see you soon and will be able to tell you how I'm doing at school and show you my science reports... My new mom and dad agree that we should see each other again, but they told me that you might not want to. So I don't know if you'll be there on the 28th, at 1345 Bleek Street, Baton Rouge, Louisiana...

Conflicted, Jane looks up. She sees two **grungy-looking people** sitting a little further on - a man and a woman (in her sixties), with **some beat-up suitcases**, a guitar, and a dog. The woman notices Jane. She gets up and comes over.

*
*
*

CAROL

*

(with a smile)

Got a cigarette?

JANE

No.

CAROL

*

How about a smile?

Jane doesn't quite know how to react.

CAROL (CONT'D)

*

Just a smile.

She gives an awkward half-smile.

CAROL (CONT'D)

*

(offering her hand)

I'm **Carol**. My husband, Jim, and Bush the Dog. **Like the president**. Are you from around here?

*
*

JANE
No, I'm traveling.

CAROL
Us too. We're headed to Iowa...

Jim comes over.

JIM
(big smile)
Wanna come?

JANE'S VOICE
And still Mount Shasta taunts us through
the train window...

CAROL
Jim, play her a song!

JANE'S VOICE
Unless it's the train itself, going
around and around indefinitely, always at
the same distance from the object to be
grasped.

Jim starts singing...

JIM
(with his guitar)
They ask me how I feel
And if my love is real
And how I know I'll make it through.
And they, they look at me and frown,
They'd like to drive me from this town,
They don't want me around
'Cause I believe in you.

He sings for Jane, looking straight into her eyes...

We gently move away from them and the song grows louder as
we cross the road towards the restaurant where Joey and
Billie sit...

They show me to the door,
They say don't come back no more

We now see them, through the window, sitting in the
restaurant...

Billie is sitting silently, looking into space.

'Cause I don't be like they'd like me to,
And I walk out on my own
(MORE)

JIM (CONT'D)
 A thousand miles from home
 But I don't feel alone
 'Cause I believe in you.

The tune of Jim's song transforms into a musical theme. *
 Joey and Billie suddenly both seem to be straight out of a
 Chaplin movie.

Joey awkwardly pushes a lock of Billie's hair back behind
 her ear. He is obviously in love. He hands her a glass of
 water. She refuses, with a smile, and returns to her
 thoughts. Awkwardly, he spills the glass of water on her
 dress as he's putting it down. The ice cubes cut her breath
 short. Joey awkwardly grabs a napkin and tries to wipe her
 dry.

The waitress comes over to see what's happening. Joey turns
 around and knocks over her tray. Billie starts laughing.
 The waitress takes offense and leaves...

With his left hand, Joey taps on Billie's shoulder and when
 she turns he tries to kiss her but she pulls away.

Embarrassed at having messed up, he stares at the table...

She smiles.

She taps him gently on the shoulder. When he turns to her,
 she kisses him on the cheek...

We slowly return to the street. The music disappears and
 the day gradually gives way to evening, in the park...

53 EXT. STREET - EVENING

53

Billie and Joey leave the restaurant.

They cross the street towards the park. They look for Jane,
 but she's disappeared.

JOEY
 (calling)
 Jane!

Billie goes over to Joey.

BILLIE
 (hopeful)
 Maybe she already headed to the gig.

JOEY
 (gloomy)
 Maybe she already headed home.

54 OMITTED 54

A54 EXT. ROSE INN HOTEL - NIGHT A54

55 INT. ROSE INN LOBBY - NIGHT 55

Joey and Billie cross the lobby and reach the Lounge, which is packed. At the far end, there's a small stage.

In the doorway, beside the bar, Caldwell is arguing with the boss. Caldwell sees Joey...

CALDWELL
(to Joey)
Hey, man, where is she?

JOEY
(worried)
We thought she was here.

56 INT. STOCKROOM/ROOM - NIGHT 56

Billie, Joey and Caldwell are in the stockroom. The boss is furious.

BOSS
I trusted you, you son-of-a-bitch! The deal was for you and a fucking singer! And now it's you, alone, and an hour late!

CALDWELL
I'm going to play!

BOSS
Do you think people give a shit about you and your guitar? This is a hotel, not a street corner! You're not going to bore them for two hours with guitar solos, you dickhead! I'm the only one who still hires you around these parts and then you pull this crap! Stop screwing around with me, Caldwell!

Suddenly, Joey gets up on a beer crate and holds his arms up towards the ceiling.

JOEY
(murmuring)
Go and find her for me... Go and find her for me... Go and find her for me...

The boss looks at him. Joey keeps repeating his phrase over the following:

*
*

BOSS
(to Caldwell)
Who's he?

Billie gently tries to get Joey down.

JOEY
Go and find her for me...Go and find her
for me...Go and find her for me...

*
*

BILLIE
(embarrassed)
Joey... please get down ...

BOSS
(to Caldwell)
Great, what's he whacked out on? This is
who you show up with?

JOEY
Thank you... Thank you...

BILLIE
(murmuring)
Stop, now... That's enough...

JOEY
(to Caldwell)
They'll bring her.

CALDWELL
(smiling at the boss)
See, she's on her way!

BOSS
Enough of this crap!

Caldwell abruptly leaves the stockroom.

57 INT. LOUNGE - NIGHT

57

Caldwell crosses the lounge, gets up on the stage and plugs in his guitar, before anyone can stop him. He goes to the microphone.

CALDWELL
(to the assembled company)
While we're waiting for the angels to
hear our requests and answer our prayers...
some guitar won't kill you...

He starts playing...

At the other end of the room, the boss is furious.

Joey is sweating. Billie holds his arm.

BOSS
(to Billie and Joey)
This is a nice hotel, it's no place for
riff-raff.

BILLIE
(politely, to the boss)
Of course it isn't. Can we sit down?

Billie looks him straight in the eyes. She takes Joey by
the hand...

JOEY
(mystically, to the boss)
She's on her way...

They walk past the boss and sit at a free table.

Joey closes his eyes...

On the stage, Caldwell is playing an electric blues number.

The people in the room listen attentively, while drinking.

We approach Joey, who seems to be asleep. The music becomes
quieter and we hear his inner voice.

JOEY'S VOICE
(murmuring)
Please bring her back to us... I'm going to
count to five and she'll appear. OK? I'm
starting... 1...2...3...4... 5.

Joey suddenly opens his eyes and looks towards the door to
the lounge.

No one.

Billie is listening to Caldwell play.

Joey closes his eyes again.

JOEY'S VOICE (CONT'D)
OK. That was just a joke, now we'll do it
for real. I'll count the numbers of the
letters that spell her first name and
I'll add them up... Ready? 10...1...19...5... 35!
Now!

He opens his eyes. Jane is there, motionless in the entrance.

Joey smiles and murmurs a "thank you" that we cannot hear.

Jane comes in shyly and wheels herself gently over to the stage, without looking at anyone. No one notices her.

Billie sees her, and gets up to go over to her.

Joey grabs Billie's hand to stop her.

Caldwell sees her moving towards him and he smiles. Jane arrives near the stage. She remains in the shadows, to one side. The boss goes up to her, tense.

BOSS
I'm sorry, Ma'am, but we need to keep
this clear.

Caldwell finishes his piece.

CALDWELL
(in a low voice)
She's the singer, you moron!

The boss freezes in surprise and dismay.

CALDWELL (CONT'D)
(suavely)
Ladies and Gentlemen... This evening at the
Rose Inn, Jane... Jane? ... Jane Kansas!

Caldwell adjusts his microphone. Jane wheels past the boss and gets up onto the little stage.

BOSS
(to Caldwell)
I'll kill you!

CALDWELL
(in a low voice)
Later!

Jane wheels herself up to the microphone, leans forward and closes her eyes. The audience waits in silence.

Her mouth rests against the microphone...

A beat.

JANE

(calmly, eyes closed)

I was in the park this afternoon with a
lot on my mind. I met two people. Carol
and Jim were their names.

*
*
*

Everyone is listening attentively

JANE (CONT'D)

(eyes closed)

Jim is dying. Carol had convinced him to
take one last trip, to say goodbye to
their friends, and to each other. They
didn't leave much of a trace, but they
were a part of this world. They didn't
travel behind train windows... Nothing's
painted on glass for them...

*
*
*
*
*
*

She turns to Caldwell, without opening her eyes. He goes to
her. She murmurs something in his ear.

Caldwell starts playing gently...

JANE (CONT'D)

(eyes closed)

This is for them, as they go traveling
on...

*

As I was walking a ribbon of highway
I saw above me an endless skyway
I saw below me a golden valley
This land was made for you and me

I've roamed and rambled and I've followed
my footsteps
To the sparkling sands of her diamond
deserts
And all around me a voice was sounding
This land was made for you and me

Jane's voice is intense. She transcends each word of the text. Everyone listens attentively...

As I was walkin'- I saw a sign there
And that sign said - no tress passin'
But on the other side it didn't say
nothin!
Now that side was made for you and me!

In the squares of the city - In the
shadow of the steeple
Near the relief office - I see my people
And some are grumblin' and some are
wonderin'
If this land's still made for you and me.

Jane opens her eyes and starts to look at everyone. Now she addresses her singing to the people in the room.

This land is your land, this land is my
land
From California, to the New York Island
From the redwood forest, to the Gulf
Stream waters
This land was made for you and me

The song finishes in the purest silence.

Applause begins.

*

The boss can't believe it. He smiles at Caldwell...

CALDWELL
(to Jane in a low voice)
You're something else, Jane Kansas.

She smiles at Joey.

Joey, gives a clenched-fist salute, while Caldwell starts another number...

58 OMITTED

58

59 EXT/INT. TRUCK - NIGHT

59

Joey and Billie are asleep in the backseat. Caldwell is driving, Jane is awake in the passenger seat beside him. They've been driving for a while. Jane is staring out the window into the darkness. Suddenly, she grins.

JANE
(happy)
We weren't bad. I wasn't bad.

*

CALDWELL
You sang like a bird.

JANE
An out-of-practice, unrehearsed bird.

CALDWELL
They come in all shapes and sizes.

Jane stares out the window again.

JANE
We must be getting close. You said you
used to live in New Orleans?

CALDWELL
Yep.

JANE
Were you there when the storm hit?

Caldwell doesn't answer. Jane turns to look at him.

He ignores her, staring straight ahead. Jane stares at his
profile until her eye is caught by a green car passing
them.

JANE (CONT'D)
You've gotta be kidding me.

She reaches toward the backseat and shakes Joey's knee.

JANE (CONT'D)
JOEY!

JOEY
(sputtering awake)
Wh- What?

She lunges forward in her seat.

JANE
(pointing)
That car, there! (yelling) It's him!

He spots the green car, and Dean at the wheel, with a cigarette in his mouth.

JOEY
(yelling)
It's him!

CALDWELL
(yelling)
Who, for Christ's sake!

Billie startles awake.

BILLIE
(disoriented, scared)
What's going on?

JANE
That's my car!

Joey starts banging on the window. Caldwell panics.

JOEY
(yelling)
Bb...bastard! The car!

JANE
(to Caldwell)
Stop him!

CALDWELL
What the fuck is going on?

JANE
He stole our car!

Dean turns towards them and recognizes Joey, whose face is pressed up against the window. Startled, Dean drops his cigarette and accelerates...

JOEY
He's getting away!

BILLIE
(freaked out)
Oh my God...

JANE
Don't lose him!

Caldwell accelerates and follows hot on Dean's heels...

Joey bangs harder against the window...

BILLIE

My God...

JOEY

(yelling)

Give back that car! Give back that car
right now!

Caldwell tries to overtake the car.

Dean starts zigzagging, to stop him getting past...

JANE

Do something!

JOEY

(starting to **freak out**)

Police! Police!

*

CALDWELL

(to Joey, furious)

Don't utter that word in my truck!

The cars race at high speed through the night.

BILLIE

(closing her eyes)

We're all going to die!

JANE

(to Billie)

That's our car!

BILLIE

(shouting)

I don't give a shit!

Joey leans forward, over the seat, to grab the steering
wheel.

JOEY

(madly)

Ram him!

CALDWELL

Jesus! Get your hands off!

Jane hits Joey on the head.

JANE
(yelling)
Joey!

Billie starts crying.

Joey sits back down, but he's completely worked up.

Caldwell manages to overtake the car and drive alongside Dean.

Dean taunts them with a grimace.

Caldwell sideswipes Dean's car.

BILLIE
Oh my God!

JOEY
Cut him off!

*

CALDWELL
I'm trying!

Suddenly, Dean turns off and drives through the grass median at high speed. Caldwell follows.

BILLIE
No!

JOEY
We'll ll...lose him!

CALDWELL
(to Jane)
The glove compartment!

JANE
What?

Caldwell leans over and opens the glove compartment. He grabs a revolver, hidden under some papers, and opens his window, keeping one hand on the wheel. This changes the mood instantly as Jane, Joey, and Billie react in horror.

JANE (CONT'D)
What are you doing?

BILLIE
(terrified)
Not a gun! Please!!

Caldwell drives with one hand, the other outside the window. He tries to aim at the car, which zigzags through the grass median.

CALDWELL
(yelling to Jane)
Take the wheel!

JANE
No! Stop!

CALDWELL
Take it!

JANE
(yelling)
No!

JOEY
I'll take it!

JANE
(to Joey)
No!

*
*

*
*
*

The two cars go back onto a road. Everyone bangs their head on the roof.

BILLIE
I want to get out now!

JOEY
It's gonna be ok.

*
*

Joey puts his arm around her.

Caldwell accelerates...

Hand still outside the car, he aims and fires.

Everyone in the car yells.

JANE
(furious)
Stop it!

CALDWELL
I'm just aiming for his tires!

The headlights of a car coming in the other direction appear.

JANE
(firmly)
Put it away!

The lights of a police car suddenly come on.

JANE (CONT'D)
Oh no!

CALDWELL
Shit!

Caldwell makes a rapid U-turn.

JANE
(shouting)
What are you doing?

CALDWELL
I'm getting out of here!

Caldwell accelerates. The police are 100 yards behind them..

The two cars speed through the night.

Another police car, all lights blazing, appears in front of them.

CALDWELL (CONT'D)
Shit! Shit! They've already got a big
file on me, Jane!

JANE
Toss the gun!

The police car straddles the road.

Caldwell brakes to slow down.

CALDWELL
You were hitching and I picked you up!

JANE
What?

JOEY
Why?

*
*

The police car behind them moves in closer...

CALDWELL
No one in this car knows me and I don't
know you. OK? OK?

BILLIE
OK!

60 Caldwell brakes sharply. He leaps out of the car, as Jane
looks on in alarm, jumps over the roadside ditch and runs
into the fields.

60

Police officers with hand guns surround the car.

Joey, Jane and Billie are stunned and panicked. Jane sees
two police officers running across the field after
Caldwell.

POLICE OFFICER
Get out of the car! Hands on your heads!

JANE

I can't!

POLICE OFFICER

Get out of the car!

JANE

I can't move my legs!

Pointing his gun, the police officer approaches the car and opens the door.

POLICE OFFICER 1

Get out now!

The police officers jump on Jane, Billie and Joey and violently drag all three out of the car. Jane gets pulled out and finds herself on the ground, in a flash...

POLICE OFFICER 1 (CONT'D)

Stand against the car!

JANE

(shouting)

I can't, I'm paralyzed--

POLICE OFFICER

(yelling)

Shut up!

He tries to lift her up, but her legs are limp, like dead weight. He jumps on her as she lies there and handcuffs her. Completely shell-shocked, Joey is standing against the hood, along with Billie, who trembles as she is handcuffed.

BILLIE

(crying)

We haven't done anything wrong!

POLICE OFFICER 2

Legs apart!

BILLIE

(crying)

We were hitch-hiking!

Shots ring out from the field. Billie screams.

Everyone tenses.

POLICE OFFICER

(yelling)

We need an ambulance!

JOEY
 (murmuring skyward)
 What's happening? Can you see anything
 from where you are? Say something... I'm
 not going back to the hospital! Do you
 hear me?! I'm not going back to the
 hospital!

Joey starts trembling. He's rapidly losing control. He
 shouts:

JOEY (CONT'D)
 I'm not going back to the hospital! I'm
 not going back to the hospital!

POLICE OFFICER 2
 (jumpy)
 Calm down, sir!

JOEY
 (shouting)
 I'm going to die!

BILLIE
 (in tears)
 Stop Joey...

POLICE OFFICER
 No one's going to die, sir!

JOEY
 (heart-rendingly)
 I'm not going back there! I'm... not... going
 back... to the hospital! No!

BILLIE
 (crying)
 Jooooey!

POLICE OFFICER
 (to the other cop)
 Get this nutcase to shut up!

JOEY
 I'm not going back to the hospital!

Jane's face is pressed against the ground. She waits for
 the cops, who yell and argue... The radio crackles...

POLICE OFFICER
 The ambulance is on its way!

All sounds become blurred... Only a weak buzzing sound
 remains.

JANE'S VOICE

Nothing is clear in our world... Nothing happens the way we expect it to...

A bird lands beside Jane. Her face on the ground, she gazes at the bird, which, on its long, thin legs, seems to be gazing at her... She watches it walk between the legs of the bustling police officers as they try to calm Joey, who is freaking out.

JANE'S VOICE (CONT'D)

Caldwell was a musician and a barman. After the levees failed, he lost everything - his house, his job, his way - his whole life went underwater and he had to find other ways to survive. The police typed out his crimes on a sheet of paper. For the record, it was noted that he'd saved his neighbors during the flood, but it didn't matter. There are no excuses...But reasons come in all shapes and sizes...

The bird walks along the road. He looks around. He is not afraid... Jane looks at him, smiles and closes her eyes.

61 EXT. GARDEN OF DEVON'S HOUSE / BATON ROUGE - DAY

61

A bird slowly walks in the garden. It pecks at seeds. We watch it walk, on its long, spindly legs, towards a thin plank of wood.

CHILD'S VOICE (O.S.)

(murmuring)

Wait a bit longer... Wait...

A small stick holds the plank up. A thread is attached to the stick. The thread moves and tightens.

The bird approaches the plank, on which some seeds have been placed...

CHILD'S VOICE (O.S.)

(CONT'D)

(murmuring)

If you pull too soon, you'll blow it...

Two children are hiding behind a metal can.

CHILD

Devon, pull when I tell you...

DEVON
Now?

CHILD
Wait...

The bird moves closer to the plank...

The children are on the alert... The bird goes under the plank.

CHILD (CONT'D)
Pull!

Devon pulls the thread and the bird is captured.

The children run over to the trap.

DEVON
I got him!

They kneel beside the plank and carefully lift it. Sliding his hands under the plank, Devon gently grabs the bird.

He stands up, the bird in hand.

WOMAN'S VOICE (O.S.)
Devon!

DEVON
Yes, Mom?

WOMAN'S VOICE (O.S.)
Come and eat, honey!

CHILD
What do we do with the bird?

POLICE OFFICER 1 (V.O.)
Follow me.

62 EXT. POLICE STATION - DAY

62

We are in the corridor where the jail cells are. A police officer stands in the doorway of the cell where Jane, Joey and Billie have spent the night. They follow him out.

POLICE OFFICER 1
(sympathetic)
Cells aren't the best place to spend the night, I know.

JANE
Thanks for the coffee...

They walk down a long corridor and come to a small office.
A police officer gives them their things.

POLICE OFFICER 2
(to Joey)
Gather your things. And make it quick.

JANE
What about our testimony?

POLICE OFFICER 2
We have your statement. You're better off
not asking questions.

He holds up a small bag. Jane takes it...

POLICE OFFICER 2 (CONT'D)
New Orleans has enough vagrants already.
I suggest you move along.
(to Joey)
And you stay calm, you understand?

JOEY
Yes, sir.

The policeman glares at him. They go out. The first police
officer catches up with them at the entrance.

POLICE OFFICER 1
(discreetly)
Your friend is in Saint Patrick's
Hospital. They say he'll pull through.

JANE
Can we see him?

POLICE OFFICER 1
(shakes his head)
He's headed back to prison as soon as
he's out of danger.

Jane takes a piece of paper out of her pocket and hands it
to the officer.

JANE
Please give him this.

POLICE OFFICER 1
I can't.

JANE
It's only a song.

The police officer nods.

JANE'S VOICE
Caldwell, Do you know the Black
Oropendola or the Goldfinch? The
Tengmalm's Owl that lives in a forest of
spruces? Have you ever seen a Blue-
Throated Hummingbird or heard of a Zebra
Finch?

Billie, Jane and Joey walk off.

63 Streets / Bird Portraits

63

Over five different shots of the city as they walk, five
different bird portraits appear in the sky above.

JANE'S VOICE (CONT'D)
(over the first)
Look at this one, it lives along rivers...
it fishes at dusk when its shadow
disappears...
(over the second)
Did you know that the Scarlet Ibis's
color comes from the shrimp it eats?
Isn't that funny?
(over the third)
Look at this one, the Green-and-rufous
Kingfisher. Its song is like two stones
knocking together... but some say they've
heard it sing differently...
(over the fourth)
Nobody looks at it much anymore... It's
just a house sparrow. It doesn't migrate,
it stays in its neighborhood and eats at
the local restaurant...
(over the fifth)
This is the Little Ringed Plover. They
say that its song is sad... On the ground,
it runs so fast that its legs become
invisible...
What do you think of that?

64 EXT. STREET OUTSIDE THE CONFERENCE CENTER - DAY

64

Joey is walking fast with the bags on his back. 10 yards
behind, Billie pushes Jane.

As they approach the building that looks more like an old, abandoned supermarket than an official conference hall, two men get out of a dark sedan and walk toward the front door. Joey's eyes light up like he's seen the messiah.

JOEY
(thrilled)
It's Jeff Noffray!

Despite being weighed down by all their bags, Joey pushes his way through the small crowd swarming Noffray, who has paused to sign some autographs.

JOEY (CONT'D)
Mr. Noffray! Mr. Noffray!

Joey rushes up to him, extending his hand and accidentally bumping him with one of the bags.

JOEY (CONT'D)
(way too excited)
Oh, I-I-I'm s-so sorry. Mr. Noffray, it's s-such an honor. You're a magician, truly.

Noffray shakes his hand. He's polite but brusque.

NOFFRAY
Yes, yes, nice to meet you, I can see you have the angel aura about you. (to the crowd) You all do! I'll see you inside.

65 INT. CONFERENCE HALL - DAY

65

In a dilapidated hall, sixty-odd people are sitting on fold-away chairs. A banner with "Yes, angels exist" written on it hangs above a poorly-lit stage.

While Joey, Billie and Jane take their seats, a man in a suit gets up on the stage, holding a microphone.

PRESENTER
Jeff Noffray is here and he'll be out shortly. But before the talk you've all been waiting for begins, we have a little surprise for you. They've been rehearsing for two weeks, so sit back and get ready to dream a little... Angels Exist! (feedback echoes on the microphone). Sorry about that, perhaps it's a sign, huh?... Let's give it up for the students of San Bernardo school!

He steps down.

A beat. Music blares out in the hall. Everyone covers their ears.

A stressed-out school teacher at the side of the stage signals to lower the volume.

A dozen children, dressed in white and wearing ridiculous angel wings, come on stage.

The choreography is no better than the decor, though the people in the hall seem to appreciate it.

JOEY

I hate to miss this, but I've gotta go to
the bathroom.

*
*

JANE

(dryly)

Hurry back.

He goes out.

The little angels jump heavily around the stage, under the watchful eye of their teacher. Jane shoots Billie a doubtful look.

66 INT. BATHROOM - DAY

66

Joey goes into a stall and latches the door behind him.

Suddenly, we hear two arguing men approaching.

The bathroom door opens. Two men come in.

NOFFRAY'S VOICE (O.S.)

I'm fed up with this crap. Do you hear?
You really piss me off!

MANAGER'S VOICE

(upset, submissive)

Not so loud, for Christ's sake!

NOFFRAY

(furious, book in his hand)

Look at me! Am I or am I not a
bestselling author?? I write these damn
books, don't I? Answer me!

Joey jumps when he realizes who's speaking.

MANAGER

As your manager, I have to say a lecture
is a lecture.

NOFFRAY

(interrupting him)

Have you seen this place? I'm Jeff
Noffray, not one of your crummy
beginners! I've been a major reference
for thirty years!

MANAGER

(upset)

I know--

NOFFRAY

You don't know anything! You told me we'd
have a nice venue this time! Look around!
We're in a rat hole!

MANAGER

(trying to calm him down)

They're your readers.

NOFFRAY

My readers are white and they come to
hear me in 5-star hotels! Have you seen
this crowd?

MANAGER

(embarrassed)

Calm down--

NOFFRAY

(continuing)

A bunch of black and Mexican retards! Who
knows what diseases we're catching,
exposed to these third world losers dumb
enough to think angels exist.

67 OMITTED

67

A67 INT. CORRIDOR - DAY

A67

Suddenly, Noffray comes crashing through the bathroom door.

Joey comes through the door after him.

He grabs Noffray by the hair, while Noffray's manager tries
to make him let go.

MANAGER

Help!

Two bystanders scream.

AUDIENCE MEMBER

What are you doing? Let him go!

JOEY

You know what he says about you?

AUDIENCE MEMBER

Just let him go! Somebody help!

More people rush over but no one knows what to do.

JOEY

(to Noffray)

Tell them!

Joey shakes Noffray.

Jane and Billie hurry over.

JANE

Joey, stop!

JOEY

(furious)

You dd...don't give shit about us! Isn't that right? What do you mean by rr...retards? Huh?

JANE

Let him go, Joey!

MANAGER

Call the police!

BILLIE

My god...

Alerted by the shouting, more spectators have come out of the conference room and watch the scene.

JOEY

Tell them! Tell them what you ss...said!

Jane tries to get him to let go of Noffray's hair.

JOEY (CONT'D)

Liar! Liar!

NOFFRAY

Let go of me!

The children, dressed as angels, have come out and are looking on, with their terrified school teacher.

A member of the audience intervenes to free Noffray.

AUDIENCE MEMBER

Let the guy go, for Christ's sake! There are children here!

JOEY

We came from Kansas tt...to see him. This guy's a racist and a liar! (slapping Noffray) Repeat what you ss...said in the bathroom! Repeat what you said! He's a racist! He doesn't care about you! Repeat what you said!

*
*
*

Noffray tries to put up a struggle.

NOFFRAY

(to his manager)

I was right! This is a madhouse! You motherfucker!

68 EXT. STREET - DAY

68

Disheveled and carrying their bags, Jane, Billie and Joey come racing out of the conference hall...

A kid in an angel costume watches them run away.

They turn the corner and slow down when they see a police car.

JANE

Act normal!

All three pretend that nothing's the matter, until the police car disappears.

They take a breath...

BILLIE

(to Joey)

What happened?

Joey doesn't answer.

BILLIE (CONT'D)

Can you tell me the meaning... of that
display back there!

Uncommunicative, Joey walks on.

JANE

Forget it.

BILLIE

(getting worked up)

Forget what? Don't ignore me! You two have your shorthand and all your little inside jokes, but what about me? (she starts to cry) I have no clean clothes and I almost saw Caldwell die, I'm tired of walking, we don't even know where we're going... (to Joey) And you promised Noffray would help me find my husband, but then you attacked him.

*

JOEY

It's gonna be alright, Billie. The angels are on their way to find your husband.

*

*

*

She stops and collapses into tears in the middle of the sidewalk.

*

BILLIE

(crying)

My God, I almost saw a man die. They shot Caldwell like a rabbit and he almost died!

*

*

*

Jane has tears in her eyes. Joey hugs Billie.

BILLIE (CONT'D)

(crying)

He was kind, he had a car and they shot him down in the field! Right in the back!

Jane sees Joey crying silently and cannot hold back her own tears.

BILLIE (CONT'D)

(choking up)

What's this shitty life all about?

All three hold each other, in the middle of the sidewalk. Tears stream down their faces.

69 EXT./INT. MOTEL ROOM - EVENING

69

We look at the night sky. The shapes of two flying angels stand out against the moon (which is red and almost full). They are almost dancing a love ballet in the sky...

We slowly turn around towards Joey and Billie, who are sitting on the edge of the sidewalk in front of a motel. Behind them, through the open motel room door, we can see Jane playing the guitar in the background. Joey and Billie are gazing up at the sky.

JOEY
(smiling)
Look at them!

BILLIE
I can't see anything...

JOEY
(pointing)
There!

Only the starry sky and the moon can be seen.

BILLIE
There's nothing there, Joey. Or maybe
there is, but I don't want to think that
things exist that I can't see. That's not
encouraging, that's depressing.

JOEY
But they're there!

BILLIE
But if you're the only one that can see
them, then you can't share them, and if
you can't share them, what's the point?

Joey looks at her, not daring to say any more.

BILLIE (CONT'D)
I'm sorry...

She puts her arm around his shoulder.

BILLIE (CONT'D)
(smiling)
(MORE)

BILLIE (CONT'D)

You don't need angels or **ghosts or magic**.
The sharing is what's extraordinary.

*

Joey looks at the moon. Nothing other than the moon, no angels or anything else. He smiles...

JOEY

So let's just share the moon.

She smiles.

Behind them, Jane plays her guitar, struggling to sit upright and keep her balance.

We hear the rumble of an approaching train...

The sound of the train grows louder...

70 EXT. STATION - DAY

70

An illuminated sign says "Departure Baton Rouge 8 minutes".

A train goes by in the foreground and disappears, revealing Billie, Jane and Joey arriving on a station platform, carrying their luggage.

BILLIE

I'm starving...

Joey eyes a nearby vending machine.

JANE

We **don't have** time!

*

Joey starts running toward it anyway.

JOEY

I'll be quick!

Billie's mobile rings. She searches in her pockets.

BILLIE

(tense)

Where is it?

JANE

In your bag!

Billie, on her knees, rummages through her bag.

She pulls out the phone and answers it.

BILLIE

Hello?

Billie's face goes white.

JANE

You OK?

Billie kneels and sits on the ground.

BILLIE

Yes... I'm in a train station...

She starts crying softly.

Jane looks at Joey, by the vending machine.

BILLIE (CONT'D)

(crying)

I know... I know...

A voice on the loudspeaker announces the train for Baton Rouge.

Jane looks at Joey coming back.

BILLIE (CONT'D)

I never thought that... Yes... OK... OK, I'll do that... Please don't hang up, wait... Say something... Yes, I know... I knew.

She hangs up. Smiling through her tears, she looks at Jane.

BILLIE (CONT'D)

It's him.

She stands up. Joey arrives, carrying bags of M&Ms.

*

JOEY

(smiling)

Plain or peanut?

*

Billie and Jane look at him.

JOEY (CONT'D)

What's happening?

JANE

He's back.

JOEY

Oh...

BILLIE
 (who has turned around)
 He calls me, just like that, on a train
 station platform... Strange, isn't it?

JANE
 What did he say?

BILLIE
 Nothing... He's there, that's all... He's
 back.

Joey stands there with his arms dangling, holding the bars
 of chocolate.

The train arrives. The doors open.

Joey puts Jane onboard, with her wheelchair, while Billie
 puts the bags on and places them in the luggage
 compartment.

BILLIE (CONT'D)
 There you go...

JANE
 What are you going to do?

BILLIE
 (uncertain)
 I...

She looks at Joey.

JOEY
 Your wish came true. Go to him...

Billie hesitates for a moment. The departure signal sounds.

JANE
 Go on!

Billie gets off, onto the platform.

BILLIE
 (embarrassed)
 I don't know what to say.

Joey, standing on the steps of the train, is still holding
 the bags of M&Ms. *

BILLIE (CONT'D)
 (with a smile)
 Plain. *

Joey gets off and hands her the bag of plain M&Ms. She hugs him. *

BILLIE (CONT'D)
(murmuring)
Thanks for everything...

JOEY
Take care of yourself...

BILLIE
I have half the moon!

The departure signal sounds again.

Joey gets back on the train.

Joey and Billie look at each other. The door closes.

JANE'S VOICE
How many people can you meet in one life?
How many trains must you take before you
find yourself again?

On the platform, Billie watches the train pull away...

She dries her tears and a smile comes to her face.

DISSOLVE TO:

71 EXT. TRAIN / MOUNT SHASTA AND LOUISIANA LANDSCAPE - DAY 71

Once again we see Mount Shasta through the train window.

JANE'S VOICE
I'm still looking at this mountain
through the window. What I see through
the window is real. I guess that no one's
as alone as they think...

Then the landscape slowly starts to change... Once again, we
are going through the Louisiana landscape.

Jane is writing on a sheet of paper. Joey is holding the
guitar. They're composing. Jane writes confidently, talking
to Joey who adjusts his hands on the instrument.

JOEY'S VOICE
Angels and magic aren't the point, Jane... *

JANE'S VOICE
 (laughing)
 Is that what you say, Joey?

JOEY'S VOICE
 Somebody whispered that in my ear. Maybe
 we'll see her again someday.

The train travels alongside a river. A series of shots of
 landscapes appear, as we go further south.

Joey has his face pressed to the window. He is looking at
 the passing landscape.

An angel flies before his eyes, going along the river at
 the same speed as the train.

Joey looks at the angel and smiles at it...

JANE'S VOICE
 We all do what we can to feel a little of
 this wind on our skin, a breath of human
 warmth that makes the journey sweeter...

The angel slowly disappears. Joey closes his eyes and goes
 to sleep.

72 EXT - PORTRAITS - DAY

72

A series of portraits of all sorts of people ensues. The
 people are posing outside their house or beside their car.
 Children pose outside a school. Employees pose outside
 their shops, outside a church, beside a prison wall, in
 front of a city hall, by a boat, a basketball court,
 outside a hospital...

They are all posing with smiles on their faces. They are
 white, black, in good health, sickly, handicapped, of all
 ages...

JANE'S VOICE
 I don't know if I believe in God. Why
 would I believe in anything other than
 myself? Why would I believe in anything
 other than my neighbor?

There's a sudden sound of crashing metal...

73 INT. CAR - EVENING

73

We're inside a somersaulting car. In extreme slow motion, we see a host of small objects seemingly flying around the interior. A photo of a three-year-old child flies in front of us, like a fragment of life...

JANE'S VOICE

Mama, will I ever walk again?

MOTHER'S VOICE

Maybe in another life.

74 EXT. JANE'S HOUSE - DAY

74

Jane appears in the foreground. We accompany her along her street. She seems to be walking, moving toward her house as if in a dream.

JANE'S VOICE

I am walking...

CUT TO BLACK:

Silence.

Then gradually, in the dark, the sounds of the party grow louder...

WOMAN'S VOICE O.S.

(calling)

Devon! Devon, come over here baby!

75 EXT. GARDEN OF DEVON'S GRANDPA'S HOUSE - EVENING

75 *

In a large, modest garden, fifty or so people are partying. Drinks and cakes are on a large table. Around ten children are running on the lawn, enjoying themselves, while adults are talking. On a little platform, a young girl is playing an electric piano for two admiring little girls. Near the barbecue, a man and a woman, around forty, are talking to a small group of people.

MOTHER

Devon come and see! Uncle Joseph has something for you!

DEVON

(continuing to play)

What?

MOTHER
(To her husband)
Tell him to come here, darling.

UNCLE JOSEPH
(smiling)
It's not important, let him play.

FATHER
Devon! Would you like another present?

DEVON
(turning around)
I'm coming!

FATHER
(laughing)
I knew that would get his attention.

Devon comes running over.

DEVON
(out of breath)
What is it?

MOTHER
You shouldn't ask what it is!

UNCLE JOSEPH
Let him be.

He pulls out a little package from his pocket.

Devon takes it and opens it while his parents look on.

A magnificent silver pen is revealed.

Devon smiles.

UNCLE JOSEPH (CONT'D)
I was given this pen at my own communion,
a long time ago. I've had my initials
changed -- it has your initials now. It's
only for writing important things...

MOTHER
It's very lovely. Take good care of it.

DEVON
Yes, would you hold it for me, please?

His mother takes the pen. Devon goes off to play again.

MOTHER

Devon! Stay close, we're leaving in five minutes! (to Uncle Joseph) We're on our way to Hammond, to visit Aunt Nancy.

Devon stops running and goes over to the gate.

He looks at the deserted street.

A little girl, the same age, comes over to him.

LITTLE GIRL

Are you waiting for someone?

DEVON

No.

They walk over to the cake table.

DEVON (CONT'D)

Do you know if letters sometimes get lost in the mail?

LITTLE GIRL

I have no idea... My dad wrote a letter to the White House when my big brother came back dead from the war, and he never got an answer. So maybe the post office loses them.

Devon's mother comes up behind him.

MOTHER

Let's go, Devon. Say goodbye to everyone, and say thank you to Grandpa for organizing everything.

Devon goes over to a small group of people.

GRANDPA

Hey, here's the big man!

Joey's head suddenly appears from behind the hedge.

He glances around at the guests in the garden...

JANE (O.S.)

Can you see him?

Joey goes back down to Jane. They talk quietly.

JOEY

There are a dozen kids in there!

JANE
Brown hair?

JOEY
Let's just go in.

JANE
I can't!

JOEY
Yes you can, you're invited!

JANE
I want to leave.

JOEY
There's a platform with a piano.

JANE
So?

JOEY
We'll go in and play your song.

JANE
No, this isn't the time. It doesn't feel right.

JOEY
It'll be a great surprise.

JANE
It'll be weird.

JOEY
I'm not letting you leave!

JANE
It's not up to you.

Jane turns to wheel away but Joey grabs the wheelchair and pushes it in the other direction...

JANE (CONT'D)
What are you doing?

JOEY
You'll thank me later.

JANE
Stop it! If you do this, I'll... Joey, no!

They approach the garden gate. Nobody notices them.

Jane looks at the children enjoying themselves in the garden.

She looks from one to the other.

JANE (CONT'D)
I don't know which one's Devon...

JOEY
Go in. Sing. He'll know who you are.

JANE
I'm afraid he'll be ashamed of me.

Joey opens the gate.

JANE (CONT'D)
No!

On the other side of the garden, Devon's mother is helping him put on his jacket.

DEVON
Are we coming back later?

MOTHER
We're sleeping at Aunt Nancy's, darling!
Did you say goodbye to Mimie?

DEVON
Yes.

MIMIE
It was wonderful! You know, I cried all through the ceremony?

MOTHER
I cried, too. (joking, for Devon to overhear) He's a man now! Honey, go get in the car.

Devon walks over to the car, parked on the path at the end of the garden, where his father is waiting for him.

Near the gate, Joey pushes Jane, who is livid, towards the platform. Nobody pays any attention to them.

Joey approaches the young girl playing the electric piano.

JOEY
Can we borrow your seat?

LITTLE GIRL

*

(smiling)
Another speech!

Joey sets Jane in front of the piano. She looks pale as a ghost.

He pushes the microphone in front of her mouth and sits down, with the guitar on his knees.

JOEY
(murmuring)
You're on...

JANE
(embarrassed)
God, please let me disappear...

JOEY
You're on, Jane...

Joey takes the guitar and starts to play.

Still, nobody looks at them.

Jane is paralyzed in front of the microphone. Her mouth remains closed, her eyes stare.

JOEY (CONT'D)
(murmuring)
He wrote to you...

She opens her mouth and moves close to the microphone.

She begins to sing, softly, hesitantly:

Some people turn to watch them.

Some children come close.

A ten-year-old boy looks at Jane.

She looks at him and sings.

He smiles. She glances at Joey, but the child runs away. Jane is disconcerted.

Joey encourages her to continue.

People come closer.

A CHILD
(to Jane and Joey)
Are you homeless people?

Jane keeps on singing...

She closes her eyes and sings with conviction.

The song is beautiful and moving.

At the end of the garden, in the path to the parking area,
Devon's mother gets into the car.

His father is already at the wheel and turns on the engine.

Devon is on the porch, swapping baseball cards with another
boy.

FATHER
(lowering the window)
Devon! We're leaving!

Devon says goodbye to his friend and climbs into the car.

The car reverses slowly down the path.

DEVON
I forgot my Red Sox hat!

MOTHER
Nancy's waiting for us!

DEVON
I'm coming!

He gets out of the car and runs to the garden. He looks
everywhere for the baseball hat.

DEVON (TO A KID) (CONT'D)
I lost my hat...

Some people have gathered around the platform.

Jane's song is like a poetic love letter.

Singing with her eyes half-closed, she sees a kid threading
his way between the people, and sings to him...

Devon looks up for a moment and sees this woman in a
wheelchair, on the platform, singing and looking at him.

Their eyes meet.

They know.

Now Jane sings only for him.

He stands in front of her. He doesn't move.

Jane sings for Devon, nothing else matters.

The lyrics are amazing and she sings them beautifully.

Devon's mother now shows up. She sees Jane and recognizes her instantly. She steps back and looks at her adopted son. The father joins them and looks at his wife.

His mother encourages Devon to go closer...

Devon walks towards Jane. Slowly.

They are less than a yard from each other.

Face to face.

The last verse...

Jane is not crying.

*

They are alone for a moment...

in another world.

The song ends...

Silence...

76 EXT. LAKESIDE - DAY

76

Jane and Joey are sitting facing the lake we saw from the beginning of the film.

They look into the water...

JOEY

Have you ever heard about this monster
that lives in a lake in Scotland?

JANE

Yes. Why? Have you seen something again?

JOEY

No. Have you?

JANE

This is Kansas. There aren't any monsters in the lakes. Just tornadoes and yellow brick roads.

JOEY

OK, Dorothy! Listen, you'll have to drop me at the hospital on the way back, I'm having my final evaluation today. The therapist says I'll be able to live on my own again.

JANE

You know what's scary? You're the most stable person I know.

They look at each other and laugh.

Jane looks at her watch.

JANE (CONT'D)

They're late.

JOEY

Are you nervous?

JANE

No.

JOEY

I saw you tapping your foot.

Confused, she leans forward to look.

JANE

(smiles)

Very funny.

Joey grins back at her.

JOEY

I think they're here...

Jane turns around and sees her son and his parents waving to them, as they walk in her direction.

Devon has a big smile on his face and walks towards his mother.

We turn away from them rapidly, the camera speeds along at ground level towards the edge of the lake...

A bird slowly walks along the edge of the lake.

We follow it for a moment. Its long legs seem fragile...
The bird takes flight...