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INT. RETAIL STORE. DAY

The first image we have of Katherine is a cut from black as we see her walking through a store, with a shopping cart full of items. We cut a few times to see her in various aisles and considering various purchases.

Each different store is intercut with her in her car driving.

After the third store, we see her putting items in her car in a near empty parking lot. Long wide shot.

CUT TO:

INT. HER CAR. DAY.

Katherine is sitting at a rest stop in rural Wisconsin, she is eating a sandwich in her car and reading a magazine. She occasionally will look over toward the rest stop but remains in her car.

CUT TO:

INT. HER CAR. DAY.

The Woman is driving south on 41 approaching the overpass for "Pleasant Prairie". It is late afternoon and she is humming and singing to herself.

CUT TO:

EXT. HOTEL PARKING LOT. DAY

Woman arrives at hotel. She parks her car off to the side and gets out looking at her trunk. She is deciding what to take up to the room with her. She opens the trunk and leaves it open as she gets her luggage out of the backseat.

CUT TO:

INT. HOTEL ROOM. DAY

She enters the hotel room, the camera enters behind her. She is carrying a lot of bags and boxes that she did not want to leave in the car. As she enters she takes all of the boxes and lets them drop on the bed, falling on the bed next to her pile.

She notices that the television in the room is on but the sound is muted. The whole room is quiet.

This lasts for a beat.

She gets up off of the bed and goes over to the phone. She picks up the phone and then puts it down again. Still deciding she picks it up again and puts it down.

After she puts it down for the second time, it starts to ring, which startles her. Katherine answers it only to have her cell phone start to ring in her purse. She tells whoever is on the phone that they will have to call back, drops the phone and starts rummaging for her cell in her bag.

As she picks it up, it stops ringing. A close up of the screen reads "HOME".

Katherine re-dials the number. She gets the answering machine and starts to leave a message with him. Midway through the message Her husband picks up the phone.

As he starts to talk there is a knock on the door. Katherine excuses herself and puts the phone back and gets up to answer the door. It is the hotel manager.

He is very polite and hushed in dealing with her. He almost seems a little ashamed to be coming up to her room and talking with her. He starts to talk to her, but she indicates that she has her husband on the phone and asks him to wait.

He acquiesces and comes and sits on the bed. Katherine picks up her cell phone and starts to talk with her husband again.

Her husband asks how she is doing and if the hotel manager has gotten in touch with her. She tells him that he is sitting in the room now.

He proceeds to tells her about her credit card and that something must have happened in Minnesota, that her identity has been stolen. He has been trying top reach her for awhile, but her cell phone wasn't working, he left a lot of messages. He seems to be irked.

KATHERINE

Well, should I just come home now?

Midway through the call Katherine accidentally turns on the speaker phone and the hotel manager hears which embarrass him and her. She cannot get it to turn off.

HUSBAND (O.C.)

(Pause) I don't know. I don't know if that would be a great idea now.

KATHERINE

Your on speakerphone, hold on.

She manages to turn the speakerphone off.

He tells her that the credit card company has been calling and said they would call her on her cell phone, that there was unusual activity on her account and that they froze her accounts until they could track it down. That it should all be straightened out in a few days.

Katherine says that she will call back and hangs up the phone with her husband.

The hotel manager sits uncomfortably with her.

MANAGER, TIM

It's okay. We here at the hotel know you, I know you.

KATHERINE

But you don't know me.

MANAGER, TIM

But I feel like I do, we here at the hotel do. It's okay, we can simply run the card when you check out. Not a problem.

KATHERINE

No?

MANAGER, TIM

Not a problem, a pleasure. That's why I came up. I am an associate manager and I represent all management when I say that you are welcome.

KATHERINE

Well, if your an assistant manager, have you talked this over with your boss, or did my husband call you

MANAGER, TIM

Associate manager, actually, and yes, it will be no problem.

KATHERINE

Are you sure?

MANAGER, TIM

Yes, yes, please.

They talk a little more as he leaves the room. She starts overcompensating, explains how this is a yearly trip for her, and that she usually goes with a girlfriend, but she had to take her daughter on a college visit this year. The manager excuses himself and leaves.

She is left alone in the room.

CUT TO:

EXT. OUTLET MALL. DAY

Use sound of automated answering service from credit card company as well as "on hold" music/silence and the messages from her husband on the soundtrack as she wanders around the outlet mall.

We follow her as she window shops. Follow her through the parking lot, she is constantly getting away from and letting the camera catch up to her as she goes around the parking lot. The camera circles her and gets ahead only to fall behind again.

CUT TO:

INT. SHOP. DAY

Katherine is wandering around one of the stores, just going aisle to aisle, not really looking at anything.

BILLY is walking among the merchandise coming toward her.

BILLY
Can I help you?

KATHERINE
Pardon?...Oh No, no, I'm fine
thanks.

Silence. Katherine looks around her at some of the merchandise and Billy watches her tacking in all the stuff.

BILLY
I know. There's a reason they call
this place "Remainders".

KATHERINE
Excuse me?

BILLY

This is the stuff all of the other mall stores couldn't sell. This is kind of the outlet of the outlet.

KATHERINE

The graveyard?

BILLY

Right. But there is some pretty nice stuff if you take the chance to look for it. Dig it out. You'll find some amazing stuff around here.

He thinks for a second and then sheepishly adds this line,

BILLY

"I didn't go to the moon, I went much further."

KATHERINE

Tennessee Williams?

BILLY

Yeah, how did you know that?

KATHERINE

I teach high school. "I didn't the moon..." how do you know it?

BILLY

(embarrassed) Steve over there is practicing for a community theater thing. I help him run lines.

KATHERINE

Oh.

BILLY

It's just that's how you looked like you felt. That you were way out past the moon looking at this stuff.

KATHERINE

Oh, it's not that bad.

BILLY

(walking away) No it's not. Nice talking to you.

KATHERINE

You too.

Billy walks toward the camera and leaves Katherine alone in the aisle. The camera starts to move away from her as well.

CUT TO:

EXT. REAR OF STORE. DAY.

Billy is kneeling outside his store in the rear, he is reading and highlighting a copy of the bible. He is on his break. Next to him, one of his co-workers, Steve, is drinking a Pepsi and trying to recite lines for a play.

STEVE

And you'll go up, up over witch mountain...

BILLY

That sounds pretty good to me.

STEVE

Yeah, maybe.

Billy watches and encourages him.

His manager comes out and starts talking to them, Billy is letting it be known that he wants to manage. The manager is toking on a joint and talking about something else asking him why he is reading the bible. Billy excuses himself, telling him his break is over. He is unsatisfied with this encounter. He is angry but doesn't know why.

CUT TO:

EXT. PARKING LOT. DAY

Katherine is bored and doesn't know what to do with herself

She goes to her car and gets in, only to sit at the wheel.

She gets out of the car again, and considers.

EXT. REST STOP. DUSK

Tim, the associate hotel manager and Heather sit at one of the shaded tables on their break. They are talking and he is painting her nails with some glitter as they talk. They are playing a silly word game with each other ("If you could live in any time period...").

We cut to a reverse shot of Katherine watching them amused.

Tim gets flustered and gives her a small wave and hello, at which point Heather does the same.

The camera pans back to reveal Katherine give them the same little wave and then she starts to walk away. She is walking around the rest stop area with an ice cream sundae and a bag.

She finds a shaded part of the rest area and sits. She takes a can of beer out of the bag, opening it taking a sip and putting it back in the bag. Then she has some ice cream.

Billy comes from the mall area with a bag of his own and a book. He undoes the top of his shirt as he walks. He is clearly happy and relieved to be done with work for the day.

First Billy passes Heather and Tim, he talks to them for a little bit, laughing and enjoying their friendship. We cannot hear what they are saying because it is all from Katherine's POV.

Billy sees her and smiles, looking toward the camera. He gives a shy little wave as he starts to approach the camera.

He comes up to her recognizing her form the store. He asks if it's okay to sit next to her. He is waiting for his friends to get off work so they start to talk. He explains how he has gotten a free drink from a friend who works in the hotel bar and is drinking it outside so as not to get him in trouble.

Katherine asks him what he is reading and he shows her his well thumbed copy of the Bible that is filled with scrawled handwriting in the margins and on the cover.

He asks her what she is reading and Katherine shows him her book, **So Big** by Edna Ferber.

BILLY

What's it about?

KATHERINE

I don't know if you'd like it.
It's about a mother in Chicago at the turn of the century. Some of it is in the city and some of it is in the country. I guess, it's about a mother and all she will do for her son.

BILLY

I don't know, that sounds pretty good to me.

KATHERINE

Why are you reading the Bible?

BILLY

I've had this since I was a kid.
(shrugs) I'm reading ecc...2-21.
Do you want to hear some?

KATHERINE

(laughing) Sure why not?

He reads to her from the book and then asks,

BILLY

What do you think it means?

KATHERINE

I have to think about it. It's a lot to take in. What do you think it means?

BILLY

(Laughing) I think it means it's hard. That it isn't easy.

KATHERINE

What is "it"

BILLY

Everything.

KATHERINE

I read it when I was younger, I don't remember much of it to be honest...the big stuff, splitting the loaves, the flood, the crucifixion. Should we be drinking a beer while reading this?

BILLY

(embarrassed) I don't really like to talk about it. I just think it's interesting.

He is very earnest and also takes the time to listen to her, not interrupting, really listening. He offers to buy her a custard now.

BILLY

It's no big deal, I'm not actually buying it, I know the girl at the stand, so she just kind of gives it to me, which is nice

She asks him if he wants some ice cream, how she's having hers with a beer and he should try it. "Really?...No."

Billy looks up at Katherine.

BILLY

Are you staying here for awhile?

Katherine takes the time to explain to Billy what has happened with her credit cards

BILLY

Well, hey, if you have nothing to do tomorrow, you can come have a picnic with me.

KATHERINE

Really?

BILLY

Yeah, sure. I mean, it's no big deal, but it sucks to just be stuck here. It would be fun.

KATHERINE

You think?

BILLY

Yeah, why not. I could show you some of the land around here. It's beautiful.

KATHERINE

(Thinks for more than a second, unsure) Okay, yeah, sure, okay.

BILLY

For real? Great. I'll see you here then at what? How about like one o'clock.

KATHERINE

One o'clock.

Tim and Heather approach from their table. They arrive just as the conversation is winding down and ask Billy if he wants to hang out.

BILLY

(shrugging) For a little bit.

Billy gets up from the table and looks back.

BILLY
So I'll see you later.

KATHERINE
Okay.

BILLY
Hey? You know that show, "That
70's Show"?

KATHERINE
No, I don't think so.

BILLY
Well, that's okay, but you know
it's supposedly set here in
Pleasant Prairie.

There is a pause, we can see Heather rolling her eyes in the background and Tim asking "Really?"

The camera can drift away from her and start to follow him until they connect again the next morning.

As the camera leaves her and follows Billy we can see her receding further and further in the space as Billy and the two walk off.

CUT TO:

EXT. RAILROAD TRACKS. DUSK

Billy, Heather and Tim walk along the railroad track. They are balancing on and off the rails and joking with each other. The camera takes it in, the golden hour, the fun they are having as if it is already a memory receding into the past.

The camera is far away with telephoto on to collapse the depth of space. They are enjoying each other and the weather.

EXT. STREET. NIGHT

Billy is driving home. The radio isn't on, he has the window down and he is taking in the ice cool air. Behind him we hear a siren.

JUMP CUT TO:

His car is pulled over at the side of the road and we can see lights from a police car behind him.

The camera is in the passenger seat as an OFFICER approaches the driver side window.

RICK
You heading home, brother?

BILLY
Yeah, I guess. You always do this.

RICK
It's funny. What's going on?

BILLY
I don't know, you?

RICK
I don't know, same. Hold on I got something in the squad for mom, think you could give it to her?

BILLY
I guess.

RICK
You guess...Hold on.

Goes to squad and comes back with a large stuffed teddy bear.

BILLY
What the hell is this?

RICK
She's been asking about it, how she wanted it. (Laughs) I don't know what the hell it is, she bought it off of tv and sent it to the squad. Thinks it's funny.

BILLY
They delivered this to you at the police station?

RICK
Yeah.

They chide each other a little like little boys with in jokes

BILLY
Anything going on tonight?

RICK
(shrugs) same old same old, there was a domestic battery over on Lawndale...third time this week.

BILLY
Some tough guy?

RICK
No, it's her! He's just a squat
little thing but he won't press
charges.

BILLY
Well, we get the happiness we
deserve, right?

RICK
Yeah, I guess.

BILLY
You gonna see Stephanie when you
get off?

RICK
I will, she's at home with mom. I
think they're planning the wedding.

BILLY
And when is that going to be?

Rick shrugs.

BILLY (CONT'D)
Okay, I have to get back, we were
doing inventory and I'm tired.
Talk to you.

RICK
I get off at eleven, I'll see you
in a bit, I'm just heading in now.
Later.

Billy puts his car in gear and drives off.

CUT TO:

INT. HOME. NIGHT

Billy comes home. His mom is sitting in the living room with Shari. He shows her what his brother got and then something that he brought from work for her. He is completely different then he was with Katie and different then he was with his brother.

His mother sits watching television in the main room with Billy's future sister in law. They are doing a crossword together out of a book. The television is muted.

Billy comes and sits down with them after getting some food from the fridge.

Stephanie, the future sister in law, is talking about her upcoming wedding, though it is apparently still a ways in the distance.

The mother is noticeably bothered by this talk, seeing it as premature. Her mood noticeably brightens when Billy enters the room, and even more so when he hands over the large teddy bear.

BILLY

Rick got your gift.

MOM

What did your brother think?

BILLY

That was pretty mean. Sending it to him at work. I guess he really got ribbed.

STEPHANIE

He got that at work?

They talk some more, but Billy is restless. He excuses himself from them and goes into his room. Stephanie follows him, a little unaware.

CUT TO:

INT. HIS ROOM. NIGHT

Shari follows Billy back to his room and begins to talk to him while he is changing out of his work clothes. She is asking about her fiancée and what's going on with him. She is asking Billy if he is excited about the wedding and his job. Billy smiles in spite of himself, just at her enthusiasm.

CUT TO:

EXT. HOUSE, BACKYARD. NIGHT

He goes out on the back patio and looks up at the moon. He goes over to the garage and hauls out a box of fireworks. He starts to take them out and set them off. The camera follows the fireworks as they go of in the air.

The camera drifts away from him to Stephanie who is standing in the doorway watching this. She hears the front door shut and goes back in the living room. The camera follows her.

CUT TO:

INT. HOUSE. NIGHT

Billy's brother comes home, he is carrying a bag from the market. Stephanie runs up and hugs him. Their mom continues to sit and watch TV.

Through the window we can see Billy outside still lighting off fireworks.

MOM

Where's your gun?

RICK

(To Stephanie) Hey Babe. (To Mom)
I left it in the car, it's locked.
I'll bring it in later.

MOM

You need something to eat?

RICK

No I'm fine. I went past Woodmans,
anybody want a beer?

He doesn't wait for an answer and goes into the kitchen to grab three for all of them.

RICK

How's the wedding planning going?

MOM

It's going.

RICK

Let's go outside.

He drops off the beers and his mom and Stephanie follow him out the door. He walks back to the yard where Billy is setting off his fireworks. The camera follows them out the door. His mom and Stephanie sit on the steps watching Billy set them off and then disappear in the air.

CUT TO:

INT. HOTEL ROOM. NIGHT

We are looking out the hotel room with Kate. She can barely see the fireworks going off, but watches them, unaware.

She puts her hand to the window and then her cheek, feeling how cool the glass is.

She goes back into the room and turns the television on and then turns it off again. She goes to her cell phone and calls her house.

Her husband doesn't answer, instead she is trying her home messages ("You have...no messages")

DISSOLVE TO:

NEXT DAY

INT. HOUSE. DAY

It is the next morning and Billy comes out of his room to find his mom and Stephanie cooking in the kitchen.

MOM

(cooking) Heather is coming over for...what do you want to call it, brunch, I guess.

BILLY

Is it ever possible to just have a meal? Just the three of us family?

MOM

She's family too, as much as anybody else. You've known her forever. Almost as long as Rick's known Stephanie, and that's kindergarten. You should enjoy it, because believe me, when it's gone, your going to miss it.

BILLY

Do you miss your family?

MOM

Sure.

Pause

MOM

I miss my mom. I miss her more today than...I just miss her more today. (Pause) It's funny because you think it's going to get better or easier...

BILLY

Are you going to retire?

MOM

Twenty questions huh?

BILLY

I was just wondering.

MOM

No. No I'm not.

There is a knock at the rear door and HEATHER enters.

HEATHER

Hey everybody.

They exchange greetings.

HEATHER

Who was that you were with last night?

Billy gets very red.

BILLY

Nobody. C'mon, I wasn't with her. You're gonna give my mom the wrong idea.

MOM

No. I don't think so. What's she talking about.

BILLY

Just some woman I met at the mall. She's married, I think she has a kid. We were just talking.

MOM

See there you go, you could have invited her.

BILLY

Mom...

MOM

(To Heather) Can you help me with this? How's your mom?

They continue to talk as the rest of the family joins them for breakfast.

CUT TO:

EXT. REST STOP. MORNING

Katherine is back at the rest stop, she is sitting at a table and sipping a coffee with her book. She is dressed more casually than she was the day before, she is wearing jeans and a t-shirt.

Billy approaches her from an angle that she cannot see him at and says Hello. She is startled and laughs, saying hello back

When they connect again the camera should have no idea where to go, to float between them as they come together and part again.

BILLY

You ready?

KATHERINE

(shrugging) Why not?

CUT TO:

EXT. PARKING LOT. NOON

Going to nature preserve, they are going to take her car, her front seat is loaded with stuff that she has bought, they have to transfer it all to the trunk so he can sit down.

He chastises her for leaving all the stuff out in the open.

They bond over what she is playing on her cd player.

CUT TO:

EXT. NATURE PRESERVE. AFTERNOON

Nature preserve. After the close sequence of seeing them in the car we cut to them at a dock landing, getting out of the car at the nature preserve. Billy is really excited about showing her the woods. He is carrying his camera and a cooler with him

Characters starting out a shot out of focus in the foreground while the background is completely in focus and crisp, they walk into this environment

At first they talk about their lives, their pasts and futures, what they see for themselves what they can imagine for each other. The camera is ahead of them, tracking with them, occasionally getting ahead of them, occasionally getting closer, they always walk at the same speed.

He asks what her husband is like. She is positive yet non-committal in her attitude.

He talks about how much he likes living where he does, how much he likes his job and the mall. How positive he thinks it is for his community. How he just likes having a job. He confides in her that he wants to be manager one day.

He says that he wants to take some pictures and they veer off of the path. It is a field, so it is still navigable.

As they walk, he talks passionately about the woods and how he would come out here to get away from things when he was a kid. To escape.

KATHERINE

To escape from what?

BILLY

(Really thinking) I don't know.
Nothing really. Just from having
to be me, I guess.

They walk along in silence for a bit. The camera is ahead of them again and they are walking slowly, each in their own world. Billy is walking closer to Katherine than he has in the past. After Katherine comes out of her reverie, she notices this, it makes her uncomfortable. It makes her think.

BILLY

(Looking at her hand) Isn't that a
mans?

KATEHRINE

(startled then looking at her hand)
It's my husbands. He doesn't wear
it because of his job, so he gave
it to me. He says it shows that He
is always going to be mine.

They walk along in silence.

KATHERINE
Billy, Can I ask you something?

He shrugs.

KATHERINE (CONT'D)
You know what that means?

BILLY
Yeah I...(Pause) Of course I know
that, I'm not stupid. What do you
mean? Of course I know that.

KATHERINE
I think your really very sweet.

BILLY
Why are you saying that? You don't
have to say that to me?

KATHERINE
I just want to make sure that we're
on the same page.

BILLY
(starts stammering) Wa-, I...The
same page? What do you think? I
mean why are you saying that to me?
What does that have to do with me?

KATHERINE
It's just-

BILLY
Do you think I'm going to touch you
or something? (Pause) Or maybe you
want me to.

KATHERINE
You know, I don't appreciate that.

This embarrasses him. He is embarrassed to be called on it.
This is what makes him stalk off.

BILLY
You don't know me!

She yells after him.

KATHERINE
Go to Hell!

She is left alone. The camera pans away from her and she
catches back up with the frame.

She looks around her and starts to trudge in the direction after him. We watch as she walks alone for awhile, not cutting away, letting her get deeper and deeper into the forest. She becomes worried and starts to look around her.

She keeps walking.

We cut away to shots of the forest preserve with no humans in the shot. Just the beauty and enormity of the woods and how alive they can be to the camera. No music just natural sound mixed incredibly high

We cut back to her. She is having a panic attack, but lets it subside as she takes control of herself and keeps walking, the camera ahead and behind of her, mimicking the scene in the parking lot.

She opens up her purse and takes her cell phone out. Turning it on, she sees that there is no signal. She looks around her, taking in the 360 degree area and sees no one.

She continues to walk in the direction she was, stopping for a second and thinking about which way she is actually going and then continues on in the same direction. She can't seem to find the main path.

(Shoot scenes in different forest preserves and cut them together here to make one massive and idiosyncratic forest)

Use silence or cut off their dialogue have lots of natural sounds that are placed high in the mix, the music should be almost subliminal, either very high or very low in it's dynamics, mixing easily with the natural sound.

They disappear from the film for shots at a time. The camera follows her in the same way that it followed her in the parking lot, but here it comes around to face her.

The sun is starting to go down. She looks at it and puts her hand up to cover her face. We see the sun as it tapers through her fingers.

KATHERINE

That's west.

She turns around and starts to walk in the direction of the sun.

CUT TO:

INT. HOTEL ROOM. NIGHT

That night, in the hotel room. Darkness, should mimic the sense of confusion felt in the nature preserve.

Here the only light is coming from the window, this will be mimicked in the next scene. Compared to what is above they should feel cramped in the space.

She at first appears to be alone in the room and then we cut away and notice that he is there as well, after a few shots.

She says nothing, stalking from one end of the room to another, in constant motion, thinking.

Silence.

KATHERINE
(with finality) I was afraid.

Billy doesn't answer her. He watches her, waiting.

She approaches the mirror and looks at Billy in it. She starts to calm down.

She turns around and she draws a figure or letters on the mirror and then turns around and goes to the bed with him on it.

He takes a hold of her and holds her in his arms, she accepts this and returns the hug.

They separate. She gets back up and crosses the room. He watches her confused. He remains on the bed, confused while she remains standing in the window, watching him.

After a moment she comes over and sits next to him on the bed, behind him. This forces him to turn around.

Cut to a new angle (two shot).

They look at each other. He brushes his hand against her face and her face falls into the brush then she takes his hand and kisses it. They look at each other and he comes close to kiss her, they share a long embrace.

Hold the moment and then she separates from him again. The two shot pans with her becoming a one shot.

BILLY
It doesn't matter.

CUT TO:

INT. HOTEL ROOM. MORNING

Morning light is coming through the window. The phone starts to ring.

Billy is curled up on the second bed still in his clothes asleep above the covers.

Katherine is in her clothes from the night before. She is looking straight ahead, Sitting against the rear of the bed.

The phone starts to ring. She lets it for a few rings and then picks it up slowly. There is just a dial tone coming through.

A knock at the door. It is the hotel man, Tim, He looks at Billy. He informs her that everything has been cleared up with her credit card. As he exits the room, he looks toward Billy

MANAGER, TIM

William.

Billy shakes his head.

BILLY

Man...

CUT TO:

INT. HOTEL ROOM. DAY

They are moving through the room, she is packing her bags and getting ready to go, but moving slowly through the space. He has really nothing to do, so he is wandering around trying not to get in her way.

She goes to the bathroom, he goes to the bathroom.

When he is in the bathroom, she looks at herself in the mirror. She does this for a good amount of time, as he is finishing up she takes her finger and writes something across the mirror and then continues packing.

As he comes out, she takes the time to watch him, really watch him. They stare at each other for a long time, 20 seconds each, just like when they first met.

This makes Billy uncomfortable and self-conscious. He keeps asking, "What?".

She comes out of the bathroom and looks toward him, they look at each other.

BILLY

I want to take a picture"

KATHERINE

A picture?

BILLY

Yeah. I can send you a copy.
(pause) it's just a picture.

KATHERINE

Well, I bought a camera actually, I
have it around here somewhere

BILLY

No I have a camera, I want to use
mine, it has a timer.

Billy goes over to his bag and takes out an old 35mm camera,
the same one he had the day before.

BILLY (CONT'D)

It belonged to my father.

Billy arranges the camera on the dresser and arranges himself
and Katherine in front of the window.

He sets the timer and walks quickly to stand next to her.

At the last minute he puts his arm around her. The timer
takes a little longer to go off. They smile and we hear the
camera going off.

They pull away from each other and then laugh self
consciously.

They come back together and Katherine holds Billy. He rests
his head on her and closes his eyes.

JUMP CUT TO:

INT. HOTEL ROOM. MORNING.

Katherine is now gone from the hotel room. Billy sits in it,
unsure to what do with himself, just as she was a few days
before.

We see him getting ready for his shift at work as we hear her
last answering machine message her home (or her husband could
be on the other end, acquiescing, not really talking, "Yeah...
yeah").

He takes a Gameboy, an older one, out of his backpack and
starts to play "tetris" on the bed. The room is quiet and
still around him.

We reverse shot to the game as he plays it, the repetition, the blocks and then cut back to him in medium shot.

Then he gets restless and puts the game down.

He rises and goes over to the window. He looks down and sees the mall laid out before him and starts to press his finger up at the glass looking down.

He thinks for a moment and goes over to the mirror. He looks hard at it, letting his finger trace the line that Katherine had drawn the night before and that morning. He leans closer to the mirror, putting his face right up against it. He slowly uses his breath to fog up the mirror and illuminate what she wrote.

The camera pulls back as he pulls back from the mirror. In clear script he can read it as it fades back with his breath to the clear surface.

"I was here"

CUT TO:

INT. HER CAR. MORNING

Katherine is driving south down 41 with her window open. Her arm is outside the window and is cresting and falling with the wind as she drives.

The camera is beside her in the car and we pan away from her to see the bridge and area disappearing out of the rear window getting smaller as she pulls away.

We go from an extreme close up of her hand in the wind to pull back to the wider shot of the land she is driving away from.

JUMP CUT TO:

EXT. FIELD. DAY

A fixed camera set-up. Billy comes from behind the camera and walks away from us, into the field. We see him continue to walk, farther and farther until he is just a speck to the camera, and then he disappears.

ALTERNATE: Instead a close shot, following him on the side as he gets deeper and deeper into a section of tall grass (slow shutter speed) He becomes abstracted as the grass seems to overwhelm him and we see him no more.

Over the last part of this image, we can vaguely hear the sound of the Eland then we cut to full on city sounds with the below.

CUT TO:

INT. DIVISION BLUE LINE STOP.

In contrast to the scene before all of the sudden the noise of Chicago and it's El at rush hour comes upon the soundtrack, hitting the audience with it's discordance and volume.

The camera is now handheld and we can see Katherine emerging from the El train going with a large crowd of people as the emerge up the stairs into daylight.

CUT TO:

EXT. DIVISION AND ASHLAND INERSECTION. DUSK

There are a lot of people out on the street and a lot of traffic, the camera is behind Katherine as she walks to her house.

CUT TO:

EXT. SIDE STREET. DUSK

The image is now much quiteter as Katherine is on a sidestreet and approaching her front door.

She unlocks her door and takes the mail out of the mail slot, dropping her bags she starts to go through her mail.

She notices a letter, she knows it is from Billy, though his name is not on it.

We track in on her face as she opens the letter. She puts her other bags down. She is standing in the doorway of her apartment building, the stairwell behind her.

We let her reaction play out before we cut away to see what she is looking at. (Use Zoom one on handle)

In a reverse shot, she is just turning the photo over, written on it on the back in heavy marker is this,

"Romans 10:20: "I was found of them that sought me not; I was made manifest unto them that asked not after me."

Katherine really takes the time to read this, saying it to herself as she turns back over the photo.

We can see the photo that Billy took of them inside the hotel room with his camera.

They are standing in front of the window, the light from the window is bright and overpowers everything else in the room, including Katherine and Billy. All we can see is their shadows together in front of this bright light. Their faces, everything is blown out. A blur.

From the background we can hear a male voice call from the top of the stairs,

HUSBAND'S VOICE (O.S.)
Katherine, is that you?

Katherine looks up the staircase and the photo, that was in extreme close up in her hand drops away and out of the frame.

Cut to Black.

Credits

INT. MALL COURT. DAY

Billy Sits at one of the tables in the mall and is joined by Heather who sits across from him with some coffee. Billy already has some coffee for her. Shot of her coming in. Existing shot of him on bench. Shot of her on bench OR do the whole thing from her POV as a phone call with his voice on a phone filter while we see shots of Kenosha mixed in with shots of her.

BILLY
I already got you some.

HEATHER
(nodding) You drink it.

Billy nods back and looks down.

HEATHER
So?

BILLY
Nothing. (Pause) How is it with you and Tim?

HEATHER
Good. I don't want to talk about it. He's gonna come by work, ask him. How is everything with church?

BILLY
It's fine, It just is.

HEATHER
It just is. Right.

BILLY
What's going on with your mom?

HEATHER
"What's going on with your mom"
(Pause) Bored, bored, bored.

They smile at each other.

HEATHER
Hey, speaking of not wanting to speak, who's that woman?

BILLY
What woman?

HEATHER
What woman, your cute.

BILLY
She's a woman.

HEATHER
Yeah. Can you tell Steve I'm gonna
be late?

BILLY
Where are you going?

HEATHER
Nowhere.

BILLY
Yeah, I'll tell him.

HEATHER
Thanks. (pause) Do you miss me?

BILLY
Do I...(pause) yeah.

Pause

BILLY (CONT'D)
Do you miss me?

HEATHER
No. I'm just kidding. How can I
miss you, I'm at your house more
than you are.

BILLY
Yeah.

INT. TRAIN STATION. DAY.

Billy and Heather sit next to each other on a bench. Heather
has some suitcases with her. They sit quietly

BILLY
Do you need anything?

HEATHER
No. I don't know. No.

BILLY
Have you talked to Tim?

HEATHER

Yeah, some...I really don't want to talk about that. How's church?

BILLY

It's okay, I guess.

HEATHER

Are you still thinking of going to Galena?

BILLY

Maybe. They have a lot of work there. I don't want to talk about the future. What's the name of the neighborhood your moving into?

HEATHER

Avondale? Austin? Something like that. Wherever Amy lives, that's where I'm living.

Silence

BILLY

It's exciting.

HEATHER

It just is.

BILLY

Can I come and visit.

Pause

HEATHER

Of course.

BILLY

Wanna hear a joke? How can you tell your from Wisconsin?

HEATHER

"You know the answer to the question, "Is this Heaven?" I told you that joke.

BILLY

Really?

She takes his hand and squeezes it.

CUT TO:

EXT. TRAIN STATION. DAY.

The train is just leaving the station and Billy is left on the platform. He watches it leave and then starts to walk toward the camera and away from the station.

EXT. DOWNTOWN KENOSHA. EARLY EVENING

We see Billy walking away from the station and across the deserted and boarded up storefronts of downtown Kenosha.

EXT. WEST KENOSHA, DOWN 58TH STREET. DUSK

Billy continues to walk past sparser storefronts and residential neighborhoods. He starts to disappear from the end of the shots.

EXT. EXBURBS. DUSK

Billy walks down 60th street past Sam's Club and Strip Malls. He starts to disappear from the middle of the shots.

EXT. RURAL AREA.

Billy continues to walk through rural areas by the highway. He starts to disappear from the beginning of the shots

EXT. WOODS. NIGHT

Billy walks down an embankment by the mall, in the distance and down the hill are woods, we watch as he walks away from the camera and into the woods, he does not disappear from the shots. Instead, we watch him walk into the woods leaving only his footprints behind.