Art

an original screenplay by

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FADE IN:

1 EXT. ARMY BASE - DAY

A platoon of soldiers are loading supplies on trucks in preparation to go on patrol. Another truck pulls up and one of the soldiers, ADAM, yells,

ADAM
Hey, the mail truck is here!

The men drop what they're doing and hustle over to the mail truck where another soldier is lifting letters and parcels out of a box. The first soldier, Adam, and another, ART, walk together.

ART
About time. This is the first mail in a month.

ADAM
It's been longer than that.

The men crowd around as the soldier delivering the mail calls out names. He hands out stuff to several soldiers and then he yells,

MAIL DELIVERER
McCord, Arthur Spencer.

ART
Over here.

And Art is handed a box wrapped in brown paper.

ART (CONT'D)
Hey, I bet these are my birthday cookies from Mom. Finally.

ADAM
The Army sent them on the slow boat. You better check them good, they might be rotten by now.

ART
(jokingly as he grins at the MAIL DELIVERER)
They better not be, I'd hate to shoot the messenger.

MAIL DELIVERER
Banister, Adam

ADAM
Thanks man. Look, it's from Sue.

All the men are holding their mail when the PLATOON LEADER yells,

PLATOON LEADER
Stuff it in your pockets. You can look at it later. Let's move out, hustle.

The men put the mail in their pockets, finish loading the trucks, some get into the trucks as drivers, some in the back as guards, some on top manning machine guns and some in Humvees. The squad moves out.

2 EXT. VEHICLES ROLLING ACROSS ROCKY DESERT TERRAIN - DAY

A dozen Army vehicles, several HUMVEES, two supply trucks and the others bristling with weapons are moving fast. Focus on one Humvee at near the front.

3 INT. INSIDE HUMVEE - CONTINUOUS

The men are joking and laughing as they open their mail.

Art tears the box open and eats a cookie.

FOURTH SOLDIER
Hey, Art. Are they OK?

ART
Naw, man, these cookies are all stale and rotten.

FOURTH SOLDIER
That's bull, man. You're just saying that cause you wanna hog 'em all.

OTHER SOLDIERS
Yeah, yeah. Don't be a pig man, gimme a cookie.

4 AMBUSH, ENEMY INSURGENT HIDING BEHIND ROCK - CONTINUOUS

The enemy insurgent watches as the convoy crests a hill and starts down an incline to a tight turn and narrow spot on the dirt road.

5 EXT. AMBUSH - CONTINUOUS

A half dozen other enemy insurgents are cleverly hidden in the rocky terrain and one of them is holding a transmitter that is wired to a pack of explosives on the road where the convoy is approaching .

6 INT. INSIDE HUMVEE - CONTINUOUS

ADAM
(opening letter)
Hey, here's pictures of my new baby.
Oh, man, look. She's beautiful.

Adam and Art share a smile across the Humvee as Adam holds the pictures in the air for all to see.

ADAM (CONT'D)
I'm a daddy! I'm the happiest man in the whole wide world.

BOOM. A huge explosion rocks the world.

CUT TO:

7 TEXT ON SCREEN **"TEN MONTHS EARLIER"**

DISSOLVE TO:

8 INT. AIRPORT - EVENING

In the departure lounge, waiting to board an airplane. Art, in the arms of his MOTHER who is softly crying.

MOTHER
All these young men, off to war. Oh, Art, please be careful. You only had one year of college left, I wish you'd waited till you finished.

ART
Don't worry Mom. I'm only on my way to boot camp. Anyway, the President says that in two more months the war will be over so I'll probably just be marching and stuff. Don't worry, okay?

MOTHER
But, I don't understand why?

ART
Mom, we have to stop Hussein from using the weapons of mass destruction.

MOTHER
Art, some people are saying there aren't any weapons of mass destruction. I don't know what to believe.

ART
The President has information and intelligence that says its so. This is too important. They wouldn't guess about something like this, or exaggerate. You don't want to see mushroom clouds over Virginia, do you?

MOTHER
Well, we do only live a couple hours from the capital. I guess that would be their first target. Just please be careful.

Art and his Mother are standing to the side in the airport hallway departure lounge. Other young men are standing with their families to see them off on their way to report to boot camp. The PA system announces boarding for the Atlanta flight and a file of the young men, including Art, give last farewells to family and move through the door into the gate.

9 INT. AIRPLANE - MOMENTS LATER

Art and the other men board the airplane and take their seats.

Art sits in a window seat and the young man who sits next to him, Adam, introduces himself.

ADAM
Hi, I'm Adam Banister. You on your way to Fort Benning too?

ART
Yeah, boot camp, here we come I guess. My name's Art McCord. How ya doin?

ADAM
Couldn't be better. Shoot, I'm on my way to a nine week vacation.

The two young men share a laugh and settle in for the flight.

10 EXT. AIRPORT - MOMENTS LATER

The plane takes off.

11 INT. AIRPLANE - NIGHT

The young man, Adam, wakens with a start and looks around slack-jawed and goggle-eyed at his surroundings. Art is sitting next to him with a sketch pad and pencil in his hands.

ADAM
(shaking his head as if to clear it)
Man, what a dream.

ART
Yeah? I don't know how you could dream as loud as you were snoring. What was the dream about?

ADAM
I don't know - it was weird. Fire and loud noises.

ART
(laughing)
Naw man, the you were just listening to your snores.

They laugh and lean back in their seats. Adam looks down at Art's sketch pad.

ADAM
What are you drawing there?

ART
Huh? Oh, this is the stewardess.

ADAM
Wow, that's really life-like. You drew that from memory?

ART
Yeah, I kind of take a picture in my mind and then I can, I don't know, just put it on paper.

12 INT. AIRPLANE - CONTINUOUS

Art and Adam are talking.

ADAM
So, you're going infantry too? Maybe we'll be in the same platoon or whatever they call it. Maybe we'll see some fighting together in Iraq.

ART
Probably by the time we get out of boot it'll be all over in Iraq. They'll probably just give us guard duty or something.

ADAM
I hope not. I want to see the real thing. I can't draw but I want to be a writer, and this war will give me something to really write about.

The two young men sit and talk the plane drones on.

ADAM (CONT'D)
My wife told me to take a newspaper job, got mad at me for enlisting to tell you the truth.

ART
You're married?

ADAM
Yeah, just a month ago.

ART
I was dating a girl, not for long, a month or so. She got mad at me too. Started yelling and called me all kinds of names.

ADAM
She didn't have a sense of humor, huh?

ART
Nope.

ADAM
Women.

ART
Women.

ART (CONT'D)
Nope, sure didn't. It wasn't real serious anyway. We both just finished our junior year. I think she had something else in mind. You know, marriage and baby carriage. You got kids?

ADAM
No, not yet. We're going to wait till I get back to start a family.

While they've been talking, Art has finished the sketch of the Stewardess.

ADAM (CONT'D)
Man, Art, I wish I could draw like that. Where did you learn it?

ART
I've had some good teachers over the years, but it's something I've just always liked doing. My Mom says I started drawing before I could walk.

DISSOLVE TO:

13 INT. HOUSE - DAY

Art as a child with crayons drawing on the wall.

ART (V.O.)
And then in grade school I'd go to the library and draw the pictures in the art books.

DISSOLVE TO:

14 INT. LIBRARY - DAY

Art as older child sitting in the library looking at pictures of old masters and drawing them on his sketch pad.

CUT TO:

15 INT. AIRPLANE - NIGHT

ART
Its just something I can do. Tell you the truth, I'm not sure if I'll ever make any money at it. Most artists die broke. How about you? What kind of writing do you do?

ADAM
Got my degree in English with a concentration in creative writing. I had that offer with the local paper, but they start cub reporters out with the obits and garden parties and filler stuff. I want to write the next great American novel. I figured this would give me the material.

ART
Wait a minute. You graduated from college?

ADAM
Yeah, last month.

ART
Man, with a degree you could have gone to officer candidate school. Why'd you enlist as a buck private?

ADAM
In the trenches, Art, that's where the story is. The blood, guts and the glory. That's where the action is, not in officer country.

The pilot announces over the intercom that they are beginning the descent to land.

16 INT. AIRPLANE - MOMENTS LATER

The Stewardess comes by their seats.

STEWARDESS
We're landing soon. Please raise your tray tables and fasten your seat belts.

Art signs the drawing he's been working on, tears the page out of the sketch pad and hands the picture to the Stewardess. She looks at the drawing in pleasure.

STEWARDESS (CONT'D)
Why, this is so nice. You made me look pretty. I don't really look like that.

ART
Pretty picture for pretty lady. And, if I may say so, you're prettier than the picture.

STEWARDESS
Well, thank you. Aren't you sweet.

The Stewardess gives Art a bright smile and moves down the aisle.

ADAM
That was smooth, you dog. I knew there was a reason I wished I could draw.

ART
(laughing)
Easy, hoss, you're a married man.

Laughing, they tend to their belongings prior to landing.

17 EXT. AIRPORT - NIGHT

The plane lands and everyone files off.

18 EXT. AIRPORT - MOMENTS LATER

After the long flight, Art, Adam and a dozen or so others heading to boot camp follow the signs to a bus parked outside on the curb. A SERGEANT and a CORPORAL stand at the door checking off names on a list. The recruits board and the bus departs. The Corporal drives the bus about an hour south of Atlanta down I-85 to Fort Benning.

ADAM
Man, I'm wore out. All I want is a bed and a good night's sleep.

ART
You got that right. I wonder when the training starts.

The bus goes through several gates and finally pulls up outside of a building set in a quadrangle. The men exit and look tiredly around. They are directed to a door by a PRIVATE in a crisp uniform which they enter.

19 INT. RECEPTION ROOM - CONTINUOUS

They see about five dozen men standing in front of long tables, in their underwear and socks, standing at attention and looking straight forward at a DRILL INSTRUCTOR in a sharply pressed uniform standing on a stage in front of them. Art is at the front of the group who just entered and he stops in mid-stride to look upon this odd collection of men standing at strict attention in their underwear.

DRILL INSTRUCTOR
(looking at this new group with a snarl on his face)
What are you looking at, you idiot?

Art stares at the man with his mouth open and eyes wide. Art turns to look over his shoulder, wondering who the man could be talking to. Looking back, Art points to himself in dumb mime.

DRILL INSTRUCTOR (CONT'D)
That's right, I'm talking to you. What's your name?

ART
Uh, my name? Uh, Art. Arthur.

The Drill Instructor storms off the stage and rushes at Art like he means to kill him. The Drill Instructor gets right in his face and screams at him in a controlled rage.

DRILL INSTRUCTOR
You stupid idiot. When a superior speaks to you, you brace to attention you say, "Sir" to start and "Sir" to end. Do you understand?

Art's not a complete dummy and he deciphers the protocol quickly.

ART
(yelling at the top of his lungs)
Sir, Sir!

The DRILL INSTRUCTOR shakes his head in misery.

DRILL INSTRUCTOR
"Sir, what, sir?" Did you mean "Sir, yes, sir. Sir, I understand, sir?" Or, did you mean "Sir, no sir. Sir, I'm so stupid I don't have any idea what you're talking about, sir?" Which is it?

ART
Sir, yes sir. Sir, I understand what you mean, sir.

The new recruits answer is correct but the Drill Instructor continues to look at him like he's a sorry idiot.

DRILL INSTRUCTOR
(with a jerk of his head)
Get over to the table and strip off those civilian clothes. All you keep is your drawers, socks and shoes. The rest of you idiots get over there too, Hurry up.

20 INT. RECEPTION ROOM - CONTINUOUS

Art, Adam and the rest of the group respond. "Sir, yes, sir" and they hustle to the tables and quickly shed their clothing.

DRILL INSTRUCTOR
There are shirts and pants on the table in front of you. Find something that fits and do it fast.
(MORE)

DRILL INSTRUCTOR (CONT'D)
As you can see they are used BDU's, which to you idiots means 'Battle Dress Uniform'. You will wear these used BDU's this week. If you survive this week you will get your own uniforms. Right now you get the used BDU's because that's all you deserve.

There is a large cardboard box in front of each man in which they are to place their civilian clothes and any other personal items that will be mailed home, at US Army expense.

DRILL INSTRUCTOR (CONT'D)
You will place your civilian clothes in the box in front of you. That includes everything except your drawers, socks and shoes. You can keep your wallet and wristwatch and shaving gear. No civilian junk will be kept. Do you understand?

21 INT. RECEPTION ROOM - CONTINUOUS

All of the recruits yell at the top of their lungs ...

RECRUITS
Sir, yes, sir!

22 INT. RECEPTION ROOM - CONTINUOUS

Art looking down at his sketch pad.

23 INT. RECEPTION ROOM - CONTINUOUS

The Drill Instructor pacing the stage while the men address the boxes with their civilian clothing inside.

DISSOLVE TO:

24 INT. RECEPTION ROOM - LATER

All the boxes are ready and everyone is now dressed in the ill fitting, used green uniforms, standing at strict attention.

DRILL INSTRUCTOR
This week is forming week. We find out who cries for their mommy, who wets the bed, who falls on their faces, who can't take the pressure. Any of you stupid idiots got a question?

RECRUITS
Sir, no, sir!

DRILL INSTRUCTOR
From the moment you walked in this room you ceased to be a civilian. You will learn the Army way of life, and you will learn to like it. You will learn to function as a unit of soldiers. You will learn to obey orders. Does anyone have any questions?

RECRUITS
Sir, no, sir.

DRILL INSTRUCTOR
All right you bunch of sorry idiots. Through that door is your bunks. Get some sleep. Tomorrow we start. Dismissed.

The Drill Instructor does a crisp about face and walks away, out the door they had previously entered. Everyone yells:

RECRUITS
Sir, yes, sir!

25 INT. BARRACKS - CONTINUOUS

The men file through the other door, into the barracks full of bunk beds and collapse into the first one they come to that's not already claimed. There's a large clock on the wall and the time is 2 AM.

ART
Oh my God. It's 2 o'clock in the morning! I hope they let us sleep in.

ADAM
(good natured sarcasm)
Yeah, don't count on it.

DISSOLVE TO:

26 INT. BARRACKS - LATER

Over the intercom sounds a bugle calling reveille, loudly, and the lights come on, brightly. The Drill Instructor, who is still in his crisp uniform and looks fresh as if he had a good nights rest, storms into the barracks and is yelling at the top of his lungs ...

DRILL INSTRUCTOR
On your feet you idiots. You're in the Army now, not on vacation. You got fifteen minutes to be outside, formed up. You will shave. Tallest in the front, shortest at the back. On your feet!

27 INT. BARRACKS - MORNING

Art and Adam jump from their bunks and stand blinking in the bright fluorescent lights shining overhead. The clock on the wall reads 5 AM.

ART
Oh my God, is this guy crazy? We just got to bed.

ADAM
My uncle told me the first week was the hardest, but he didn't tell me they didn't let you get any sleep.

CUT TO:

28 EXT. PARADE GROUNDS - MORNING

The recruits are formed up, tallest at the front and shortest at the rear. They all look ridiculous as the green, used uniforms they are wearing don't fit anyone at all. Too long pants, too short shirt sleeves. Everyone has a used green baseball looking cap on their heads that is either too big or too small. The clothes are junk and everyone looks like a clown. On their feet are an oddball collection of civilian shoes. They all look miserable.

29 EXT. PARADE GROUNDS - CONTINUOUS

The Drill Instructor walks up to them with a sneer on his face.

DRILL INSTRUCTOR
Who told you idiots how to form up. You look like a bunch of drunks. On your faces. Give me twenty pushups and count off.

RECRUITS
Sir, yes, sir!

All the men fall down into the prone position and begin a series of pushups, yelling at each movement.

RECRUITS (CONT'D)
Sir, one! Two! Three ...

30 EXT. PARADE GROUNDS - LATER

The men are now doing jumping jacks and the Drill Instructor is walking back and forth looking at them as if he hates them.

RECRUITS
(counting off)
Sir, one, two, three, one!. One, two, three, two! One, two, three, three! ...

31 EXT. PARADE GROUNDS - LATER

DRILL INSTRUCTOR
You will learn to march. You will learn to march as a unit. You will learn to follow orders. Do you understand?

RECRUITS
Sir, yes, sir!

32 EXT. PARADE GROUNDS - LATER

The DRILL INSTRUCTOR is yelling marching orders while the men attempt to follow his directions.

DRILL INSTRUCTOR
Left, right, left, right, column left, halt! - I said left you idiots - left - Do you know which way is left? On your faces - give me twenty pushups.

RECRUITS
Sir, yes, sir!

DISSOLVE TO:

33 BEGIN INT. BOOT CAMP BARBERSHOP MONTAGE

Getting their civilian hair cut off very short.

34 BEGIN EXT. PARADE GROUNDS MONTAGE

The men are exercising, running, going through a daily regimen of relentless physical regimen.

35 BEGIN EXT. PARADE GROUNDS MONTAGE

Training at marching in close formation.

36 BEGIN INT. INFIRMARY MONTAGE

Standing in line getting their getting their overseas shots, one in each arm at the same time.

37 BEGIN INT. MESS HALL MONTAGE

Going through the chow line, eating together as a group.

38 BEGIN INT. BARRACKS MONTAGE

In their bunks at 9 PM lights out, and each morning at 5 AM, the intercom sounding a bugle calling reveille, loudly and the lights coming on, brightly - day after day, for a long, long week.

CUT TO:

39 INT. RECEPTION ROOM - EVENING

The men are standing at attention and the Drill Instructor is pacing the stage.

DRILL INSTRUCTOR
I don't know how the idiots made it through forming week, but you did. Tomorrow morning at 5 AM your regular DI will take you over and make infantrymen out of you over the next eight weeks. Your vacation is not over yet. Get out of here, I don't want to look at you anymore.

RECRUITS
Sir, yes, sir!

The DRILL INSTRUCTOR turns sharply and walks away. Dismissed, everyone files into the barracks.

40 INT. BARRACKS - CONTINUOUS

ART
Adam, I hope your right and the first week was the hardest.

ADAM
(laughing)
Hah, my uncle said the first week was the hardest. He didn't say it got much easier.

CUT TO:

41 EXT. PARADE GROUNDS - MORNING

The men are formed up, tallest at the front and shortest at the back, and their DI is walking among them looking each in the face. This DI looks even meaner than the first Drill Instructor they had.

DI
You are now in CHARLIE COMPANY and you will remember it for the rest of your lives. I got money bet that you will all make it through my training - and God help the man who makes me lose. The first thing we're going to do is get you sorry idiots in shape. Jumping jacks, sound off.

CHARLIE COMPANY
Sir, yes, sir!

42 EXT. PARADE GROUNDS - CONTINUOUS

The men begin to exercise, doing jumping jacks.

43 INT. SUPPLY DEPOT - DAY

Getting outfitted with uniforms, boots, equipment and packs.

DISSOLVE TO:

44 BEGIN EXT. EXERCISE GROUNDS MONTAGE

The physical fitness regimen continues.

45 BEGIN EXT. PARADE GROUNDS MONTAGE

The men are training, learning to march in close formation.

46 BEGIN EXT. PARADE GROUNDS MONTAGE

The men are training, now marching in formation with rifles. These are older, out of service M-1 Garands that are used by recruits specifically for this purpose.

47 BEGIN EXT. PARADE GROUNDS MONTAGE

The men are running with their rifles doing a particularly brutal exercise known as 'High-Porting'. The older, heavy wooden stock rifles are held at their chests and as they run they lift them straight out, then straight up, yelling as they run ...

RECRUITS
Up down out in, Up down, out, in.
Up, down, out, in ...

DI
HALT. Alright, on your faces. Give me twenty pushups.

CHARLIE COMPANY
Sir, Yes, Sir!

48 EXT. EXERCISE GROUNDS - DAY

The men are on the obstacle course, running through a series of old automobile tires that they must step each foot into in sequence.

Art trips and falls heavily, stunning himself. Adam is behind him and he bends down and helps Art to his feet. Adam holds Art upright as they continue the run.

49 BEGIN EXT. EXERCISE GROUNDS MONTAGE

The men have bayonets fitted to the end of their rifles for close-combat training.

50 BEGIN EXT. MILITARY CLASSROOM MONTAGE

In classes listening to lectures.

51 BEGIN INT. CHOW HALL MONTAGE

In the mess hall, going through the line filling their trays.

CUT TO:

52 EXT. FIRING RANGE - DAY

Art is at the range firing the pistol, a Colt .45, he fires one clip in a controlled series of rounds, inserts another clip and fires it also.

53 EXT. FIRING RANGE - CONTINUOUS

CLOSE ON: The target, and as Art fires the pistol he concentrates a grouping around the bull's-eye.

54 EXT. FIRING RANGE - CONTINUOUS

Art lays his pistol on the table, snaps to attention and yells ...

ART
Sir, all rounds from both clips fired, sir.

55 EXT. FIRING RANGE - CONTINUOUS

The firing range instructor, who is standing behind him now pulls the target to the bench by the chain and says ...

FIRING RANGE INSTRUCTOR
Not bad, soldier. Not bad at all.

56 EXT. FIRING RANGE - CONTINUOUS

Adam is at the next firing station on the bench and he looks at Art and smiles.

ADAM
Not bad, soldier. Not bad at all.

DISSOLVE TO:

57 BEGIN INT. BARRACKS MONTAGE

In their bunks at 9 PM lights out, and each morning at 5 AM, the intercom sounding a bugle calling reveille, loudly and the lights coming on, brightly - day after day, for a long, long eight weeks. The only thing that has changed from forming week is that they are now a uniformed, unified group, training to act as one group and are now performing as one group - Charlie Company.

DISSOLVE TO:

58 INT. BARRACKS - DAY

The men of Charlie Company are standing at attention in their barracks and they are being addressed by the DI.

DI
Men, tomorrow you graduate from boot camp. I won my bet that you would make it. Matter of fact, this is the second bet I won.
(smiling)
The first was from your drill instructor in forming company. He bet that he could make you all drop out.
(the men all laugh)
On that table, in those folders,
(pointing)
Are your orders. You have the evening off to get your uniforms ready for graduation tomorrow. I wish you all good luck.

CHARLIE COMPANY
Sir, yes, sir!

59 INT. BARRACKS - CONTINUOUS

The DI turns and walks away. The men, who were standing at attention relax and move to the table, picking up the folder with their name on it.

60 INT. BARRACKS - CONTINUOUS

Adam and Art open theirs and see that they are both shipping out for Iraq.

ART
Well, I guess the president was wrong. The war wasn't over in two months.

ADAM
Yeah, I guess the mission's not accomplished yet.

CUT TO:

61 EXT. PARADE GROUNDS - DAY

Charlie Company is marching in their final formation. It is graduation day.

CUT TO:

62 EXT. ARMY BASE - DAY

The troop transport, a large military airplane, is being boarded by Charlie Company in preparation for takeoff. The men are in combat fatigues with packs and rifles. Art and Adam are among the group of men.

ART
Fallujah, here we come.

ADAM
Yeah, man. We're headed for the fire storm.

CUT TO:

63 EXT. ARMY BASE - DAY

The plane is loaded and takes off.

CUT TO:

64 INT. AIRPLANE - DAY

Showing Art, Adam and the rest of Charlie Company settled in for the flight.

DISSOLVE TO:

65 EXT. AIRPLANE - EVENING

The journey continues.

CUT TO:

66 EXT. ARMY BASE - NIGHT

The plane lands at a base in Iraq and the men are directed to a grouping of tents which serve as their housing.

CUT TO:

67 INT. COMM ROOM - DAY

The men are lined up, either at the phones or waiting for a telephone. Adam is sitting at a station talking. We see him talking excitedly into the phone, he's laughing and pumping his fist in the air. He finishes his call and hanging up the phone, jumps to his feet .

ADAM
That was my wife, Sue, we're going to have a baby! YAAHOO!

ART
(waiting in line)
I thought you were going to wait till you got back?

ADAM
Well, I guess we had too much fun on the honeymoon.

And Adam runs from the room.

CUT TO:

68 EXT. DESERT SCENE - DAY

The men of Charlie Company are patrolling and heading for a town on the horizon.

69 EXT. PATROL - DAY

The men of Charlie Company are on patrol and Adam stops to talk to an old man on the street. Some children gather around to look at the American soldier.

Adam reaches into his pocket and pulls out a handful of wrapped peppermint candies which he distributes among the children. The children put the candy in their mouths and their eyes get wide with pleasure. Adam gives one to the old man too, who smiles a toothless grin.

70 EXT. PATROL - CONTINUOUS

Art is standing nearby and he smiles as he watches Adam and the group of children.

CUT TO:

71 INT. TROOP TRANSPORT - DAY

The men file onto troop transports as they prepare to leave the area. Art and Adam are seated with the other men in the transport.

DISSOLVE TO:

72 BEGIN EXT. PATROL MONTAGE

73 EXT. PATROL - DAY

The men of Charlie Company are performing their daily tasks in a war zone.

DISSOLVE TO:

74 BEGIN INT. BARRACKS TENTS MONTAGE

75 INT. BARRACKS - NIGHT

We see Art sitting quietly in the barracks or in a still moment resting after patrol drawing in his sketch pad.

These day and night scenes portray a passage of time; days, weeks and months.

CUT TO:

76 INT. BRIEFING TENT - MORNING

The men of Charlie Company are in the tent and an OFFICER is pointing to a map and a series of aerial photographs pinned to a large white board. Black and white photos of a man with a beard are being passed out.

OFFICER
We have information that the man you see in that photograph is responsible for several bombings.
(MORE)

OFFICER (CONT'D)
He is supposed to be holed somewhere in these buildings.
(pointing)
Be advised that this area has seen quite a bit of action and most of the buildings are standing rubble. There are reported to be tunnels in the buildings for the insurgents to move between. The capture of this man, code name, TANGO ALPHA, is the purpose of today's sweep. Memorize that face. Dismissed.

CUT TO:

77 EXT. PATROL - DAY

The men of Charlie Company are going building to building and house to house in a coordinated search for the Tango Alpha

78 EXT. PATROL - CONTINUOUS

Suddenly a group of men from Charlie Company draw fire from someone who is shooting at them from a second floor window. The men take defensive positions and return fire.

79 INT. ROOM - CONTINUOUS

The camera focuses on the man shooting at the soldiers. He is the man in the photograph, the Tango Alpha they are searching for. He has several clips of ammunition stuffed in his belt.

80 EXT. PATROL - CONTINUOUS

As the men from Charlie Company return fire they are suddenly being shot at from another direction. The firefight intensifies as others move in to support this group of men.

81 EXT. PATROL - CONTINUOUS

Art, Adam and four other soldiers stop and listen to the battle, down the street, for a moment. Art has been promoted to Corporal and is leading this squad.

Art's squad was preparing to enter a house through a door that has been blasted off its hinges when he motions them back, to the sound of the fire-fight, then suddenly they all duck for cover as they hear a WOMAN scream.

WOMAN (O.S.)
Ahhhhh, Ahhhhh, Ahhhhh

No shots are fired and the Woman falls silent.

ADAM
(pointing)
It came from that room. The windows open.

ART
Move in.

As the squad moves carefully forward, over the radio strapped to Art's back comes the sound of another soldier giving instructions and orders related to that firefight.

ART (CONT'D)
(relaying the information to his own squad of men)
Bravo squad made contact. The Tango Alpha's on the move. Keep your eyes open. Let's find out what's going on in here.

Art, Adam and his squad rush the house and search the rooms looking for the Woman who continues to scream. Covering each other they converge on the room from which the sounds originate to find a Woman lying on a pallet of rags and blankets on the floor. The Woman is pregnant and apparently beginning childbirth. The Woman's eyes go wide in fear and she begins babbling hysterically as she sees the armed men enter the room.

82 INT. HOUSE - CONTINUOUS

Adam moves to the Woman.

ADAM
Uh oh, she's having a baby!

ART
(talking into his radio microphone)
MEDIC, Medic come in, over. There's a woman in labor here. Medic, come in.

Adam drops to his knees beside the woman and begins to talk to her in a reassuring voice. He opens his canteen and offers it to her and holding her head, helps her to drink.

ART (CONT'D)
Medic, we've got an emergency here. Come in over.

MEDIC (O.S.)
I've got two down over here. Your going to have to help her yourself.

Art looks blankly at the microphone in his hand and then looks at Adam.

ART
He's crazy!

ART (CONT'D)
(speaking into microphone)
Are you crazy? We can't deliver a baby. Call in a medivac, or send somebody over here.

MEDIC (O.S.)
There's nobody to send Corporal. You have to do it. She'll do the work, just help her.

The Woman screams loudly again, shocking Art from his dazed condition. Art yells at the other men to secure the area and then he turns to Adam.

ART
So, what do we do? Do we boil some water?

Adam has moved to the end of the pile of rags on the floor and is looking between the woman's legs.

ADAM
We don't have time to boil water, man. This baby wants out. Help me. Kneel down and put her head and shoulders in your lap. Talk to her, tell her to breathe and push!

Art leaps to follow Adam's instructions and gets the woman in the described position.

ART
Tell her to breathe? She doesn't understand a word of English. How can I tell her anything?

ADAM
Make her look at your face and show her to breathe in and out and push. Do it man.

Art bends over the woman, gets her attention, points to her, then himself and her again and pantomimes breathing in large

gulps and straining his face. He talks to her, encouraging her. The woman is now breathing deeply, between screams of pain and indecipherable, tortured rambling. The birth process continues.

83 INT. HOUSE - CONTINUOUS

The other men of Art's squad are keeping watch, their concentration directed toward the outside, through windows and doorways.

84 EXT. STREET - CONTINUOUS

Meanwhile, outside on the street a fierce battle is raging between some insurgents and the other US Army forces. One of the insurgents runs across an alley and jumps through a blasted hole in the wall of a building. We see that this is the Tango Alpha on the photograph.

85 INT. NEARBY BUILDING - CONTINUOUS

The Tango Alpha enters a room and pushes a pile of trash aside, revealing an escape hole in the floor. The Tango Alpha crawls into the hole and pulls the trash back, hiding the means of escape.

86 INT. HOUSE - CONTINUOUS

Adam is calmly and patiently telling the Woman to "PUSH PUSH" and the birth process continues. Art's left hand is being grasped by both of the woman's hands. Art is rubbing her forehead with his right hand. Art is red-faced and gulping air as if he is hyper-ventilating and suffering as much as the Woman.

87 INT. HOUSE - CONTINUOUS

The Tango Alpha has crawled through the tunnel to the other end of his escape hatch, which is in the house next door, terminating in the room Art, Adam and the Woman are in.

88 INT. HOUSE - CONTINUOUS

The Tango Alpha hears Adam saying, "push push". The Tango Alpha eases some trash aside from a hole in the wall and peeks out, into the room.

89 INT. HOUSE - CONTINUOUS

The Tango Alpha sees Adam kneeling between the Woman's legs. As the Tango Alpha watches, Adam holds the BABY up, who has just entered the world with a slippery gush.

90 INT. HOUSE - CONTINUOUS

The Tango Alpha begins to crawl from the tunnel, raising his rifle and points it at Adam who is holding the Baby by its ankles and smacking its bottom and attempting to remove birth debris from its mouth to clear the Baby's air passages.

Art, who is beyond the visual range of the Tango Alpha is looking at Adam and the Baby in wonder and disbelief.

BABY
Waaahhhhhhhh

ADAM
(laughing in relief and joy)
It's a boy! It's alive!

91 INT. HOUSE - CONTINUOUS

From Art's P.O.V. he sees Adam holding the child, and then behind Adam and to the side, Art sees the Tango Alpha rising from the floor and aiming his rifle at Adam's back.

In a flash Art pulls his pistol from his holster, raises his weapon and points it seemingly straight at Adam.

92 INT. HOUSE - CONTINUOUS

ADAM
(looks up and sees a grim faced Art pointing his pistol right at him, and Adam, with a shocked face deeply inhales a breath)
Huuuuuh

93 INT. HOUSE - CONTINUOUS

ART pulls the trigger of his pistol, BANG BANG BANG.

94 INT. HOUSE - CONTINUOUS

In a slow motion sequence we see the bullets from Art's weapon flying over Adams head, missing Adam by inches. Switching to normal speed, the bullets impact on the Tango Alpha, slamming him back against the wall in an explosion of blood - just an instant before he is able to pull the trigger and shoot Adam.

95 INT. HOUSE - CONTINUOUS

Art still has his weapon focused on the fallen Tango Alpha.

96 INT. HOUSE - CONTINUOUS

Adam jerks his head to look behind him and sees the Tango Alpha lying on the floor with blood and gore on his face and chest.

97 INT. HOUSE - CONTINUOUS

Adam jerks his head back in Art's direction to see Art still pointing his pistol at the Tango Alpha in case he moves.

98 INT. HOUSE - CONTINUOUS

Adam lays the Baby in the Woman's arms and looks from her to Art, behind him to the Tango Alpha, back to the Woman and Baby, then at Art again.

ADAM
(speechless)

CUT TO:

99 EXT. HOUSE - DAY

The area has been secured and troops are in position guarding the neighborhood. A medivac helicopter is idling it's engine as the Woman, her Baby and two wounded Army men on stretchers are loaded aboard. Art and Adam are standing next to the Woman and she is smiling and thanking them in her language. Art is patting her hand and Adam has his little finger clenched by the Baby's hand. The gurney is loaded and the chopper lifts off. Art and Adam stand and watch the chopper recede into the sky.

ART
Jeez, what a day.

ADAM
I could use a stiff drink.

ART
Come on Doc, I'll buy you one.

ADAM
No. No way, hero, the beers on me.

Laughing, the two men join their squad who are climbing aboard trucks in preparation to move out of the area.

CUT TO:

100 INT. ENLISTED MENS CLUB - LATER

Art and Adam and some of the other men are sitting around with cans of beer in their hands.

Adam is relating the birth of the baby experience ...

ADAM
So, Art here says, "I guess we need to boil some water, man" - of course there's no water, no pot to boil it in, no stove to boil it on, and the baby is waving it's arm in the air yelling "I want out of here!" And Art is yelling "somebody boil some water!".

The other men are laughing hysterically and Art gives a sheepish smile while he is drawing in his sketch pad. The camera zooms in on the picture he's working on,

101 INT. ENLISTED MENS CLUB - CONTINUOUS

The drawing, which is of Adam holding the baby in the air with a big smile on his face.

DISSOLVE TO:

(FLASHBACK TO:

102 (THE BEGINNING SCENES IN THE MOVIE ARE REPLAYED)
EXT. ARMY BASE - MORNING

A platoon of soldiers are loading supplies on trucks in preparation to go on patrol. Another truck pulls up and one of the soldiers yells,

ADAM
Hey, the mail truck is here!

The men drop what they're doing and hustle over to the mail truck where another soldier is lifting letters and parcels out of a box. The first soldier, ADAM, and another, ART, walk together.

ART
About time. This is the first mail in a month.

ADAM
It's been longer than that.

The men crowd around as the soldier delivering the mail calls out names. He hands out stuff to several soldiers and then he yells,

MAIL DELIVERER
McCord, Arthur Spencer.

ART
Over here.

And Art is handed a box wrapped in brown paper.

ART (CONT'D)
Hey, I bet these are my birthday cookies from Mom. Finally.

ADAM
The Army sent them on the slow boat. You better check 'em good, they might be rotten by now.

ART
(jokingly as he grins at the MAIL DELIVERER)
They better not be, I'd hate to shoot the messenger.

MAIL DELIVERER
Banister, Adam

ADAM
Thanks man. Look, it's from SUE.

All the men are holding their mail when the PLATOON LEADER yells,

PLATOON LEADER
Stuff it in your pockets. You can look at it later. Let's move out, hustle.

103 EXT. VEHICLES ROLLING ACROSS ROCKY DESERT TERRAIN - DAY

A dozen Army vehicles, several HUMVEES, two supply trucks and the others bristling with weapons are moving fast. Focus on one Humvee at near the front.

104 INT. INSIDE HUMVEE - CONTINUOUS

The men are joking and laughing as they open their mail.

Art tears the box open and eats a cookie.

FOURTH SOLDIER
Well? Are they OK?

ART
Naw, man, these cookies are all stale and rotten.

FOURTH SOLDIER
That's bull, man. You're just saying that cause you wanna hog 'em all.

OTHER SOLDIERS
Yeah, yeah. Don't be a pig man, gimme a cookie.

105 AMBUSH, ENEMY INSURGENT HIDING BEHIND ROCK - CONTINUOUS

The enemy insurgent watches as convoy crests a hill and starts down an incline to a tight turn and narrow spot on the dirt road.

106 EXT. AMBUSH - CONTINUOUS

A half dozen other enemy insurgents are cleverly hidden in the rocky terrain and one of them is holding a transmitter that is wired to a pack of explosives on the road where the convoy is approaching .

107 INT. INSIDE HUMVEE - CONTINUOUS

ADAM
(opening letter)
Hey, here's pictures of my new baby. Oh, man, look. She's beautiful.

Adam and Art share a smile across the Humvee as Adam holds the pictures in the air for all to see.

ADAM (CONT'D)
I'm a daddy! I'm the happiest man in the whole wide world.

BOOM. A huge explosion rocks the world.

108 EXT. AMBUSH - DAY

A helicopter gunship pilot sees the explosion below him and a few miles away. That helicopter and another in the flight veer towards the convoy while the pilot is calling the situation in on the radio and requesting ground support. The helicopters make quick work of the insurgents while medivac and more troops arrive on the scene.

DISSOLVE TO:

109 INT. ARMY FIELD HOSPITAL - AFTERNOON

Inside the Mobile Army Surgical Hospital there are several stretchers with wounded men being treated by the doctors and nurses. It is a scene of organized chaos. Art is lying on a stretcher with a bloody bandage across his forehead and his whole right arm wrapped in bloody bandages.

He is in a morphine delirium - only half conscious - and he looks over to the side to see a DOCTOR rise from examining a patient.

110 INT. ARMY FIELD HOSPITAL - CONTINUOUS

DOCTOR
(shaking his head)
No.

111 INT. ARMY FIELD HOSPITAL - CONTINUOUS

The Doctor moves aside and Art sees a nurse pulling a sheet over Adam's face.

DISSOLVE TO:

112 EXT. ARMY BASE - DAY

Several wounded men are being loaded aboard a military transport airplane. Art is among them, lying on a gurney with his heavily bandaged right arm being held aloft in a traction apparatus. As his stretcher is being locked in place he asks the AIRMAN ...

ART
(groggily)
How long is the flight?

AIRMAN
It's about ten hours to Ramstein. From there you go to Landstuhl Army hospital. Relax, soon you'll have all those pretty frauleins nursing you back to health. Drink some of that good German beer for me. It's a really good hospital. Try to relax and get some rest.

CUT TO:

113 EXT. AIRPORT - MOMENTS LATER

The plane carrying Art and the other wounded lifts off.

114 INT. AIRPLANE - EVENING

The airplane is in flight and time has passed, indicated by the darkened sky. Art lies in the stretcher with his eyes wide open, staring at nothing.

DISSOLVE TO:

115 EXT. AIRPORT - NIGHT

The airplane lands and the wounded are transferred to ambulances.

116 EXT. HOSPITAL - NIGHT

The ambulances drive from the air base with their sirens on.

117 EXT. HOSPITAL - LATER

The ambulances pull up to the hospital.

118 INT. HOSPITAL - NIGHT

Art is in a bed in a semi-darkened room. He lays there with his eyes wide open, staring at nothing.

DISSOLVE TO:

119 INT. HOSPITAL - MORNING

A nurse enters Art's room with a tray of food. She is trying to engage Art in conversation but he looks at the food, shakes his head and looks away.

120 INT. HOSPITAL - MOMENTS LATER

Art is in his bed when two DOCTORS come into the room.

FIRST DOCTOR
Good morning, Corporal McCord. How are you feeling today.

ART
(mumbles something under his breath and looks away)

FIRST DOCTOR
I'm sorry, I didn't catch that

ART
(looking straight at the doctor)
I said, "They amputated my hand. How the hell do you think I feel?"

Art turns his head away as the FIRST DOCTOR picks up his chart and begins to confer with the SECOND DOCTOR in a low voice.

CUT TO:

121 INT. HOSPITAL - DAY

Art is in surgery and being treated by a couple doctors and nurses. His IV is injected with some morphine and the medical team works on the damaged stump at the end of his right arm.

CUT TO:

122 INT. HOSPITAL - DAY

Art is in a wheelchair and is being taken to prosthetics for an appointment.

123 INT. CLINIC - MOMENTS LATER

Art is sitting grim faced as a cheerful CLINICIAN is telling him how the different types of hand prosthetics will enable him to live a normal life. In the room are a depressing selection of artificial hands, arms and legs. The Clinician rattles on until ...

124 INT. CLINIC - CONTINUOUS

CLINICIAN
This model looks almost real, no one will be able tell ...

ART
I want to go back to my room.

The Clinician looks up in surprise to see Art trying to turn the wheelchair with his left hand.

CLINICIAN
But, we're not done here yet. I need to take some measurements and ...

ART
I want to go back to my room, now.

DISSOLVE TO:

125 INT. HOSPITAL - MOMENTS LATER

Art is being pushed down the hallway. He has a look of grim anger on his face.

CUT TO:

126 INT. HOSPITAL - DAY

Art is lying on his bed looking up at the ceiling. A doctor enters the room.

DOCTOR
Corporal McCord, I've got some good news. Your condition has stabilized and your going home. Well, not all the way home yet, but to Walter Reed in Washington DC. That's good news isn't it?

ART
(looking away)
Hmmm.

CUT TO:

127 EXT. HOSPITAL - DAY

Art is lying on a stretcher and is being loaded onto an ambulance for the ride back to the air base.

CUT TO:

128 EXT. AIRPORT - LATER

The ambulance arrives at the air base and Art, along with some other wounded GI's are loaded aboard a transport.

129 EXT. AIRPORT - DAY

The plane takes off.

CUT TO:

130 INT. AIRPLANE - EVENING

Art is lying on the stretcher with his eyes wide open, staring at nothing.

DISSOLVE TO:

131 EXT. AIRPORT - NIGHT

The plane flies over Washington DC and lands at a military air field.

CUT TO:

132 EXT. AIRPORT - NIGHT

Art and the others are loaded aboard ambulances for the next stage of the journey.

133 EXT. HOSPITAL - NIGHT

The ambulances arrive at the hospital.

DISSOLVE TO:

134 INT. HOSPITAL - DAY

Art's Mother is in ANOTHER DOCTOR's office and he is explaining ...

ANOTHER DOCTOR
Mrs. McCord, your son, Arthur, is in a depressed state of mind. That's normal, considering all he's been through. We're doing everything we ...

135 INT. HOSPITAL - CONTINUOUS

Art's Mother is looking at the floor while the First Doctor's voice drones on and is gradually muted.

136 INT. HOSPITAL - MOMENTS LATER

Art's Mother is walking down the hallway and stops outside the door to a room. Taking a deep breath, she arranges her face in a forced smile. She enters his room and going to the bed puts her arms around him and kisses his forehead.

137 INT. HOSPITAL - MOMENTS LATER

MOTHER
(sitting by the bed and holding his left hand)
They packed up all your belongings and sent them home. I opened the box, I hope you don't mind, and washed all your clothes. I put everything away for you. The doctor says you'll be getting discharged soon. I bet your looking forward to that.

ART
Mom, I'm kind of tired now. I think I'll go to sleep for awhile.

MOTHER
Oh, honey, I've sat here and talked non-stop. I'm sorry. Can I bring you anything? Do you want anything special to eat?

ART
(smiles, grateful for her concern)
No, Mom, I just want to rest. OK? I'll see you later.

Art's Mother fusses over his blankets for a moment and then she walks out of the room.

138 INT. HOSPITAL - CONTINUOUS

Mother in hallway, walking toward elevator, crying softly.

CUT TO:

139 INT. HOSPITAL - CONTINUOUS

Art lying in his bed, his arm suspended in the traction device. He is wide awake and staring grim faced at the wall.

DISSOLVE TO:

140 INT. CLINIC - DAY

The ANOTHER CLINICIAN is measuring and fitting a prosthesis to Art's arm.

DISSOLVE TO:

141 INT. HOSPITAL - DAY

Art is sitting in a room with the MEDICAL BENEFITS ADVISOR and the man is describing Art's medical discharge and the benefits due him for his injury. The man has the paperwork ready for Art's signature.

MEDICAL BENEFITS ADVISOR
Just sign here, and here, and here ...

142 INT. HOSPITAL - CONTINUOUS

Shot on Art, clumsily signing the papers with his left hand.

DISSOLVE TO:

143 EXT. HOSPITAL - DAY

Art is being pushed out the front door in a wheelchair and his Mother is standing by the open passenger door of her car.

144 EXT. HIGHWAY - LATER

Art is sitting morosely in the car as his Mother drives down the road, getting on the interstate.

DISSOLVE TO:

145 EXT. HOME - LATER

Art is in the passenger seat of the car, his Mother is driving as they pull up in the driveway of a modest, suburban ranch home.

146 INT. HOME - MOMENTS LATER

Art and his Mother enter the front door and she is talking happily while Art has a resigned look on his face.

MOTHER
I'll get dinner started, why don't you just relax. All your things are in your room.

ART
Okay, Mom.

Art moves down the hallway and opens the door to a room.

147 INT. HOME - CONTINUOUS

Inside the bedroom we see a room with posters, books, models and laid out on a desk, all Art's papers and sketch pads that had been in his locker back in Iraq. Art moves over to the desk and using his left hand flips through some of the drawings he'd made of his friends and experiences while in Iraq.

148 INT. HOME - LATER

Art and his Mother are at the table eating and Art is trying to use his left hand to pick up the food.

DISSOLVE TO:

149 INT. HOME - MORNING

The next morning Art is standing at the sink in the bathroom brushing his teeth with his left hand. His Mother calls out ...

MOTHER (O.S.)
ART, I'm leaving for work now. Call me if you need anything. OK? Love you.

ART
Okay, Mom. See you later.

150 INT. HOME - MOMENTS LATER

Art moves into the bedroom and stands looking at the drawings he'd laid out the night before. He opens a fresh page and picks up a pencil with his left hand and tries to wedge it in the fingers of his prosthetic hand. It doesn't work so he attempts to draw with his left hand and is only able to scrawl some clumsy lines. He throws the pencil across the room, yelling ...

ART
Oh, God.

151 EXT. HOME - LATER

Art is dressed and leaves the house with the sketch pad in his left hand. He has to shuffle the pad and hold it under his right arm pit while he tries to lock the front door with his left hand. He drops the pad in the process but finally gets the door locked.

152 EXT. HOME - CONTINUOUS

Art walks to his car and climbs in. Using his left hand he starts the engine and puts it in gear. He pulls out of the driveway and proceeds across town.

153 EXT. ART CAR - LATER

Art pulls into a cemetery where he drives to the main office building.

154 INT. CEMETERY OFFICE - MOMENTS LATER

Art walks through the door and across the room to an office where a LADY is sitting at a desk.

155 INT. CEMETERY OFFICE - CONTINUOUS

Art asks the Lady ...

ART
I'm looking for the
(hesitates)
Grave site of Adam Banister.

156 EXT. ART CAR - MOMENTS LATER

Art has a map of the property in his hand and is driving through the cemetery following road signs.

157 EXT. CEMETERY - MOMENTS LATER

Art exits the car and walks among the tombstones.

158 EXT. CEMETERY - CONTINUOUS

Art walks up to a monument that has Adam Banister's name and years of his life on it.

159 EXT. CEMETERY - CONTINUOUS

Art stands looking sadly at the monument.

ART
(softly)
Hey buddy.

DISSOLVE TO:

160 EXT. ART CAR - LATER

Art is back in his car and shortly pulls up to an apartment complex. Exiting the vehicle he approaches a door. He rings the door bell and waits. A young woman, SUE, the widow of Adam, with a small DAUGHTER in her arms, opens the door.

161 INT. SUE APT - CONTINUOUS

SUE
(looking at the man
standing on her stoop)
Hello?

ART
Hi, I'm sorry to come by without calling, but I didn't know your phone number. My name's Art McCord. I was stationed with Adam. I have something for you.

SUE
Oh! Art, Adam wrote me about you. Please come in.

She opens the door and steps back, motioning for him to enter.

162 INT. SUE APT - MOMENTS LATER

Art and Sue are setting at the kitchen table in the small apartment. There is a cup of coffee in front of Art and Sue is holding the sleeping Daughter in her lap while she looks at the pictures in the sketch pad that Art had brought with him.

ART
Those are some drawings I made of Adam and the rest of the guys in the company. Adam was always talking about you and the baby.

Sue has the pad open to a drawing of Adam who is handing some candy to a group of small children in the street of Iraq.

Sue slowly turns the pages and sees the one with Adam holding the newborn child he had helped to deliver in his hands with a big smile on his face.

ART (CONT'D)
Adam was a really great guy, Sue. I'm sorry I wasn't here for the, you know, the funeral, and all, but the Army had me in and out of hospitals for a while. I just got back yesterday.

Sue begins to softly cry as she looks at the pictures in the sketch pad. Art becomes very uncomfortable.

ART (CONT'D)
I'm sorry, maybe this wasn't a good idea. I didn't mean to upset you, Sue.

SUE
No, no, don't be silly. I'm so glad to finally meet you. It's just, well, you know ... I'm going to put baby in bed, get some more coffee, I'll be right back.

Sue leaves the kitchen with the Daughter in her arms and enters the bedroom where she lays the Daughter in her crib. Then she goes into the bathroom.

163 INT. BATHROOM - CONTINUOUS

We see Sue standing at the sink using a washcloth to wipe her face. She raises her head and looks in the mirror and suddenly she breaks down, wailing and crying.

164 INT. SUE APT - CONTINUOUS

Art is sitting at the kitchen table with a grief stricken face as he listens to Sue in the bathroom crying. He stands and moves to the window, looking out into the yard where a group of children are playing on a swing set.

165 INT. SUE APT - MOMENTS LATER

Sue enters the kitchen and she has composed herself. Art turns from the window and returns to the table where he sets down. They both sit quietly for a short time.

ART
(pointing to the sketch pad)
I want you to have that.

SUE
Thank you, Art. What about you? What are you going to do now?

ART
I'm not sure. Just, you know, trying to figure it out.

SUE
Will you go back to school? Finish your degree?

ART
No, I can't draw anymore.
(holding his right hand in he air)
What's the point?

Sue looks at him sadly.

166 INT. SUE APT - MOMENTS LATER

Art and Sue are standing at the front door as Art is leaving.

SUE
Well, now you know where I am. Come by anytime, okay?

ART
Yeah, thanks. Look, you've got my number, call me if you need anything.

Art turns to leave and Sue says ...

SUE
Art, I ...
(looking up to heaven)
Why, why why? Oh, I'm so sorry about ... everything.
(she takes his right hand in hers)
I'm sorry this has happened to you and I, I

(MORE)

SUE (CONT'D)
(total grief)
I miss Adam, oh God.

Sue falls into Art's arms and she pours forth heart-rending tears. Art squeezes his eyes shut, grits his teeth and shakes his head back and forth in torment.

DISSOLVE TO:

167 INT. CAR - LATER

Art is driving fast down the road, grinding his teeth and he is mumbling something through his clenched teeth.

168 EXT. POLICE CAR - CONTINUOUS

A POLICE OFFICER is sitting in his car as Art zooms by in his. The Police Officer hits the siren button and takes off in pursuit.

169 EXT. STREET - MOMENTS LATER

Art pulls over and the police car pulls up behind him. The Police Officer, a younger man, exits his vehicle and approaches Art's car.

POLICE OFFICER
(leaning down to look into Art's vehicle)
Sir, do you know what the speed limit is here?

170 INT. ART CAR - CONTINUOUS

Art is holding his wallet between his right prosthesis and his chest while he tries to dig out his license.

ART
No, I'm sorry officer, I don't know.

POLICE OFFICER
Well, sir, the speed limit is 35 and I clocked you at 57 so ... hey, Art? Is that Art McCord?

Art looks up at the officer and he smiles in recognition.

ART
Hey, Bill, or I guess I should say "Officer Richards", long time no see.

POLICE OFFICER
Well, I be darn. Art McCord. When did you get back?

ART
Yesterday. Just got home yesterday.

171 EXT. STREET - CONTINUOUS

Art exits his car and the Police Officer offers his hand in greeting. Art uses his left hand to shake the others right hand. The officer seems embarrassed. They, each, quickly begin talking to cover the moment.

POLICE OFFICER
It's good to see you man. Everybody's been wondering how you were. Wow, it's been over a year since you left for boot camp.

ART
Just a year? Seems longer than that, Bill. Hey, how's your mom doing? Tell her I said hi, okay?

POLICE OFFICER
I sure will, Art. She always says your the best student she ever had.

Art holds his right hand in the air and says with a sad smile ...

ART
Well, as you can see, my drawing days are over. But, she was the best art teacher I ever had and that's no joke.

Bill, the Police Officer looks embarrassed at Art's joke about his condition.

POLICE OFFICER
Uh, well, look Art, just slow down a little, okay? Easy on the old gas pedal around here. Okay?

ART
Sure thing Bill, my fault. Won't happen again.

The two men climb into their cars and drive away.

CUT TO:

172 EXT. BAR - LATER

Art pulls into the parking lot of a local bar and goes inside.

173 INT. BAR - LATER

Art is sitting at the bar with a beer in front of him. On the television hanging from the wall he sees a news report that the fighting in Iraq continues. He shakes his head and looks away. He opens the newspaper to the section for apartment rentals and is looking at the offerings. Using his left hand he circles a few.

CUT TO:

174 EXT. STREET - LATER

Art is driving down the road looking at addresses. He pulls up in front of an apartment complex and exits the vehicle.

175 INT. APARTMENT - MOMENTS LATER

Art is standing in an empty apartment with the APARTMENT MANAGER looking around as the woman is telling him about the unit and the complex amenities.

APARTMENT MANAGER
It's completely furnished, but you'll need your own dishes. We have a nice swimming pool and the clubhouse has a gym with weight machines. All the people who live here are really nice, a lot of them are students - do you have any questions?

ART
No, no questions. It's fine, I'll take it.

176 INT. OFFICE APARTMENT MANAGER - MOMENTS LATER

Art is sitting at a table laboriously filling out the paperwork with his left hand. The Apartment Manager is looking sadly at his prosthesis. Art has the apartment keys in his left hand and leaves the managers office heading for his car.

CUT TO:

177 INT. HOME - EVENING

Art is in his room when his Mother comes home.

MOTHER (O.S.)
Hello, I'm home.

His Mother goes through the house to the door leading to Art's room.

178 INT. HOME - CONTINUOS

Mother enters Art's bedroom to find him packing his clothes in a suitcase and some boxes.

MOTHER
Well, what's this? You just got here, are you leaving already?

ART
Yeah, Mom, I got an apartment.

Looking at his Mother, Art sees that she is downcast and disappointed. He drops the clothes he has in his left hand and walks over to take her in his arms.

ART (CONT'D)
Mom, I need to do this. I have to learn to do things for myself, with only ... one hand. I'm too big to have you taking care of me. I better go before you kick me out.

MOTHER
Oh, Art, but you just got here.

ART
I'm only a few miles away. We'll probably see more of each other this way. You know, I'll get sick of my own cooking and bang on your door.

Art and his Mother share a few tender moments and she goes to the kitchen to prepare a meal while Art continues to pack.

CUT TO:

179 EXT. APARTMENT - DAY

Art is carrying his things into the new apartment. He is having difficulty trying to hold onto stuff with his prosthesis.

180 INT. APARTMENT - CONTINUOUS

Art has hung up his clothes and goes into the kitchen. He opens the refrigerator and cabinets which are completely bare.

ART
(mumbles to himself)
I guess I better go shopping.

CUT TO:

181 EXT. STORE - LATER

Art pulls up in his car at the local Big Box shopping center and goes inside.

182 INT. STORE - MOMENTS LATER

Art is pushing a cart down the aisles and he has a few things picked out - a coffee maker, a few pans, etcetera and now he is looking for dishes. He is in the section for housewares. Frowning at an empty spot on the shelf, he looks over the other selections. Turning he sees a YOUNG WOMAN stocking the shelves.

ART
Excuse me, can you help me over here?

YOUNG WOMAN
(smiles)
Oh, I don't work here. I'm a contractor. I'm just stocking our product.

Art grunts and turns to a SECOND YOUNG WOMAN, who is also putting things on the shelf.

ART
Can you help me?

SECOND YOUNG WOMAN
(with a kind of snooty look on her face)
I don't work here either.

Exasperated, Art turns away to see another, THIRD WOMAN walking down the aisle.

ART
Can you help me here?

THIRD WOMAN
I'm on my break. Sorry.

Thoroughly frustrated, Art takes his keys from his pocket. On the key ring are his Army Dog tags and a whistle. Taking a deep breath, he blasts an ear-splitting whistle and then he yells ...

ART
(at the top of his lungs)
Customer needs assistance in housewares!

The two women he had spoken with previously have their backs to him when he makes the noise and yells and they both jump in fright as he startles them.

Another clerk comes up and looks warily at the customer, saying ...

CLERK
Can we help you, sir?

ART
(with exaggerated patience)
Yes, please. I want this item but there's none on the shelf.
(pointing to a tag)

The clerk locates the item the customer is wanting and Art thanks her. As he is pushing his cart away the Second Woman, the snooty one, that he had spoken to earlier and who had been startled by his whistle and yell, now turns to him and says in a voice of scorn ...

SECOND YOUNG WOMAN
(with her nose in the air)
You're rude.

ART
(with a snarl)
That's right. I'm a very rude human being and I'm proud of it.

183 INT. STORE - MOMENTS LATER

Art is now in the grocery section and in addition to selecting some items of food, he is also loading up on the beer.

184 INT. STORE - MOMENTS LATER

Art is in the checkout line, having difficulty getting his charge card out of his wallet with his prosthesis.

185 EXT. STORE - MOMENTS LATER

Art is loading his car with his purchased items.

CUT TO:

186 EXT. APARTMENT - LATER

Art pulls up to his apartment complex and carries in the groceries and other items. The first thing he does is crack open a beer and take several satisfactory swallows.

187 INT. APARTMENT - NIGHT

Art is sitting in the darkened living room, on the couch, his feet up on the coffee table with a can of beer in his left hand. There is a pyramid of stacked empties on the coffee table.

DISSOLVE TO:

188 INT. APARTMENT - MORNING

Art wakens with a start. He has slept on the couch in his clothes and there is a stack of empty beer cans on the coffee table and on the floor.

189 INT. APARTMENT - MOMENTS LATER

Art goes into the bathroom starts the shower running and begins to remove his clothes, clumsily, with his left hand.

190 INT. APARTMENT - LATER

Art is showered and has his robe on. He moves to the kitchen.

191 INT. APARTMENT - CONTINUOUS

Art manages to open a bottle of aspirin with his left hand and pops a couple pills in his mouth. He opens the refrigerator.

192 INT. APARTMENT - CONTINUOUS

A shot inside the refrigerator reveals a carton of orange juice and a stack of beers.

193 INT. APARTMENT - CONTINUOUS

Art looks from the OJ to the beer. He reaches for a beer.

194 INT. APARTMENT - CONTINUOUS

Art opens the can and washes the aspirin down with the beer.

DISSOLVE TO:

195 INT. BAR - EVENING

Art is sitting at the same bar from before. Drinking beer and watching the news on the television about the fighting in Iraq.

196 INT. BAR - CONTINUOUS

On the television screen the NEWSCASTER is saying ...

NEWSCASTER
Earlier today, during the annual Radio and Television Correspondents dinner, the President made joking reference to the weapons of mass destruction in Iraq by looking under the table and saying, "Those weapons of mass destruction have got to be somewhere? Nope not here, maybe over there."

Art is watching the news with an angry expression on his face. He finishes the beer and crushes the can in his left hand.

197 INT. BAR - CONTINUOUS

The BARTENDER approaches.

BARTENDER
Get you another?

ART
(standing and pulling out his wallet)
Give me six to go.

CUT TO:

198 EXT. CEMETERY - EVENING

Art is walking among the tombstones and he approaches the one of Adam.

199 EXT. CEMETERY - CONTINUOUS

Art is sitting on the ground with his back to the edge of the monument. He just sits, staring and occasionally taking a drink from the can of beer in his left hand. The sun is setting.

DISSOLVE TO:

200 EXT. CEMETERY - MORNING

Daylight is breaking, Art is still setting on the ground, slumped against Adam's monument. Art jerks awake and looks around him. He gathers the empty beer cans, placing them in the sack, pauses for a moment looking down at Adam's monument, then he walks away.

201 EXT. CEMETERY - MOMENTS LATER

Art climbs in his car and drives away.

CUT TO:

202 INT. BAR - LATER

Art in the same clothes, rumpled and unshaven, sitting at the bar eating his breakfast, a plate of bacon, eggs and toast; washing them down with a beer.

CUT TO:

203 EXT. ART CAR - EVENING

Art is unshaven and still wearing the same clothes. He is driving aimlessly around town. He has nowhere to go and nothing to do.

CUT TO:

204 INT. APARTMENT - NIGHT

Art enters the darkened apartment. He stops in the living room, looks around, then goes to the couch and sits down heavily.

DISSOLVE TO:

205 INT. APARTMENT - MORNING

Art is in a robe and he looks as if he just got out of the shower. He opens the door to get the newspaper. He walks over and lays the paper down on the counter and moves to the coffee maker. He opens the can of coffee to find it empty. Shrugging, he opens the refrigerator and gets out a can of beer and some cold pizza.

DISSOLVE TO:

206 EXT. BENCH BY RIVER - EVENING

Art has a cane pole fishing line out in the water and he sits with a can of beer in his hand looking morosely out over the water.

DISSOLVE TO:

207 INT. BAR - NIGHT

Art is sitting at the bar with a can of beer in front of him. The place is packed but he sits alone, watching the TV news about the fighting in Iraq.

(The above series of scenes are to convey a passage of time where Art has lost his sense of direction and momentum. He's drinking too much and spending too much time alone, lost in his thoughts.)

CUT TO:

208 EXT. MALL - DAY

One day Art pulls into the local shopping mall parking lot, parks his car and walks into the building. He window shops, walking along dispiritedly. He sees a bookstore and goes inside. He goes to the magazine section.

209 INT. BOOKSTORE - CONTINUOUS

Art is looking wistfully at a magazine that deals with art and artists.

210 INT. BOOKSTORE - CONTINUOUS

An older woman down the aisle looks up and sees him. She approaches him. This is MRS. RICHARDS, who was Art's drawing teacher at the local college.

MRS. RICHARDS
Hello, Art. Bill told me you were back in town.

ART
(in genuine pleasure)
Hello, Mrs. Richards. Yeah, I saw Bill a few weeks ago. He pulled me over for speeding.

MRS. RICHARDS
Yep, that's my son. Bill is the official speeder puller-over. It's good to see you Art. Are you coming back to school to finish your degree in fine arts?

ART
No, my drawing days are over.
(holding up his right hand)
School? No, I don't think so.

MRS. RICHARDS
(looking at him thoughtfully, looks at other people standing nearby and says ...)
Follow me.

211 INT. BOOKSTORE - MOMENTS LATER

She proceeds to go down the bookstore aisles and Art follows behind her. They come to an aisle that is empty of customers and Mrs. Richards stops.

MRS. RICHARDS
Art, there are other ways to be involved in the world of art than just drawing. You are one of the most talented students I've ever had. What do you need to graduate? Just a couple semesters, right?

ART
Yeah, another year.

MRS. RICHARDS
I want you to do me a favor. I want you to come by the school and talk to someone. Can you come tomorrow at noon?

ART
Who do you want me to talk to?

MRS. RICHARDS
A friend of mine. See you at noon, okay?

ART
Well, okay. I'll be at your office at noon.

DISSOLVE TO:

212 INT. COLLEGE HALLWAY - DAY

Art is walking down the hallway approaching a certain door. He stops and knocks on the jamb with his left hand.

Mrs. Richards is sitting at her desk talking to a man in a chair and she looks up.

MRS. RICHARDS
Hello, Art, come in.

She stands and walks toward Art, takes him by the arm and introduces the man she had been talking to.

MRS. RICHARDS (CONT'D)
ART, I want you to meet my friend DON ALLEN. Don is a veteran too.

The man stands and offers his left hand for a handshake in greeting. He says ...

DON ALLEN
Art McCord, I'm Don Allen. It's a pleasure to meet you. I hear your the best art student in the school. I never could draw, but I admire those who can. We've got something in common I believe.

Don Allen holds his right arm in the air to display a mechanical hand.

213 INT. MRS. RICHARDS OFFICE - MOMENTS LATER

Don Allen is matter-of-factly and un-self consciously describing how he lost his hand in Vietnam.

DON
We were searching a village in the Lam Dong Province, me and another guy went into a hooch. I saw a pile of papers in the corner, and like an idiot, I picked them up, and boom - I woke up in the hospital in Saigon with my hand gone. That was 1968, wow, thirty seven years ago.

ART
I was in the back of a truck. There was a roadside bomb. I'm not sure how my hand got blown up. But, I was really kind of lucky - everyone got hurt really bad. A couple guys, my buddy Adam, they didn't make it.

DON
I've known Adam's father for years. I was at the funeral.

ART
I was still at the hospital in Germany.

DON
So, Art, what's your plan? What are you going to do now?

ART
I don't really have a plan. I hate to sound like I'm feeling sorry for myself but really, all I could do was draw. That's not going to work now.

MRS. RICHARDS
Art, you could change your major to education and teach art.

ART
(with a sad smile)
Teach? I don't know anything about teaching.

DON
Hey, all I wanted to be was a carpenter - which is hard to do with only one hand, so I learned computer programming. I type with this,
(holding his right hand in the air)
no problem.

MRS. RICHARDS
Art, I'm going to call the counselor and make you an appointment for tomorrow. Are you free tomorrow?

ART
(looking at MRS. RICHARDS with a grateful smile)
Sure, thanks.

214 INT. COLLEGE HALLWAY - LATER

Art is standing with Don Allen and Mrs. Richards and they are chatting amiably.

ART
Thanks for the advice Don. I'm going to the VA hospital and talk to them now.

DON
You bet, Art. It was sure good to meet you.

MRS. RICHARDS
Don't forget your appointment with the counselor tomorrow morning, okay?

ART
I won't. And thank you Mrs. Richards. I'll stop by your office when I'm finished.

Art and Don shake left-handed and Mrs. Richards pats Art on the back, saying ...

MRS. RICHARDS
It's so good to see you Art. Thanks for coming by.

The three separate and Art moves down the hallway toward the exit.

CUT TO:

215 EXT. VETERANS HOSPITAL - LATER

Art drives up to the building and walks into the entrance.

216 INT. VETERANS HOSPITAL - MOMENTS LATER

Art enters a room where the prosthetics department is.

NURSE
Hello, can we help you?

ART
(holding his right hand in the air)
Yeah, I want to talk to somebody about trading this in.

217 INT. VETERANS HOSPITAL - MOMENTS LATER

Art is sitting at a table where a MAN is showing him the latest design of a mechanical hand. Art is being measured and fitted.

MAN
Come back next Monday. We'll get you set up, okay?

ART
Sure, thank you.

218 EXT. VETERANS HOSPITAL - LATER

Art leaves the hospital, goes to his car and drives off.

CUT TO:

219 INT. HOME - EVENING

Art is in the kitchen of his Mother's home getting some steaks ready to put on the grill when she arrives.

MOTHER
Hey, Art, what a surprise!

Art and his Mother hug and they work together in the kitchen to prepare dinner.

220 INT. HOME - LATER

Art and his Mother sit at the table and have a pleasant dinner.

221 EXT. HOME - LATER

Art is on the front porch and his Mother is talking happily and hugging him. They part, Art gets in his car and leaves.

222 EXT. ART CAR - MOMENTS LATER

Art is driving down the road and the bar is ahead. His turn signal comes on, indicating his vehicle will pull into the lot.

223 INT. ART CAR - CONTINUOUS

Art looks at his wristwatch, frowns, mutters "Nah" and continues forward.

CUT TO:

224 EXT. COLLEGE - MORNING

Art pulls his car into the college parking lot.

225 INT. COLLEGE HALLWAY - MOMENTS LATER

Art is walking down the hallway heading toward the counselor's office.

226 INT. COUNSELOR OFFICE

Art and the COUNSELOR are sitting at a table looking over the curriculum and schedule of classes.

COUNSELOR
Mr. McCord, all of your credits will transfer over and you would need only thirty more to get your degree in education. You could do that in two fifteen hour semesters, or two and some summer classes. Which do you think you would prefer?

ART
I've wasted enough time, sign me up for the fifteen hours.

COUNSELOR
That's a full load, a lot of work. Classes start in three weeks. Are you sure?

ART
Yes, that's what I want.

CUT TO:

227 INT. VETERANS HOSPITAL - DAY

Art is in the prosthetics clinic and he is getting his new hand which instead of being a hand-shaped dummy is a complex mechanical device. The Man is showing him how to use it to hold a pencil.

CUT TO:

228 INT. APARTMENT - DAY

Art is sitting at his kitchen table practicing using his new hand, writing the alphabet in block letters on a tablet.

DISSOLVE TO:

229 INT. APARTMENT - MORNING

Art is showered, in his robe and sitting at the kitchen table eating a plateful of bacon, eggs and toast. There is a glass of orange juice in front of him. He uses his left hand to eat while with his right, mechanical hand, practices writing in the tablet.

CUT TO:

230 EXT. COLLEGE BOOKSTORE - DAY

Art drives his car into the parking lot.

231 INT. COLLEGE BOOKSTORE - MOMENTS LATER

Art has the list of textbooks required for his classes and is filling up a cart with them. He walks into the aisle of drawing supplies and stops, looking at all the equipment.

After some stern faced reflection he chooses a sketch pad and a box of drawing pencils.

He goes to the check-out counter and finishes his purchases.

DISSOLVE TO:

232 INT. APARTMENT - DAY

Art has the text books spread out on the table and he is eating some take-out fried chicken while he looks over the books. He glances at the sketch pad and pencils on the table, then looks away. Choosing another piece of chicken he sits and chews thoughtfully.

CUT TO:

233 EXT. COLLEGE - MORNING

Its the first day of classes and Art is heading into the building. Several students greet him warmly.

234 INT. CLASSROOM - DAY

The professor is lecturing and Art and the other students are seated taking notes and referring to their textbook. Art is using his mechanical hand to take notes, slowly to be sure, but legibly. He has a small, portable tape recorder on the table next to him.

DISSOLVE TO:

235 BEGIN INT. CLASSROOM MONTAGE

A series of scenes showing the passage of time; different days, different classrooms, different professors.

DISSOLVE TO:

236 BEGIN INT. APARTMENT MONTAGE

A series of scenes showing Art at the kitchen table studying his textbooks and his notes, playing back the lectures on his tape recorder and referring to his notes, using a laptop computer -all as he gets more and more comfortable with his mechanical hand.

CUT TO:

237 INT. COPY SHOP - DAY

Sue, the widow of Adam, is in the copy shop. She is standing at a machine making copies of Art's drawings of Iraq. The Daughter is now a little older, clumsy but walking, holding on to Sue's leg as she shuffles through the pages making the copies. Sue puts the copies in a large brown envelope with a typed letter.

CUT TO:

238 INT. POST OFFICE - DAY

Sue is now standing at the counter of the post office, the Daughter is in her arms and she is mailing the large brown envelope.

CUT TO:

239 INT. COLLEGE HALLWAY - DAY

Art approaches Mrs. Richards office and looking in he greets her.

ART
Hello, Mrs. Richards.

240 INT. MRS. RICHARDS OFFICE - CONTINUOUS

Looking up and seeing Art in the doorway.

MRS. RICHARDS
Art, hello, come in.

Art enters and they sit talking, catching up since they last saw one another.

MRS. RICHARDS (CONT'D)
Well, mid term exams are finished, the semester is half over. Have you gotten your grades back yet?

ART
(looking mournful)
Yeah, I got straight F's.

MRS. RICHARDS
Uh huh, that's funny, since we give E's, not F's, as you very well know.

ART
Just kidding. I got one B and the rest A's.

MRS. RICHARDS
Well, that's great! See, I told you it would be as easy as falling off a log.

ART
(laughing)
Well, it's not been that easy, that's for sure.

MRS. RICHARDS
Art, I want to ask you a question, and if I'm being nosy just say so and I'll shut up. Okay?

ART
Okay, you can ask me anything Mrs. Richards.

MRS. RICHARDS
How's the new prosthesis working out for you, Art? It must be going good if you're getting A's in your classes.

ART
(raises his right hand and looks at it thoughtfully)
Well, now that you mention it, it's working out okay, I guess. You know, sometimes I don't even notice it - unless I have to button a button or something.

MRS. RICHARDS
Oh, Art, I'm so happy for you. That's wonderful. Tell me, have you, well, have you tried drawing yet?

Art looks back at his hand, grits his teeth, sighs, looks back at Mrs. Richards and replies ...

ART
No.

MRS. RICHARDS
(looking at him tenderly)
Well, don't worry about it and don't rush it. One of these days you will, I just know it. But right now you're getting ready to pass your skills on to others, and whether you realize
(MORE)

MRS. RICHARDS (CONT'D)
it or not, that will be just as rewarding.

DISSOLVE TO:

241 INT. COLLEGE HALLWAY - MOMENTS LATER

Art is walking down the hallway on his way to another class.

242 INT. CLASSROOM - LATER

The professor is lecturing, the class is listening and taking notes. Art sits in his seat looking at the paper in front of him and at the pencil in his mechanical hand. He uses his left hand to change the position of the pencil in his mechanical hand and gently, tentatively, draws some lines on the paper.

CUT TO:

243 INT. APARTMENT - NIGHT

At home Art is sitting at the table doing some work for school. He slowly raises his head and looks at the sketch pad and pencil set that hasn't moved since he first sat it on the table, weeks earlier. He reaches out and pulls the pad and pencils toward him. He places a pencil in his mechanical hand and begins a sketch.

CUT TO:

244 EXT. COLLEGE - MORNING

The students are arriving on campus and entering the buildings to begin classes. The season has changed and everyone is wearing sweaters and jackets.

245 INT. CLASSROOM - LATER

The professor is finishing a lecture and says ...

PROFESSOR
I hope everyone has a wonderful Thanksgiving holiday and we'll see you next week.

246 INT. COLLEGE HALLWAY - MOMENTS LATER

Art exits the room and turns to go down the hallway. He leaves the building.

247 EXT. COLLEGE - MOMENTS LATER

Walks to his car, gets in and drives away.

CUT TO:

248 EXT. APARTMENT - LATER

Art pulls into the parking lot of his apartment complex.

249 INT. APARTMENT - MOMENTS LATER

He enters his apartment and the telephone is ringing. He answers it ...

ART
Hello?

(Screen is split so we can see both ends of the conversation)

SUE
Hey, Art, it's Sue, how have you been?

ART
(pleased)
Hey Sue. I'm good how are you and the baby?

SUE
Hah, she's not a baby anymore. She walks, talks and runs. She keeps me going. She's got more energy than I do, that's for sure.

ART
Wow, I guess they grow quick, huh? I was wondering about you just the other day. Matter of fact I tried to call you last week and got your answering machine.

SUE
Yeah, I went to visit my parents. I checked my voice mail and heard your message, but I didn't want to call you back until I could tell you something.

ART
Yeah, tell me what?

SUE
Well, I didn't ask your permission so I hope you don't mind?

ART
(laughing)
This is getting mysterious. What are you talking about, Sue?

SUE
Well, you promise you won't get mad?

ART
Okay, I promise. Now tell me what your big mystery is.

SUE
I decided you needed an agent so I appointed myself to the position.

ART
My agent? What?

SUE
(in a breathless rush)
I sold your pictures to Life magazine. Not the originals, you keep the copyright. I've got a check for seven thousand dollars in my hand. It came in today's mail.

Art is obviously dumbfounded and he stands with the phone in his hand, silent.

SUE (CONT'D)
Art, are you there? Hello?

ART
Uh, yeah, I'm here. Is this a joke?

SUE
No. It's not a joke. Look, I need to get you your check. And show you this letter from the editor. You do want the check don't you?

ART
Oh, yeah, I guess so. Hey, are you busy tomorrow? Do you have plans for dinner? Why don't you come to my Mom's house. She's cooking a big turkey and all.

SUE
Sure what time? Where at?

ART
I'll pick you up at noon, okay?

SUE
I'd love to. See you then, thanks. Bye.

ART
Bye.

(Still on the split screen)

Art stands dumbly with the phone in his hand. Sue hangs up the line to see her Daughter with the check in her hands chewing on it.

SUE
Ahhhh!

CUT TO:

250 EXT. SUE APT - DAY

Art pulls up in his car, parks and walks towards Sue's door.

251 INT. SUE APT - MOMENTS LATER

The doorbell rings and Sue walks over and opens the door. Art is standing outside.

ART
Hi. I hope you're hungry. My Mom cooks enough to feed the army.

252 EXT. ART CAR - MOMENTS LATER

The Daughter is in the car seat between them and they are driving across town. Sue has the letter from the editor in her hand and is reading it aloud ...

SUE
"The freshness, realism and lifelike portrayals of your clients work is a breath of fresh air. The pictures will be included in our December issue. Please accept the enclosed check and send us more of your clients work"

SUE (CONT'D)
They love your work, Art. I hope your not mad at me for doing this without talking to you first.

A red light comes up and Art stops the car. He looks at Sue, looks down at the sleeping Daughter and shakes his head, smiling.

ART
Mad? How could I be mad? Even if I was, for three thousand five hundred dollars, I'll get over it.

SUE
(holding the check up for him to see)
What do you mean? The check is for seven thousand.

ART
No, my agent gets half. Shoot, you deserve the whole thing really. You did the work.

SUE
No, you did the work.

253 INT. ART CAR - CONTINUOUS

The camera pulls back to see them both happy.

CUT TO:

254 INT. HOME - LATER

Art, his Mom, Sue and the Daughter in a high chair are seated around the table. They've finished eating and they're sitting, talking and laughing. Art's Mom is glowing with happiness to see her son and this beautiful young woman and happy daughter at her dinner table.

255 INT. HOME - LATER

Mother and Sue are in the kitchen cleaning up and Art and the Daughter are in the living room playing a game with Mom's collection of stuffed animals.

256 INT. HOME - CONTINUOUS

In the kitchen Mom is laughing and telling Sue that ...

MOTHER
I hear Art saying those are my stuffed animals but they were his when he was a baby. Now that he's all grown up he won't admit it.

SUE
(laughing)
Men.

MOTHER
Men.

257 EXT. HOME - NIGHT

On the front porch Art, Sue and the Daughter are leaving. Good byes, hugs, kisses. Everyone is happy.

258 EXT. ART CAR - NIGHT

They drive across town in companionable silence.

259 EXT. ART CAR - MOMENTS LATER

Pulling up in front of Sue's apartment. The Daughter is asleep in Art's arms and Art walks to the door with Sue. Standing at the open door they look at one another and there is an awkward moment.

ART
Thanks for coming to dinner. It was really good to see you, Sue.

ART (CONT'D)
Hey, I'll bring you by your half of that check, okay. I still can't believe you did that. Who would have thought Life magazine would buy my stuff?

SUE
(looking at ART with a tender smile)
Shoot, it's good. Anybody would buy it.

Another awkward moment passes. Art gently hands the sleeping Daughter to Sue.

SUE (CONT'D)
Art, maybe you didn't know it, but Adam thought the world of you. He wrote me about you all the time. You were his best friend. He told me how you saved his life.

Sue reaches out and puts her hand on Art's face.

SUE (CONT'D)
Adam would want for you to be happy Art. Good-night.

And she slowly closes the door, smiling at him.

DISSOLVE TO:

260 BEGIN EXT. COLLEGE MONTAGE

A series of scenes showing the students, and Art going in and out of the buildings.

DISSOLVE TO:

261 BEGIN INT. CLASSROOM MONTAGE

A series of scenes showing the students, and Art sitting in classes, signifying a passage of time.

CUT TO:

262 INT. HOME - DAY

It's Christmas and Art's Mother has a tree with wrapped gifts under it in the living room. Mother is in the kitchen putting the final touches on dinner. Looking out the window she sees Art's car pull up with Sue and the Daughter inside.

263 INT. HOME - CONTINUOUS

Mother goes to the front door and opens it for them to enter. Sue has wrapped presents in her arms and Art is carrying the Daughter.

MOTHER
Merry Christmas! Oh, you're just in time.

Greetings, hugs and kisses all around.

264 INT. HOME - LATER

In the living rooms they are opening presents. Everyone is happy and laughing.

265 INT. HOME - CONTINUOUS

Lying on the coffee table is a copy of the December issue of Life magazine and on the cover is Art's drawing of Adam giving candy to the children and the old man.

266 INT. HOME - LATER

Everyone is sitting at the dinner table eating, laughing and talking.

MOTHER
Art, you've got one semester left till graduation. Have you given any
(MORE)

MOTHER (CONT'D)
thought to where you would like to teach next year?

ART
Yes, I've sent my resume to a few places. I'll know more in a month or so, I'll tell you then.

MOTHER
Well, I want to know as soon as you hear, okay?

267 EXT. HOME - EVENING

Mother is on the front porch waving to Art, Sue and the Daughter as they leave.

268 INT. ART CAR - MOMENTS LATER

Sue and Art are driving down the road. The Daughter is asleep in her car seat. The cars in front brake quickly and Art reaches out his right, mechanical hand, to brace the car seat. Sue reaches out and puts her left hand over his mechanical hand and rubs his hand and arm. They share a smile.

269 EXT. SUE APT - NIGHT

They have arrived at Sue's apartment and Art has the Daughter in his arms as Sue opens the door. They enter and Sue takes the Daughter to the bedroom and puts her in her bed. She returns to the living room to find Art standing and staring out the window. She walks over to stand beside him.

SUE
Penny for your thoughts?

ART
(smiling at her)
I was just thinking that this was the best Christmas I can ever remember having.

Art turns and looks at Sue.

ART (CONT'D)
How about you? Did you have a good day?

SUE
Yes, it was a wonderful day. Thank you Art.

ART
Thank you, SUE.

They hesitantly embrace.

ART (CONT'D)
Good night, Sue.

SUE
Good night, Art.

270 INT. SUE APT - CONTINUOUS

Art turns for the door and departs.

271 EXT. ART CAR - NIGHT

Art is driving down the road listening to a tune on the radio and softly whistling along with the melody.

DISSOLVE TO:

272 BEGIN EXT. COLLEGE MONTAGE

A series of scenes showing the passage of time, students, including Art going in and out of the campus buildings to and from classes.

DISSOLVE TO:

273 BEGIN INT. CLASSROOM MONTAGE

A series of scenes showing the passage of time, spring has arrived. The students, including Art sitting in classes, listening to lectures, taking notes.

CUT TO:

274 INT. APARTMENT - NIGHT

Art sitting in his apartment studying from a textbook. The phone rings.

ART
Hello?

SUE (O.S.)
Hi, Art. What are you doing?

ART
(smiling in pleasure at the sound of her voice)
Hey, Sue. I'm sitting on the beach, soaking up the rays. What are you doing?

SUE (O.S.)
Hah, I know that's a fib. Unless you snuck out of town and are on the other side of the world where its daytime.

ART
(laughing)
Oh, I'm sitting here cramming. Finals start next week. I'm trying to get smart.

SUE (O.S.)
Well, that won't be too hard, not for you. I just wanted to hear your voice before I go to bed. Don't stay up all night, okay.

ART
I won't. Sweet dreams.

SUE (O.S.)
You too. Good night, Art.

ART
Good night, Sue.

Art hangs up the phone and sets back with a big yawn. He reaches over and closes the textbook. His attention turns to the sketch pad, he puts a pencil in his mechanical hand and opens the page he is currently working on. We see it is a sketch of Sue and her Daughter.

DISSOLVE TO:

275 BEGIN INT. CLASSROOM MONTAGE

Art is sitting at a table with the other students and they each have testing materials in front of them. This continues in a series of scenes showing the passage of several days.

DISSOLVE TO:

276 BEGIN INT. APARTMENT MONTAGE

A series of scenes showing Art entering his apartment, apparently exhausted.

CUT TO:

277 INT. APARTMENT - EVENING

Art is getting dressed to go out. He takes special care as this is to be a big night. He leaves his apartment and walks to his car.

278 EXT. ART CAR - LATER

Art is driving his car and arrives at Sue's apartment. Sue and her Daughter are in the yard playing with a toy. Sue is dressed up nicely also. They see Art driving up and they give him a wave.

279 EXT. ART CAR - MOMENTS LATER

Art, Sue and the Daughter are driving across town.

280 INT. ART CAR - CONTINUOUS

SUE
So, how does it feel? Finals are over and graduation is a week away.

ART
(laughing)
I don't know how I feel. My brain won't process any more information.

Sue laughs and reaches over to put her arm on his shoulder.

281 EXT. HOME - MOMENTS LATER

Art's Mother is in the yard as they arrive and she walks to the car as they get out.

MOTHER
There's my son, the college graduate.

ART
Not yet, Mom. I don't know if I passed yet. Wait till next week when I get my grades.

MOTHER
Oh, phooey. You know you passed. And how's my little girl?
(MORE)

MOTHER (CONT'D)
(she asks as the Daughter runs to her for a hug)
We're going to take turns watching each other so your Mommy and Art can go out to celebrate, aren't we.

SUE
We won't be long.

MOTHER
You stay as long as you want. We'll be just fine. You go ahead now. Oh, wait. I've got something for you Art.
(she goes to the porch and brings back a gift wrapped box she hands to her son)
Don't open it until right after you finish your dinner. Promise?

ART
Why can't I open it now? Why not before dinner? What's the joke?

MOTHER
(looking at Sue)
You make sure he opens it right after dinner, but before dessert. Okay?

SUE
(smiling)
Let me hold it. He won't open it until right after dinner.

CUT TO:

282 EXT. ART CAR - LATER

Pulling into the parking lot of a fancy restaurant.

283 INT. RESTAURANT - MOMENTS LATER

Art and Sue are greeted by the maitre 'd who shows them to their table.

284 INT. RESTAURANT - MOMENTS LATER

Art and Sue are sitting the table in a nice restaurant and they are laughing and toasting one another with their wine glasses.

285 INT. RESTAURANT - LATER

They've finished their meal and Sue now reaches down to the floor beside her purse for the package that Art's Mother had entrusted to her.

SUE
Now you have to open your mother's present. I wonder what it can be for her to insist you open it right after dinner?

ART
Probably some indigestion pills. Mom thinks restaurant food will kill you.

The package is about six inches square and is wrapped in nice paper with a bow. Art shakes it by his ear.

ART (CONT'D)
It doesn't rattle, so it's probably not pills. It's not big enough for a new car.

He continues to inspect it carefully.

SUE
Go ahead, open it. I'm dying of curiosity.

Art peels off the paper to find a box inside. He opens the box to find an ...

ART
Apple!

SUE
(laughing in delight)
An apple for the teacher! Look how shiny it is!

They both enjoy the present and Sue says ...

SUE (CONT'D)
I see why she insisted on your opening it after dinner. She means for us to have it for dessert! How sweet. Your mother is so sweet!

286 INT. RESTAURANT - MOMENTS LATER

The waiter brings them two saucers and a sharp knife and Sue cuts the apple into slices.

She reaches across the table and puts a slice in his mouth and he does the same for her.

DISSOLVE TO:

287 INT. HOME - LATER

Art, Sue and Mother are sitting at the kitchen table laughing and Sue opens a carry-out container with a slice of the apple inside which Mother eats. It is a scene of domestic tranquility.

288 EXT. HOME - LATER

Art is opening the car door for Sue who has the sleeping Daughter in her arms. Sue puts the Daughter in the car seat. Sue waves to Mother and gets in on the passenger side. Art walks around to the drivers side and turns to look at his Mother on the front porch. He walks back to speak to her again.

289 EXT. ARTS HOME - CONTINUOUS

Art has his Mother in his arms and he tells her ...

ART
Love you, Mom. Good night.

290 EXT. HOME - CONTINUOUS

Art goes to his car, climbs in, starts the engine and they drive away. His Mother stands on the porch watching them.

CUT TO:

291 EXT. SUE APT - LATER

Art has the sleeping Daughter in his arms while Sue opens the front door to her apartment. They enter and Sue puts the Daughter to bed. She re-enters the darkened living room, walks up to Art and they embrace.

SUE
Thank you for the wonderful evening, Art.

ART
Thank you, Sue.

292 INT. SUE APT - CONTINUOUS

Art gently releases Sue and stands back.

ART
I guess I better go.

293 INT. SUE APT - CONTINUOUS

Art walks to the door. Sue opens it.

SUE
Good night.

294 EXT. SUE APT - MOMENTS LATER

Art gets in his car and drives away. Sue stands at the door watching his car leave.

DISSOLVE TO:

295 EXT. COLLEGE AUDITORIUM - DAY

Sue, her Daughter and Art's Mother are sitting in the audience watching as each student walks up to the podium to receive their diploma.

They clap and cheer as Art is handed his. The President of the College has been apparently forewarned and offers his left hand to Art to shake. Art takes his diploma with his right mechanical hand. The whole process is smooth and natural.

296 EXT. COLLEGE AUDITORIUM - CONTINUOUS

Mrs. Richards is sitting with the group of teachers and staff and she watches the ceremony happily.

DISSOLVE TO:

297 INT. INTERVIEW - DAY

Art is being interviewed by two women and two men. He is dressed in a suit and tie for the occasion

FIRST MAN INTERVIEWER
(holding Art's file in his hand)
Mr. McCord, your background and credentials are very impressive.

FIRST WOMAN INTERVIEWER
Your work published last December in Life magazine was so realistic. Are you going to submit more drawings to them?

ART
Yes, I'm finishing up a portfolio that my agent will be sending out soon.

FIRST WOMAN INTERVIEWER
I'll be looking for it in the magazine, good luck.

SECOND MAN INTERVIEWER
Mr. McCord, the students here at the Magnet School are not your typical high school students. Most of them, well all of them really, are from under privileged backgrounds. They've been chosen for admission on two criteria. They have a talent for art, number one, and number two - they're all flunking out of regular schools. Being a teacher here can be a challenge.

ART
Yes, sir. I realize that and if I wasn't prepared to meet that challenge, I wouldn't be here talking to you today.

SECOND WOMAN INTERVIEWER
Mr. McCord, we would like to offer you the position and welcome you to the staff. Can you be available to start in two weeks for the fall session?

ART
(smiling)
I'm ready to start now.

298 INT. INTERVIEW - MOMENTS LATER

Art and the interviewers are standing and Art is shaking their hands - left handed.

299 INT. NEW CLASSROOM - MOMENTS LATER

Art and two of the interviewers are standing in a large room of the building. It has tall windows letting in the sunlight and we see tables, easels, art supplies arranged in an orderly manner.

FIRST WOMAN INTERVIEWER
Your students are seniors. And this is your classroom.
(MORE)

FIRST WOMAN INTERVIEWER (CONT'D)
If you see that you need any equipment or supplies, or if there is anything you need, just let us know. We hope you will be happy here.

SECOND MAN INTERVIEWER
As I said earlier, the students can be challenging but they are talented. We try to help them find that talent.

ART
I'm really looking forward to it. Thank you for the opportunity.

300 EXT. ART CAR - LATER

Driving away from the school where he will be teaching soon, Art has a pleased smile on his face.

CUT TO:

301 INT. COPY SHOP - DAY

Sue, with her Daughter, has Art's sketch pad and she is making copies of his drawings.

CUT TO:

302 INT. POST OFFICE - DAY

Sue and the Daughter are at the post office counter. She has the drawings in a large brown envelope and she is mailing them.

CUT TO:

303 INT. NEW CLASSROOM - MORNING

A dozen teenagers are sitting in their chairs listening to the teacher.

ART
Good morning and welcome to the first day of class here at Magnet High. My name is Arthur McCord and I will be your instructor this year for the art classes. I'm looking forward to working with all of you this year. Does anyone have any questions?

One young fellow, DAVID, with long hair who is sprawled out says ...

DAVID
Yeah, man. What happened to your hand?

The other students turn and look at David with disgust.

ART
Let's see
(looking at a list)
Your name is David, correct?

DAVID
Yeah, man. David.

ART
Well, David, first let's get our names right. Yours is David and mine is Mr. McCord - not "man". Secondly, I lost my hand in an ambush in Iraq.

DAVID
You were a soldier?

ART
That's right. Army infantry. You know what they say about war don't you, David?

DAVID
No, what's that?

ART
Stuff happens. Do you have any other questions, David?

DAVID
Uh, no, Mr. McCord.

ART
Okay, let's get started.

DISSOLVE TO:

304 BEGIN INT. NEW CLASSROOM MONTAGE

A series of scenes showing the passage of time, Art and the students working with drawing, painting - Art going from student to student giving advice, showing techniques.

DISSOLVE TO:

305 BEGIN INT. APARTMENT MONTAGE

A series of scenes showing the passage of time, Art coming home to his apartment after teaching all day.

DISSOLVE TO:

306 BEGIN INT. NEW CLASSROOM MONTAGE

School continues and Art is standing at the chalkboard, demonstrating a drawing technique, with his right mechanical hand. The students are watching him and drawing on their own work.

DISSOLVE TO:

307 BEGIN INT. APARTMENT MONTAGE

A series of scenes showing the passage of time, Art sitting at the kitchen table working on the next days lesson plan, and also sketching in the pad.

CUT TO:

308 EXT. APARTMENT - AFTERNOON

Art has arrived home after a days teaching and he enters his apartment to find the phone ringing. He drops his briefcase and picks up the telephone.

ART
Hello?

(Screen is split so we can see both ends of the conversation)

SUE
Hey, guess what?

ART
(laughing)
I give up.

SUE
You didn't even try to guess.

ART
Okay, let's see. Uh, the Russians are coming?

SUE
No silly, guess again.

ART
Uh, you hit the lottery?

SUE
Good guess!

ART
Really?

SUE
Just as good. We just got another check from Life magazine. They're going to publish your newest drawings!

ART
Hah, does that mean we're rich?

SUE
Well, we're getting closer!

ART
Okay, let's celebrate. I'll pick you up in an hour.

SUE
You're on! See you then, bye.

ART
Bye.

(Back to full screen)

Art hangs up the phone and chuckles ...

ART (CONT'D)
Imagine that?

CUT TO:

309 EXT. PICNIC TABLE BY RIVER - LATER

Art, Sue and the Daughter, who is now somewhat older are eating from Chinese take-out and admiring the check that came in that day's mail.

SUE
Wow, this time they paid ten thousand dollars - and they want more of your drawings. What should we do with all this money?

ART
(with his eyes closed as if he's deep in thought, and pausing for a moment)
Hmmm, well, I think we should use some of it for our honeymoon.

Sue has some rice on chopsticks and she stops with them halfway to her mouth.

ART (CONT'D)
(kneeling on one knee and taking her free hand is his left hand)
Sue, will you marry me?

SUE
(in shock, the rice falls off her chopstick)
What?

ART
(sadly)
Uh oh, I always heard that if you have to ask twice, it's not a good sign.

SUE
(drops the chopsticks and takes his hand in both of hers)
Really? What genius told you that? Go ahead, ask me again.

ART
Sue, I love you. Will you marry me?

Sue takes his face in her hands and kisses him fully on the lips. The kiss lasts a long time. The Daughter sits and watches wide-eyed.

ART (CONT'D)
(when he comes up for air)
Does that mean yes?

SUE
(sadly)
Uh oh, I always heard that if you have to answer twice, it's not a good sign.

And then she throws her arms around him, kisses him again, looks him in the eyes and says ...

SUE (CONT'D)
I love you Art, and yes, I will marry you.

Sue's young Daughter has sat and watched this whole episode astonished. She jumps to her feet and runs to them, Art on his knee, Sue on the bench, throws her arms around them and says ...

DAUGHTER
(happily)
I love both of you!

310 FULL SHOT BENCH BY RIVER - CONTINUOUS

The three of them are holding each other and laughing merrily.

CUT TO:

311 EXT. SUE APT - EVENING

In the car, they arrive at Sue's apartment and go inside.

312 INT. SUE APT - MOMENTS LATER

Sue puts the Daughter to bed and comes back into the living room. Art turns as she walks in. He looks worried. She walks close to him.

SUE
What's the matter? Are you already having second thoughts?

ART
Yes.
(long pause)
I don't know if I should move in here, or if you should move into my place. What do you think?

SUE
Oh, you! Well nobody's moving anywhere until you make an honest woman out of me. And, I make an honest man out of you. We'll wait till our June wedding for that.

ART
(takes Sue in his arms)
Yes, we'll wait. Good night, Sue.

SUE
Good night, Art.

313 INT. SUE APT - CONTINUOUS

Art walks to the door, turns, smiles and leaves.

314 EXT. SUE APT - MOMENTS LATER

Art climbs in his car. She stands at the door watching him.

DISSOLVE TO:

315 EXT. GRAVEYARD - MORNING

Art is standing by Adam's gravestone.

ART
(whispers)
Hey buddy. I promise you I'll take good care of them. You know, I need them, I think, as much as, I think they need me. Okay?

Art stands for awhile with his head bowed and eyes closed. Opening his eyes he stands straight to attention and snaps a crisp salute, his mechanical hand touching his temple. Then he reaches over, lightly touches the gravestone with his left hand and turning, walks away.

CUT TO:

316 INT. NEW CLASSROOM - DAY

Art is standing at the front of the class, the students are seated looking at him.

ART
(smiling)
It's been a long year and a good year. I've learned some things from you and I hope you've learned some things from me.

The students, all of them, even David are nodding their heads and smiling back at Art.

ART (CONT'D)
I can't tell you how happy am I that all of you made it to graduation. As you go forward with your education and your work, I hope you all realize how talented you are,
(pausing for a moment)
And, I hope you that you never take that talent for granted. You have a gift. Use it wisely. Does anyone have any questions?

DAVID
(raising his hand)
Mr. McCord, sure, I can draw, but what I still haven't figured out is how to make any money at it? I mean, there's lots of people who can draw, but I don't know any rich ones.

ART
(paces back and forth for a moment)
That's a good question David. I used to ask myself the very same question all the time. You know what I finally figured out?

DAVID
No, sir, what's that?

ART
I finally realized that if you do what you're good at, and what you love doing - the money will take care of itself. By that, I don't mean to not pay attention to the practical side of your career, but don't sweat the money so much that it freezes you up inside. Do you understand what I mean?

DAVID
Uh, I guess that makes sense, Mr. McCord.

ART
(pauses and looks at each of them in turn)
There's something else I want you all to remember. Always try to put some real things into your work, your art. Try to make it so that when people look at your art, they see what you see and what you feel.

ART (CONT'D)
Try to put the miracle of, Life, into it.

CUT TO:

(FLASHBACK TO:

317 INT. HOUSE -

BABY
Waaahhhhhhhh

ADAM
(laughing in relief
and joy)
It's a boy! It's alive!

CUT TO:

318 INT. NEW CLASSROOM - CONTINUOUS

Art, standing before the class, looking at the students, says.

ART
Put the tragedy of, Death, into it.

CUT TO:

(FLASHBACK TO:

319 INT. ARMY FIELD HOSPITAL -

DOCTOR
(shaking his head)
No.

320 INT. ARMY FIELD HOSPITAL - CONTINUOUS

The Doctor moves aside and Art sees a nurse pulling a sheet over Adam's face.

CUT TO:

321 INT. NEW CLASSROOM - CONTINUOUS

Art, standing before the class, looking at the students, says.

ART
Put, Sorrow, into it:

CUT TO:

(FLASHBACK TO:

322 INT. SUE APT -

SUE
ART, I ...
(MORE)

SUE (CONT'D)
(looking up to heaven)
Why, why why? Oh, I'm so sorry about
... everything.
(she takes his right
hand in hers)
I'm sorry this has happened to you
and I, I
(total grief)
I miss Adam, oh God.

Sue falls into Art's arms and she pours forth heart-rending tears. Art squeezes his eyes shut, grits his teeth and shakes his head back and forth in torment.

CUT TO:

323 INT. NEW CLASSROOM - CONTINUOUS

Art, standing before the class, looking at the students says.

ART
Put, Happiness, into it:

CUT TO:

(FLASHBACK TO:

324 INT. INSIDE HUMVEE -

ADAM
(opening letter)
Hey, here's pictures of my new baby.
Oh, man, look. She's beautiful.

Adam and Art share a smile across the Humvee as Adam holds the pictures in the air for all to see.

ADAM (CONT'D)
I'm a daddy! I'm the happiest man
in the whole wide world.

CUT TO:

325 INT. NEW CLASSROOM - CONTINUOUS

Art, standing before the class, looking at the students, says.

ART
And put, Love, into it:

CUT TO:

(FLASHBACK TO:

326 EXT. PICNIC TABLE BY RIVER -

Sue's young daughter has sat and watched this whole episode with wide eyes. She jumps to her feet and runs to them, Art on his knee, Sue on the bench, throws her arms around them and says ...

DAUGHTER
(happily)
I love both of you!

CUT TO:

327 INT. NEW CLASSROOM - CONTINUOUS

ART stands for a moment looking at the students, each in turn. Then he says.

ART
(thoughtfully)
That's what its all about.

Art picks up his briefcase, turns and walks from the room. The students sit quietly for a moment, the expressions on their faces as if they've just witnessed an epiphany. Then they gather their belongings, stand and silently file out.

David is the last one to leave and as he exits the room he reaches out with his hand to the wall switch and turns out the lights.

FADE TO BLACK

ROLL CREDITS