

AN ABSTRACT OF THE THESIS OF

Abra Fortune Chernik for the degree of Master of Arts in English presented on May 6, 1999. Title: Eva Nightingale.

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Abstract approved: _____

Jon Lewis

Eva Nightingale, an original screenplay, is a retelling of the Garden of Eden myth set in modern times and seen from Eve's point of view. The script centers on life after Eden, life after trespass and loss, when Eva (like Eve before her) must choose between despair and hope, self-destruction and self-creation. A painter, Eva initially refuses to make this choice, preferring to take refuge in a variety of strange behaviors and volatile relationships that distract her from the pain of her losses. This unwillingness to simply face the truth causes great suffering in Eva, however, as well as in those who love her, and eventually Eva is left all alone. With no one else to face, Eva finally looks at herself. In a moment of triumph, Eva becomes her own canvas, literally and metaphorically, as she forgives herself for past mistakes and accepts her "fallen" world as her chosen home.

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May 6, 1999
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Eva Nightingale
by
Abra Fortune Chernik

A THESIS
submitted to
Oregon State University

in partial fulfillment of
the requirements for the
degree of
Master of Arts

Presented May 6, 1999
Commencement June 1999

Master of Arts thesis of Abra Fortune Chernik presented on May 6, 1999

APPROVED:

Redacted for Privacy

Major Professor, representing English

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Dean of Graduate School

I understand that my thesis will become part of the permanent collection of Oregon State University libraries. My signature below authorizes release of my thesis to any reader upon request.

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Abra Fortune Chernik, Author

WITH GRATITUDE

*For God is also in sleep, and Dreams advise,
Which he hath sent propitious, some great good
Presaging, since with sorrow and heart's distress
Wearied I fell asleep: but now lead on;
In mee is no delay; with thee to go,
Is to stay here; without thee here to stay,
Is to go hence unwillingly; thou to mee
Art all things under Heav'n, all places thou.*

- Milton, Paradise Lost

To my beloved family: Sylvia, Norman, Aria, Julie, Noah, and Anne.

To my teachers at Oregon State: Jennifer Cornell, Harry MacCormack, Lisa Ede, Becky DeGraaf, and especially Jon Lewis.

To Robert, Patty, Pamela, and Erik Pack.

To Ray Harrison, Linda Salzberg, Kate Shepherd, and Kirsty Brown.

To everyone at Bread Loaf.

And, of course, to Scout and Nico.

Thank you.

DEDICATION

This thesis is dedicated to my father.

FADE IN:

EXT. ELEPHANT FIELD, WOODLAND PARK ZOO, SEATTLE - NIGHT

Moonlit and silent except for the occasional call of an exotic animal, the field resembles a remote, wild landscape.

A brassy melody penetrates the air. Reveal a young man (IZZY GRACKLE, 25) playing a trumpet and leading an elephant. A young woman (EVA NIGHTINGALE, also 25) rides the elephant, her legs hugging its neck, her feet dangling behind its ears.

The threesome wanders the field. Izzy finishes his song, then lowers the trumpet to his side. Eva leans forward, resting her body on back of the elephant's head.

In the distance, the wail of an ambulance rises and falls.

INT. BEDROOM, EVA AND IZZY'S BUNGALOW - MORNING

Light streams through curtains. Art supplies are everywhere. Oil paintings, all portraits, including one of Izzy with the elephant, cover the walls. And a telephone rings beside the bed.

Eva and Izzy sleep beneath leopard-print sheets. Eva's hip, pretty, fragile: a grungy porcelain doll. Izzy, strong and earthy, has long hair and tattoos. Eva has her back to him, and he sleeps with one arm reaching for her.

The phone keeps ringing. Eva opens her eyes as the machine picks up.

ANSWERING MACHINE

(Izzy's voice, Eva laughing in the background)

Hey, it's Eva and Izzy. Hang up when you hear the beep.

A beep, then ELIZABETH NIGHTINGALE's voice through the machine.

ELIZABETH

(o.s.)

Eva, it's Momma calling to wish you happy birthday, honey.

Eva stares at the curtained window.

CONTINUED:

ELIZABETH

(o.s.; continuing)

We're all here, wanting to talk to you.

Izzy stretches and wakes up. Eva gets out of bed. She's naked and bone-thin. Izzy watches her walk across the room.

ELIZABETH

(o.s.; continuing)

Alright, okay. Well --

Passing a mirror, Eva sees both herself and Izzy staring back. Put off, she averts her gaze.

ELIZABETH

(o.s.; continuing)

We hope you have some fun today.

Eva walks into the bathroom and shuts the door. Izzy reaches beneath the leopard sheet and starts touching himself.

ELIZABETH

(o.s.; continuing)

Let Izzy take you out someplace, I'm sure he'll want to. He's such a good boy.

We hear the shower turn on.

ELIZABETH

(o.s.; continuing; awkward)

Hi there, Izzy. Do something nice for Eva, would you please? We'll call back later --

The machine cuts Elizabeth off. Izzy continues masturbating.

EXT. YARD, AUTUMN APPLE SENIOR CENTER- MORNING

A renovated Victorian mansion with a rolling lawn and exquisite rose gardens, Autumn Apple is a day center for the elderly.

Eva, in summer clothes and a straw hat, rides a three-speed bicycle slowly up the path. A toolbox (of art supplies) is strapped to the bike's rack. She passes OLD MEN and OLD WOMEN sitting on benches, enjoying the sunshine.

CONTINUED:

The Autumn Apple van has just pulled up, and JIMMY the driver is helping riders out. LILY BLACK, late 40's, the Center's massage therapist and yoga teacher, appears in the van's doorway. Jimmy bows as if to royalty.

LILY
(stepping out)
Gimme a break, Jimmy.

Lily's frail-looking, but tall and deeply beautiful: classical features, long hair, flowing silk clothing. In her days of good health, she was stunning. A woman who's learned to respond to necessity as though it were choice, Lily's strong, peaceful, and lonely.

LILY
(seeing Eva)
Morning, dear.

EVA
Morning, dear.

Lily smiles.

INT. HALLWAY, AUTUMN APPLE - DAY

The Center's beautifully decorated and full of big windows and skylights. It's almost surreal to see such an elegant place devoted to elderly of no particular means.

Eva and Lily enter. At the board, the Center's founder/director/ fairy-godfather CLYDE -- a flamboyant old man dressed in retro '70's clothes -- is posting a sign that reads: "Services for Mary Bijornstead, 5pm, St. Luke's."

A life-size oil painting on display shows Mary throwing her head back in laughter.

Clyde takes Eva's hand.

CLYDE
She loved her portrait. It helped her die, I think.

EVA
When --

CLYDE
Over the weekend.

CONTINUED:

Eva, Clyde, and Lily gaze at the portrait.

INT. ART ROOM, AUTUMN APPLE - DAY

Classical music plays as elderly clients participate in art class.

Some stand, some sit, some slouch in wheelchairs, but all have easels and canvases before them, and palettes in hand, and are painting.

FRED, an old Englishman and retired actor, reclines stark naked on a red velvet couch in the middle of the room. Ripe fruit (apples, oranges, bananas, grapes) surrounds his wrinkled body.

Eva walks around, examining her students' work. She stops beside Al, an erstwhile professor, and studies his canvas.

EVA
It's lovely, Al.

Al shakes his head and stares dolefully at Fred.

AL
Beauty from the wreckage!

EVA
(playing along)
"O happy grief -- "

AL & EVA
(together)
"Is all sad art can say."

AL
(putting his arm around Eva)
Good day for Auden!

Fred ignores them. A pushy old woman named BEA calls out.

BEA
Oh, Eva!

Eva goes to her. Eva seems delighted by Bea's canvas, but Bea's discouraged.

CONTINUED:

BEA
(continuing)
I worried it's too --

EVA
Not at all. It's --

BEA
(hard of hearing)
What's that?

EVA
(loud)
It's very generous.

Laughter breaks out around the room. Fred sighs heavily.

INT. HALLWAY, AUTUMN APPLE - DAY

Eva opens the door to the massage room just enough to peek inside.

CUT TO:

INT. MASSAGE ROOM, AUTUMN APPLE - DAY

Eva's POV: In the serene, luxurious room, Lily's giving a massage to an OLD WOMAN. An "Ocean Sounds" CD plays in the background.

Lily nods -- "*almost done*" -- at Eva.

INT. LIVING ROOM, AUTUMN APPLE - DAY

The weather's turned gray.

On a chair beside the window, Lily sits in a lotus pose. Her back's straight, her body's relaxed, her expression's serene.

Eva's painting Lily's portrait on a life-size canvas.

LILY
My housemate moved to California to get married.

EVA
Yeah?

CONTINUED:

LILY

Lived with me twelve years. Picked her from a catalog he got in the mail, and off he went.

EVA

That's awful.

LILY

Had the photos spread all over the living room floor. You wouldn't have believed these foreign women.

Lily cups her hands in front of her chest as if to say, huge breasts.

LILY

(continuing)

Harold, he just couldn't decide. In the end --

EVA

What?

LILY

(sighing)

Well, we settled on Tina, from a little village outside Moscow. Tina was moe. As in eeny meeny miny --

EVA

That kind of thing should be illegal!

Lily seems to enjoy shocking Eva.

LILY

Forty-two years old, and he'd never been in love. I don't think he'd ever even had sex!

Lily removes a pillbox from her pocket, then places several tablets beneath her tongue. She's in pain but not complaining.

LILY

(continuing)

That should be illegal.

Eva wipes her brush in a rag.

CONTINUED: (2)

EVA

So what about you, Lily?

LILY

Oh, I've had lots of sex.

EVA

No, have you ever been in --

Lily knew what Eva meant. She pauses, then smiles wistfully.

LILY

And you?

Eva nods, a little sadly. A look of recognition passes between them.

Lily resumes her lotus pose. Eva returns to painting.

EXT. GRAVEYARD - AFTERNOON

A muted landscape: rows of headstones stuck into dusty ground, a hearse in the background, rain beating down.

PRIEST

(o.s.)

After we disobeyed, the Lord sent us out of Paradise to suffer pain and toil on earth. Life on earth is suffering!

But beside a fresh grave, beautiful flowers cover a casket, and mourners -- all from Autumn Apple, all very old except for Eva and Lily -- huddle beneath colorful umbrellas.

PRIEST

(o.s.; continuing)

But this punishment is not unbearable. Life is also full of joys and satisfactions.

Reveal the PRIEST beside the casket. His voice competes with the sound of pouring rain.

PRIEST

(continuing)

For these we must be grateful, and grieve our losses with grace.

EXT. STREET - EVENING

Eva bicycles through the rain in her sun-hat, down a street lined with bars and restaurants.

She hears upbeat music coming from one of the bars. She looks inside and sees a group of young people crammed into a window booth, drinking and laughing.

Eva pedals on.

EXT. BUNGALOW - EVENING

An old Volkswagon Bug is in the driveway. Eva parks her bike against the porch.

INT. LIVING ROOM, BUNGALOW - EVENING

Streamers, balloons, and flowers decorate the tiny house. Eva enters, soaking wet. She removes her hat.

In the adjoining kitchen, Izzy's wearing an apron and removing a lasagna from the oven.

IZZY

Monkey! Where you been?

Eva steps into the kitchen.

IZZY

(continuing)

Lasagna Provençal!

There's a cookbook open on the counter. Eva glances at it.

IZZY

(continuing)

Promise, low-fat everything.

EVA

(still glancing at the book)

You shouldn't have done all this.

IZZY

Just go change.

EVA

(turning to him)

I'm fine the way I am.

CONTINUED:

Izzy brushes dripping hair out of her face. She leans into him.

EVA
(continuing)
Still love me?

IZZY
Always.

INT. LIVING ROOM, BUNGALOW - EVENING

In her bra, underwear, and a glittering birthday crown, Eva sits at the table.

Flowers, paper birthday plates, and the lasagna with 25 flickering candles are before her.

Izzy plays a jazzy "Happy Birthday" on his trumpet.

He finishes the song. Eva closes her eyes, makes a wish, then blows out the candles.

FADE TO BLACK.

INT. LIVING ROOM, BUNGALOW - NIGHT

Dinner remains litter the table. Eva's plate is nearly full; Izzy's is scraped clean.

On the couch, Eva -- still in her crown and underwear -- sits on Izzy's lap.

IZZY
So lemme take you out.

EVA
I dunno.

IZZY
We should celebrate! Make hay while we can still hit the nail on the head.

EVA
(glancing at the kitchen)
Sure you turned the stove off?

IZZY
We can go to the Pink Door for a drink.
Or the Honey Bear for dessert.

CONTINUED:

EVA
(tensing)
Izzy --

She tries to get up, but Izzy holds her down. His arms are twice the size of hers.

IZZY
Chocolate cake, strawberry cake --

EVA
Stop.

IZZY
(tickling her)
Cheesecake, birthday cake!

Eva tries to get free, and they struggle. Finally, Eva squirms away and stands up. She's pissed.

EVA
(straightening her crown)
My birthday, and you can't answer one simple fucking question?

IZZY
I did answer, when you asked the first time.

Eva walks into the kitchen.

IZZY
(continuing)
And the second!

We stay with Izzy as he sits there, waiting. After a beat, Eva reappears. But halfway back to the couch, she pauses, distracted, then returns to the kitchen.

Izzy looks around -- at the decorations, the table he'd set -- then at the floor.

A moment later, when Eva bounds back into the living room and leaps onto the couch, her whole mood's altered: she's suddenly cheerful. But by now, Izzy's annoyed.

EVA
I like things to be right. Big deal.

CONTINUED: (2)

Izzy says nothing. She crawls onto his lap and kisses him.

EVA
(continuing)
So where's my present?

IZZY
(trying to hold a grudge)
I dunno if you deserve a present.

EVA
(kissing him again)
Nobody's perfect.

IZZY
Get up, then.

Eva jumps up. She heads toward the kitchen, very excited.

IZZY
(continuing)
Cold.

Eva enters the bedroom, glancing at Izzy from the doorway.

IZZY
(continuing)
Freezing! Frozen!

EVA
(turning around, hurt)
That's so untrue.

IZZY
Yeah, yeah. C'mon.

Back in the living room, Eva searches under a chair, behind a stack of canvases, around a plant, then heads into the foyer.

IZZY
(continuing)
Warm.

And toward the front door.

CONTINUED: (3)

IZZY
(continuing)
Warmer!

Suspicious, Eva puts her hand on the doorknob.

IZZY
(continuing)
Keep going.

EVA
(whirling around)
Why are you being so mean?

IZZY
Eva, you're really hot!

Eva opens the front door, then disappears outside.

When she returns, she's already tearing open a box covered with hearts and a red bow. She gasps, then pulls out a pair of black combat boots. She bends over and throws them on.

She straightens her crown again, then turns in circles, modeling her gift.

Izzy stands up and grabs her. They kiss.

EXT. FRONT PORCH, BUNGALOW - NIGHT

Rain beats down.

Eva, wrapped in a blanket, lies across a double-swing. Her legs drape over the arm-rest, her boots glow beneath the porch light. She stares at the sky.

Izzy sits on the top step, eyes closed, playing his trumpet.

FADE TO BLACK.

EXT. BURKE GILMAN PATH - DAWN

Eva jogs along Lake Union. She's running hard, pushing herself.

EXT. ELEPHANT BARN, WOODLAND PARK ZOO - DAY

A crowd of children watch Izzy wash ZELDA, an African elephant. Three other elephants stand facing the crowd.

Izzy wears a uniform of khaki pants, short-sleeved shirt, tall rubber boots, and ankus (a two-foot pole with a goad attached to his belt). His long hair is pulled back, his tattooed arms are tanned.

He commands Zelda to kneel. She obeys, much to the children's delight. Izzy hoses her back.

CHARLY, another keeper -- middle-aged, doing this forever and loving it -- addresses the crowd.

CHARLY

Izzy just told Zelda to "stretch," which means for her to get on her elbows and knees.

Izzy pulls a carrot out of his pocket and offers it to Zelda.

CHARLY

(continuing; excited)

Can you tell Zelda's 20 months pregnant?
Two more to go!

Eva arrives behind the children. Izzy gives Zelda another command, then she hoists herself up.

CHARLY

(continuing)

Look how Izzy and Zelda work together.
Their relationship's taken a lotta years
of love and training.

Zelda balances on her hind legs. She towers over Izzy, who sprays her belly.

CHARLY

(continuing)

But elephants are pack animals, don't forget. Which means they'll attack any keeper who doesn't act like leader of the herd.

Zelda's back on all fours. She curls her trunk around Izzy, who feeds her an apple. The children love it.

CONTINUED:

CHARLY

(continuing)

Izzy doesn't take it personal. That's just Zelda's nature.

Izzy spots Eva, and his eyes light up.

EXT. ELEPHANT FIELD - DAY

The crowd's shifted to the adjacent field. There, the four elephants walk in line -- the trunk of each curled around the tail of the elephant in front -- following Charly toward the pond.

Izzy appears behind Eva, who's wearing her new combat boots.

IZZY

What are you doing here?

EVA

I dunno. I put on my new boots, and this is where I ended up.

IZZY

I had to pay extra for that.

Eva laughs. He kisses her, then takes her hand.

EXT. AFRICAN SAVANNA - DAY

Eva and Izzy wander through the Savanna. Giraffes and zebras roam fields on either side of the path. Izzy's eating pink cotton candy.

IZZY

Saw Stevens this morning.

EVA

You see Stevens every morning.

IZZY

He offered me the Africa job.

EVA

(stunned, stopping)

What?

He takes her hand and pulls her along. He's in a great mood, on top of the world.

CONTINUED:

EVA

(continuing)

You said he'd gotten like, hundreds of applications. That you weren't even gonna apply.

Izzy shrugs. They stop and watch an orangutan named DAPHNE swing around a tree.

IZZY

Hey, Daphne!

Daphne responds with a rapid hooting. Izzy hoots back.

EVA

So?

IZZY

So you wanna live in Kenya? Very romantic --

EVA

Me? No.

Daphne keeps hooting at them.

IZZY

Yeah, well, I can't leave Zelda now anyway.

EVA

You're gonna turn him down?

IZZY

I'm practically the dad. Splitting now would be so -- 1975. So like my dad.

(glancing at her, she's not amused)

'Course I'm gonna turn him down.

EVA

(stressed)

'Cause of Zelda?

IZZY

Why are you arguing this?

EVA

I'm not, I'm --

CONTINUED: (2)

IZZY
(frustrated)
You want me to go to Africa for a year?
'Cause if that's what you're trying to
say --

EVA
No! I just don't want you to not go,
then resent me.

Izzy's totally deflated. He pitches his cotton candy into
the trash.

IZZY
I gotta get back.

EVA
Don't walk away.

IZZY
(walking away)
Don't walk away.

Daphne hoots as Izzy leaves. Eva looks down at her
shoelaces (as if to double-check they're really tied), then
back at Izzy, then back at her laces.

Up at the exit, Izzy turns around.

IZZY
(continuing)
Your shoes are tied, Eva!!

She keeps staring at them. When she finally looks up,
Izzy's gone.

INT. LIVING ROOM, AUTUMN APPLE - DAY

Eva squeezes paint onto her palette.

She's preparing to resume work on Lily's portrait. Her
giant canvas sits in its easel.

Lily, the only other person in the room, eats from a fancy
tray of cookies. She seems low-spirited today.

EVA
You okay?

CONTINUED: (3)

Lily nods.

EVA
(continuing)
Miss Harold?

LILY
Miss how he did all my housework.

Lily puts a cookie in her pocket.

EVA
Maybe you should put up a sign, get
someone new.

LILY
It won't kill me to put out the trash.

EVA
No, I know. You just --

LILY
(challenging)
What, Eva?

EVA
Seem sad, I guess.

LILY
(winking)
That's you you're thinking of.

Put off, Eva sets down her palette.

CUT TO:

INT. LIVING ROOM, AUTUMN APPLE - DAY - LATER

Lily sits in her lotus pose. Eva paints Lily's portrait.

As she paints, Eva peers right at Lily, who peers right back. The connection is intimate, intense. Eva expresses it through strokes on the canvas.

Al and Clyde walk in, pause, then turn and walk out.

Lily smiles. Eva laughs, a little embarrassed.

CUT TO:

INT. LIVING ROOM, AUTUMN APPLE - DAY - LATER

The light's changed.

Lily's still posed. Her eyes are closed, her hands held in a traditional meditative posture.

Eva examines her canvas, then throws herself back at it.

CUT TO:

INT. LIVING ROOM, AUTUMN APPLE - DAY - LATER

It's nearly evening. Lily's still sitting there.

Eva's lost in painting. Her POV -- physical, sensual, out of control. Voice-overs swirl over images:

Brush slapping color onto canvas.

EVA

(v.o.)

Stay there.

IZZY

(v.o.)

You like that?

Lily in her lotus pose.

CHILDREN'S VOICES

(v.o.)

"Blew into him breath of life."

LILY

(v.o.)

I was wild!

Brush swiping rainbow palette.

CHILDREN'S VOICES

(v.o.)

"Then God said, 'It's not good for the human -- '"

Brush swirling around a water jar.

CONTINUED:

IZZY
(v.o.)
I want you.

LILY
(v.o.)
Ruined everything.

EVA
(v.o.)
Wait.

Fingers smudging lines.

CHILDREN'S VOICES
(v.o.)
"To be alone."

EVA
(v.o.; desperate)
Love you.

Paint-covered fingers swiping color from the palette.

CHILDREN'S VOICES
(v.o.)
"Bone of my bones, flesh of my flesh."

EVA
(v.o.)
Forgive me.

Lily opening her eyes.

LILY
(v.o.)
Who said that?

Eva keeps painting.

INT. LIVING ROOM, BUNGALOW - NIGHT

The room's dark. A romance plays on TV. The volume's loud.

Eva and Izzy slump on the couch, watching. Izzy eats take-out Chinese and drinks beer. Eva eats nothing.

As the TV characters have sex, their moans and sighs fill the bungalow. Izzy holds a bite of noodles up to Eva.

CONTINUED: (2)

Disgusted, Eva rudely pushes his hand away.

IZZY
(pretending to talk on the
phone)
Is this 1-800-ATTITUDE ADJUSTMENT?
Someone here needs your big monkey
wrench.

EVA
Ha ha.

IZZY
Please hurry. She's doing that laugh
thing now.

Eva laughs for real. The telephone rings. They both
react.

IZZY
(continuing; laughing)
They wanna talk to you!

EVA
Yeah.

The machine picks up.

ELIZABETH
(o.s.)
Eva? You there?

Eva doesn't budge.

ELIZABETH
(o.s.; continuing)
It's Mom, Eva!... Izzy?... Someone please
pick up!

Eva grabs the phone.

EVA
(into the phone)
What, Ma?... Wait, I can't --

She motions to Izzy, who lowers the TV volume.

CONTINUED: (3)

EVA
(continuing)
What? When?

She drags the phone away from Izzy and into the corner of the room. Izzy watches.

A SERIES OF CUTS. We catch pieces of the long conversation as we see Eva:

Sitting against the wall.

EVA
(defensive)
I just told you I haven't been talking to him!

CUT TO:

Compulsively tapping the wall in sets of fours.

EVA
You're right, I'm lying as usual....
Really? 'Cause that's what it sounded like.

CUT TO:

Calming down for a beat.

EVA
I wanna see him.

Getting agitated again.

EVA
Because I do, that's why.... Well, Dr. George is not God, okay?

CUT TO:

Standing up, angry.

EVA
(sarcastic)
Oh, that's fair.... Look, I'm taking the bus, and I'll see you tomorrow night....
Wait, Momma!

CONTINUED: (4)

From her expression we can see Eva's been hung up on. She puts down the phone, then returns to the couch.

She seems in a daze as she stares at the mute TV.

IZZY
I'll drive you.

EVA
(turning up the volume)
No, it's too far.

IZZY
I don't mind.

Moans of pleasure from the TV.

EVA
It's not exactly a good time for you to meet my family.

IZZY
It's about time I met your family.

EVA
Why're you pushing?!

She starts to cry.

IZZY
(touching her)
Eva.

She jerks away and cries harder. Her nose starts to run.

Izzy takes off his shirt and gives it to her. She blows her nose in it. He makes a face, and she laughs a little.

IZZY
(continuing)
Last time you went there, you came home a mess. I just wanna --

Still more TV moans.

IZZY
(continuing; muting the TV)
It's like Animal Kingdom.

CONTINUED: (5)

She laughs some more, then all of a sudden she's crying again.

EVA
(helpless)
He tried to jump again!

She collapses into him, and he holds her tight. He strokes her hair.

IZZY
I'll do whatever. I just wanna help.

EVA
I know. I'm just -- afraid.

She clings to him. He picks up the Chinese, then offers her a bite.

IZZY
C'mon, baby. For me.

Eva eats.

IZZY
(continuing)
That's my girl.

Izzy returns the volume. They go back to watching the romance.

EXT. PHINNEY AVENUE - MORNING

Izzy's sitting on the stone wall which surrounds the Zoo. He jumps down as Eva pulls up in the Bug.

Eva moves over to the passenger side.

EXT. HIGHWAY - MORNING

The Bug drives south, toward California.

INT. BUG - MORNING

Izzy drives, Eva rides shotgun. The car's a piece of junk, noisy and lurching.

EVA
That thing you said, 'bout how I wanted
you to go to Africa --

CONTINUED:

IZZY

I know. We belong together.
(puts his hand on her thigh)
Punishment for sins in past lives.

She hits him playfully.

CUT TO:

INT. BUG - DAY

Izzy and Eva, giddy from being car-bound, are singing along to the radio -- the Rolling Stones' "Sympathy for the Devil" -- and laughing.

CUT TO:

EXT. OCEAN HIGHWAY - SUNSET

The Bug drives along the ocean highway.

EVA

(v.o.)

When we were small, my father couldn't
get him books fast enough.

INT. BUG - SUNSET

Izzy eats from a bag of take-out. Eva stares out the window.

EVA

Whole library by the time he was ten.
Memorize, just everything! It was like
we -- he -- was completely inside these
worlds. It was a game. Till one day, it
all just -- turned against him.

(beat)

He goes in and out of it now.

CUT TO:

EXT. TWISTY MOUNTAIN ROAD - NIGHT

The Bug struggles up the pass.

EXT. DRIVEWAY, NIGHTINGALE MOUNTAIN HOME - NIGHT

It's woodsy and silent. Only the house's front room is lit.

CONTINUED:

Izzy's unloading suitcases. Eva's staring at the house.

IZZY
(shutting the trunk)
Ready?

INT. LIVING ROOM, NIGHTINGALE HOME - NIGHT

They enter to find Elizabeth, 50ish, standing in the foyer.

ELIZABETH
Sweet pea!

Eva and Elizabeth embrace. A homemaker, Elizabeth loves her children fiercely and spends her life trying to save them.

Izzy puts down the bags and looks around. The furniture's old and simple. But there's a crackling fire and huge, exotic-looking flowers in vases all over.

EVA
How is he?

ELIZABETH
Alive.
(turning to Izzy)
Izzy.

IZZY
(extending his hand)
Very nice to meet you.

Elizabeth opens her arms and gives him a warm hug, then steps back to study him.

ELIZABETH
All this time, Eva never thinks to mention how handsome you are.
(conspiratorially)
That's our Eva.

EVA
That's me.

She and Izzy sit on the couch. Elizabeth sits in an easy chair.

CONTINUED:

EVA
(continuing)
So where's Daddy?

ELIZABETH
(looking Eva over)
Sleeping.

Eva covers her stomach with a pillow.

ELIZABETH
(continuing)
Kids hungry?

EVA
Izzy made us stop.

ELIZABETH
(to Izzy)
I'll have to write down how you did that!

Izzy -- realizing that, finally, he's found someone who understands -- smiles.

ELIZABETH
(continuing)
How 'bout some dessert?

IZZY
Actually, Mrs. Nightingale --

EVA
(interrupting)
Yeah, we're tired, Mom.

IZZY
I was at the zoo this morning. I'd
really just love a shower if that's okay.

ELIZABETH
Whatever you want, Izzy, just take it.

EVA
(standing up)
So -- I'm gonna put him in the guest
room.

ELIZABETH
Eva, I'm sure Izzy didn't drive all this
way to sleep alone.

CONTINUED: (2)

Eva looks at Izzy, who's grinning like he can't believe his luck.

INT. EVA'S BEDROOM, NIGHTINGALE HOME - NIGHT

The moonlit room is sparsely furnished. Eva's in bed, staring out the window and full of all kinds of emotions.

Izzy enters, towel around his waist, wet from the shower. Eva has her back to him.

IZZY
(whispering)
Monkey?

Eva closes her eyes and pretends to be asleep. Izzy drops his towel, then climbs in bed.

IZZY
(continuing; singing softly)
"You are my sunshine -- "
(curling his body against
hers)
"My only sunshine -- "

Eva doesn't respond. Izzy sighs, kisses the back of her neck, then closes his eyes.

FADE TO BLACK

INT. EVA'S BEDROOM, NIGHTINGALE HOME - MORNING

Still in the same position -- Eva on her side, Izzy curled against her -- they sleep bathed in the sunshine streaming through the window.

Eva opens her eyes. She sees the mountain view and smiles.

EXT. BACKYARD, NIGHTINGALE PROPERTY - MORNING

Daylight reveals the house as run-down.

A decrepit barn, rusty swing set, rotting couch, old refrigerator and other junk sit off to the side. Scrawny chickens scurry loose.

But the property is vast and breathtaking: a plateau, surrounded by forested hills, it overlooks a valley rich with vegetation. The land isn't landscaped, but natural.

CONTINUED:

In her nightgown, Eva wanders barefoot through the meadow. A large dog (SAM) charges out of the woods.

EVA

Hey, Sam!

As Sam greets her, MICHAEL NIGHTINGALE, Ph.D., emerges from the woods. Lean, with long hair tucked into a cap, dirty hands, and a walking stick, Eva's father is a brilliant, charismatic old hippie.

He smiles at Eva. She walks toward him. He kisses the top of her head.

MICHAEL

You stay away too long.

EVA

I'm sorry.

He puts his arm around Eva's shoulders.

MICHAEL

Got so much to show you!

With Sam trotting alongside, they set off walking.

EXT. MICHAEL'S GARDEN - MORNING

At a high wooden fence, Michael opens the gate. As he and Eva enter the garden, it's like entering a different world.

Everything here grows dangerously large, ripe, and astray. Oversized fruit hangs from sagging boughs; enormous vegetables sprout everywhere; tall flowers on skinny stalks sway in the breeze.

Michael's exuberant -- high on creation -- as he holds Eva's hand and leads her through his kingdom. Stepping over swollen roots, and in and out of dappled shadow, Eva's amazed, and a little frightened, by what she sees.

Michael caresses a jobo plant.

MICHAEL

Look at this. No rain all summer. You see how they're doing? It's amazing!

CONTINUED:

EVA

They're ready to bloom.

Michael's ushering her along again, pointing to different patches.

MICHAEL

Lotsa new squash, zucchini, pumpkins --

They reach a patch of huge, spiked, club-like gourds. Eva touches one, enchanted.

EVA

What're these?

MICHAEL

Nice, huh? Either gonna call 'em Caveman's Clubs or Dinosaur Gourds.

EVA

Dinosaur Gourds, I like that!

MICHAEL

(picks up a rotten one)
This one's not so nice.

He heaves it over the fence.

INT. GREENHOUSE - MORNING

Eva enters the greenhouse, which also teems with bizarre, overgrown plants. Jars of seeds, labeled in Latin, line shelves. Cats laze about.

Michael enters behind her.

MICHAEL

Watch for cat poop. The cats, for some reason, have started comin' in here to shit.

He points to a marigold plant.

MICHAEL

(continuing)
Had these sent from Borneo.

But Eva's drawn to a batch of giant, blood-red tomatoes bathing under lights. Michael joins her.

CONTINUED:

EVA
They're beautiful.

MICHAEL
(hungry for the praise)
Yeah?

EVA
Yeah.

He begins clipping a vine.

MICHAEL
The world's so busy being sick, Eva.
Crazy! Insane. When there's so much
amazing stuff, I can't understand it.

He hands Eva a tomato.

MICHAEL
(continuing)
Bite?

EVA
I think I wanna go see Daniel now.

Michael turns back to his plant.

MICHAEL
Tell the boyfriend I'll meet him later.

EVA
Sure, Daddy.

INT. KITCHEN, NIGHTINGALE HOME - MORNING

Eva enters through the back door to find Izzy and Elizabeth
eating pancakes in the adjoining nook.

They don't see her.

ELIZABETH
She's gained so much weight. She looks
gorgeous.

IZZY
She's doin' great.

CONTINUED:

ELIZABETH

Really?

IZZY

Oh, yeah.

ELIZABETH

We're very grateful.

Izzy looks up, notices Eva. Eva puts down the tomato and walks out.

INT. EVA'S BEDROOM, NIGHTINGALE HOME - MORNING

Standing in her underwear, Eva rubs cream into her skin.

A knock on the door, then Elizabeth enters. Eva puts down the lotion and self-consciously crosses her arms.

ELIZABETH

(sitting on the bed)

Now don't keep him there too long.

There's a sundress -- an obvious change from Eva's usual garb -- laid out on the bed. Eva grabs it, slips it on.

EVA

(as though it's obvious)

I'm not bringing him.

ELIZABETH

Why? Daniel knows he's coming.

Trying to stay calm, Eva turns her back to Elizabeth and starts putting on make-up.

EVA

Then I'm just gonna tell Izzy the doctor said --

ELIZABETH

(interrupting)

I've already told Izzy it's fine.

Lipstick in her hand, Eva whirls around.

EVA

(indignant)

You had no right.

CONTINUED:

Izzy knocks, then enters. He's struck by Eva's appearance.

IZZY

Wow.

(pointing to his own shabby
clothes)

Should I --

EVA

Sure you want to come? You might not
like --

IZZY

(he wants to come)

Yeah.

EXT. TWISTY MOUNTAIN ROAD - DAY

The Bug drives down the pass.

INT. BUG - DAY

Izzy drives and Eva, stressed but looking quite beautiful,
sits beside him.

EXT. PARKING LOT, ROOSEVELT HOSPITAL, PETALUMA - DAY

Roosevelt is a private psychiatric hospital.

Eva and Izzy have just stepped out of the Bug. Izzy's
staring at the building, which has bars on the windows.

IZZY

It's so depressing!

EVA

Just be glad you're not visiting me.

IZZY

That's not funny.

They head toward the entrance.

INT. LOBBY, ROOSEVELT HOSPITAL - DAY

A NURSE sits at a desk. Eva and Izzy enter.

NURSE

You're here to see?

CONTINUED:

Eva glances at Izzy, uncomfortable.

EVA
Daniel Nightingale.

INT. HALLWAY, ROOSEVELT HOSPITAL - DAY

Eva and Izzy step out of the elevator. She leads him to a heavy door with an "Acute Care" sign.

She presses the intercom. The door buzzes.

INT. ACUTE CARE UNIT - DAY

JANET, a nurse, greets Eva and Izzy.

JANET
Sweetheart.

She and Eva hug.

EVA
Janet, Izzy.

JANET
Liz has told me all about you. But not how handsome.

IZZY
(embarrassed)
Gee --

JANET
So, Daniel's expecting the two of you.

Eva takes Izzy's hand. Janet leads them down the hall.

JANET
(continuing)
I should warn you. He was in restraints till this morning.
(ironic)
Which you know he loves.

EVA
Okay.

JANET
But he's stabilized and doing better.
(to Izzy)

(MORE)

CONTINUED:

JANET (cont'd)

The rules. If he becomes delusional,
you're to say his name, tell him he's in
the hospital, and that he's safe now.
And that's it.

They stop outside the day room.

IZZY

No problem.

INT. DAY ROOM - DAY

Eva and Izzy enter the day room, a recreational space with
a nurses' viewing station of mesh-wire glass.

PATIENTS are playing cards, watching TV, sleeping, or just
staring into space. A YOUNG WOMAN curls on a couch,
weeping softly.

Eva spots DANIEL sitting alone, staring out the window.
Thin, around 30, Daniel has dark hair, stubble, and
piercing blue eyes.

EVA

(quiet)

There --

She takes a deep breath, then leads Izzy to him.

Daniel turns -- sees her there, smiling, holding hands with
Izzy -- and says nothing.

EVA

(continuing)

Hey.

Daniel doesn't respond. Despite his circumstances,
Daniel's no broken man. There's an arrogance, an
intensity, that anyone who comes near him picks up on, and
must deal with.'

Eva hesitates.

EVA

(continuing)

This is Izzy.

(beat)

From my letters. The elephant man.

CONTINUED:

IZZY

Hi, Daniel.

Daniel looks out the window.

EVA

(trying to make this work)
He wanted to come. Is that okay?

An OLD MAN, another patient, wanders by.

OLD MAN

We must respect our children! Keep 'em
healthy and educated, so they can grow up
and get laid!

Eva and Izzy sit down across from Daniel.

EVA

(to Daniel)
We got here as fast as we could.
(awkward)
It was pretty, the drive.

IZZY

(trying hard)
Yeah, it was. Pacific Coast Highway --

Still no response. Eva looks at the floor.

EVA

(to Daniel)
Talk to me, Daniel.

Daniel, expressionless, just stares out the window.

IZZY

(quiet, to Eva)
Maybe I should --

Eva leans in toward Daniel -- and away from Izzy.

EVA

I've been missing you so much.

The old man passes by again, gesturing grandly.

OLD MAN

Disapprove! But without sex, where would
you be now?

CONTINUED: (2)

EVA

I drove all that way, put up with mom's
shit, and you won't even --

Eva's eyes fill with tears. Izzy puts his hand on top of
hers. Daniel continues to ignore her.

EVA

(to Daniel)

Okay. I'm really sorry.

(beat)

We'll go.

IZZY

(to Eva; surprised)

Yeah?

That did it.

DANIEL

(softly)

He led his vine to wed her elm there in
the garden.

Daniel looks at Eva; their eyes lock.

DANIEL

(continuing)

The sun shot his rays to warm her womb.
Enormous bliss.

EVA

Hey --

DANIEL

(voice cracking)

Everything ruined, lost.

Eva removes her hand from Izzy's and touches Daniel's leg.

EVA

No.

DANIEL

Me and my fault!

EVA

It's not.

CONTINUED: (3)

DANIEL
Everything corrupted.

EVA
Daniel.

Daniel takes Eva's hand and kisses it. Eva's body comes alive. Izzy notices.

Daniel turns to Izzy for the first and only time.

DANIEL
So beautiful and sweet. Isn't she?

IZZY
(looking right back at him)
Yes.

DANIEL
Weak with love, he licked the ground
before her feet.
(suddenly distraught)
What the hell've you done!

Daniel stands and grabs the window bars.

DANIEL
(continuing; fast)
He said to me, Raphael, descend and get
to them, advise them, warn them, remind
them, beg them to protect the organs of
their fancy!

Izzy's trying not to seem freaked out.

DANIEL
(continuing; increasingly
agitated)
To remember their happy state and the
danger of excessive desire. Before they
taste the fruit divine.

IZZY
(whispering to Eva)
Do something.

DANIEL
And ruin both body and mind!

CONTINUED: (4)

Glancing at the nurses' station, Eva stands. Daniel turns to her.

DANIEL
(continuing)
There was a wind.

EVA
A wind?

DANIEL
(continuing)
I leaped, I tried, I flied!
(spreading his "wings")
But was blown off course and passed them
by. Landed here, broken, too late.

Eva caresses one of his shaking, outstretched arms.

EVA
Look how beautiful.

DANIEL
(flinching)
Careful!

Izzy's staring at Eva, waiting for her to follow Janet's instructions.

IZZY
Eva --

EVA
(ignoring Izzy)
Like light.

DANIEL
(reluctant)
Yes?

EVA
Pleasing are their shape, and lovely.

DANIEL
Don't stop.

Daniel envelopes Eva in his "wings." She smiles as he leans his body into hers. Izzy looks away.

CONTINUED: (5)

DANIEL
(continuing)
Say more.

The old man's returned. He takes Eva's seat and taps Izzy's thigh reassuringly.

OLD MAN
Just be kind.

Izzy's POV as he looks around and sees:

TWO MEN PLAYING CARDS, one of whom has tardive dyskinesia (grimacing and smacking his lips).

A MAN IN A COWBOY HAT.

The girl weeping on the couch.

A MAN propped in front of the TV.

A row of CATATONIC PATIENTS frozen in bizarre postures.

And Eva, in front of whom Daniel has dropped to one knee and proudly folded his "wings" in front of his chest.

DANIEL
Their color!

Eva pretends to study them.

OLD MAN
(to Izzy)
Everyone's fighting the hard battle.

EVA
Blue.

DANIEL
You say blue?

EVA
Blue and blue!

DANIEL
Promise you'll always see them, too.

EVA
I do.

CONTINUED: (6)

The old man jumps up.

OLD MAN
(crossing himself)
I now pronounce you... Dead!

Eva breaks into laughter. Izzy stands and walks out. Eva notices, and doesn't stop him.

INT. DINING ROOM, NIGHTINGALE HOME - EVENING

The sound of silverware on china.

ELIZABETH
Eva, pass Daddy the meat.

Elizabeth, Eva, Izzy, and Michael sit before platters of frighteningly large vegetables, plus breads, a roast, and a vase of huge garden flowers.

Eva passes the meat. Michael's hands are covered in dirt. He begins carving, and Elizabeth piles copious helpings of the other dishes onto everyone's plates.

ELIZABETH
(continuing)
Izzy was telling me about Eva's new job.
Painting at a senior center?
(to Eva)
You didn't mention anything.

Eva shrugs.

MICHAEL
(to Izzy)
I hear you were offered quite a job.

Izzy, distracted, doesn't hear him. Elizabeth glances at Izzy, concerned.

MICHAEL
(continuing)
Amboseli, isn't it?

IZZY
Oh, yes, sir.

MICHAEL
Liz and I collected seeds all over West Africa when I was gettin' my doctorate. See the Ladyslippers along the driveway?

CONTINUED:

Elizabeth passes Izzy his plate. It's ridiculously full.

IZZY
Don't think so.

ELIZABETH
(worried)
Do you think you'll take it?

MICHAEL
They're from Kenya.

IZZY
(looking at his plate,
overwhelmed)
It's -- I dunno.

Eva points to the odd purple balls heaped on Izzy's plate.

EVA
Ginkgo plums.

MICHAEL
Lotta nature there! I don't believe in
God, Izzy. Hope that doesn't offend you.

IZZY
No, sir.

MICHAEL
But if I did, I'd have to say, that's
God's country.

ELIZABETH
What are you talking about?

Izzy eats a plum. Eva plucks one off his plate and pops it
in her mouth.

MICHAEL
(chuckling)
Don't ask me.

IZZY
(nauseous, standing up)
Oh God --

He hurries toward the bathroom. Michael's face falls.

CONTINUED: (2)

EVA

They're good, Daddy.

She eats another one.

INT. KITCHEN, NIGHTINGALE HOME - NIGHT

Elizabeth loads a desert tray with pie and cookies and cake. Eva's making coffee.

ELIZABETH

(low)

What happened there today?

Eva doesn't respond.

ELIZABETH

(continuing; suspicious)

You let him go on, didn't you? In front of Izzy!

EVA

What'd you expect at the hospital?

ELIZABETH

How could you be so careless?

EVA

(turning to walk out)

I don't need this.

ELIZABETH

(grabbing her arm)

Izzy loves you. But men can put up with only so much. Certain things --

EVA

(interrupting)

So now we're talking about you?

ELIZABETH

Don't let your brother ruin this, too.

EVA

He's never ruined anything.

Eva walks out. Elizabeth's so upset she's shaking.

INT. EVA'S BEDROOM, NIGHTINGALE HOME - NIGHT

By the glow of a small lamp, Eva packs.

Izzy's in bed. His arm's across his face, and he's making a show of trying to sleep.

INT. EVA'S BEDROOM, NIGHTINGALE HOME - NIGHT

Izzy sleeps restlessly. Eva lies awake.

Very quietly, she gets up. She pauses at the door to make sure Izzy's still asleep, then walks out.

INT. SECOND FLOOR HALLWAY - NIGHT

There's one other bedroom on the second floor. It's opposite Eva's, and there's a bolt on the door.

Eva turns the lock, then opens the door.

INT. DANIEL'S BEDROOM - NIGHT

Iron bars line the windows, and books -- thousands of them -- are piled everywhere: on shelves, the floor, along the window sill, beneath the bed.

Eva pulls a book off the shelf, opens it, puts it back. She pulls down other books.

CUT TO:

Eva searches the books beneath the bed. At last, she finds the book she's been looking for.

CUT TO:

Eva lies on Daniel's bed, reading Paradise Lost softly aloud:

EVA

"For contemplation he and valor form'd."

DISSOLVE TO:

INT. DANIEL'S BEDROOM - DAWN

The window bars are black against the daylight. Eva's curled on Daniel's bed. The book's open beside her.

She's caressing herself.

CONTINUED:

EVA
(by heart)
"For softness she, and sweet attractive
Grace. By her yielded, and him
receiv'd."

CUT TO:

EXT. DRIVEWAY, NIGHTINGALE HOME - MORNING

The dog runs about.

EVA
(v.o.)
"Nor were those mysterious parts
conceal'd. Then was not guilty shame."

Michael hands Izzy basket after basket of giant fruits and vegetables, which Izzy loads into the backseat of the Bug.

Eva and Elizabeth hug tightly. Elizabeth whispers things into Eva's ear. Eva nods. Elizabeth kisses her.

EVA
(v.o.; continuing)
"So passed they naked on, nor shunn'd the
sight of God or angel, for they thought
no ill."

The men finish loading the car. Elizabeth turns to Izzy, then embraces him. Michael kisses Eva's head.

EVA
(v.o.; continuing)
"The loveliest pair that ever since in
love's embraces met."

INT. BUG - DAY

The backseat's stuffed with produce. Huge melons look like passenger heads. A bouquet of flowers sits between Eva and Izzy, who drives.

Eva glances at Izzy. Something's obviously wrong -- he's silent and stony. But she's full of her own thoughts and fantasies.

She grabs a large apple from a basket in the backseat.

CONTINUED:

IZZY

Luke's birthday's tonight. There's a party at Heather's.

Eva begins to eat.

IZZY

(continuing; challenging)
Lemme guess. You don't wanna go.

EVA

(taking another bite)
I'll go --

IZZY

(interrupting)
He's my best friend, Eva!

Mouth full of apple, she gives him a look of, *what's your problem?*

CUT TO:

INT. LIVING ROOM, PARTY - NIGHT

A group including Eva, Izzy, LUKE -- who wears a child's birthday hat -- and Luke's girlfriend HEATHER sit around eating (or, in Eva's case, picking at) cake and doing tequila shots.

Heather -- solid, extroverted, digging into her cake -- is basically the anti-Eva.

HEATHER

(low, to Eva)
We're so relieved you two could come.

Eva smiles politely.

HEATHER

(continuing)
I know you have that whole reclusive artist thing going.

EVA

(weakly protesting)
What? No --

CONTINUED:

HEATHER

But there's kind of a surprise.

Luke stand up and clinks his shot glass. Excited, Heather puts her hand on Eva's arm.

LUKE

Want you all to be the first to know.
Heather bestowed on me the best birthday
present any guy could ever --

FRIEND #1

(interrupting)
Oh, yeah!

FRIEND #2

(interrupting)
Heath, it's my birthday soon!

Izzy does a shot. Beaming, Heather looks at Eva, who forces herself to smile back.

LUKE

Easy! Hey!
(straightening his birthday
hat)
That's my future wife you're talkin' to!

Everyone stands to congratulate them.

FRIEND #1

No way!

LUKE

She proposed!

FRIEND #2

That's amazing.

IZZY

(hugging Luke)
Congratulations, buddy.

LUKE

Best man, right?

Eva hugs Heather, who screams with excitement.

EXT. BACKYARD, PARTY - NIGHT

CONTINUED: (2)

The celebration's spilled onto the lawn. Music plays. Everyone's dancing with beers in their hands.

Eva's dancing, too -- or, at least, she's going through the motions. Anyone can see she's far away.

A sexy song comes on. Luke and Heather start dirty dancing. Everyone hoots and hollers.

Izzy grabs Eva and pulls her close. After a beat, she breaks free and walks toward the house.

Aware of his audience, Izzy casually knocks back the rest of his beer.

INT. BEDROOM, BUNGALOW - NIGHT

The clock says 4:10 am. In her nightgown, Eva paints.

We hear the front door open, then shut. Footsteps toward the bedroom. Eva keeps painting as Izzy enters, drunk.

Izzy goes into the bathroom. We hear pissing, the toilet flushing, then Izzy walks out in his boxers.

He begins making the bed.

IZZY

(muttering)

I used to ask myself, "Why's she such a bitch?"

Eva's a little surprised, but keeps painting.

IZZY

(continuing)

I admit -- I've had my suspicions.

(beat)

But man, no wonder you'd never let me home with you!

EVA

(taken aback)

You force yourself along -- I obviously don't want you to come! And then --

He walks over to her. She puts down her brush and palette. He leans into her. She stiffens.

CONTINUED:

EVA
(continuing; disgusted)
You stink.

He caresses her breast.

IZZY
I mean, that asylum?

EVA
Go jerk off!

IZZY
Mind tellin' me what the fuck was going
on there between you and your --

EVA
(interrupting)
Just exactly how much did you have to
drink tonight!?

She pushes him off. He grabs her wrist.

IZZY
It wasn't natural, Eva.

Eva pulls away. She crosses the room and grabs her
suitcase, which hasn't been unpacked.

IZZY
(continuing)
It made me sick!

Eva goes to the dresser and begins stuffing random things -
- tubes of paint, lots of socks, underwear -- into her
suitcase.

IZZY
(continuing)
That's great. Run away!

EVA
(stunned, betrayed)
Fuck you!

IZZY
There's no other guy who'd put up with
you!

CONTINUED: (2)

Eva wants to get into her closet. Izzy's standing in front of it, confused and desperate.

EVA
Get outta my way.

IZZY
And then -- to see you --

EVA
(hateful)
Move!

Izzy steps aside.

Rapidly losing composure, Eva tears down clothes and throws them in her suitcase. Izzy goes over and sits on the edge of the bed, face in his hands.

EXT. BUNGALOW - DAWN

Eva -- a flannel shirt over her nightgown -- emerges with her suitcase, toolbox, and the flowers from home.

She stumbles down the porch steps. Her bike's in the driveway.

Izzy emerges from the house as Eva's throwing her suitcase onto her bike rack.

IZZY
Where you going!?

She puts the toolbox on top, then ties a cord around.

EVA
To a friend's!

She puts the flowers in her basket.

IZZY
You have no friends!

She gets on her bike and starts pedaling. The bike's slow and wobbly.

IZZY
(continuing)
Eva!

CONTINUED:

She keeps going.

INT. PHONE BOOTH - DAWN

Her loaded bike leans against the glass booth. Inside, Eva scans a phone book.

She's reading down the "B's."

Her finger stops beneath the address for "Black, L."

EXT. STREET - MORNING

Eva arrives at a shabby house with an overgrown yard and decaying fence. She takes the flowers from the basket.

She climbs the porch steps and rings the bell. A few beats later, the front door opens and Lily, in a silk robe, peers through a grimy screen.

LILY
(surprised)

Eva.

EVA
(voice cracking)
Maybe I could do your housework for a while.

Lily opens the screen.

EXT. ROSE GARDEN, AUTUMN APPLE - DAY

It's a gorgeous summer day. A radio plays classical music.

Eva's art class -- including Al, Fred, Bea, and Lily -- is scattered around the garden. They all have mirrors, canvases, and easels propped before them, and little tables with palettes and jars of water beside them.

In various stages of undress -- from mostly clothed to wearing nothing but old fashioned underwear -- Eva's students are studying their reflections and painting self-portraits.

Eva sits beside MYRTLE, a large, stooped woman in a wheelchair. Eva holds Myrtle's palette while Myrtle paints.

CONTINUED:

MYRTLE

(Norwegian accent)

When I was your age, a woman alone was a loser, biddy, the butt of a million jokes. Plus, there were no good jobs for us -- we had to get married.

Eva's surprised by this topic, but goes along.

EVA

Yeah?

MYRTLE

I started in the canneries in my teens. Boys were paid 40 cents an hour, and we were paid 27 and a half. I classified pears -- superior, average, good, or pie -- that went by on the belts. But there's no such thing as a spinster now!

Myrtle looks at herself in the mirror.

MYRTLE

(continuing)

To be young and free! My own boss, all of life ahead --

Lily's nearby, painting in a slip and listening in. Eva glances at her.

MYRTLE

(continuing)

I envy you.

CUT TO:

EXT. ROSE GARDEN, AUTUMN APPLE - DAY - LATER

Class is still going. Eva's wandering around, offering enthusiasm and praise.

She passes Fred. He stands there, concentrating hard, in boxers and knee-socks.

EVA

Wonderful, Fred! Look at that!
Beautiful.

Fred beams. Eva moves on to Lily.

CONTINUED:

EVA
(continuing; whispering)
How does Myrtle -- ?

LILY
(shrugging)
She asked why I wasn't riding the van
this morning.

Eva moves on. She arrives next to HAZEL, a large African-American woman in an undershirt and pedal-pushers.

EVA
Gorgeous, Hazel.

Hazel looks at her self-portrait, searching for what Eva sees so easily.

EVA
(continuing)
You know it.

HAZEL
(starting to laugh)
Oh, hell. Honey, you know I do!

Eva smiles.

INT. HALLWAY, AUTUMN APPLE - DAY

Eva, somber now, walks down the hall in her painting smock.

At the front desk, Clyde (the Center's fairy-godfather) shares a crystal pitcher of iced-tea and plays chess with Al.

EVA
Any messages?

Al
"My love is as a fever, longing still for
that which longer nurseth the disease."

EVA
(suspicious)
Shakespeare. Sonnet.
(beat)
Does everyone in this place know my
problems?

CONTINUED:

CLYDE
(pouring her a glass of tea)
Uh-huh.

EVA
(defensive)
Well, you don't know the whole story.

AL
The stories are all the same.

Clyde hands Eva the glass of iced-tea.

EXT. AUTUMN APPLE - EVENING

Eva and Lily prepare to double-ride Eva's bike. Lily's on the seat, holding Eva's waist. Eva's got one foot on a pedal and one foot on the ground.

Jimmy and all his passengers stand beside the van, watching.

EVA
(pushing off)
Hold on.

The bike's wobbly at first, then straightens out. Lily's laughing.

The crowd cheers as Eva and Lily ride into the sunset.

INT. TUDDLE'S LESBIAN CLUB - NIGHT

The club's mellow and cool: dark woods, Tiffany lamps, framed pictures of 1950's female movie stars. It takes a minute to realize there are no men.

The women are of all ages and appearances. Some hang in groups, others in couples, others -- especially at the bar -- as singles.

Lily and Eva are drinking martini's and playing pool. Lily's totally at home here, and more animated than we've seen her. And she's really good at pool.

Eva looks around as Lily keeps making her shots.

INT. SPARE BEDROOM, LILY'S HOUSE - NIGHT

Eva unpacks. She takes out the combat boots Izzy gave her.

A kettle whistles downstairs.

INT. KITCHEN, LILY'S HOUSE - NIGHT

Eva opens the cabinet.

She sees a shelf full of vitamins and homeopathic remedies, plus several drugstore prescriptions. She picks one up.

CLOSE-UP: Nitroglycerin tablets (for angina). Eva reads some of the others: Vasotec (for high blood pressure), Digitalis (for regulating heartbeat), Demerol (for pain), Zoloft (for depression).

Eva grabs a mug, closes the cabinet, makes her tea. About to leave, she glances back at the stove.

She puts down her tea, then touches a knob.

EVA
(faint)
Off --

She hesitates, then touches the other three knobs.

EVA
(continuing)
Off, off, off.

She picks up her tea, puts down her tea, stares at the stove some more, then touches each knob twice in a row.

EVA
(continuing)
Off, off -- Off, off --
(growing desperate)
Off, off -- Off, off --

Clutching her hair with one hand, touching the knobs with the other, she starts over yet again. Swept up completely, she now taps each burner four times in a row.

She cannot stop.

EXT. LILY'S HOUSE - DAWN

The house at sunrise. The sound of Lily's (Pali) chanting.

LILY
(o.s.)
Om. Sh!nti, sh!nti, sh!nti.

INT. SPARE BEDROOM, LILY'S HOUSE - DAWN

Sheets knotted around her, Eva wakes up. Her full cup of tea sits beside the bed.

LILY
(o.s.)
Sh ha n! va va tu.
Saha n!u bhunaktu.

Eva slips on her running shoes.

INT. HALLWAY, LILY'S HOUSE - DAWN

The door to Lily's room is ajar. Dressed for a run, Eva looks inside.

The room is full of candles, crystals, and small Buddha and goddess statues. The window's wide open.

Lily's on her bed in a lotus position. Her eyes are closed, her long hair's loose. Her voice is deep and beautiful.

LILY
Saha voryam kara v! va hai.
Tejas vi n! nadhi tamas tu.
Om. Sh!nti, sh!nti, sh!nti.

Eva watches, captivated.

EXT. STREET - DAWN

Eva jogs through the neighborhood.

EXT. BUNGALOW - DAWN

Izzy's Bug's parked in the driveway. Eva jogs up.

She stops beside the porch, breathing hard. She walks around the house. She stands on her toes and looks in the bedroom window.

CONTINUED:

Startled, she flattens herself against the house. Izzy, shirtless, opens the window from inside. He takes a breath of morning air, then disappears.

Eva runs off.

INT. SUPERMARKET - DAY

The produce section. Eva stands with the cart as Lily chooses oranges.

EVA

Can't believe he hasn't even --

But Lily's taken by the appearance of ALICE, a pretty, middle-aged woman. Carrying a brimming basket, Alice struggles to control two young boys.

EVA

(continuing; oblivious)

I mean, it's almost three weeks!

ALICE

Jack!

JACK, 7, runs down the aisle, knocking food off shelves. Alice bends over, puts a few things back, then stands up and sees Lily.

LILY

Alice.

Alice looks down the aisle to where both Jack and ADAM, 5, are eating carob out of the wholesale bins.

ALICE

(uncomfortable)

How've you been, Lily?

LILY

I think about you.

Jack and Adam race back. Adam hands Lily a grimy handful of the candies.

Alice looks at Eva. Eva smiles, Alice doesn't.

CONTINUED:

LILY
(continuing)
Adam, remember me?

Alice grabs Adam's wrist.

ALICE
(to Lily, chastising)
Don't do this! Why would you do that?

She stares at Lily for a couple beats -- one too many -- before forcing herself to look away.

ALICE
(continuing)
Take care.

She walks off, her boys tearing ahead.

LILY
(shaken, to Eva)
Oranges, pears. What's left?

EXT. WASHINGTON COAST - DAY

Sun blazes; sea-gulls cry; waves crash along deserted beach.

The Autumn Apple van pulls up. Eva gets out of the driver's side, then walks around and opens the passenger door for Lily.

They unload a beach-bag, umbrella, towels.

EXT. COAST - DAY

Eva's buried in sand. She wears huge Jackie O. sunglasses.

Lily, in a bathing suit, sits beneath the umbrella.

EVA
He's a really good guy.

LILY
Can't force it.

EVA
(as if saying it for the first time)
But I'm in love with someone else.

CONTINUED:

LILY

We don't choose who we fall for.

EVA

Even when you know it's wrong.

LILY

(suggestive)

We can't always have what we want,
sweetheart.

(beat)

But loving someone -- that's never wrong.

EVA

Certain people you shouldn't love in
certain ways. You're a bad person if you
do.

LILY

To hell with that!
(looks at her)
You don't believe that.

EXT. COAST - DAY

Wearing a tee-shirt over her bathing suit, Eva wades into
the ocean.

EVA

It's freezing!

Lily places her arm around Eva's waist. They walk each
other into the deeper water, laughing and screaming as
waves break around them.

EXT. COAST - SUNSET

Wrapped in blankets, Eva and Lily sit on the dune. Their
figures are small and dark against a vast orange sky.

EVA

What's that you sing in the mornings?

LILY

(chants)

Om. Sh!nti, sh!nti, sh!nti.

(beat)

May we all be free of fear. May we all
be free of suffering. Understand that
all are one. Peace, peace, peace.

CONTINUED:

EVA

I like that. It's different.

LILY

It's what I want at my funeral. Tell my children, when the time comes.

EVA

(very obviously avoiding
funeral reference)
You don't have kids.

LILY

I most certainly do! Emma and Elinor.
Plus a grandson I've never met.

EVA

(hesitates)
Did you walk out or something?

LILY

My husband found out I was sleeping with his secretary -- he was a lawyer, a lovely man, who I pushed to the limit. He wanted me to promise. I'd been lying my whole life. Couldn't lie anymore. He got the kids.

Quiet for a moment. They both stare at the water.

LILY

(continuing)
They've never forgiven me.

EVA

But you've forgiven yourself?

LILY

Om. Sh!nti --

EVA

(smiling)
Om --

EVA & LILY

(laughing)
Sh!nti!

INT. LIVING ROOM, LILY'S HOUSE - NIGHT

Hundreds of pictures -- of Lily as a beautiful young woman, her children, her wedding, her female lovers -- are spread all over the floor.

Eva and Lily sit cross-legged, drinking tea and studying the photos.

The phone rings.

EVA
(answering)
Hello?...
(disappointed)
Oh, hi, Ma.

Eva picks up a picture and studies it while her mother talks. CLOSE-UP of the picture:

Lily, around 25 years old, sits beneath an umbrella at the beach, smiling joyfully. Two little girls are on her lap. A man kneels proudly beside them.

EVA
(continuing)
We're working things out.... Yes, really.

Eva picks up a different picture. It's of Lily and Alice, the woman from the supermarket.

EVA
(continuing)
A friend.
(indignant)
No, she's not imaginary!

Lily bursts out laughing.

EXT. PIKE PLACE MARKET - MORNING

Eva exits an art supply store with a plastic bag full of paints. She unlocks her bike, then begins pushing it through the crowded, colorful, water-front marketplace.

She stops at the window of a crafts store. She peers inside.

Eva's POV: a silver, elephant-shaped belt buckle among the display.

EXT. YARD, AUTUMN APPLE - DAY

Lily, barefoot in the grass, leads a group of old men and women through a yoga class.

Everyone has their palms pressed together in front of their chests (a traditional pose of veneration and gratitude). Then they slowly raise their arms above their heads (or as high as they can).

They each look at the sky, take a deep breath, then slowly bend forward, releasing tension with a loud sigh.

Eva sits off to the side, beneath a tree, sketching them.

INT. HALLWAY, AUTUMN APPLE - DAY

Clyde sits at the desk in one of his '70's get-ups. He's reading the newspaper through rose-colored glasses.

Eva walks up in her painting smock.

CLYDE

Glowing. Glowing praise about you, your class, your portraits. Everyone. Really. It's beautiful.

EVA

Thank you.

Eva sits down. He pours her a glass of tea.

CLYDE

(continuing)

People thought I was nuts building this place. "All your money! What for?"

(beat)

But you understand. Knew it from the day you showed up asking to paint us.

EVA

Can I use the phone?

Clyde nods compassionately.

INT. JAZZ CLUB - NIGHT

Live music. Eva sits alone, sipping a beer. There's a small, wrapped gift on the table.

CONTINUED:

Izzy and his quintet -- which includes Luke -- perform onstage.

Eva watches as Izzy blares his trumpet and takes the song to a climax.

Glancing around, Eva's aware of OTHER WOMEN watching him, too.

INT. JAZZ CLUB - NIGHT

Izzy's joined Eva. They both have beers. There's crumpled gift wrapping on the table, and Izzy's holding the elephant belt buckle.

IZZY

It's amazing.

EVA

I miss you.

IZZY

I miss you, too, Monkey.

But something's not right, and Eva knows it. She glances at the bar, where Luke and Heather cuddle on a stool.

EVA

(touching his arm)

I wanna explain.

IZZY

(putting the buckle down)

I been thinking a lot.

Just then, A MAN walks up and slaps Izzy's back.

MAN

Screamin' tonight, Iz!

IZZY

Thanks, man.

The man walks off. Eva's looking really worried.

EVA

I know, me too, and I just think that if we --

CONTINUED:

IZZY
I can't be with you anymore.

EVA
(shocked)
I don't understand.

He gives her a look of *yes, you do*.

IZZY
You think I want this?

EVA
(coming undone)
But -- you said you'd always love me!

Izzy just nods. This is hell for him.

EVA
(continuing)
Then we don't need to --

IZZY
Yeah. We do.

He stands up and walks toward the bar. Eva sits there for a beat, then throws back her chair and runs out.

INT. LIVING ROOM, LILY'S HOUSE - NIGHT - LATER

The house is quiet, dark. Eva sits on the floor, talking on the phone.

EVA
Hi, Momma. I'm fine.... Nothing, just calling to say hi.... Can't I just call to say hi?.... Lemme talk to Daniel.... Ma! Just.... I just wanna say hi..... Bullshit, he's not asleep.... You're unbelievable. Thanks a lot!

She hangs up, hard.

EXT. LILY'S HOUSE - DAY

Eva dumps the trash. She replaces the garbage can lid and wipes her hand on her jeans. Then she touches the lid and wipes her hand again, then again, then again, then four times again.

CONTINUED:

Eva grabs her bike and begins pushing it down the street. But after a couple steps she stops to stare down at her shoelaces.

After a beat she takes four steps forward, then stops and stares again. Her bike falls to the ground.

She picks the bike up and resumes walking, before stopping to stare down yet again.

Lily stands in the front window of her house. She watches Eva make tortured progress down the street.

EXT. ELEPHANT FIELD - DAY

Eva stands in a crowd of children.

Izzy's leading Zelda along the inside of the fence so kids can pet her. Charly, the other keeper, is speaking into a microphone.

CHARLY

Don't dangle arms or legs over the fence.
Zelda's a leaner, which could be painful
for you.

KID #1

Look how hairy she is!

The kids are wildly excited and begging to be lifted up.

CHARLY

She's gained over 350 pounds so far in
her pregnancy! She's due any week now.

A WOMAN next to Eva hoists her screaming BOY up.

IZZY

(smiling at the boy)
Hey, there!

BOY

Zelda!

Izzy sees Eva, then immediately looks back at the boy.

IZZY

Like elephants?

CONTINUED:

The boy pats Zelda. Eva stands there, staring at Izzy. He's wearing his elephant belt buckle.

After a beat, Izzy leads Zelda right past Eva.

EXT. WOODLAND PARK ZOO - DAY

Eva wanders around, heartbroken and alone. Everywhere she goes, it's a carnival of kids, cotton candy, and happy families.

A MONTAGE of scenes:

Eva beside the gorillas.

Eva with the Malayan sun bears.

Eva at the penguin hut.

INT. LIVING ROOM, AUTUMN APPLE - DAY

CLOSE UP on a blank sheet of drawing paper. A hand begins to sketch in charcoal. Quick, confident strokes.

HAZEL

(o.s.)

I don't feel bad 'bout my life. I feel good the Lord let me stay 'round this long.

We soon recognize the outline of two large women sitting on a couch.

MYRTLE

(o.s.; crotchety)

Well, it's all been very different since I had my stroke.

PULL BACK to reveal Eva sketching on a stool.

HAZEL

(o.s.)

I had a stroke, and if I'd a given up, I'd a been dead!

Eva's POV: The couch a few feet away. HAZEL, the very large old black woman, sits beside Myrtle, the very large old Norwegian woman.

CONTINUED:

HAZEL

(continuing)

When I was in the hospital, doctor himself told me I wouldn't make it. I said, "Doctor, lemme tell you something. You do what you can for me, and me and Doctor Jesus'll do the rest."

Eva goes to the couch. She gently adjusts her subjects, moving Hazel's hands onto her lap and tilting Myrtle's head.

HAZEL

(continuing)

Doctor told my sisters, "Y'all better come see her now, 'cause she won't be here in the morning." I said, "I'll be here in the morning!!"

Myrtle chuckles. Eva goes back to her stool and resumes sketching.

HAZEL

(continuing)

So the next morning, doctor come to make his rounds, and he peeks his head in my door. I said, "Get in here!" I said, "I told you, Doctor, I know the man upstairs, and He ain't ready for me."

MYRTLE

I like that story, Hazel.

HAZEL

Now I have joy, wonderful joy. I don't complain. God's been too good to me!

Eva keeps drawing.

EXT. STREET - EVENING

Lily and Eva double-ride Eva's bike. Lily sits in back, her hands loose around Eva's waist, as Eva pedals along.

EXT. LILY'S HOUSE - EVENING

Eva cuts the lawn.

INT. DINING ROOM, LILY'S HOUSE - EVENING

A beautiful dinner covers the table, along with candles and flowers.

Lily's thoroughly enjoying her meal, taking big bites of thickly buttered cornbread.

Eva pushes her food around.

Abruptly, she stands and takes her plate to the kitchen, leaving Lily alone.

INT. KITCHEN, LILY'S HOUSE - EVENING

Eva washes dishes. Lily enters with her plate, sits down at the kitchen table, then resumes eating.

EVA

I really don't need company right now.

Glancing at Lily, Eva realizes her selfish mistake. Lily just keeps eating. Eva scrubs a pan.

EVA

(continuing; trying to redeem herself)

Wanna go out?

INT. TUDDLE'S - NIGHT

A MUSICIAN sings and plays guitar onstage. There is, as usual, a great feel to the club: warm but hip.

Eva stands at the bar. A sexy bartender named STELLA mixes her drinks. A few stools down, TWO WOMEN make out.

Another WOMAN arrives next to Eva.

WOMAN

7&7.

STELLA

Yep.

WOMAN

(to Eva)

Here with someone?

CONTINUED:

EVA
(uncomfortable)
Yeah.

WOMAN
Too bad.

Stella puts down two martinis. Eva pays her, takes the drinks, then walks off.

Stella and the woman watch her go.

CUT TO:

INT. TUDDLE'S - NIGHT - LATER

The pool table. Eva shoots and misses.

The sound of an answering machine BEEPING, then:

EVA
(v.o.)
It's me, again -- I know I made some
mistakes, okay?

Eva smiles at Lily, picks up her martini, takes a swig.
Lily steps up to shoot.

CUT TO:

Eva shoots again. Another BEEP, and:

EVA
(v.o.)
What you're doing is really immature.

Eva misses again, smiles at Lily again, finishes her
martini. Lily steps up to the table.

CUT TO:

Stella delivers another round. Eva and Lily clink glasses,
then drink right away.

EVA
(v.o.)
This how you treat someone you love!?

Another BEEP, as we:

CUT TO:

INT. LIVING ROOM, LILY'S HOUSE - NIGHT - LATER

Eva lies on the floor, drunk, talking into the phone.

EVA

Unless, of course -- What've you, met
someone else? Well, fuck you then!

She hangs up. The phone rings. She grabs it.

EVA

(continuing)

Izzy?

(desperate)

No, he won't even call me back!... Mommy,
I have!... I did!

Eva stares at the ceiling. We can hear Elizabeth's muffled
voice on the other end.

EVA

(continuing)

I dunno what else to do!

Elizabeth keeps talking. Eva closes her eyes and listens.

DISSOLVE TO:

Eva's asleep on the floor. The receiver's beside her head.
We can hear Elizabeth's voice.

ELIZABETH

(o.s.; muffled)

Eva! Eva!

Lily appears. She hangs up the phone, covers Eva with a
blanket, then walks out.

INT. LILY'S BEDROOM - NIGHT - LATER

Candles burn around the room. Bottles of pills cover the
nightstand. Lily's signing documents in bed.

Eva enters, wrapped in the blanket. She's still half-
asleep, dishevelled, very upset.

EVA

(teary)

Sorry about dinner!

CONTINUED:

LILY
(pushing the papers aside)
C'mere.

Eva climbs onto the bed, then curls beside Lily. Lily strokes Eva's hair.

EVA
I had a dream I was drowning.

CUT TO FLASHBACK:

EXT. ELEPHANT FIELD, ZOO - NIGHT

In the moonlit field, Izzy and Eva ride Zelda. Eva sits in front; Izzy holds her tightly.

EVA
(v.o.)
Drowning in this river. And there was this girl, on the bank, watching.

Zelda kneels. Eva slides down Zelda's side onto the ground. Izzy's still on Zelda's back. Zelda stands up.

EVA
(v.o.; continuing)
I begged her to help, but she wouldn't. Then I saw -- the girl on the bank was me.

Eva remains as Zelda walks off with Izzy on her back.

EVA
(v.o.; continuing)
I stood there and watched myself go down.

LILY
(v.o.)
It's how we're wired. Don't realize what we have till we see it slipping away.

Eva's left alone in the moonlit field.

BACK TO PRESENT:

INT. LILY'S BEDROOM - NIGHT - LATER

The candles burn low. Eva and Lily sleep beside the scattered papers.

CONTINUED:

Eva gets up. She blows out the candles, then walks out.

EXT. STREET - NIGHT

Eva rides her bike through silent, deserted streets.

EXT. PHINNEY AVENUE - NIGHT

At the high stone wall surrounding the zoo, Eva hops off her bike and throws it behind a bush.

She climbs the wall. She stands on top of it, looking down. She jumps.

EXT. PERIMETER, ZOO - NIGHT

Eva lands on a patch of grass. She picks herself up, dusts herself off.

It's silent, except for the call of some exotic animal.

EXT. AFRICAN SAVANNA - NIGHT

Eva runs along the Savanna path. She passes Daphne, the orangutan, who hoots at her.

Eva keeps going. Suddenly, from behind her, the bellowing voice of a security guard (GUS):

GUS

Stop!

Eva stops.

GUS

(continuing; playing it up)

Hands up!

Eva spreads her arms out to the side, then slowly turns around. There's a searchlight in her face.

Gus lowers the light.

GUS

(continuing; disappointed)

Shit, Eva! What'd you do, jump the wall?

Eva nods sheepishly. Gus walks toward her.

CONTINUED:

GUS
(continuing)
Didn't mean to spook ya.

EVA
I'm fine.

He begins walking her down the path.

GUS
Thought I had me one.

EXT. ELEPHANT BARN - NIGHT

The barn's lit up. Gus walks Eva to the door.

GUS
Can't blame ya gettin' frustrated!
What's it been -- ten, eleven days
straight he hasn't left?

This is news to Eva -- she smiles, relieved.

GUS
(continuing)
He gives new dimension to the word
"committed"!

EVA
'Night, Gus.

GUS
(tipping his hat)
Rock and roll.

Gus walks off. After a beat, Eva opens the barn door.

INT. ELEPHANT BARN - NIGHT

Izzy's on a stool in front of Zelda, who has one of her feet up on a block. He's singing "You Are My Sunshine" to her, while cleaning and trimming her huge nails.

There's a blanket and cot in the corner.

IZZY
(singing)
"The other night, as I lay sleeping, I
dreamt I held you in my arms -- "

CONTINUED:

Eva stands in the doorway, watching.

IZZY
(continuing; singing)
"When I awoke, dear, I was forsaken -- "
(softly)
Foot down, girl.

Zelda lowers her foot.

EVA
I remember that.

Izzy says nothing as Eva goes to Zelda and greets her.

EVA
(continuing)
Hey, girl! How you doing?

IZZY
Pretty anxious and uncomfortable,
actually.

EVA
And you?

IZZY
(standing up)
Pretty anxious and uncomfortable.

She moves close to him.

EVA
Me, too.

IZZY
Eva, this isn't a good idea.

She kisses him. He looks away, wanting to resist this.
She takes his head in her hands and kisses him again.

He grabs her face and kisses her back -- hard,
passionately. Zelda squeals. Izzy lifts Eva up and
carries her to his cot, kissing her as they go, then lays
her down.

She undoes his jeans. He rips his shirt off. She pulls
his pants down. He gets on top of her and undoes her
pants.

CONTINUED: (2)

A few more beats of this. They pull each other's underwear off, then Izzy enters her with a sigh.

Eva stares at the ceiling -- suddenly we see that she's not actually into this, though she's trying to be.

IZZY
Move your hips.

She begins moving her hips.

IZZY
(continuing)
Yeah.

Eva begins moaning.

IZZY
(continuing)
You like that?

EVA
(staring at the ceiling)
Yeah.

IZZY
You sure?

Eva nods. But try as she might, tears start rolling down her face. Izzy thrusts harder.

Close to climaxing, Izzy takes her head in his hands. He gazes at her, smiles, realizes she crying --

IZZY
(continuing; furious)
Jesus Christ!

He stops moving. He lies on top of her, breathing hard.

Then he rolls off and grabs his jeans. Eva just lies there. Izzy grabs her clothes and throws them at her.

INT. KITCHEN, LILY'S HOUSE - NIGHT

Back from the zoo, Eva's slicing cornbread, buttering the pieces, then frantically stuffing them into her mouth. Crumbs fall in her hair, on her shirt, on the floor.

CONTINUED:

Suddenly, she turns. Lily's standing in the kitchen doorway.

Eva drops the knife and pushes past Lily.

INT. BATHROOM, LILY'S HOUSE - NIGHT

Eva bends over the toilet, trying to throw up. She ignores the pounding on the door.

LILY
(o.s.)
I'm coming in.

Eva's dry-heaving. Her face is red and swollen with the effort. Lily enters.

EVA
(breathless)
Get outta here! I need to --

Eva falls to her knees. Lily sits down beside the toilet.

EVA
(continuing)
Why're you so nice to me?

Lily caresses Eva's back. Eva recoils.

EVA
(continuing; cruel)
What do you want from me!?

Silence for a beat. Then Eva collapses into Lily's lap. Lily holds her.

INT. BATHROOM, LILY'S HOUSE - DAWN

Eva's in the tub, hugging her knees. Lily's on a stool, washing Eva's back with a sponge.

INT. KITCHEN, LILY'S HOUSE - DAY

Sunday church bells ring down the block.

Eva, on her hands and knees, prepares a new canvas. Stretching bars, a staple gun, and gesso are beside her.

CONTINUED:

Lily, in a silk robe, sits at the table swallowing her many vitamins and pills.

EXT. BACKYARD, LILY'S HOUSE - DAY

Lily reclines on a chaise-lounge. Her robe's open, exposing her naked body. She's slowly eating an orange as the sun bathes her skin.

Beside an easel and blank canvas, Eva mixes paint.

LILY

Know what I'd like from you?

Eva looks at her.

LILY

(continuing)

A self-portrait.

EVA

I don't do those.

She goes back to mixing paint.

LILY

You should. Look at yourself for a change. See what you might be able to make out of this mess.

EVA

Maybe someday.

LILY

Maybe for my birthday.

EVA

(surprised)

Your --

Lily smiles.

INT. HALLWAY, AUTUMN APPLE - DAY

Eva leans against the front desk, acting nonchalant. Clyde pretends to read the newspaper.

Lily walks by. She looks tired today. She enters the living room.

CONTINUED:

EVA
(whispering)
Everyone knows?

CLYDE
(flipping the page)
Told 'em.

EVA
But she doesn't know, right? I want it
to be a --

Lily reappears with Myrtle, who's in her wheelchair. Lily and Myrtle head toward the massage room.

Clyde gives Eva a *quit worrying* look.

INT. LIVING ROOM, LILY'S HOUSE - NIGHT

Eva, dressed up, sits on the couch in a lotus pose.

Lily walks down the stairs, wearing her robe and looking ready for bed. She enters the living room, sees Eva, smiles.

EVA
Let's celebrate.

Lily's reluctant, but only for a beat.

EXT. TUDDLE'S - NIGHT

Eva and Lily arrive on Eva's bike. Getting off, Lily glances in the window.

The crew from Autumn Apple -- Clyde, Al, Fred, Bea, Myrtle, Hazel, Jimmy -- is crammed into a booth, holding up their drinks to Lily.

Lily's shocked, and so happy her eyes fill with tears. Eva, still on the bike, grins.

INT. TUDDLE'S - NIGHT

At Lily's table, everyone's eating, drinking, and laughing. Stella's taking another drink order. Eva's squashed between Myrtle and Hazel and having a great time.

CONTINUED:

Al
(raising his glass)
Someone once said, "The road of excess
leads to the palace of wisdom."

Lily nods her head, takes a drink.

AL
(continuing)
Happy birthday, Lily.

EVERYONE
(toasting Lily)
Happy birthday!

Everyone drinks. Eva tugs on Al's shirt.

EVA
Blake!

Al points at Eva, grinning.

INT. TUDDLE'S - NIGHT

Big Band music plays on the dance floor.

Eva swing-dances with Clyde. They're both amazing.

CLYDE
Where'd you learn to dance!?

Eva grins and keeps going.

Hazel and Jimmy dance with Myrtle, who's in her wheelchair.

Al and Fred grin as they dance with two beautiful, leather-clad lesbians.

Lily dances and laughs with Bea.

CUT TO:

INT. TUDDLE'S - NIGHT - LATER

Slow music. The place is almost empty. At Lily's table, only Clyde and Al remain.

Out on the dance floor, Eva and Lily dance together.

CONTINUED:

LILY
Thank you.

EXT. STREET - NIGHT

Eva and Lily double-ride along the deserted street.
They're laughing.

Eva slows as they arrive at Lily's house.

INT. SPARE BEDROOM, LILY'S HOUSE - NIGHT

It's a hot, still night. Eva tosses and turns.

CUT TO:

INT. LILY'S BEDROOM - NIGHT

Lily lies awake, happy. Her window's open.

CUT TO:

INT. SPARE BEDROOM, LILY'S HOUSE - NIGHT

Sweating, Eva wakes.

She opens her window, rips off her shirt, drops it on the
floor, lies back down.

CUT TO:

INT. LILY'S BEDROOM - NIGHT

Lily's still awake, less serene.

She takes a bottle of pills off her nightstand. She places
several tablets beneath her tongue.

DISSOLVE TO:

INT. LILY'S BEDROOM - DAWN

Lily stares out her window. Tears run down her cheeks.

Her face contorts in pain.

DISSOLVE TO:

INT. LILY'S BEDROOM - MORNING

Lily's sweating profusely, and her breath is jagged. She seems terrified.

Softly at first, the sound of chanting comes through her open window:

EVA
(o.s.)
Sh ha n! va va tu.
Saha n!u bhunaktu.

The chanting grows louder. Lily closes her eyes and listens.

EVA
(o.s.; continuing)
Om. Sh!nti, sh!nti, sh!nti.

Lily relaxes.

CUT TO:

INT. BATHROOM, LILY'S HOUSE - MORNING

The window's wide open.

Eva's in the tub, sipping tea and chanting happily.

EVA
Peace, peace, peace....

INT. HALLWAY, LILY'S HOUSE - MORNING - LATER

Eva, holding a tray with coffee and a bowl of oranges, knocks on Lily's door. She waits a beat, then opens it.

INT. LILY'S BEDROOM - MORNING

Eva enters.

Lily's naked body bathes in the sunshine streaming through the window.

Eva drops the tray, then covers her mouth in horror.

CUT TO:

INT. FUNERAL HOME - DAY

Eva's pale, stricken face stares down at an open casket.

Eva's POV: Lily, in a red dress, inside the casket. Lily's hair is in a fancy bun, her face is hidden beneath rouge and lipstick, her palms are folded over her chest.

We PAN AROUND the room, which is full of mourners, and see:

To the right, Myrtle and Hazel watching Eva with concern.

To the left, Clyde, Fred, and Al talking beside Eva's life-size portrait of Lily in a lotus pose.

CLYDE

(low voice)

Long-lost family surfaces -- you know the drill. Commandeer the arrangements, turn apoplectic over the will --

In the back, two young women (ELINOR and EMMA, both around Eva's age, both conservatively dressed), standing with their HUSBANDS and a BOY TODDLER. They keep glancing askance at Eva.

Finally, Elinor picks up the toddler and approaches the casket, where Eva's still frozen.

Eva turns, sees Elinor and the boy. Eva and Elinor stare at one another for a beat.

ELINOR

Mind giving us some time here?

Eva walks away.

INT. CATHOLIC CHURCH - DAY

Lily's family sits on one side of the church.

The crew from Autumn Apple sits on the other. Eva sits between Myrtle and Hazel, who each hold one of her hands. Clyde, Fred, Al, Jimmy and Bea sit behind.

At the alter, a PRIEST delivers a traditional service.

PRIEST

Graciously look upon our afflictions, O Lord, and pitifully behold the sorrows of our hearts.

CUT TO:

EXT. CEMETERY - EVENING

The cemetery's vast. Eva's alone beside the newest grave.

PRIEST

(v.o.)

Make us sensible of the shortness and
uncertainty of human life.

Heaps of flowers cover the freshly turned earth. Eva's
bike is on the ground nearby.

PRIEST

(v.o.; continuing)

And let thy Holy Spirit lead us in
holiness and righteousness, all our days.

Eva stands there, numb.

CUT TO:

EXT. CEMETERY - EVENING

Eva speeds out of the cemetery on her bike, passing row
after row of headstones. Voices overlap:

EVA

(v.o.)

I wanna go home.

PRIEST

(v.o.)

Grant this, we humbly beseech thee --

CLYDE

(v.o.)

Whatever you need.

PRIEST

(v.o.)

In glory everlasting --

HAZEL

(v.o.)

We love you.

CONTINUED:

CONGREGATION
(v.o.)
Amen.

Eva continues speeding through the graveyard.

CUT TO:

EXT. OCEAN HIGHWAY - DAY

A Greyhound bus speeding along the highway.

CLOSE-UP on window. Eva peers out.

EXT. BUS STATION, PETALUMA - NIGHT

It's late and quiet. Only a few stragglers remain. Eva talks into a pay phone.

EVA
Come get me, I'm here.... The bus
station.... Petaluma!

INT. PICK-UP - NIGHT

Elizabeth drives an old truck up the mountain pass. Eva, who looks awful, sits beside her.

ELIZABETH
How long you planning on staying?

EVA
Lily died, Ma. She died!

ELIZABETH
(trying to be supportive)
I know, I'm sorry, sweet pea.
(hesitating)
And Izzy -- have you --

EVA
Ma, please!

They drive on in silence.

INT. LIVING ROOM, NIGHTINGALE HOME - NIGHT

A fire's going. Vases of huge flowers are everywhere. Eva and Elizabeth enter.

Eva heads straight for the stairs.

CONTINUED:

EVA

'Night.

ELIZABETH

Have something.

EVA

In the morning.

Elizabeth watches Eva ascend the rickety steps.

INT. EVA'S BEDROOM, NIGHTINGALE HOME - NIGHT

Eva drops her suitcase, then stands there.

She doesn't know what to do with herself.

She looks around. She sees herself in the mirror -- alone, bereft, devastated -- then averts her gaze.

She walks out.

INT. SECOND FLOOR HALLWAY, NIGHTINGALE HOME - NIGHT

Eva turns the bolt on Daniel's door.

INT. DANIEL'S BEDROOM - NIGHT

Moonlight through the window bars. Daniel's asleep. Eva stands there staring at him, hoping he'll wake up. He doesn't.

She kneels down and rests her head on his mattress.

CUT TO:

INT. DANIEL'S BEDROOM - DAWN

Black bars against the daylight. Birds singing outside.

Eva -- still on the floor, her arms and head on the bed -- sleeps soundly. Daniel lies there gazing at her.

It's strangely peaceful and innocent.

Eva opens her eyes. She sees him and smiles.

INT. DINING ROOM, NIGHTINGALE HOME - MORNING

Daniel's reading, smoking, and drinking coffee.
Elizabeth's serving him pancakes.

Eva enters.

ELIZABETH
(on edge but acting cheerful)
Morning.

EVA
(to Daniel, as if seeing him
for the first time)
Hey.

Daniel smiles at Eva, then stubs out his cigarette.

ELIZABETH
(to Eva)
Pancakes?

DANIEL
(bowing his head)
May we feed on joy like radiant gods.

Eva picks up her fork like someone who can't wait to dig in. Elizabeth serves her.

EXT. BACKYARD, NIGHTINGALE PROPERTY - MORNING

Eva and Daniel walk toward the garden. There's a connection -- an easy togetherness -- as they step through the fields.

Daniel puts his arm around her. They continue walking.

EXT. MICHAEL'S GARDEN - MORNING

Eva and Daniel enter. The garden's lush and surreal as ever with overgrown fruit, vegetables, and flowers sprouting everywhere.

As Eva and Daniel stand there, looking around, the mood shifts.

EVA
(uncomfortable)
So -- what should we --

CONTINUED:

They catch each other's gaze.

Suddenly, Michael walks out of his greenhouse.

MICHAEL
Thought I heard that sweet little voice!

EVA
(caught off guard)
Daddy.

Michael gives Eva a big hug. Daniel watches.

Then the three of them stand in strained silence.

MICHAEL
(finally, to Eva)
Hey, see the marigolds?

Eva shakes her head.

MICHAEL
(continuing)
Oh, you gotta!

Michael hurries off toward the flowers. Eva follows, reluctantly. Daniel stays behind.

After a beat, Eva looks back. Daniel's started walking toward the apple grove.

EXT. MICHAEL'S GARDEN - DAY

The apple grove. Eva and Daniel stand on ladders, picking fruit.

CUT TO:

EXT. MICHAEL'S GARDEN - DAY - LATER

A mountain of huge apples covers a tarp. Eva and Daniel clean them.

CUT TO:

EXT. MICHAEL'S GARDEN - DAY - LATER

Daniel, his shirt off, wheels a cart out of the garden.

Eva's crating apples. She forces herself not to look at Daniel as he passes by.

CUT TO:

EXT. MICHAEL'S GARDEN - EVENING

Daniel sits beneath a tree, reading and glancing at Eva, who's on her hands and knees picking strawberries.

INT. KITCHEN, NIGHTINGALE HOME - EVENING

The kitchen overflows with produce, simmering pots, glass jars, and other canning, jamming, and pie-making paraphernalia.

Elizabeth's sweating, doing half a dozen things at once. Eva and Daniel enter, each carrying a barrel of strawberries.

EVA

Where do you want these?

Daniel sets his barrel down, then takes Eva's and puts that down, too.

ELIZABETH

Fine.

Daniel walks to the cabinet and removes a bottle of pills. Elizabeth watches him take his medicine, then turns back to the stove.

Eva looks at her mother, as if waiting for some attention or acknowledgment. Not getting it, she walks out into the yard.

EXT. BACKYARD, NIGHTINGALE HOME - SUNSET

It's a beautiful evening. At the picnic table, Elizabeth, Eva, and Daniel eat a dinner of huge garden vegetables. Daniel reads while he eats.

Michael walks up, covered in dirt. He sits beside Elizabeth, who hands him a plate of food.

MICHAEL

(looking around at his family)
Like the old days.

Michael points to the vegetable Eva's eating.

CONTINUED:

MICHAEL
(continuing)
Jobo. Most important blood cleanser you
can eat.

ELIZABETH
(to Eva)
I think it's very odd she left you her
house.

MICHAEL
What's this?

ELIZABETH
That woman in Seattle.

Daniel looks up from his book.

MICHAEL
(to Eva)
Goose doesn't lay many golden eggs.

EVA
I know.

Unsettled, Daniel flips the page and returns to his book.

ELIZABETH
(to Daniel)
What are you reading tonight?

DANIEL
(not looking up)
Samson Agonistes.

MICHAEL
(ruffling Eva's hair)
Hey, what about some more chickens out
here. Whaddya think? I think we
definitely need more chickens!

Eva smiles at him, then they all fall quiet.

They continue eating as the sun disappears behind the hill.

INT. SECOND FLOOR HALLWAY, NIGHTINGALE HOME - NIGHT

Daniel stands outside the bathroom, rolling a cigarette
while waiting his turn.

CONTINUED:

After a few beats, Eva, wet from the shower, emerges in a towel. She passes him, then walks toward her bedroom.

Daniel's staring at her and she knows it.

EXT. MOUNTAIN ROAD - MORNING

Eva jogs.

EXT. DRIVEWAY, NIGHTINGALE HOME - MORNING

Eva, back from her jog, does yoga in front of the house. Her palms are pressed in front of her chest, and she's balancing on one leg.

Elizabeth appears on the front porch.

ELIZABETH

Daniel sees Dr. George this morning.

Eva raises her hands above her head, looks at the sky, takes a deep breath.

ELIZABETH

(continuing)

And I have too much here.

EVA

(bending forward; very calm)

So? It's right on Daddy's way to the market.

ELIZABETH

You know very well --

Eva's bent over. She doesn't see Daniel walk up from the garden.

EVA

(challenging)

What? That Daddy can't stand to even --

ELIZABETH

(interrupting)

Just get dressed.

Elizabeth goes inside. Eva slowly straightens up. She's chagrined to see Daniel standing just a couple feet away.

INT. PICK-UP - DAY

The trees have started turning colors.

Eva drives down the pass. Daniel's rolling a cigarette in the passenger seat.

DANIEL

I don't love my life or hate it. Just try to live well.

EVA

We can help each other.

DANIEL

(lighting his smoke)

God helps those who help themselves.

Daniel exhales out the window. Eva looks back at the road.

INT. OFFICE WAITING ROOM - DAY

Eva and Daniel sit side by side in the magazine-laden waiting room. They're both reading books.

A door opens, and DR. GEORGE -- stern but kind -- appears. Eva glances at him. Daniel puts his book down.

DR. GEORGE

Eva.

EVA

(returning to her book)

Dr. George.

Dr. George stands there, looking at her, waiting --

EVA

(continuing)

Me?

DR. GEORGE

Be with you shortly, Daniel.

With much resistance, Eva puts her book down and stands up.

INT. DR. GEORGE'S OFFICE - DAY

Eva sits cross-armed on a leather couch. Dr. George faces her. Diplomas cover the wall.

CONTINUED:

EVA

And she says Daniel's devious? She should look in the mirror.

DR. GEORGE

I think back to a 15 year old girl with a feeding tube down her throat, 'cause she just couldn't cope. Now I see a strong, beautiful woman.

Eva scoffs.

DR. GEORGE

(continuing)

An artist, no less.

He gazes at her. She looks back, defiantly.

DR. GEORGE

(continuing)

Be careful here, Eva. That's all your mother wanted me to say.

EVA

(standing up)

Thank you, Dr. George.

She walks out.

Dr. George remains in his chair. He looks troubled.

INT. PICK-UP - DAY

Eva's alone in the truck, parked in front of the Petaluma Library.

Daniel, his arms full of books, walks down the library steps. She opens the passenger door for him, and he dumps the books on the seat.

Then he closes his door and heads across the street. Eva gets out of the truck and hurries after him.

EXT. STREET, PETALUMA - DAY

Daniel leads Eva toward a bar. He smiles and grabs her hand.

INT. BAR - DAY

A smoky dive. A jukebox plays. Eva and Daniel drink beer at the bar. The BARTENDER's wiping the counters.

BARTENDER
How you been feelin', Daniel?

Daniel nods. The bartender pours Daniel and Eva two more beers.

BARTENDER
(continuing)
Mighty pretty girlfriend you found.

DANIEL
Known her for ages.

Eva smiles, then takes a drink.

INT. PICK-UP - EVENING

Daniel drives. Eva's asleep with her head on his shoulder. A news show's on the radio.

RADIO SHOW
After a five-week vigil at the mother's side, keepers at the Woodland Park Zoo in Seattle welcomed a newborn elephant into the world just after three this morning.

Eva wakes, looks around sleepily, then puts her head back down. Daniel keeps driving.

RADIO SHOW
(continuing)
Weather in Petaluma should reach 70 degrees today. Cooler in the mountains, where fall is definitely in the air.

INT. LIVING ROOM, NIGHTINGALE HOME - EVENING

The fire's going. A radio plays oldies.

Elizabeth sits in her chair, sipping coffee.

Eva and Daniel play Monopoly on the floor. They both keep their money in immaculate, color-coded piles and their property cards in perfect display. Daniel's smoking.

CONTINUED:

Eva rolls. She moves her piece (the little silver shoe), but after several spaces forward, she stops.

She backs her piece up, then begins slowly moving forward again.

EVA
(counting spaces)
One, two, three, four --

Daniel sighs, but he's smiling -- he doesn't really mind, even when Eva backs up and starts over yet again. Finally, she lands on a property that includes a hotel.

Daniel's pleased.

EVA
Fuck!

ELIZABETH
(to Daniel)
It's time to take your meds and get on to bed.

Eva counts out her rent. As she removes bills from each of her piles, she straightens the pile immediately. She recounts the money before handing it to Daniel.

Daniel adds the bills to his own piles -- just as carefully, obsessively straightening each pile he disturbs. Eva watches him with delight.

ELIZABETH
(continuing)
Daniel --

Daniel rolls the die.

EVA
Okay, Ma.

Daniel moves his piece forward. He lands on one of his own properties.

ELIZABETH
Don't start.

EVA
Me?

CONTINUED: (2)

ELIZABETH
(hating to nag, but unable to
help it)
He has a routine.

Daniel stubs out his cigarette, then immediately begins rolling another one.

ELIZABETH
(continuing; to Daniel;
getting really wound up)
And I don't understand why you have to
smoke so much.

Eva rolls the die, then moves her shoe forward.

DANIEL
Told you.

ELIZABETH
I know, it makes you calm.

Eva backs her shoe up, then begins moving forward again.

DANIEL
It makes me think louder.

Both Elizabeth and Eva look at Daniel, alarmed. He smiles. Elizabeth touches her heart.

ELIZABETH
Don't do that!

Daniel starts laughing. An old favorite comes on the radio. Eva finally lands her shoe.

EVA
(to Daniel)
Your turn.

But Daniel leaps up and offers his hand to Elizabeth. She takes it.

DANIEL
(to Elizabeth)
Nice to see you smile, Ma.

They begin to ballroom dance. Elizabeth closes her eyes as Daniel leads her confidently around the room.

CONTINUED: (3)

Daniel glances at Eva over Elizabeth's shoulder. From down on the floor, Eva stares back.

EXT. DRIVEWAY, NIGHTINGALE HOME - DAY

Eva sits beneath a tree, watching Daniel load crates of produce into the pick-up.

As Daniel loads the last few crates, Michael walks up.

He and Daniel exchange a few perfunctory words, which Eva can't hear. Michael gets in the truck and drives off, leaving Daniel standing in the driveway.

EVA

So -- you wanna do the squash?

Daniel walks past her.

EVA

(continuing)

Or I guess we could pull pumpkins.

She jumps up and runs after him.

DANIEL

(looking off)

Hear that?

EVA

What?

He's walking fast. She follows.

EXT. WOODS - DAY

Eva follows Daniel up the mountain.

It's quiet, lush, peaceful.

EXT. WOODS/ GROTTA - DAY

They arrive at a wide-mouthed cave. Eva can't believe it.

She ducks inside.

INT. GROTTA - DAY

Crude, colorful paintings of Biblical figures and scenes cover the walls: angels, fruit trees, Satan entering a

CONTINUED:

serpent's mouth, the war in Heaven, Jesus on the cross.

Eva walks around, gazing at the artwork.

There's also a little stream and pool. Daniel kneels down and drinks.

Eva comes over to the water. She bends down and splashes her face and chest.

EVA
(glancing outside)
We should get back.

She stands. Daniel kisses the ground by her feet. Eva laughs and hits his head.

EVA
(continuing)
Quit it.

DANIEL
Higher knowledge in your presence falls degraded.

EVA
(not kidding anymore)
Daniel --

He looks up -- their eyes meet.

DANIEL
Nature failed in me.

EVA
Please.

Daniel wraps his arms around her waist and rests his head against her stomach.

DANIEL
And bestowed too much in you.

She doesn't move. Daniel raises her shirt and kisses her stomach.

EVA
Wait --

CONTINUED: (2)

He unbuttons her pants, then kisses her hip. She raises her arms in protest.

But as Daniel continues to move his mouth around her body, Eva lowers her hands into his hair and closes her eyes.

CUT TO:

EXT. WOODS - SUNSET

As Eva and Daniel climb down the mountain, she turns and sees that he's fallen behind.

He's standing still, staring at the vast sky.

EVA

If you leave me again, I'll --

He looks at her.

EVA

(continuing)

Come on.

EXT. BACKYARD, NIGHTINGALE PROPERTY - DUSK

Emerging from the woods, Eva and Daniel are dark figures against last bits of orange sunset.

Elizabeth's off to side, her arms full of firewood. She stands there, watching them.

INT. BATHROOM, NIGHTINGALE HOME - NIGHT

A candle's burning. Eva's in the bath, caressing herself. She looks very frightened.

INT. GREENHOUSE - MORNING

CLOSE UP of a blooming marigold.

MICHAEL

(o.s.)

Oh, are we lucky! Three more buds, and the slugs didn't eat 'em.

PULL BACK to reveal Eva and Michael hovering over the flower. Sprinklers are on. It's misty and impossibly lush. Cats laze everywhere.

CONTINUED:

MICHAEL

(continuing; inspired)

The world's such an amazing place. How
can anyone not feel happy just being
here?

EVA

I can think of reasons.

MICHAEL

Let 'em go.

Eva looks back at the flower.

INT. KITCHEN, NIGHTINGALE HOME - DAY

Eva enters the kitchen -- it's chaos.

Pots of compost overflow, steam's everywhere, cut up
fruit's fallen onto the floor.

Daniel's at the table, still in his pajamas. Elizabeth,
extremely upset, is on the phone.

DANIEL

(reciting scripture)

Do not eat any detestable thing! You may
eat the ox, the sheep --

ELIZABETH

(on the phone)

Message for Dr. George....
Nightingale.... Soon as he can.

DANIEL

(overlapping)

The wild goat, or the antelope.

Elizabeth hangs up.

EVA

(stunned)

What's --

ELIZABETH

You tell me!

DANIEL

You may eat any animal that has a split
hoof and chews the cud.

CONTINUED:

Eva stares at Daniel, who seems to look right through her. Elizabeth goes to the cabinet, grabs a bottle of pills.

DANIEL
(continuing)
But not the camel, rabbit, or coney,
though.

Elizabeth hands him two pills and a glass of water.

Eva crouches down beside him, puts her hand on his leg. Daniel takes his pills.

EVA
Hey --

DANIEL
(ignoring Eva)
They chew the cud, but don't have a split
hoof.

ELIZABETH
(offering Daniel her hand)
C'mon.

Daniel takes Elizabeth's hand, stands up, and starts dancing with her. Elizabeth goes along with it. Eva's left crouching by Daniel's empty chair.

Daniel twirls his mother, then lowers her in a dip.

DANIEL
They're ceremonially unclean!

Eva stands and walks out. Daniel doesn't seem to notice.

INT. EVA'S ROOM, NIGHTINGALE HOME - DAY

Eva sits in a lotus pose on her bed. She's staring out her window, chanting softly. We also hear Daniel's voice from the bedroom across the hall.

EVA
Om.

DANIEL
(o.s.)
Don't eat anything you find already dead.

CONTINUED:

Elizabeth enters Eva's room. Eva doesn't turn around.

EVA
Sh!nti, sh!nti.

DANIEL
(o.s.)
Give it to an alien.

ELIZABETH
You can't stay here.

EVA
Sh ha n! Va va tu.

DANIEL
(o.s.)
Or sell it to a foreigner.

ELIZABETH
I'm begging you --

EVA
Om!

ELIZABETH
Go back to Seattle, get on with your
life!

Silence for a beat.

EVA
I won't.

ELIZABETH
You will.

Eva turns toward her.

EVA
(desperate)
Please, Momma! Don't send me away again!

ELIZABETH
(disgusted)
Eva, take a look at yourself!

Eva turns away again.

CONTINUED: (2)

EVA

It must be painful being so jealous.

The phone rings downstairs. Elizabeth walks out, slamming the door behind her.

DANIEL

(o.s.; soft)

Never cook a goat in its mother's milk.

Eva falls back onto her bed.

EXT. MICHAEL'S GARDEN - EVENING

Wind blows through the garden, rattling leaves, bending flower stalks. Fruit rolls along the ground.

INT. DINING ROOM, NIGHTINGALE HOME - NIGHT

Michael bites into an ear of corn. Eva, Daniel, and Elizabeth also eat corn on the cob.

Outside, the wind moans. Branches knock against the house.

INT. EVA'S BEDROOM, NIGHTINGALE HOME - NIGHT

Eva packs her suitcase.

INT. PARENTS' BEDROOM - NIGHT

In a robe, Elizabeth stands at her window, looking into the garden.

Behind her, Michael sleeps.

INT. SECOND FLOOR HALLWAY - NIGHT

Eva turns the bolt on Daniel's door.

INT. DANIEL'S BEDROOM - NIGHT

She shuts the door behind her.

Daniel lies in bed, smoking in the dark.

DANIEL

It was after the tragic event. Tears rained at their eyes, winds rose within.

CONTINUED:

EVA
(whispering)
You packed?

Daniel stands up and grabs her. He kisses her. She kisses him back.

CUT TO FLASHBACK:

EXT. GROTTO - DAY - 10 YEARS AGO

Eva, 14, paints the wall. Daniel, 18, sits with a Bible, reciting passages from memory.

DANIEL
(v.o.)
High passions shook their minds.

BACK TO PRESENT:

INT. DANIEL'S BEDROOM - NIGHT

Daniel throws Eva onto the bed.

CUT TO FLASHBACK:

EXT. MICHAEL'S GARDEN - DAY - 10 YEARS AGO

Michael's garden is "normal-looking" -- everything's of usual size and proportion. There's no fence. In the background, the house is beautiful and well-kept.

Eva, 14, and Daniel, 18, work the garden, picking berries.

DANIEL
(v.o.)
Calm regions once.

Eva holds a berry out to Daniel. He eats it.

BACK TO PRESENT:

INT. PARENTS' ROOM - NIGHT

Still at the window, Elizabeth weeps silently.

DANIEL
(v.o.)
Now tossed and turbulent.

CUT TO FLASHBACK:

EXT. MICHAEL'S GARDEN - DAY - 10 YEARS AGO

Clothes drop to the ground beside the berry bush.

DANIEL
(v.o.)
He'd tricked her into eating.

BACK TO PRESENT:

INT. DANIEL'S BEDROOM - NIGHT

Eva lies on the bed. Daniel rips off her shirt.

CUT TO FLASHBACK:

EXT. MICHAEL'S GARDEN - DAY - 10 YEARS AGO

Elizabeth-- young and pretty -- enters the garden with an empty basket.

BACK TO PRESENT:

INT. DANIEL'S BEDROOM - NIGHT

Rain beats against the window. Eva and Daniel are naked on his bed. He's kissing her breasts.

DANIEL
(v.o.)
Delighted in her appetite.

CUT TO FLASHBACKS:

EXT. MICHAEL'S GARDEN - DAY - 10 YEARS AGO

The sun shines. Beside the berry bush, naked bodies intertwine in the dirt.

DANIEL
(v.o.)
Then left her naked --

EXT. MICHAEL'S GARDEN - DAY - 10 YEARS AGO

Elizabeth's collecting fruit. Her basket's nearly full.

BACK TO PRESENT:

INT. DANIEL'S BEDROOM - NIGHT

Daniel's on top of Eva. They're having sex.

She comes, then he comes.

CUT TO FLASHBACK:

EXT. MICHAEL'S GARDEN - DAY - 10 YEARS AGO

Beside the berry bush, Eva lies naked on top of Daniel.
He's running his hand along her back.

Startled, they both turn and look behind them. Their POV
as Elizabeth's basket of fruit drops to the ground.

DANIEL
(v.o.)
Soiled --

BACK TO PRESENT:

INT. PARENTS'S ROOM - NIGHT

Elizabeth turns from her window.

CUT TO FLASHBACK:

EXT. MICHAEL'S GARDEN - DAY - 10 YEARS AGO

Beside the berry bush, Eva grabs for her clothes. Daniel
runs out of the garden naked.

Eva watches him go.

DANIEL
(v.o.)
And stained.

BACK TO PRESENT:

INT. SECOND FLOOR HALLWAY - NIGHT

Daniel, standing in his open doorway, looks back at Eva,
who's sleeping in bed.

CONTINUED:

DANIEL
(v.o.)
How shall he ever again behold the face
of God or Angels?

He walks away.

INT. DANIEL'S BEDROOM - NIGHT

Eva wakes with a start, as if from a nightmare. She realizes where she is, and that she's alone.

She wraps the blanket around her and gets up.

INT. SECOND FLOOR HALLWAY - NIGHT

Eva, wrapped in the blanket, walks down the hallway.

She checks inside the bathroom. It's empty.

CUT TO FLASHBACK:

EXT. WOODS - NIGHT - 10 YEARS AGO

A bloodhound leads a SEARCH PARTY through the woods. We see flashlights, and men yelling.

DANIEL
(v.o.)
Let him live in savage solitude.

BACK TO PRESENT:

INT. STAIRCASE - NIGHT

Eva hurries down the staircase.

DANIEL
(v.o.)
Seek shelter in darkened caves.

CUT TO FLASHBACK:

EXT. GROTTO - NIGHT - 10 YEARS AGO

Eva has led the search party to the cave. They shine searchlights inside.

BACK TO PRESENT:

INT. DOWNSTAIRS, NIGHTINGALE HOME - NIGHT

Eva rushes through the darkened rooms.

She can't find Daniel anywhere.

DANIEL

(v.o.)

Sew leaves together to gird his waist.

She opens the door to her parents' bedroom.

INT. PARENTS' ROOM - NIGHT

Eva enters.

DANIEL

(v.o.)

And hide his shame.

Elizabeth sits up in bed. She sees Eva and knows exactly what's happened. She throws on her robe and gets up.

Michael wakes, confused by the commotion.

He and Eva look right at each other. He gets out of bed.

EXT. BACKYARD, NIGHTINGALE PROPERTY - NIGHT

Eva and Elizabeth hurry outside. Sam runs up to them, agitated and barking furiously.

DANIEL

(v.o.)

O, how unlike their first naked glory.

Eva looks up.

CUT TO FLASHBACK:

EXT. GROTTO - NIGHT - 10 YEARS AGO

A searchlight finds Daniel -- naked, filthy, freezing -- huddled on the ground. Paintings of angels cover the wall behind him.

He stands -- naked, arms spread, searchlight in his face -- and looks at the sky.

BACK TO PRESENT:

EXT. BACKYARD, NIGHTINGALE PROPERTY - NIGHT

Daniel -- naked, arms spread -- stands on the edge of the roof, two stories high, looking at the sky.

Eva covers her mouth.

DANIEL
Above the Olympian hill I soar!

ELIZABETH
Baby, no!

Michael appears on the roof. Elizabeth, terrified, grabs Eva's hand. Michael steps slowly toward Daniel.

Daniel turns, sees his father just a few feet away. Neither of them moves.

Then Michael makes a wild lunge and grabs him.

Daniel doesn't struggle. Michael doesn't let go.

EXT. TWISTY MOUNTAIN ROAD - NIGHT

An ambulance speeds down the pass. Its lights flash; its wail rises and falls.

INT. ACUTE CARE UNIT, ROOSEVELT HOSPITAL - NIGHT

Eva stands outside Daniel's room, peering in the large, mesh-wire window.

Eva's POV: Daniel's arms and legs are in restraints. His body thrashes furiously.

Elizabeth and Michael stand by the bed. An ORDERLY holds Daniel down while Dr. George gives him a shot in the arm.

INT. PICK-UP - NIGHT

It's raining hard.

Michael drives, Elizabeth sits in the passenger seat, and Eva's between them.

They don't speak. The windshield wipers go back and forth.

EXT. DRIVEWAY, NIGHTINGALE HOME - NIGHT

The pick-up parks in the driveway. The family gets out.
Eva runs off into the darkness.

Her parents let her go.

EXT. MICHAEL'S GARDEN - NIGHT

Rain pours down. Eva runs through the garden, her father's
creations looming huge and eerie above her.

She falls to her knees. Her breath heaves; she's wild with
grief, shame, and guilt that isn't coming out.

She grabs soil in her hands. Her feelings, trapped inside,
wrack her body with pain.

FADE TO BLACK.

EXT. MICHAEL'S GARDEN - DAWN

The sky's cleared. The sun's rising.

Eva sits on the ground, hugging her knees, staring at the
horizon. She's wet and shivering.

The gate opens. Michael enters, carrying a sweater. He
goes to Eva, places the sweater around her shoulders, then
sits in the dirt beside her.

He's about to speak, but Eva speaks instead.

EVA
I know. I have to go.

But neither of them moves just yet. They sit and watch the
sun come up.

EXT. PORCH, NIGHTINGALE HOME - MORNING

Eva exits the house with her suitcase. She looks around --
at the property, the mountains, the garden -- as if for the
last time.

Michael and Elizabeth exit behind her. Michael takes Eva's
suitcase. Elizabeth takes Eva's hand.

They walk down the steps.

INT. BUS - DAY

Eva peers out the window of the bus as it gets ready to leave the station.

Her POV: Michael and Elizabeth standing outside.

The bus begins to move. Eva raises her hand to the window.

Elizabeth runs a few paces after the bus. Then she stops, covers her mouth in grief, and just stands there.

Eva watches her parents fade into the distance.

EXT. HIGHWAY - DAY

The bus heads toward Seattle.

Fall foliage is in full bloom -- everything's red, orange, yellow.

EXT. LILY'S HOUSE - EVENING

A cab pulls away. Eva walks up the front steps with her suitcase.

INT. LIVING ROOM, LILY'S HOUSE - EVENING

Eva enters and freezes.

The house is completely empty. Not a single rug, lamp, or piece of furniture remain. Besides dirt and cobwebs, Eva's art supplies -- toolbox, blank canvas, easel -- are all that remain.

Eva puts down her suitcase. She walks toward the kitchen.

INT. KITCHEN, LILY'S HOUSE - EVENING

The kitchen's bare as well. Even the stove and refrigerator are gone. Eva walks out the back door.

EXT. BACK PORCH, LILY'S HOUSE - EVENING

Eva sits on the top step. The garden's dead. Dried leaves litter the ground.

The wind picks up, and the leaves dance.

INT. LIVING ROOM, LILY'S HOUSE - NIGHT

Wrapped in a blanket, Eva sits in a corner of the dark, empty room. She taps the floor in wild sets of fours.

She gets up, checks the lock on the door, then sits back down and taps some more.

She repeats the routine -- gets up again, goes to the door again, returns to the floor again, starts tapping again -- but with less vigor, like she's losing interest.

She stands up yet again, but makes it only half-way to the door before she gives up. She sinks to the floor then sits there, head in her hands, defeated.

The phone rings. And rings. She ignores it.

Eva springs up and rushes at the door. She grabs the knob, starts wildly pulling on it and kicking the door.

INT. SPARE BEDROOM, LILY'S HOUSE - DAWN

The bedroom is empty too, except for a mattress, the full-length mirror, and Eva's clothes.

Eva lies awake on the mattress. She's totally limp. She looks like someone waiting, or hoping, to die.

CUT TO:

INT. SPARE BEDROOM, LILY'S HOUSE - DAY

The light's changed. Eva's still on the mattress, awake.

Downstairs, the phone's ringing again, shrill and insistent.

CUT TO:

INT. SPARE BEDROOM, LILY'S HOUSE - NIGHT

She's still on the mattress, awake, but now restless and angry.

CUT TO:

INT. SPARE BEDROOM, LILY'S HOUSE - DAWN

After twenty-four hours, she's still on the mattress, awake. She can't take it anymore. Furious, she throws off the blanket and sits up.

We begin to hear children screaming, and a trumpet playing the blues.

CUT TO:

EXT. ELEPHANT FIELD, WOODLAND PARK ZOO - MORNING

Eva, wrapped in a black coat, stands alone beside the fence.

In the distance, Izzy sits on top of Zelda, playing his trumpet as she lumbers through the field. A baby elephant scampers alongside them.

Eva watches longingly.

EXT. CEMETERY - EVENING

Still in her black coat, Eva rides her bike into the cemetery.

She reaches Lily's grave, which is covered with heaps of colorful flowers.

Eva removes two oranges, one from each coat pocket. She places them beside the headstone.

She looks around at the endless rows of headstones. She closes her eyes.

EXT. LILY'S HOUSE - EVENING

Eva's bike lies in the front yard.

INT. SPARE BEDROOM, LILY'S HOUSE - NIGHT

The mirror's gone.

INT. LIVING ROOM, LILY'S HOUSE - NIGHT

The bedroom mirror leans against the wall. A canvas rests in an easel. Eva's toolbox is on the floor.

CONTINUED:

Eva sits naked with a pad and charcoal. She's glancing at her reflection and drawing.

She tears out the page, then crumples it.

CUT TO:

INT. LIVING ROOM, LILY'S HOUSE - NIGHT

Eva's still sketching in front of the mirror. Balls of crumpled paper surround her.

CUT TO:

INT. LIVING ROOM, LILY'S HOUSE - NIGHT

Frustrated, Eva hurls the drawing pad at the wall. She stands up and kicks the crumpled paper.

CUT TO:

INT. LIVING ROOM, LILY'S HOUSE - NIGHT

Eva stands in front of the mirror, staring at her naked reflection. It's not easy.

She touches herself. She cries.

CUT TO:

INT. LIVING ROOM, LILY'S HOUSE - NIGHT

Eva squeezes paint onto her palette.

Spontaneously, she dips her fingers into the red. She smears the paint across her chest.

She dips her fingers into blue, then rubs blue across her belly.

Excited, Eva runs purple through her hair, along her shoulders, down her breasts.

She grabs a tube of green and squeezes it onto her legs.

She looks in the mirror. She loves what she sees.

JUMP CUT TO:

CONTINUED:

Eva steps on a tube of orange. It squirts all over the place.

Dozens of unopened tubes lie on the floor. She starts stomping. Color shoots everywhere.

A SERIES OF CUTS OF EVA:

Working color into every part of her body -- her feet, legs, hands, back, face, groin.

Smearing handfuls of color against the walls.

Painting the floor with sweeps of her hair.

Falling, slamming, dancing, rolling her color-soaked body everywhere.

INT. LIVING ROOM, LILY'S HOUSE - DAWN

Resplendent color covers every inch of the room. The walls, floor, ceiling, windows, canvas, easel, mirror, have all been recreated.

Eva lies on her back, arms outstretched, in the middle of the floor. The paint on her body has formed a dry, cracking skin. Her rainbow hair is stiff and hard.

She closes her eyes, exhausted.

FADE TO BLACK.

THE END

ROLL CREDITS to the Rolling Stones' "She's a Rainbow."