

LIFE'S CURVE  
PILOT

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TEASER

FADE IN:

INT. FINNEGAN'S PUB, LIMERICK CITY, IRELAND - DAY

A fire crackles in the hearth. Indistinct chatter and boisterous laughter from SEVERAL PATRONS fills the cozy atmosphere.

MAURA DOUGALL, (32), extremely pale and weak, sits across from ALICIA MOSS, (35), business glamorous, blonde - their heads less than an inch from grazing the dark wood rafters.

Maura retrieves a photo from her purse, and with a shaky hand, extends it across the table to Alicia.

MAURA

Here's a picture of us, thirteen years ago.

Before Alicia can take hold of the photo, it falls from Maura's hand. Alicia snatches it up.

MAURA (CONT'D)

Sorry, I'm not having such a good day.

Alicia studies the photo of a healthier, more vibrant Maura with a very handsome young man.

ALICIA

You were happy.

MAURA

Yes, we were, very happy. Then.

ALICIA

What happened?

MAURA

This...

Maura clasps her trembling hands together.

MAURA (CONT'D)

I didn't want to burden him with this...disease.

ALICIA

Why burden him now?

(off Maura's look)

Sorry, I don't mean to sound cruel. I have to make sure you are doing this for the right reason.

MAURA

I understand. I...I just loved him so much...and...and there are things he needs to know, things that only I can explain, before, I...

Tears build in her eyes. Alicia takes her hand.

ALICIA

Don't worry. I know exactly where to find him.

END TEASER

ACT ONE

INT. THE BROWN HOTEL, CRYSTAL BALLROOM, LOUISVILLE, KY - NIGHT

Crystal chandeliers adorn the Georgian Revival space that plays host to a black-tie affair. A SWING BAND plays from the North end - an elegant silk "Give for Good" charity banner hangs above them. COUPLES - Young and old dance about the center of the hall.

ETHAN DAVID, (32), runs his fingers under shirt collar as he steps away from an ELDERLY COUPLE with a smile.

As he makes his way to the bar, RENNA ALBERTSON, (28), voluptuous in all the right places, steps into his path.

RENNA

Ethan David. Fancy you here. Out for a good cause?

ETHAN

Renna. How's the parents?

RENNA

Funny. How's the knee?

They share a laugh. Renna is devilish. Ethan is bitter.

ETHAN

It's better.

RENNA

Well, if it is, I'm ready for round two whenever you are. And this time, I will make sure my Mother doesn't barge in.

(Beat)

It sure did put a damper on our night.

ETHAN

Things do happen for a reason.

Ethan spies PETE CARRILLO, (35), obviously under-dressed, five-o'clock shadow, at the bar. Pete holds up a bottle of beer. The BARTENDER fixes drinks.

Ethan gives him a nod.

ETHAN (CONT'D)  
I have your number...when I'm ready.

Ethan tries to break away, but she grabs his arm.

RENNA  
Come on, give me a whirl.

AT THE BAR  
Pete downs the beer. The bartender grabs up the empty.

PETE  
Two more.

BAR TENDER  
We do have a one at a time limit.

PETE  
One for me, one for my friend.

Pete points to the dance floor.

HIS POV: RENNA DRAGS ETHAN INTO THE SEA OF COUPLES DANCING cheek to cheek. Ethan looks to Pete.

ETHAN  
(mouths)  
Help me!

Pete shrugs, gives a laugh.

Alicia Moss settles against the bar next to Pete. Gives him a smile.

PETE  
And one more for the pretty lady.

ALICIA  
Just a tonic, thank you.

She looks Pete over. He straightens his jacket.

ALICIA (CONT'D)  
You're Pete Carrillo.

PETE

And you're definitely my sunshine on a cloudy day.

ALICIA

You didn't just say that.

PETE

I did, cause darlin' when you walked up. All the clouds went away.

ALICIA

Please tell me that never works.

PETE

On occasion.

ALICIA

Poor girls.

PETE

Poor girls? Poor me. Just so happens that I'm just another notch in their bedpost. Sad, I know, but true.

The bartender places two beers and a glass of tonic in front of them. He rolls his eyes at Pete.

PETE (CONT'D)

So, so true.

Pete stuffs a ten dollar bill into the tip jar, removes a five - gives the bartender a smirk.

PETE (CONT'D)

So, what brings you out to this shin dig?

ALICIA

Killing two birds with one stone, you could say. I do support this charity event.

PETE

Good to know.

ALICIA

And, I'm looking for someone.

PETE

Well, look no further.

Alicia takes her drink and starts to move.

PETE (CONT'D)

Oh, come on. Give a guy a break.

She turns back to him.

ALICIA

Okay, fine. But only because I know you can help me.

PETE

Lady, if I can't then --

ALICIA

Careful. I may be wearing heels, but I can beat the ball to first.

PETE

Now you're talking my language. Who you looking for?

ALICIA

Ethan David.

PETE

Seriously?

(points the Ethan)

What's he got that I don't?

ALICIA

A three twenty-five batting average, two gold gloves, three hundred and seven home runs, and a four-time MVP.

Pete drinks.

ALICIA (CONT'D)

And a mutual friend. Maura Dougall.

He chokes.

ALICIA (CONT'D)

I take it you know her?

PETE

Know her? I was set to be his best man at their wedding. A shame what she did to him. He's never been the same.

ALICIA

Bitter, is he?

PETE

Bitter! Ha! More like underdeveloped.  
You know. In the romance department.

(off her look)

Okay, so underdeveloped is a bit  
harsh. How's deteriorated, dormant?

(another look)

Come on, she broke him good. Broke  
him bad.

ALICIA

Interesting.

Ethan pulls on his bow tie as he makes his way through the crowd. He approaches Pete and Alicia.

ETHAN

I have to get out of here, and out  
of this monkey suit.

Pete hands him a beer.

ALICIA

Hi, Ethan David...Alicia Moss. You  
have a moment?

Alicia digs into her purse.

ETHAN

I don't do autographs.

She produces an envelope.

ALICIA

Cute. I am a baseball fan, Mr. David,  
but far from being one of your  
groupies.

Alicia indicates the group of 40-SOMETHINGS ogling over him from across the room.

Pete leans in, whispers.

PETE

She knows Maura.

(off Ethan's look)

Your little love loss in --

ETHAN

I know who Maura is. Miss Moss, you  
have my attention.

ALICIA

Good. She wanted me to give you this.

Alicia hands him the envelope.

Perplexed, Ethan stares at the envelope.

ALICIA (CONT'D)  
My card's inside if you have any  
questions.

ETHAN  
That's it?

ALICIA  
For now.

Alicia pushes the envelope into Ethan's chest. He takes it as she lets go. With a smile, Alicia takes a sip of her tonic, places the glass on the bar and walks away.

Pete watches her hips sway back and forth, gives a whistle.

Renna approaches. Ethan places his half-empty beer on the bar.

ETHAN  
You owe me one, Pete.

RENNA  
There you are.

Pete cuts her off.

PETE  
Miss Albertson.

RENNA  
Not now, Pete.

PETE  
Come on. Let me buy you a drink.

ETHAN  
Thanks, buddy.

Ethan makes a break for the Mezzanine.

INT. ETHAN DAVID'S HOME - NIGHT

1920's Craftsman, well maintained with all its original period charms.

BELINDA MICHAELS, (16), mousy with glasses and an armload of books meets Ethan at the door.



BELINDA

Five and one quarter hours, that's  
forty dollars and sixty-nine cents.

Belinda holds out her hand as Ethan produces a fifty dollar bill.

ETHAN

Keep the change.

BELINDA

We're under our average, you know? I  
may need to raise your rate. Four  
hours at Hennessy's brings eighty,  
easily.

ETHAN

Sorry, I only have one kid. How was  
he?

BELINDA

Perfect as always. I saw his report  
card. Straight A's. Very nice. We  
should be very proud.

ETHAN

I know I am.

BELINDA

Good night, Mr. David.

ETHAN

Good night, Belinda.

INT. ETHAN DAVID'S HOME, CHRISTOPHER'S BEDROOM - NIGHT

CHRISTOPHER DAVID, (8), Ethan's red-headed mini-me sleeps  
soundly in his bed. Ethan pulls the covers up over his little  
shoulders, kisses his forehead.

INT. ETHAN DAVID'S HOME, OFFICE - NIGHT

Ethan leans back in a leather chair seated at the large  
executive desk. He holds the envelope in his hands. He starts  
to open it, hesitates.

ETHAN

Maura Dougall. After all these years.

DISSOLVE TO:

EXT. CONROY CASTLE - EVENING (FLASHBACK)

Harp and lute play over an establishing shot of the castle  
entry, standing tall in all its medieval glory.

INT. CONROY CASTLE, CHAMBER HALL - CONTINUOUS

Ethan, (20), sits at one of five wooden tables filled with TOURISTS, all look toward the stage.

A BUTLER enters center stage.

BUTLER

(dramatic)

Welcome to Conroy Castle. You are the chosen guests of my Lord, The Earl of Thomond. Tonight you will be expected to enjoy your drink, delectable food, and specially chosen entertainment. Should you have any complaints, do not beckon me, beckons the cook. He is the largest man in Ireland.

The Butler exits theatrically. Gets some laughs. Music commences.

Maura, (20), approaches in costume; a period dress and flowing black tresses. Ethan is instantly in awe of her.

MAURA

Sir, may I tempt you to indulge in either chicken or ribs?

Ethan just stares, speechless.

MAURA (CONT'D)

Chicken or ribs? Sir?

ETHAN

Umm.

MAURA

Why don't I give you a bit to think about it then. I'll be back around.

Maura moves on to the next tourist.

MAURA (CONT'D)

May I tempt you...

She gives Ethan a glance and smile.

DISSOLVE TO:

EXT. LIMERICK CITY, IRELAND - DAY (FLASHBACK)

Ethan pedals a bicycle across Thomond Bridge, Maura rides on the handlebars. She laughs with great delight.

They turn right. Ethan pedals hard, then coasts around corner, stops in a grassy area along side the River Shannon.

Maura hops off the handlebars, turns to him, her eyes gleaming. On impulse, she kisses him.

ETHAN

I thought you weren't too fond of American men.

MAURA

You are very good at changing a girl's mind.

Maura kisses him again.

DISSOLVE TO:

INT. MAURA'S FLAT APARTMENT - AFTERNOON (FLASHBACK)

Maura and Ethan lay side by side in bed. Maura rolls toward him, runs her fingers along his chest.

MAURA

I want to spend every hour of every day with you, Ethan David...for the rest of my life.

ETHAN

That could be a very long time.

MAURA

I hope it is.

Maura snuggles into him. He smiles, kisses the top of her head.

DISSOLVE TO:

INT. ETHAN DAVID'S HOME, OFFICE - NIGHT (PRESENT DAY)

Ethan opens the envelope, pulls out a letter and reads to himself.

MAURA (V.O.)

I am sure this is quite a shock for you, especially after all the time that has passed between us. I realize that the way I treated you was very selfish of me and very unfair to you. I could never give you a perfect explanation and expect you to understand, but I would like to try.

(MORE)

MAURA (V.O.) (CONT'D)

Even if it means you will never forgive me. I won't blame you if you don't. Please know that not a single day goes by without regret. I have asked my friend Alicia Moss to locate you in hopes that you would agree to meet with me here in Ireland. It is important, Ethan. She will be able to give you some details and arrange for your travel. I can only hope and pray that you will come. With love, Maura.

Ethan crumples the paper in his hand.

CUT TO:

INT. MAURA'S FLAT APARTMENT - MORNING

High ceilings cascade above the kitchen and living area.

Sunlight warms the space through the large floor to ceiling windows.

GLEENA DOUGALL, (36), pierced belly-button, tattoos, rubs lotion on Maura's legs.

GLEENNA

You're drier than a nun's --

MAURA

(breathy)  
Don't say it.

GLEENNA

What?

MAURA

You're horrid. Besides, it's the medication.

GLEENNA

I don't know why you still take it if it's of no benefit to you anymore.

MAURA

Doctor's orders. Besides, I have to hold onto every minute possible.

GLEENNA

Have you heard anything? Has she found him?

MAURA

Yes.

GLENNA

Is he coming then?

MAURA

Would you?

GLENNA

In a heartbeat. He loved you, Maura. He loved you more than anything and you --

MAURA

I know.

GLENNA

If I were you, I would race across the sea and land myself right into his arms.

MAURA

Don't think I haven't given it a thought or two. But I am not doing this for love. It's too late for that. I am doing it for peace of mind.

GLENNA

I'm just saying, if he doesn't pop in, going to him could be your plan B.

MAURA

If he doesn't, then I know that I made the right decision years ago.

GLENNA

And you're okay with that?

MAURA

Yes.

GLENNA

No you're not, I can see it in your eyes.

MAURA

Glenna...I am okay with it. Plan B? What do you know of it?

Glenna shrugs with a smile.

MAURA (CONT'D)

Dear, Sister. You are my plan B.

INT. ALICIA MOSS'S OFFICE - DAY

The modest little brick-walled haven looks out onto the Ohio River.

Ethan enters the room and tosses the crumpled letter across her desk, she catches it without a glitch.

ETHAN

Tell her no.

ALICIA

You don't have any questions?

ETHAN

All my questions were answered years ago.

ALICIA

What if they weren't? Do you know why she called things off.

ETHAN

Yeah. She had better things to do.

ALICIA

Wow. Pete was right. She did break you bad.

ETHAN

And I have been fine ever since.

ALICIA

But she hasn't.

(off his look)

I've seen your kind of reaction a thousand times and I know you don't want to hear the excuses, but the truth is, she still loves you.

ETHAN

What are you some kind of love mediator?

ALICIA

I'm a *Final Request Broker*. People hire me to help them fulfill their --

ETHAN

Last wishes...tell her no!

ALICIA  
Maura has ALS. She didn't want to  
burden you.

ETHAN  
Burden me? Well...

Ethan takes a deep breath.

ETHAN (CONT'D)  
There is a cure, right?

ALICIA  
(shakes her head)  
There are drugs that help subside  
the progression, but they've stopped  
working for her. The disease has  
quickenened.

Alicia pulls a plane ticket out of a file.

ALICIA (CONT'D)  
You can be there tomorrow.

ETHAN  
I can't just leave.

ALICIA  
What else does a million dollar  
injured baseball player have to do?

ETHAN  
I have a son.

ALICIA  
A son? Apparently you aren't as  
deteriorated as Carrillo suggested.  
Go, stay a couple days. I am sure  
your son's mother can --

ETHAN  
Christopher's mother is out of the  
equation.

ALICIA  
Ooh, so you are broken.

ETHAN  
For someone who devotes their time  
to helping people, you sure do make  
light of their situations.

ALICIA  
I'm not making light of Maura's  
demise. I am making light of yours.  
(MORE)

ALICIA (CONT'D)

(beat)

What have you got? A lifetime with a bum elbow? Maura only has days with a disease she's been battling for years, and her only desire is to see you one last time.

Ethan paces.

Alicia presses a button on her phone.

ALICIA (CONT'D)

Sonya...book Mr. David and his son, Christopher on a flight to Limerick City.

Ethan starts to speak. She holds up a finger.

ALICIA (CONT'D)

Coach class will be fine.

INT. COMMERCIAL AIRLINE JET - DAY

In flight. Ethan and Christopher sit side by side in the snug narrow cabin. Christopher watches out the window.

CHRISTOPHER

Is that the ocean?

ETHAN

Yep. Get used to it. For the next six hours you'll see nothing but.

CHRISTOPHER

Six hours? I didn't know Ireland was so far away. Have you ever been there before?

ETHAN

Many years ago.

CHRISTOPHER

I'm glad I don't have to go this far to see my friends. Is Mary pretty?

ETHAN

Maura. She used to be very pretty.

CHRISTOPHER

She's not now?



ETHAN

(chuckles)

I don't know. I haven't seen her in  
a long time, remember?

CHRISTOPHER

I bet she's still pretty.

CUT TO:

INT. FLOWER SHOP, LIMERICK CITY - DAY (FLASHBACK)

Rain pours down outside.

Ethan watches Maura as she smells a beautiful pure white rose.

She moves on and touches the delicate petals of a purple iris.  
She's sad and distant.

ETHAN

I like those.

MAURA

They are my favorite.

ETHAN

That's why I like them. Are they  
what you want?

Maura doesn't respond.

ETHAN (CONT'D)

Maura?

She looks up at him.

ETHAN (CONT'D)

The irises, are they what you want?  
For the wedding?

MAURA

There's not going to be a wedding.

Ethan is stunned. Maura moves on.

ETHAN

Oh, ha ha ha, very funny.

She turns to him.

MAURA

I'm not joking, Ethan. I can't marry  
you.

ETHAN

Maura, stop kidding around...this isn't funny.

MAURA

I know it's not funny, and I'm sorry. I've been doing a lot of thinking, and...

She looks into his hurt eyes.

MAURA (CONT'D)

...please don't make me explain. Not here.

Maura makes her way to the door. She steps out into the rain.

Ethan follows.

EXT. FLOWER SHOP, LIMERICK CITY - CONTINUOUS

Ethan grabs her arm, spins her around. He's hurt, angry.

ETHAN

You can't just tell me that you can't marry me and not give an explanation.

MAURA

There's so many reasons.

ETHAN

Do you know how much I have given up to be here with you? There's nothing, Maura, nothing I wouldn't do to be here with you - for the rest of my life.

MAURA

I do know, I do, and that's a big part of it, Ethan. You shouldn't have to sacrifice your dreams for me.

Ethan and Maura are getting soaked.

ETHAN

Maura.

MAURA

Go home, Ethan. Be the great big baseball star you deserve to be.

ETHAN

We have a plan, a two year plan. Baseball will come in time.

MAURA  
What if it doesn't?

Maura looks away.

ETHAN  
Maura ...do you love me?

She pulls away from his grip and races across the street and around the corner. He doesn't follow.

ON MAURA: She stops, leans against the wall, cries.

MAURA  
I do love you, Ethan David. That's why I can't marry you.

END OF ACT ONE

ACT TWO

EXT. IRELAND COUNTRYSIDE - DAY (PRESENT DAY)

A compact car maneuvers through the rolling green fields, past century old houses and castle ruins.

INT. COMPACT CAR - CONTINUOUS

Ethan drives. Christopher sits in the back seat.

SIGN READS: CAHERCONLISH

CHRISTOPHER  
Dad, that sign says Copper Cornish.

Ethan laughs.

ETHAN  
It says Caher-con-lish. Which means we are getting closer.

CHRISTOPHER  
Are you excited?

ETHAN  
More scared than anything.

CHRISTOPHER  
Why?

ETHAN  
It's a long story.

CHRISTOPHER  
Everything is always a long story.

EXT. DOUGALL FARM ENTRANCE - DAY

Ethan's rental car turns down a long winding drive bordered with thick hedges. Sheep graze in the green carpet-like fields. A whitewashed house looms in the distance.

EXT. DOUGALL HOUSE - CONTINUOUS

Chickens scatter as the car approaches and parks.

Ethan gets out of the car as Maura limps out of the door.

They embrace. Christopher by their side.

MAURA

(breathy)

It's wonderful to see you. You look amazing.

ETHAN

You look...thin, but still very beautiful.

MAURA

You're just saying that.

She looks down on Christopher.

MAURA (CONT'D)

And who is this?

CHRISTOPHER

I'm Christopher.

ETHAN

My Son. I thought Alicia told you.

She places her hand on Christopher face.

MAURA

He looks exactly like you.

ETHAN

Christopher, this is Maura.

CHRISTOPHER

Nice to meet you.

Maura nods and smiles.

MAURA

Come inside. Mum has biscuits on the fire and a pot of tea going.

CHRISTOPHER

Biscuits on the fire? Won't they get burnt?

ETHAN

(laughs)

No, no. They're in the oven.

INT. DOUGALL HOUSE, KITCHEN - CONTINUOUS

MRS. MARIE DOUGALL, (60's), pulls biscuits out of the oven.

MAURA

Mother?

She turns to Ethan and lights up.

MRS. DOUGALL

Ethan!

She places the baking tin on the counter and gives Ethan a big hug. She spies Christopher smiling.

MRS. DOUGALL (CONT'D)

My goodness, Ethan, he's a brilliant version of yourself. Certainly a sight to see.

(choked up)

It's good to see you.

Mrs. Dougall turns away, as she brings her hand to her eye.

MAURA

Mum?

MRS. DOUGALL

I'm fine. Just a bit more overwhelmed than I thought I'd be.

Mrs. Dougall dries her eyes.

MRS. DOUGALL (CONT'D)

Now Christopher, I hope you like tea and biscuits.

CHRISTOPHER

I never had tea and biscuits.

MAURA

Ethan David, I am surprised you've not shared your favorite snack with your son.

CHRISTOPHER  
Peanut butter and celery is Dad's  
favorite snack.

Ethan shrugs.

ETHAN  
Sometimes things change.

MAURA  
I deserved that.

ETHAN  
I didn't mean --

MAURA  
It's okay. I beat myself up every  
day.

ETHAN  
You'll really like Mrs. Dougall's  
biscuits. They're more like cookies.

MRS. DOUGALL  
All right, then. Let's be quick.  
Don't want to be late for church.

CHRISTOPHER  
(disappointed)  
We're going to church?

MAURA  
Not for a sermon if that's what you  
think. They're putting on a special  
summer concert. I think you'll quite  
enjoy it.

MRS. DOUGALL  
Yes, we should all enjoy it.

Maura gives her mother a glare. Mrs. Dougall places the  
biscuits in the center of the table.

Ethan helps Maura sit.

MAURA  
I'm fine. Today has been a good  
day.

MRS. DOUGALL  
Which are getting few and far between  
the bad.

Mrs. Dougall pours the tea. She places a cup next to  
Christopher.

MAURA

Here, Christopher, grab yourself a biscuit.

MRS. DOUGALL

Because you've not had tea before, Master Chris, I am going to suggest you have one lump of sugar and a whole lot of cream.

Mrs. Dougall fixes it for him. He watches her every move.

MRS. DOUGALL (CONT'D)

Now, if you want it sweeter, soak your biscuit, like your dad.

Ethan dips his biscuit in his tea and takes a bite.

ETHAN

Delicious, as always.

MAURA

So, Christopher what do you like to do?

CHRISTOPHER

Play baseball.

Christopher soaks a biscuit in his cup of tea.

MAURA

I should have known. Are you any good at it?

ETHAN

He has a future.

CHRISTOPHER

Except I'm never going to get hurt like you did, Dad.

Maura touches Ethan's arm.

MAURA

You've been hurt? How so?

CHRISTOPHER

Just his elbow, but he's done.

MAURA

Done?

ETHAN

No one wants a battered player, not with so many young guns out there.

MRS. DOUGALL  
How do you get along, then?

MAURA  
Mother, that's none of our business.

MRS. DOUGALL  
I'm just asking. I am sure he has bills to pay.

CHRISTOPHER  
My Dad is rich. We'll never have to worry.

ETHAN  
I had a back-up plan all along, a couple of ventures, a few more in the works.

Mrs. Dougall nods her head. She's impressed.

MAURA  
Always quite the planner.

INT. CHURCH - NIGHT

White washed stone walls, ornate stained glass windows, detailed hand carved benches plays host to a packed house.

THE YOUTH CHOIR sings from the choir stands.

Ethan, Maura, Christopher, Mrs. Dougall sit together in the third row.

NOELLE DOUGALL, (12), bright blue eyes with auburn hair stitched in braids, steps forward, sings solo. Her voice is radiant and heavenly.

Maura smiles as Noelle makes eye contact with her. Ethan watches as Maura takes such delight in this child.

LATER: FAMILIES gather together.

Maura holds on to Mrs. Dougall as they make their way to the back of the church. Ethan and Christopher walk behind them.

Glenna comes up behind Ethan and places her hands over his eyes.

GLENNNA  
Guess who?

ETHAN  
Someone who will never act her age.



Glenna huffs as she removes her hands. He turns to her, gives her a big hug.

ETHAN (CONT'D)  
You haven't changed.

GLENNNA  
And you still look like a pompous --

MRS. DOUGALL  
Not in God's house, Glenna.

Glenna and Ethan smirk at one another.

GLENNNA  
So, what did you think?

MAURA  
She was fantastic, wasn't she?

MRS. DOUGALL  
My granddaughter sings like an angel.

ETHAN  
Granddaughter? Glenna?

Noelle makes her way up the aisle.

MRS. DOUGALL  
And there she is.

MAURA  
Absolutely amazing.

MRS. DOUGALL  
You were fantastic.

GLENNNA  
Brilliant!

Hugs and kisses are shared all around. Christopher and Ethan observe.

MRS. DOUGALL  
Alas, meet the one and only Noelle  
Dougall. Going to make herself quite  
a life in music.

ETHAN  
(to Glenna)  
So, you're not married?

Glenna glances at Maura with a smile.

GLENNA

No, marriage is an institution I do not plan on attending. Got a problem with that, have you?

ETHAN

Not at all. I'm just --

GLENNA

Not surprised.

MAURA

Enough. You two certainly picked up where you left off. Ethan, Christopher. Noelle is my daughter.

ETHAN

Noelle, that's --

MAURA

Yes, it is --

NOELLE

Nice to meet you both. Mother has told me so much about you. So glad you could make the visit.

CHRISTOPHER

You're a really good singer.

NOELLE

Thank you.

INT. DOUGALL HOUSE, PARLOR - NIGHT

A fire blazes in the hearth.

Noelle and Christopher play SLAP JACK on the floor.

ETHAN (V.O.)

We had a deal.

MAURA (V.O.)

About?

ETHAN (V.O.)

The name, Noelle.

MAURA (V.O.)

And Christopher for a boy, if I recall.

INT. DOUGALL HOUSE, SUMMER PORCH - NIGHT

Maura sits next to Ethan. Noelle and Christopher's laughter echoes.

MAURA

They're getting along fabulously. I was hoping they would. She always wanted a sibling.

ETHAN

One thing about my son, he's never met a stranger.

MAURA

That could be a good thing.

ETHAN

Yes, but it has often landed me in trouble here and there.

MAURA

What sort of trouble?

ETHAN

Let's just say it's not good for a pro baseball player when his son says hello to everyone in the grocery.  
(beat)  
One night I spent hours signing autographs. Needless to say, management wasn't too happy to stay past closing.

MAURA

Fame and fortune do come with a price.

ETHAN

Yes, they do.

Silence, then Ethan and Maura both start to speak at the same time.

ETHAN (CONT'D)

I'm sorry...

MAURA

You go.

ETHAN

No, you go ahead.

MAURA

It's nothing, really.  
(MORE)

MAURA (CONT'D)

Just wanted to say how nice it is to have you here. But enough small talk. I know you must be itching for details.

ETHAN

Itching...angry...afraid.

MAURA

I don't mean to make you angry. It's not my intent.

ETHAN

How do you want me to react? I really can't find a way to be happy about this.

Maura takes his hands, looks in his eyes.

MAURA

I didn't say you had to be happy. I didn't expect you to be. Believe me, I am far from being happy with my situation. But it is what it is, something that I have no control over. I can chose to make the best of what time I have left, and I am very happy to see you.

ETHAN

Your final request.

Maura nods.

Noelle and Christopher stand at the door.

NOELLE

Mother, is it okay if Christopher bunks with me? We want to tell ghost stories.

MAURA

I don't have any objection. Ethan?

ETHAN

Just be careful. Christopher tells some scary haunts.

CHRISTOPHER

Told you.

NOELLE

As long as they aren't crude like Glenna's. Good night.

INT. CHICKEN COOP - DAY

Chickens scatter and cluck as Noelle collects eggs from their nests. Christopher on her heels.

NOELLE

At least you have a father and a mother. I only have a mother.

CHRISTOPHER

My mother is never around. She's too busy with her work.

NOELLE

Won't be long and my mother will never be around.

CHRISTOPHER

What do you mean?

NOELLE

She's been sick for a long time. That's why you are here. She wanted to see your father before she, you know...dies.

Christopher turns and runs out of the coop.

NOELLE (CONT'D)

Christopher!

INT. DOUGALL HOUSE, KITCHEN - CONTINUOUS

Maura sits at the table her hands clasped around a warm cup of tea.

Mrs. Dougall stands over the stove, cooking breakfast.

Ethan pours a cup of coffee from an old peculator that has seen better days. He takes a sip and sighs.

MAURA

Mum only cooks like this when she has guests.

MRS. DOUGALL

Why cook so much for just myself?

Christopher races in, wraps his arms around Maura. He causes her to spill her tea.

ETHAN

Christopher!

MAURA

It's okay.  
 (to Christopher)  
 What's wrong, child?

Christopher raises his head. Tears in his eyes.

CHRISTOPHER

Miss Maura. I don't want you to  
 die. I just met you.

Noelle comes in with the egg basket.

NOELLE

I thought he knew.

EXT. CITY PARK - DAY

Noelle and Christopher race in and out of the tree line.

Maura and Ethan sit on a bench.

MAURA

It was a good idea to come back to  
 the city.

ETHAN

I do have some good ideas once in a  
 while.

Christopher grabs Noelle. She screams with delight.

MAURA

What she like, his mother?

ETHAN

Heather? Let's see. She's a model.

MAURA

A model. I bet she's gorgeous.

ETHAN

Yes. Which was our downfall. Her  
 career came first and still does.

MAURA

That's a shame.

ETHAN

The shame is that she lives in New  
 York and very rarely sees him or  
 calls.

MAURA

She doesn't know what she's missing.  
Look at him. If I were his mother,  
I wouldn't want to miss one minute  
of his life. It's her loss.

ETHAN

I keep telling myself that.

MAURA

Did you love her?

ETHAN

That's a tough question...because I  
thought I did. I wanted to make it  
work, but I couldn't help but feel  
relieved when she left.

(beat)

Truth is, Maura. I haven't loved  
anyone since you.

Maura lowers her head.

Christopher and Noelle run up to them.

CHRISTOPHER

Hey, Dad. Noelle wants to see my  
fast ball.

Ethan looks to Maura with a wide smile.

ETHAN

Well, then. Let's break out the  
gear.

MAURA

You didn't?

ETHAN

You know I never leave home without  
my ball and glove.

Ethan gives her a wink.

LATER

Ethan crouches down in a catcher's  
stance. Assuming a pitching stance,  
Christopher waits several feet away.

Ethan pounds his fist in his glove, gives Christopher the  
fast ball signal.

Christopher nods as he rolls the ball in his hand behind his  
back. He winds up, steps toward Ethan and releases hard.

The ball SMACKS into Ethan's glove.

ETHAN  
Steeeee----rike.

Maura laughs. Noelle claps.

Ethan throws the ball back to Christopher.

Christopher checks his footing, digs his foot into the ground. He holds his glove to his face, just below his eyes He rolls the ball in his fingers, then holds for the knuckleball. He winds up, steps toward Ethan and releases.

SMACK into Ethan's glove.

ETHAN (CONT'D)  
Steeeee-rike two! Let's go for three.

Noelle is amazed.

NOELLE  
That's brilliant, Mum.

MAURA  
Yes, it is.

Christopher catches Ethan's throw.

Ethan squats back down behind the imaginary plate. He signals curve ball.

Christopher shakes his head.

He signals for a change up.

Christopher shakes his head.

ETHAN  
Fast ball, again?

CHRISTOPHER  
It's my best.

ETHAN  
All right, then. Let me have it.

Christopher winds up, steps toward Ethan and releases.

SMACK!

Ethan stands.

ETHAN (CONT'D)  
Steeeeeeeeeeeeeeee-rike three!



CHRISTOPHER

And that's how I pitch a no hitter.

Christopher runs to Ethan. They high-five. Noelle joins the celebration.

Maura delights in the sight of their joy.

NOELLE

Can I give it a go?

CHRISTOPHER

You mean pitch the ball?

NOELLE

Please?

CHRISTOPHER

Sure.

Noelle takes the ball.

Ethan takes his stance at the imaginary plate.

Noelle does a very good impression of Christopher on the imaginary pitcher's mound. She holds the glove just below her eyes. She rolls the ball behind her back. Holds for a fast ball.

She winds up, takes a step toward Ethan, and lets it fly.

SMACK right into Ethan's glove.

Ethan's eyes widen. He jumps up.

CHRISTOPHER (CONT'D)

No way!

ETHAN

That was a perfect strike!

Maura clasps her hands over her mouth.

ETHAN (CONT'D)

Noelle, that was amazing. Are you sure you never pitched before?

NOELLE

Never in my life. Can I give it another go?

Ethan tosses the ball back to her.

ETHAN

Maura, are you watching this?

MAURA

I am.

NOELLE

And this time, Mr. Ethan, can you say steee-riike like you did for Christopher.

Ethan gives a thumbs up. Noelle winds up, steps toward Ethan and releases the ball.

SMACK, another perfect pitch.

ETHAN

Steeeeeeeeee-riike two!

He gets up, walks toward Maura.

ETHAN (CONT'D)

Do you realize you have a major athlete on your hands?

MAURA

She's a singer.

ETHAN

She's a ball player. Back in Kentucky she'd have scouts watching her. As a matter of fact --

MAURA

Don't get too far ahead, Ethan. She's only twelve.

ETHAN

She has potential.

MAURA

She's only thrown two pitches.

ETHAN

Perfect pitches. Her father must be very athletic.

Maura doesn't say anything, just nods and moves on.

CHRISTOPHER

Throw us some pop ups, Dad.

Ethan watches Maura hobble away, and it dawns on him. He removes his glove and hands it to Noelle.

ETHAN

Here, you and Christopher toss a bit.



Ethan bows his head.

NOELLE (CONT'D)  
 Although I know she's going to die,  
 I'm not ready for her to go.

Ethan watches Noelle thumb the pages of her journal.

ETHAN  
 You like to write?

NOELLE  
 Some. Mostly about mum's days and  
 imaginary letters to people I've  
 never met.

ETHAN  
 Who do you write to?

NOELLE  
 Grandfather Dougall and...my father.

Ethan takes a deep breath.

ETHAN  
 What...what kind of things do you  
 write to you father about?

NOELLE  
 Questions mostly. Why he's never  
 come to see me? Does he want to know  
 what I look like?  
 (beat)  
 Then I tell him how much I miss him  
 even though we've never met...but I  
 can feel him and I hope he loves me  
 as much as I love him.

Noelle tears up. Ethan brushes her hair from her face, gives her a consoling smile.

NOELLE (CONT'D)  
 That's what makes this so hard. I  
 don't want to be left alone.

ETHAN  
 You won't be alone.

NOELLE  
 I love grandmother and Auntie Glenna,  
 and I know that they will be there  
 for me...but...

ETHAN  
 It's not the same kind of love.

Ethan hugs her and kisses the top of her head. She closes her eyes and cries.

INT. HOSPITAL, HALLWAY - NIGHT

Ethan paces back and forth, cell phone in hand, the number already dialed. He stops, takes a deep breath and presses send.

INT. ALICIA MOSS'S OFFICE - DAY

Alicia sits across from a sickly looking BALD MAN.

ALICIA

I have developed two options for your case, depending on what your doctor is agreeable to. The first option is --

A KNOCK, then SONYA ROMERO, (45), dark hair, thin opens the door.

SONYA

I'm sorry to interrupt, but Ethan David is on line one. He refuses to leave a message and insists that he talk with you now.

ALICIA

(to the Bald Man)

Excuse me.

She gets up and steps out of the office.

INT. ALICIA MOSS'S OFFICE, RECEPTION DESK - CONTINUOUS

Alicia sits on the edge of Sonya's desk.

Sonya lifts the receiver and presses the line.

ALICIA

Ethan David, what is so urgent that can't wait?

INTERCUT PHONE CONVERSATION

ETHAN

How much did she pay you?

ALICIA

I beg your pardon.

ETHAN

What was Maura's fee for your services?

ALICIA  
I can't tell you that, client  
confidentiality.

Ethan stops pacing.

ETHAN  
I need to know.

ALICIA  
If you need to know so bad then just  
ask her.

ETHAN  
She's a bit indisposed at the moment.  
Unconscious as a matter of fact.  
I'm at the hospital.

ALICIA  
What happened?

ETHAN  
She collapsed right after I asked  
her if Noelle was my daughter.

ALICIA  
Noelle?

ETHAN  
Don't pretend that you don't know.  
(beat)  
Why didn't you tell me?

ALICIA  
Because I don't know who Noelle is.

ETHAN  
She's Maura's daughter, and if I am  
doing my math right, she could very  
well be mine.

ALICIA  
Look, Maura called on me to find  
you. She told me she had things  
only she could tell you. I don't  
ask for certain information unless  
the client wants to disclose that  
information to me.

ETHAN  
That's just great. There's a little  
girl who knows her mother is  
dying...waiting for her to die, Miss  
Moss, and she has no clue who her  
father is.

ALICIA

You're at the hospital, get a blood test.

ETHAN

That's your answer? You're a real pleasure, Miss Moss.

ALICIA

If it makes you feel any better, Maura didn't pay a fee. She's an alms case. Most chronically ill clients are.

(beat)

Thank you for making me break my code of conduct, Mr. David.

Alicia hands the receiver back to Sonya.

INT. HOSPITAL, HALLWAY - CONTINUOUS

Mrs. Dougall approaches Ethan.

MRS. DOUGALL

Noelle is your daughter.

Ethan turns to her.

MRS. DOUGALL (CONT'D)

I couldn't help but overhear. I wasn't supposed to tell you, although I wanted to all along.

ETHAN

Why didn't Maura tell me?

MRS. DOUGALL

It wasn't an easy choice for her. Tis something she's struggled with. She kept telling herself she could do it on her own. Damn Pride. Just like her father.

Ethan wipes his eyes.

MRS. DOUGALL (CONT'D)

(sniffles)

Never mind all this, she's awake and asking for you.

INT. HOSPITAL, PATIENT ROOM - NIGHT

Ethan makes his way to Maura's bed. She removes the oxygen mask and gives him a slight smile.

MAURA

Looks as though my heart has become worse. Not a good bit of news.

ETHAN

Shushhh. You don't have to talk.

MAURA

But I need to...to tell you --

ETHAN

Noelle, is my daughter.

MAURA

Yes, but she doesn't know. I want us to tell her together.

(beat)

That is, if...if you want her.

Maura places the oxygen mask to her mouth.

ETHAN

Why wouldn't I want her? She's a part of you, a part of us.

Maura removes the mask.

MAURA

I wanted to tell you.

ETHAN

I think I understand why you didn't.

MAURA

No, Ethan. You don't. The day I called off the wedding, I'd been to see Dr. O'Hara.

Maura breathes more oxygen.

MAURA (CONT'D)

He told me I was sick, and I couldn't put you through the responsibility of taking care of me. Not when you had your whole life...ahead of you.

Maura holds the mask to her face, again, breathes.

MAURA (CONT'D)

A month later, I found out I was pregnant. I didn't want to...you were already gone.



ETHAN

I'm surprised you thought so little of me. I would have given you the world, regardless. Both of you.

MAURA

You say that now. But then --

ETHAN

You were my life.

MAURA

But look at how your life turned out.

ETHAN

I am miserable without you.

MAURA

You wouldn't of had your career...or Christopher.

Ethan fights back tears.

ETHAN

I wasn't going to come here. I was so angry at you, Maura. You broke our plan. You broke my heart. And now...

MAURA

You have to remember, Ethan. God usually has a bigger plan.

Ethan takes her hand, leans in and kisses her on the lips.

MAURA (CONT'D)

You haven't done that in years.

ETHAN

How could I?

Ethan laughs a bit. Maura smiles. He kisses her forehead.

INT. HOSPITAL, WAITING ROOM - NIGHT

Mrs. Dougall sits between Christopher and Noelle. Glenna chews on her nails and stares out the window. Ethan enters the area.

CHRISTOPHER

How's Maura, Dad?

ETHAN

She's feeling better, but still very weak.

Glenna walks up to him, whispers.

GLENNNA  
So she told you, then?

ETHAN  
About Noelle, yes.

GLENNNA  
Are you going to take her?

Ethan stares straight ahead.

ETHAN  
We're going to tell her...and  
Christopher, together, tomorrow.  
We'll let her decide what she wants  
to do.

GLENNNA  
You can't let a child decide something  
as important as this.

ETHAN  
I think she has a say in what she  
thinks is best for her.

GLENNNA  
You know she's mine if you don't  
want her. It's in the documents.

Ethan nods.

GLENNNA (CONT'D)  
I'm not very good with keeping  
children. I have a life. You know  
the whole sex, drugs and rock and  
roll thing.  
(off his look)  
I'm kidding. You know that I love  
her...I do and I would do anything  
for her, but I am not a mother. I  
only agreed because I didn't know if  
you would show. And --

Glenna looks towards Mrs. Dougall.

GLENNNA (CONT'D)  
Mum...she's getting up there a bit...  
she can't.

ETHAN  
I want her, but I can't just take  
her away from everything and everyone  
(MORE)

ETHAN (CONT'D)  
 she has known her whole life. I could  
 move here, but I'd be doing the same  
 to Christopher. This isn't easy -  
 for any of us.

GLENNNA  
 You're at least thinking about it,  
 then.

ETHAN  
 Do me a favor, take Noelle, your  
 mother and Christopher to the flat.  
 Get a good night's sleep. We'll see  
 what tomorrow brings.

EXT. IRELAND COUNTRYSIDE - NIGHT

Ethan's compact car glides through the dark country side.

INT. COMPACT CAR - NIGHT

Ethan drives through dense fog.

EXT. CLIFFS OF MOHER - DAWN

Fog rises up from the sea, creeps over the edge of the cliffs.

Ethan looks out over the beauty and majesty.

CUT TO:

EXT. CLIFFS OF MOHER - DAY (FLASHBACK)

Ethan and Maura walk along the cliffs.

MAURA  
 I want to have twenty kids.

ETHAN  
 I don't think I can handle twenty  
 kids.

MAURA  
 I'll be there to help you, obviously.

ETHAN  
 Let's compromise and take off the  
 zero.

MAURA  
 Two kids it is. A boy...Christopher.  
 (beat)  
 And a girl --

ETHAN  
Noelle for a girl.

MAURA  
He'll look exactly like you and she'll  
look exactly like me. Deal?

ETHAN  
Deal.

Ethan pulls her close.

MAURA  
We'll have the perfect little family.

ETHAN  
In the meantime, I am happy just to  
have you.

MAURA  
You'll have a lifetime of me and so  
much more.

Maura laughs and leans up, kisses his nose. Ethan leans in  
and kisses her lips, deeply.

DISSOLVE TO:

EXT. CLIFFS OF MOHER - DAWN (PRESENT DAY)

Ethan wipes his eyes.

ETHAN  
God, I know you have a bigger plan  
for me, just please, help me know  
what to do.

INT. COFFEE SHOP - DAY

Ethan sits at a small table, sips from his cup.

He dials his cell phone, holds it to his ear.

INT. ALICIA MOSS'S BEDROOM - NIGHT

A cell phone buzzes on the night stand. Alicia reaches for  
it, blindly answers.

ALICIA  
It's three o'clock in the morning.

INTERCUT BETWEEN PHONE CONVERSATION

ETHAN

That's coffee time here in the land  
of shamrocks, leprechauns and  
rainbows.

Alicia pulls the covers over her head.

ALICIA

Dear God. What do you want?

ETHAN

There has to be a better drug,  
something she hasn't tried.

ALICIA

You do realize that I am not her  
doctor, right?

ETHAN

But you can find out, right?

ALICIA

Mr. David...Ethan, my job is done.  
Good night, good morning, whatever!

Alicia pulls the phone away from her ear, ready to end the  
call.

ETHAN

Wait..wait...wait...I'll pay you.

Alicia places the phone back to her ear.

ALICIA

I don't want your money.

ETHAN

But I want your time.

ALICIA

You're starting to sound as bromidic  
as your friend, Pete. Someone I don't  
want to be reminded of in the middle  
of the night, by the way.

ETHAN

That I understand, Pete can be taxing,  
but I do need your help. In your  
line of work, you should know the  
best doctors in the world.

ALICIA

From what I understand, Maura was  
given the best and the latest and  
(MORE)

ALICIA (CONT'D)  
 the greatest treatment...treatments.  
 Really, Ethan, you need to talk to  
 her doctor.

ETHAN  
 She needs the best doctors.

ALICIA  
 I'm sorry. I wish there were more I  
 could do.

Ethan sighs, runs his fingers through his hair. He's defeated.

ALICIA (CONT'D)  
 Look, I know you want to turn back  
 time, make it all go away, make up  
 for lost time, but she would still  
 be where she is now regardless of  
 whether you were with her all along  
 or not.

ETHAN  
 Thank you. I'll keep you posted.

ALICIA  
 Yeah. But please wait until my Rooster  
 crows.

Ethan ends the call.

Alicia throws the covers from her head, raises her arms over  
 her head and rises from bed.

INT. HOSPITAL, HALLWAY - DAY

Ethan walks with DR. O'HARA (60's).

DR. O'HARA  
 John Hopkins was one of the first  
 calls I made when we found out what  
 was going on with Maura. I have also  
 worked with several specialist around  
 the world on her case.

ETHAN  
 There's absolutely nothing different  
 you can do? Alternative,  
 unconventional therapies like herbs,  
 acupuncture?

DR. O'HARA  
 Believe me, Maura and I have been  
 down many roads over the years.

(MORE)

DR. O'HARA (CONT'D)  
 Clinical trials, this medicine, that  
 medicine. My job right now is to  
 keep her as comfortable as possible  
 until she goes.

Ethan and Dr. O'Hara reach Maura's room. She is sound asleep.

DR. O'HARA  
 I suggest you make that your job,  
 too.

END OF ACT THREE

ACT FOUR

EXT. HOSPITAL - DAY

THUNDER BOOMS, RAIN POURS. People with umbrella's enter the  
 main door.

INT. HOSPITAL, MAURA'S PATIENT ROOM - DAY

Ethan sits by Maura's side, holds her hand. She tries to raise  
 herself higher as Mrs. Dougall, Glenna, Christopher and Noelle  
 enter the room.

MRS. DOUGALL  
 Maura, dear. Stay still.

Noelle makes a beeline to Maura's side.

NOELLE  
 You don't look better. Grandma said  
 you were better.

MRS. DOUGALL  
 I didn't want you to worry.

MAURA  
 I am better, see. I have everything  
 I need, right here. All my loves in  
 one room.

ETHAN  
 Christopher, come here Son.

Christopher reluctantly goes to Ethan.

ETHAN (CONT'D)  
 I know that the past day hasn't been  
 easy.

CHRISTOPHER

It's okay. I understand. Grandma Dougall told me the whole story. I am glad we could be here for Miss Maura.

MAURA

Oh, Christopher, thank you. That's very sweet of you.

Maura takes some oxygen.

MAURA (CONT'D)

Ethan, whenever you're ready.

GLENNA

Should we all leave.

ETHAN

No, I want everyone to stay.

NOELLE

What is it?

MAURA

Sweetheart, we have something to tell you. Something I should have told you...and Ethan a long time ago.

ETHAN

But that doesn't matter now.

Maura takes Noelle's hand.

MAURA

Noelle, Ethan ...is your father.

Noelle looks from Maura to Ethan, back to Maura. Then races out of the room.

Christopher follows her.

INT. HOSPITAL, HALLWAY - CONTINUOUS

Noelle runs down the hallway. Christopher behind her.

CHRISTOPHER

Noelle!

She stops and turns. Christopher stops.

CHRISTOPHER (CONT'D)

You're my sister!



She keeps going, running as fast as she can and disappears around the corner.

Christopher takes off. Ethan stops him.

ETHAN

You go back to Maura's room. I'll go after her.

CHRISTOPHER

Dad? This is good news, right?

ETHAN

Yes, Christopher. It is.

Ethan takes off down the hall and around the corner.

EXT. HOSPITAL - DAY

Rain continues to pour. Ethan finds Noelle sitting on a bench. Both soaked to the bone. He slides next to her.

ETHAN

I didn't know or I would have been here from the beginning.

NOELLE

I don't blame you. How could she lie to me all this time. To us?

ETHAN

I don't know. I guess she thought it was the best thing to do until now.

(beat)

Don't be angry with her.

NOELLE

What am I supposed to do?

ETHAN

Whatever you want to do. You do have a choice. You can stay here or you can come to Kentucky and live with me and Christopher.

NOELLE

Oh.

ETHAN

I know it's not an easy decision to make, and we don't expect you to make it right away. Take time to think about what would be best for you.

NOELLE

What would be the best for you, Mr. Ethan?

ETHAN

Knowing that you are happy.

NOELLE

Christopher is right, you don't wish anything for yourself.

THUNDER CRACKS. Noelle clutches tight to Ethan. He wraps his arms around her.

NOELLE (CONT'D) (CONT'D)

I'm really glad you're my father.

ETHAN

Me too.

INT. MAURA'S FLAT APARTMENT - DAY

Mrs. Dougall makes sandwiches at the table.

Noelle, clothes changed and hair dry sits with Christopher in a window seat.

NOELLE

What is Kentucky like?

CHRISTOPHER

We live near the city, which is a lot like here, and there's lots to do. Horseback riding, boating, music festivals...but they play a lot of Bluegrass.

NOELLE

Bluegrass? What is that?

CHRISTOPHER

I don't know, but it's fun to dance to.

Christopher gets up and shakes his booty. She laughs.

NOELLE

Does your father have a girlfriend?

CHRISTOPHER

You mean our father.

NOELLE

Yes, our father, sorry. It's going to take some getting used to.

CHRISTOPHER

Dad's too busy for girls. He says they're silly and too much trouble. He'd rather spend time with me.

NOELLE

That's a shame, really. He deserves to be in love.

MRS. DOUGALL

And what do you know about love, child?

NOELLE

Mother told me that there's no greater feeling than being in love.

Mrs. Dougall chuckles.

INT. MAURA'S FLAT APARTMENT, BATHROOM - DAY

Ethan shampoos his hair.

MAURA (V.O.)

If you weren't here, where would you be?

DISSOLVE TO:

INT. MAURA'S FLAT APARTMENT, BATHROOM - DAY (FLASHBACK)

The morning sun breaks through the window.

Maura and Ethan in the tub. Ethan leans back against Maura's chest, her feet wrapped around him.

ETHAN

I got a call today from the Reds' manager.

MAURA

Your dream team. Did they give you an offer?

ETHAN

They did.

MAURA

Are you going to take it?

ETHAN

No.

MAURA

Ethan David, why not? Oh, that's right, you and your two year plan.

ETHAN

You know, we're almost half way there.

MAURA

You shouldn't pass this by.

ETHAN

You're not giving up your education for me.

MAURA

But --

ETHAN

But nothing. The Reds' offer will be there next year.

Maura playfully splashes bubbles on Ethan.

MAURA

Ugh! You are impossible.

She kisses his face, his head, his neck.

ETHAN

So what do you have planned today?

You have time for lunch before we go to the florist?

MAURA

No, I'm sorry, I don't. I have quite the busy morning.

ETHAN

Anything I can help you with?

MAURA

No. Just some things I must tend to on my own.

DISSOLVE TO:

INT. MAURA'S FLAT APARTMENT - DAY (PRESENT DAY)

Glenna opens the door as she folds her wet umbrella.

GLENNA

Where's Ethan?

MRS. DOUGALL

In the shower.

(MORE)

MRS. DOUGALL (CONT'D)  
 (off her look)  
 What is it? Is Maura okay?

GLENNA  
 I'm afraid it's getting close.

INT. HOSPITAL, PATIENT ROOM - DAY

Ethan, Christopher, Noelle, Glenna and Mrs. Dougall shuffle into the room.

Maura reaches out to Noelle. She is weaker, her face ashen and blue. Her breaths very laborious. Noelle takes her hand.

MAURA  
 Please, don't be mad at me.

NOELLE  
 It's okay, Mother.

Noelle buries her head on her Maura's chest.

NOELLE (CONT'D)  
 Please, I don't want to say goodbye.

MAURA  
 You don't have to because I will  
 always be with you.

NOELLE  
 Even all the way in Kentucky?

Ethan and Glenna share a look.

MAURA  
 Even all the way in Kentucky.

NOELLE  
 I love you.

Noelle leans in and gives her mother a kiss on the cheek.

MAURA  
 I love you. I love you more than  
 anything in the world. Don't you  
 ever forget that.

NOELLE  
 I promise.

Noelle wipes her eyes, but the tears won't stop. Mrs. Dougall places her hand on the girl's shoulder. Noelle turns and clings to her grandmother.

MAURA  
Christopher?

Ethan coaxes Christopher to Maura's bedside.

MAURA (CONT'D)  
You take good care of Noelle for me.

CHRISTOPHER  
Absolutely. She is my sister, after  
all.

MAURA  
Yes.

Maura brings her trembling hand to Christopher's face and gives him a slight smile.

MAURA (CONT'D)  
So much like your father...Ethan?

ETHAN  
I'm right here.

Maura takes his hand.

Mrs. Dougall and Glenna guide Noelle and Christopher out of the room.

Ethan slides onto the edge of Maura's bed, kisses her hand.

ETHAN (CONT'D)  
Finally, we're alone.

She tries to laugh, it makes her cough.

ETHAN (CONT'D)  
Shushhh, I'm sorry.

MAURA  
I should have never let you go.

ETHAN  
I should have fought for you.

MAURA  
Lay with me.

She shifts as much as she can. Ethan lays next to her, drapes his arm around her and kisses her forehead.

MAURA (CONT'D)  
Remember, she's a singer.

ETHAN

And an athlete.

She moves her fingers across his chest, slowly.

MAURA

I want to spend every hour of every day with you, Ethan David...for the rest of my life.

Maura's hand drops, her eyes close.

Ethan realizes that she's gone just as the monitor sounds and shows flat-line.

ETHAN

(whispers)

I love you, Maura Dougall.

DISSOLVE TO:

EXT. DOUGALL FAMILY CEMETARY - DAY

A thick murk surrounds as a light drizzle beads up on the black hearse.

Purple irises everywhere.

Atop the ridge, a BAGPIPER moans a dirge.

FATHER O'REILLY stands before IMMEDIATE FRIENDS and FAMILY.

Mrs. Dougall, Glenna, Ethan, Noelle and Christopher standing in a row, hold hands.

FATHER O'REILLY

Today we pay our last respects to Maura Dougall. For so long she fought off her illness with amazing dignity and courage that inspired all of us here today. Her legacy is one of integrity and deep devotion as a mother, a sister, and a daughter.

Noelle squeezes Ethan's hand tight and looks up to him. He gives her a soothings smile.

FATHER O'REILLY (CONT'D)

We will always remember her laughter, kind words and abounding spirit.

INT. DOUGALL HOUSE, KITCHEN - MORNING (ONE WEEK LATER)

Mrs. Dougall sits at the table with a cup of coffee. Ethan enters from the parlor, sneaks up behind her and gives her a peck on the cheek.

MRS. DOUGALL  
I'm going to miss you, Ethan.

ETHAN  
We'll be back for Christmas.

Ethan goes to the door.

ETHAN (CONT'D)  
Noelle, Christopher, come tell your grandmother goodbye.

MRS. DOUGALL  
It's going to be quite strange around here for a while.

ETHAN  
At least you'll have company.

MRS. DOUGALL  
I don't know what you're talking about.

ETHAN  
Glenna tells me that Dr. O'Hara's been calling on you.

MRS. DOUGALL  
Tis nothing. We're just friends.

ETHAN  
Then why are you blushing?

Noelle and Christopher come racing in. They hug Mrs. Dougall at the same time.

NOELLE  
I'm going to miss you so much.

CHRISTOPHER  
Me too!

MRS. DOUGALL  
You both send me letters...and give a call when you can.

NOELLE/CHRISTOPHER  
We will.



Mrs. Dougall kisses Noelle's cheek, rubs the kiss into her skin. She then turns to Christopher, kisses his cheek. He quickly wipes it away.

MRS. DOUGALL  
Is that so, Master Chris?

She grabs a hold of his chin and plants another kiss on his cheek.

MRS. DOUGALL (CONT'D)  
You best leave this one on.

Mrs. Dougall rubs the kiss into his cheek, then whispers.

MRS. DOUGALL (CONT'D)  
That's how we hold on, dear.

He gives her a smile.

EXT. DOUGALL HOUSE - CONTINUOUS

Ethan opens the car door. Christopher climbs in.

A CAR HORN sounds in the distance.

A car barrels down the drive toward the house.

Chickens scatter. The car comes to a halt.

Glenna jumps out.

GLENNA  
You were going to leave without  
telling me goodbye?

ETHAN  
I can't help it if you're late.

GLENNA  
I tried to call, but my battery died.  
(off Ethan's look)  
I'm serious. You can check for  
yourself.

Glenna pulls her cell phone out of her bra.

ETHAN  
That's quite all right, I believe  
you.

GLENNA  
(to Noelle)  
Come, give your auntie a hug.

Noelle races around the car, wraps her arms around Glenna.

Glenna tears up.

GLENNA (CONT'D)

I think I've changed my mind, you  
can't have her.

Ethan kisses Glenna's forehead.

ETHAN

You wouldn't last a week.

GLENNA

I wouldn't last a day. Take good  
care of her...or else.

Christopher sticks his head out the window.

CHRISTOPHER

Come on. Let's go.

GLENNA

Hold you're britches on, young man.

Glenna kisses Noelle's cheeks, one at a time, rubs them both  
into her skin.

GLENNA (CONT'D)

You call me anytime.

NOELLE

I will.

Glenna races to Christopher, her lips puckered. She grabs his  
face in her hands and lands a loud smooch on his cheek.

He wipes it off.

CHRISTOPHER

Gross!

Glenna laughs.

GLENNA

Hey!

CHRISTOPHER

Hey, yourself. That was sloppy and  
wet.

GLENNA

It was supposed to be.

CHRISTOPHER

Well, I'm not holding on to it.

Glenna messes his hair as Noelle climbs into the front seat.

NOELLE

Let's go, Daddy. Don't want to miss our flight.

CHRISTOPHER

I don't know. It takes six hours and all you can see is the ocean and the clouds.

Ethan jumps into the driver's seat and they're off.

Mrs. Dougall stands next to Glenna. They both wave until the car is out of sight.

CUT TO:

EXT. LOUISVILLE KENTUCKY - DAY

ESTABLISHING SHOT of the skyline from the Indiana side of the Ohio River.

INT. ETHAN'S SUV - DAY

Noelle and Christopher sit in the back seat as Ethan drives through downtown Louisville, Kentucky.

Noelle stares out the window, peering up at the buildings.

CHRISTOPHER

So, what do you think?

NOELLE

I think it's beautiful, just beautiful.

Ethan peers up into the rear view mirror. He smiles wide.

CHRISTOPHER

Take us by the stadium, Dad. And by the school.

ETHAN

Alright!

Ethan makes a turn, drives toward the river.

NOELLE

(gasps)

It is a lot like Limerick City. I think I'll get along just fine here.

Ethan makes another turn, rounds up along the stadium.

THEIR POV: A Louisville Bats baseball game in progress.

NOELLE(CONT'D) (CONT'D)

Can we go?

CHRISTOPHER

Yeah, can we, Dad? Can we?

ETHAN

I don't see why not.

Ethan pulls into the parking lot. Noelle and Christopher cheer.

Ethan yawns.

INT. ALICIA MOSS'S OFFICE - DAY

Ethan, dressed in a suit sits across from Alicia.

ALICIA

I'm glad things worked out, despite the circumstances.

ETHAN

Me too, and I wanted to thank you for everything.

Alicia leans back in her chair.

ALICIA

Why do I get the feeling there's a lot more to your visit?

ETHAN

Maybe because there is.

Ethan pulls an envelope out of his breast pocket, hands it to her. She takes it, opens it. Her eyes widen in surprise.

ALICIA

What is this, a donation? A very generous donation.

ETHAN

More of a business proposition.  
(off her look)  
I want to work with you.

ALICIA

Oh, no...no, no, no. I work alone.

ETHAN

Think of how many more lives you can touch if you had someone else on your team.

ALICIA

I don't think you understand exactly what I do.

ETHAN

I understand that reuniting with Maura and gaining a child has been one of the most meaningful experiences I have ever had in my life. All thanks to you.

ALICIA

Not all my cases are so rewarding.  
(beat)  
I'm sorry, Ethan, but I don't need or want a partner.

Alicia hands him the check. Ethan stands.

ETHAN

Sorry to hear that and sorry to waste your time.

Ethan starts to take the check, but Alicia pulls it back, looks at it and contemplates.

ALICIA

Are you sure this is what you want to do with your money?

ETHAN

What else is a multi-million dollar injured ex-baseball player going to do?

Ethan raises a brow.

Alicia smiles.

FADE OUT:

THE END