

SOPHIE AND THE RISING SUN

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Based upon the novel by

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1 EXT. WATERWAYS, SOUTH CAROLINA -- MORNING -- 1941 1

Egrets and spoonbills lift off from the salt marshes. CAMERA MOVES TOWARD a small, lone fishing boat, FOLLOWS the float] being pulled through the water. At the end of the rope, a crab trap is lifted into the boat by a FISHERMAN who empties the mass of blue crabs onto a wooden crate.

The fisherman wears old thick gloves, hat with a scarf wrapped around nose, mouth and chin. A strand of long, hair and pale blue eyes reveal this is a woman, SOPHIE WILLIS.

2 EXT. GENERAL STORE -- MAIN STREET -- SALTY CREEK -- MORNING 2
SUPER: AUTUMN 1941

A Greyhound bus cruises into the small town. The bus passes a few buildings and pulls to a stop across the street from the General Store. The destination sign above the windshield, "MIAMI." The sign near a bench, "SALTY CREEK."

The bus door opens. TWO MEN climb down carrying a limp body. They lay the unconscious body on the bench. His fedora falls to the ground. They get back on the bus and drive off.

ZACHARY, an African-American boy is sweeping the sidewalk in front of the General Store notices the figure. He crosses the street to look. He stares when he sees:

REVEAL the man, GROVER OHTA, is Asian, middle-aged, unshaven, wearing a worn leather jacket, filthy pants and scuffed shoes. His face is covered with bruises and cuts.

Zachary turns on his heels and runs off. Ohta is alone on the bench, unconscious.

3 OMITTED 3

4 EXT. GENERAL STORE -- MAIN STREET -- DAY 4

Zachary stands by as the town doctor, DR. GILBERT examines Ohta. SHERIFF COOPER is looking him over, warily. A SMALL CROWD has gathered and looks on curiously.

Sophie, on her way home from crabbing, pauses at the back of the crowd to get a look. A few FOLKS smile or nod greeting her.

DR. GILBERT
Any idea who he is?

(CONTINUED)

SHERIFF

No wallet and not a penny in his pockets. His clothes are from Sears and Roebuck. That bus was coming from New York City but he could've got on anywhere between there and here.

The Doctor notices the tan line around his neck. Picks up his hard, calloused hand.

DR. GILBERT

These are working hands. Could be a farmer?

ZACHARY

Is that a Chinaman, Dr. Gilbert?

DR. GILBERT

Sure is, Zach.

Ohta groans.

SHERIFF

Where you from, boy?

OHTA

Ohta.

SHERIFF

He doesn't even talk English.

Uncomfortable for staring, Sophie, continues on her way.

DOCTOR

Apparently not.

FOLLOW BEHIND: Sophie steps out onto the balcony as a truck pulls up below. Her wet hair hangs down her back.

Set up under the tree is Sophie's farm stand where she sells her crabs. The catch is carefully laid out in wooden crates, covered with sea grass. A cigar box holds the money. A sign reads: "FRESH CAUGHT CRABS, 10 CENTS EACH."

Sophie watches as the WHITE DRIVER gets out of the truck and takes a crate of crabs. He puts money in the cigar box. Noticing Sophie watching him from the balcony, he tips his hat. She nods politely and heads back into the house.

6 INT. SOPHIE'S HOUSE -- BEDROOM -- SAME DAY 6

Hanging on the walls are numerous, lovely watercolor and oil paintings of flowers and plants, Sophie's artwork. An old wrought iron bed. A dresser with mirror, a washstand, and wardrobe with Sophie's clothing.

Freshly washed and bathed, Sophie is slipping on a graceful voile dress. She affixes a clean but frayed, lace collar. At the mirror, she swirls her long hair into a chignon, old-fashioned but lovely. Holding the chignon in place, Sophie exits the room...

A7 INT. SOPHIE'S HOUSE -- HALLWAY -- CONTINUOUS A7

Sophie crosses from her room into her mother's....

7 INT. SOPHIE'S HOUSE -- MOTHER'S ROOM -- DAY -- CONTINUOUS 7

A film of dust on the dresser. Everything here is of the last century: lace doilies, dark wood, faded curtains. Everything is in perfect order, except for the bed, half of which is unmade and has been slept in.

Sophie feels under the pillows till she finds an old jeweled hairpin. She pins her hair in place, and exits.

8 INT. ANNE MORRISON'S HOUSE -- AFTERNOON 8

The Sheriff and Doctor are seated on the sofa. ANNE MORRISON, knitting a sock, sits near the radio that is loudly reporting the WAR NEWS FROM EUROPE. Anne, 60's is a no nonsense woman and prominent socially. College educated she refuses to be bullied by convention but is not a real rebel either.

MATILDA, the African-American housekeeper sets a tray with silver tea service on the table.

ANNE

Thank you Matilda. We've collected
another full barrel of warm
woolens to send off to England.
Samille knits fast as a fiend, Gil.
I don't know how she does it.

DOCTOR

Anne, I'm trying to talk to you.

She gives Dr. Gilbert a look, then turns off the radio.

(CONTINUED)

ANNE

What do you want from me, Gil?

DOCTOR

The fella just needs a place to rest till he's back on his feet.

ANNE

And you thought the cottage would suit.

DOCTOR

Anne, you haven't used the cottage in years -- not since Scott passed...

ANNE

No. No, need for quiet. With Scott gone, the whole house is quiet. I can write my garden column anywhere I want to.

DOCTOR

He'll be up and around in a week - maybe two. Then we'll send him on his way.

SHERIFF

I'll be keeping an eye on him, Mrs. Morrison.

It is dark, with heavy drapes that envelop the salon. Fine antiques are worn and decrepit. Above the marble mantel of the fireplace is a portrait of teenaged Sophie and her mother. In it, Sophie, is incredibly beautiful, with dreamy eyes. Her mother, MINNA, is much older, stocky and gray-haired, wearing a dark dress, all in the style of early 20th century.

The painting is draped with black taffeta, in honor of Minna's recent death.

Dressed and ready to go out, Sophie descends the stairs as she puts on her gloves. From a hat rack, she puts on an old cloche hat and a light coat. She exits the house.

11 INT. COTTAGE -- LATE AFTERNOON 11

Clay pots, tools, an old wooden easel and painting supplies have been shoved aside. A cot has been set up. There is a table, a chair, a wood stove and a small stack of wood. Mr. Ohta is propped up by pillows, covered with a blanket. Matilda reluctantly washes his face and hands. Anne hands Matilda a bowl of broth.

ANNE

The poor man.

Matilda feeds Ohta some broth. Barely able to lift his head, Mr. Ohta nods slightly.

OHTA

Ohta.

ANNE

Ohta? That's your name?

Mr. Ohta manages a nod to Matilda, then again, this time slowly and deeply. Surprised, Anne realizes he is bowing to her.

12 OMITTED 12

13 EXT. STREET AND ANNE'S HOUSE -- LATE AFTERNOON 13

Sophie walks down the street, approaching Anne's house. She seems transformed now, graceful, though plain and mild.

She strolls up the long walk to Anne's door and knocks. Waits. Finally, Anne yanks open the door and is surprised to see her.

ANNE

Sophie!

SOPHIE

What's wrong?

ANNE

What a horrible day!

SOPHIE

Did you forget we planned to go to the picture show in Brunswick.

(CONTINUED)

13 CONTINUED:

ANNE

Yes, I did, forgive me. Not today.
I've got a Chinaman in the cottage
and Matilda just quit!

SOPHIE

Why on earth --

She steps outside and dead heads some flowers from a hanging planter.

ANNE

Never mind. It's all just a
nuisance.

SOPHIE

I saw that oriental man in town. He
was very dark...and dirty, too.

Anne turns on her, shocked by Sophie's words.

ANNE

Sophie.

14 EXT. ANNE'S HOUSE -- DAY -- FLASHBACK -- AUTUMN 1904 14

SILENT, FLEETING MEMORY, DREAMY: YOUNG SOPHIE, 9 years old
is walking up the street. She is crying and her pinafore is
filthy, the bows in her hair awry.

YOUNG ANNE, 19 waves to her from the balcony of her house.
It's the same house she still lives in.

Sophie turns, sees Anne.

JUMP CUT TO:

Anne coming out of the house. She rushes toward the child,
concerned.

Young Anne wipes her tears, pulls the jeweled hair pin from
her own bun and uses it to hold the child's hair back from
her face.

END FLASHBACK:

15 EXT. ANNE'S HOUSE -- DAY -- 1941 15

SCENE CONTINUES:

(CONTINUED)

15 CONTINUED: 15

A poignant moment of shared memory between Sophie and Anne, still painful.

16 OMITTED 16

17 EXT. RUTH'S STREET -- EARLY MORNING 17

The sun is just coming up. Dressed in her work clothes, Sophie is carrying her basket and a few traps. She walks down a quiet residential street at the edge of town.

As she passes a large, old, house, WE SEE THE LACE CURTAIN MOVE. Someone peeks out, watching Sophie. It is RUTH JEFFERS - 70's, wife of the Baptist minister, descendant of earliest settlers, she is rigid, strict and very devout.

18 INT. RUTH'S HOUSE -- JOHN'S BEDROOM -- MORNING -- CONTINUOUS 18

Ruth, watches from the second story window as Sophie walks by.

RUTH

Oh, Sophie! Poverty is no reason to demean yourself.

She turns into the room, REVEALING her son John, in clean nightshirt, being covered by a LARGE AFRICAN-AMERICAN MALE SERVANT, KENDALL, who then props his head up with pillows.

John is a World War I invalid with devastating injuries - he is paralyzed and has terrible mustard gas scars on his face and damaged nerves that make him unable to speak. His eyes are lively and alert.

RUTH (CONT'D)

Good morning, sweet John. Are you ready for some breakfast.

Dismissing Kendall.

RUTH (CONT'D)

Thank you Kendall.

She begins to feed her son.

RUTH (CONT'D)

It's so good. Special. Here we are sweetheart.

18 CONTINUED:

18

The room is white, more a hospital room than anything. A tray of John's medications beside the bed. And his mother's chair near the window, along with books and knitting.

On the walls, family photographs, relics of the family's service during the Civil War. Featured is a photograph of young John in his WWI uniform. Husband REVEREND WALTER JEFFERS enters and approaches the bed.

REVEREND JEFFERS

Good morning, Ruth. Good morning,
son. Have a wonderful day.

He exits.

19 OMITTED

19

20 INT. CHURCH BASEMENT -- DAY

20

On a table, several vases display examples of the flowers currently in bloom. Ann, holding a clip board, speaks to the ladies of the Garden Club. In attendance today Ruth Jeffers, ISABEL CULPEPPER, SAMILLE GILBERT and MARTHA RYAN. An expert gardener Anne is head of the club. She also writes a gardening column for the town paper.

ANNE

...autumn is my favorite season in the south. It is the season of amaryllis and gardens are filled with them. Red spider-lilies - *Lycoris radiata* are most especially lovely and abundant.

21 OMIT SCENE 21 -- SCENE 20 CONTINUES

21

ISABEL

I must put some spider lilies in next spring.

ANNE

When I divide mine this year, you're welcome to them.

ISABEL

Oh, thank you!

MARTHA

Anne, how is the Chinaman?

(CONTINUED)

ANNE

He seems to be coming along, Ruth.

RUTH

As the Missionary Ladies Society we do feel some responsibility for him.

The others nod, agreeing.

ANNE

That is very kind but not necessary, Ruth.

RUTH

Since we've been feeding him all week, I think we'd like to see how the patient is doing.

ANNE

Mr. Ohta really isn't well enough for visitors, I'm afraid.

ISABEL

Is Ohta his name?

ANNE

Yes, I believe it is.

SAMILLE

Why, that doesn't even sound like a real name.

RUTH

I'm sure Mr. Ohta wouldn't mind us looking in.

Anne is trapped.

Mr. Ohta is lying in bed. Anne stands protectively beside the bed. Ruth and the others have gathered round and are looking him over curiously.

RUTH

We are the Missionary Ladies Society, Mr. Oh-ata.

ANNE

It's Mr. Ohta, Ruth. He can hear you.

22 CONTINUED:

RUTH
Well I wanted to be sure that he
understands our language.

ANNE
Oh he understands. He understands.

RUTH
(to Mr. Ohta)
Well, we are deeply concerned about
your well-being.

SAMILLE
Fattening up is all you need.

ISABEL
We're going to take good care of
you, Mr. Ohta.

MARTHA
You'll be up and fit for travel in
no time.

In bed, with the covers tucked up to his chin, OHTA manages a
slight bow.

OHTA
Thank you.

23 INT. CHURCH -- MORNING

23

The WHITE CONGREGATION is standing and singing the hymn
"Blessed Assurance." Ruth's husband, REVEREND WALTER JEFFERS
leads the singing. Ruth stands in the first row. John in his
wheelchair is beside her, in the aisle. The other MISSIONARY
SOCIETY LADIES, along with their HUSBANDS AND FAMILIES -
GROWN CHILDREN AND GRANDCHILDREN - are in the first few rows.

Sophie is in the front, alone, singing. The seat beside her,
belonging to her deceased mother, remains empty. Dressed for
church, among this group, she looks like the spinster that
she is.

24 OMITTED

24

25 EXT. ANNE'S GARDEN -- LATE MORNING - GARDEN PHASE I

25

Mr. Ohta emerges from the cottage. Weak and unstable on his
feet, he is surprised to find himself in such lovely
surroundings - Anne's garden.

(CONTINUED)

25 CONTINUED:

25

He notices a pump near the planting table. He pumps water, washing his face and hands, so refreshed. He looks around, exploring the garden.

He notices two hydrangeas on the planting table, yet to be planted. He looks around the garden, for a few more moments, then picks up the shovel, leaning against the table.

26 EXT. GARDEN -- LATER SAME MORNING -- PHASE 1A

26

Anne, dressed in her gardening clothes, a skirt, Wellingtons, a blouse with a corduroy smock comes out the back door ready to garden. She stops in her tracks when she spots the hydrangeas that have been planted on either side of her back door.

Mr. Ohta is returning pots and shovel to the planting table. He hasn't noticed Anne.

ANNE

Well, good morning to you!

Startled, Ohta turns, then bows slightly.

ANNE (CONT'D)

Hmm. That's not where I intended to plant those -- but they look nice.

He nods, he knows they do.

OHTA

I'm glad you approve.

ANNE

I wouldn't want you to over exert yourself. You've been very ill.

OHTA

I am feeling much better. Thank you.

ANNE

Why, your English is just fine. And you seem to understand every word I say.

OHTA

Yes.

(CONTINUED)

ANNE

I'm Mrs. Anne Morrison. You've landed yourself in Salty Creek, South Carolina. This is my house and MY garden.

He nods, appreciatively. After a moment of awkward silence.

ANNE (CONT'D)

Isabel Culpepper is bringing your dinner -- baked ham and a pecan pie. It's bound to knock your socks off.

She laughs but Mr. Ohta doesn't seem to get the joke. She glances back at her house.

ANNE (CONT'D)

The hydrangeas do look very nice over there. I'm getting tired of all the fussy flower beds.

OHTA

Yes.

She's surprised he agrees with her.

ANNE

Are you a gardener by profession, Mr. Ohta?

OHTA

It is something I enjoy.

Sophie bounds around the side of the house.

SOPHIE

Anne, I know you're out here on such a lovely day! I brought my water colors.

She is carrying a portable easel and paint set, Sophie stops when she sees Ohta. Their eyes meet for an instant. Both look politely away.

ANNE

Sophie! This is Mr. Ohta. Mr. Ohta, I'd like to introduce Miss Sophie Willis.

OHTA

How do you do, Miss Willis?

(CONTINUED)

26 CONTINUED: (2)

SOPHIE

Very well, thank you. I hope your health is improving, Mr. Ohta.

ANNE

Why don't you rest now, Mr. Ohta? You've exhausted yourself.

He nods, agreeing.

OHTA

Good day, Mrs. Morrison - Miss Sophie.

He heads toward the cottage, managing one quick backward glance at Sophie. Sophie manages to steal a glance at him, too, while Anne is distracted with her plants.

SOPHIE

Is there anything in particular you'd like me to paint?

ANNE

I'm writing an article about autumn -- the perfect time to move your plants.

Sophie glances around the garden, then plucks a single stem red spider lily.

27 OMITTED 27

28 EXT. ROAD -- LATE AFTERNOON 28

In a big American car, Anne drives along a two lane road, with Sophie beside her looking at a recent movie magazine. ADLIB chat about the movies stars. These women are dear old friends.

At the fork in the road, a sign pointing toward BRUNSWICK, they bear right.

29 INT. MOVIE THEATER -- EVENING 29

THE MOVIE WOLF MAN is showing on the screen. Anne, and Sophie, both knitting, are sitting in the crowded theater, watching the picture. Anne squeals at a particularly scary part covering her face. She clutches Sophie's arm. Sophie loves it, her eyes gleaming with delight at the horror.

30 OMITTED

30

A31 EXT. ANNE'S GARDEN -- DAY - GARDEN PHASE 2

A31

Some days have passed. Now, there are hydrangeas planted along the back of the house and half dozen more waiting to be planted. They have been transplanted from other flower beds.

Mr. Ohta is somewhat improved, his injuries healing. He manages to dig deep holes for the shrubs as Anne digs up the smaller flowers that surround the house. Ohta tenderly mounds the soil around the base of the plants.

Anne steals glances at him. He is very tired but forces himself to keep working.

ANNE

Where were you heading on that bus,
Mr. Ohta?

He glances at her but does not answer.

ANNE (CONT'D)

And where were you coming from?

He knows he must say something.

OHTA

(with finality)

I'd rather not say, Mrs. Morrison.
I understand if that makes you
uncomfortable.

Pause.

ANNE

You're still not fit to go
anywhere, Mr. Ohta. You're just
getting your strength back. I just
thought your family must be very
worried.

A31A EXT. WATERWAYS -- DAY

A31A

SEQUENCE OF SOPHIE CRABBING: She keeps herself well-covered to prevent sunburn. She carries a knife in a sheath on her belt. She cuts a chicken neck into three pieces, putting each one into a piece of old black stocking then, ties the ends.

31 EXT. COTTAGE -- DAY -- GARDEN PHASE 2

31

Wearing only pants, Ohta washes his clothes in a metal bowl. He hangs the shirt to dry on makeshift clothesline.

A middle-aged African-American woman, SALOME WHITMORE strolls into the garden from the street. She is dressed in a worn, old-fashioned dress that is immaculately clean and starched.

Ohta nods, hello. She looks at him, warily, but does not speak. She heads up the path to the back door and knocks.

Anne comes to the door.

SALOME

I'm Salome Whitmore. I heard you're looking for a housekeeper.

ANNE

Where'd you hear that?

SALOME

Folks talk. I'm a good worker and foreigners don't trouble me.

ANNE

Do you have any references, Salome?

SALOME

No, Ma'am. I just moved back here.

ANNE

(reluctant)

I see.

SALOME

I'll keep your house cleaner than you've ever seen it. I'll work for you first week free, see if you're pleased with my work.

Anne checks her out as she thinks it over.

ANNE

That won't be necessary. I don't like to be hovered over.

Salome nods.

ANNE (CONT'D)

The house is a mess. My former housekeeper's been gone a week.

(MORE)

(CONTINUED)

31 CONTINUED:

31

ANNE (CONT'D)

You've got your work cut out for you.

SALOME

I'm used to folks being dirty. Most of them are downright filthy, if you ask me.

ANNE

Well. Show up 8 o'clock tomorrow. Sharp.

32 EXT. ANNE'S HOUSE -- DAY

32

Mr. Ohta emerges from the backyard in his clean, wrinkled clothes. Still weak, he moves slowly. He turns and heads up the street.

ANOTHER PEDESTRIAN passes him, staring with open curiosity that borders on blatant hostility. Ohta is the first Asian anyone in this town has seen. He tips his hat graciously, but keeps his eyes cast down, modest and wary.

33 EXT. MAIN STREET & GENERAL STORE -- DAY

33

People stare and a small group of African-American children follow Ohta, staring curiously. When he smiles at them, they run off.

More stares greet Ohta as he approaches the General Store. Out front, he picks up a copy of the local paper and opens it. Glancing through it looking for some news, he pauses at Anne's article, TRANSFER PLANTS IN AUTUMN, beside it, Sophie's illustration of a red lily reprinted in black and white.

The white store owner, HAROLD JACKSON opens the screen door and comes out:

JACKSON

You going to buy that newspaper?

OHTA

No, sir.

Ohta closes the paper, folds it carefully and puts it back.

OHTA (CONT'D)

Do you have any late season plants -
- for Mrs. Morrison?

(CONTINUED)

JACKSON

Over there.

Jackson keeps a wary eye on Ohta as he approaches the shelf of dying plants beside a rack of seed packets.

He doesn't see Sophie who is behind the rack looking at packets. She has seen his encounter with Jackson.

Sophie steps out, surprising Ohta. An awkward but intense moment between them. Ohta grabs a packet of seeds from the rack.

OHTA

These are the most beautiful.

SOPHIE

I do not garden, Mr. Ohta. I'm looking at the illustrations.

Ohta bows and moves off, back toward Anne's. Sophie is intrigued.

34 INT. ANNE'S HOUSE -- DAY 34

Anne comes down the stairs. Salome is fiercely scrubbing the floor in the hallway.

35 EXT. ANNE'S GARDEN -- DAY - GARDEN PHASE 2A 35

Anne comes out of the house to find Mr. Ohta sitting in the garden eating his lunch. Some rose bushes lie on the ground, ready to be transplanted.

ANNE

Mr. Ohta, when you've finished your lunch, please come into the house.

36 INT. SCOTT'S STUDY -- ANNE'S HOUSE -- LATE AFTERNOON 36

Anne turns on a desk lamp. Mr. Ohta stands back in the doorway. The room is lined with bookshelves, the mahogany desk still looks in use. In a corner of the room is a large, old steamer trunk.

ANNE

My deceased -- Scott's things are in that trunk. Help yourself, to some clothes -- take whatever you need.

(CONTINUED)

OHTA
Thank you, Miss Anne.

ANNE
I can't bring myself to throw them
out and I hate to see things going
to waste.

There is a framed photograph of younger Anne and Scott,
laughing, arm in arm in front of the Eiffel Tower. Ohta
glances at the bookshelves.

OHTA
Mr. Morrison loved poetry?

ANNE
Oh, yes!

OHTA
So do I.

ANNE
You can read?

Awkward moment.

ANNE (CONT'D)
Forgive me, that was very rude.
Wordsworth was his favorite.

She slips a volume of Wordsworth from the shelf and offers it
to Ohta. With a slight bow, he accepts the book.

An awkward moment.

ANNE (CONT'D)
Well, I'll leave you to it.

She exits. He opens the trunk. Folded carefully are men's
shirts, ties, pants. There is a shaving kit.

37	OMITTED	37
38	OMITTED	38
39	INT. CHURCH -- DAY	39

The congregation is listening to Reverend Jeffers' sermon.
Ruth and her cronies are acutely aware of Sophie's empty
seat.

39 CONTINUED:

39

REVEREND JEFFERS
[BIBLE READING, ROMANS 8:9]

40 EXT. RIVER -- SAME DAY

40

Beside a beautiful, old tree, dripping with moss, Sophie is painting. It is a landscape of the river and opposite shore. She dabs paint on the canvas set up on the easel, working with intense concentration.

Silently, coming up the path, is Mr. Ohta. Startled, Sophie turns. Startled also, Mr. Ohta bows deeply.

OHTA

Excuse me - This was the only path
I found --

An awkward moment. Neither moves.

SOPHIE

Anne gave you Scott's paints!

OHTA

Yes, and other things.

He glances at the ill-fitting shirt and pants.

OHTA (CONT'D)

Excuse me.

He turns to go.

SOPHIE

I find this the most beautiful spot
for painting --

Ohta is surprised by the intimation of an invitation. She smiles, resumes painting.

Ohta decides to take her invitation. He sets up his easel several feet away from Sophie and behind her. He sits on the ground, cross-legged, staring at her back, a bit of her profile. He begins to sketch - Sophie's profile.

41 INT. COTTAGE -- NIGHT

41

CS the portrait of Sophie Ohta started at the river, almost finished now.

He paints the last strokes.

(CONTINUED)

41 CONTINUED:

41

WS the cottage at night as he continues to work.

42 INT. ANNE'S LIVING ROOM -- DAY

42

Ruth is sitting stiffly on the sofa. Anne is knitting. Both are on their best behavior. All manners and propriety. The tea has been poured and Ruth sips hers.

ANNE

Hitler will get a good fight from the Russians.

RUTH

The Germans won't be stopped unless America enters the war.

ANNE

Someone's got to stop them.

RUTH

Let the Europeans make do without us this time.

ANNE

They're transporting all the Jews out of the cities.

RUTH

Those are rumors, Anne. Unproven.

No point in this line of conversation. Anne changes the subject.

ANNE

How is John? I haven't seen him in some time?

RUTH

He's at church every Sunday, Anne. Plain to see.

Salome enters with a plate of cookies. As she sets it down, she glances coldly at Ruth.

ANNE

I'm so glad you're still able to take him out.

RUTH

How is the Chinaman doing? Better, I hope.

(CONTINUED)

ANNE
Oh, yes, he's making a fine
recovery.

RUTH
Well, I stopped by to suggest that
your...

Salome enters with tea.

ANNE
Certainly.

RUTH
Looks delicious.

ANNE
(to Salome as she exits)
Thank you.

RUTH
I stopped by to suggest your new
girl take the Chinaman over to the
African-Methodist church.

Anne sips her tea to cover her irritation. Despite the veil
of manners it's clear these two don't get along.

ANNE
Why can't he go to your church?

RUTH
Oh, Anne!

ANNE
Why not?

RUTH
Do I really need to spell it out?
He's not white!

ANNE
He's not negro either.

RUTH
Well, yellow sure is colored.

44 EXT. OVERGROWN PATH TO RIVER BANK -- DAY 44

Mr. Ohta rushes eagerly, down the path, paint box and easel under his arm, including a newly built canvas. He pauses.

Sophie is sitting by the river bank, painting. She turns, expectantly, smiling, happy to see him.

SOPHIE
Good morning.

OHTA
'Morning.

Sophie resumes painting. Mr. Ohta sets up his easel.

45 EXT. SAME -- LATER 45

Concentrating deeply, Ohta is painting a charming landscape.

SOPHIE
I think you've forgotten I'm here..

Startled, he looks up.

OHTA
Not possible.

SOPHIE
May I see?

She stands and looks at his picture, though he is reluctant.

SOPHIE (CONT'D)
You have an unusual style.

A moment between them.

SOPHIE (CONT'D)
See you next Sunday?

He nods, surprised and happy for the invitation.

46 INT. ANNE'S SITTING ROOM -- DAY 46

Smiling dreamily, Sophie is led into the living room by Salome, THE RADIO IS ON: NEWS OF THE WAR IN EUROPE. Anne is weeping.

SALOME
Sophie Willis is here.

(CONTINUED)

SOPHIE

Dear Anne, what is it?

Salome steps back but pauses, watching Sophie closely,
Suddenly, she turns away, exiting to the kitchen.

ANNE

Damn Nazis! They're slaughtering
the Soviets.

SOPHIE

I'm so sorry, Anne. I can't believe
it's all happening again.

Anne dries her eyes. Sophie moves around the room restlessly.

ANNE

Do sit down. Would you like some
tea?

SOPHIE

Do I have to sit?

Anne smiles through her tears, blows her nose in her
handkerchief and dries her eyes.

ANNE

No, you don't.

SOPHIE

I think I have autumn fever.

ANNE

Autumn fever. I never heard of that
but it certainly agrees with you.

Sophie's good spirits lighten Anne's mood.

ANNE (CONT'D)

Come see my garden. It hasn't
looked so beautiful since Scott
died.

Sophie and Anne come outside. Mr. Ohta is weeding and
pruning. He is wearing work clothes, covered with dirt.
Sophie glances at him. He pauses, bows to both women and
resumes work. They stroll out of ear shot.

47 CONTINUED:

ANNE

Have you ever seen hydrangeas
looking more perfect?

As they tour the garden:

ANNE (CONT'D)

Wherever he comes from, he was
raised with the best of manners.

SOPHIE

Anne, why don't we take in the
picture show in Brunswick? Then
dinner at the Bellemont Hotel.

ANNE

I'm afraid I wouldn't be very good
company. I'm just too preoccupied
with the war news.

SOPHIE

Dear Anne, your mood hardly matters
to me?

48 INT. MOVIE THEATER -- LATE AFTERNOON 48

NEWSREEL ON THE SCREEN: Footage of the "rape of Nanking," the
Japanese army ravaging Manchuria, killing Chinese peasants.
Piles of dead Chinese bodies. Both women are sickened by the
footage.

49 OMITTED 49

50 OMITTED 50

51 EXT. RIVER BANK -- MORNING 51

Sophie and Ohta by the river bank painting. The weather has
cooled and both are wearing jackets. Sophie working on a
landscape of the view, painting the sky.

SOPHIE

I've never been able to paint the
sky exactly as I see it.

She gets up and walks to the water's edge.

(CONTINUED)

OHTA

I avoid the sky when I paint. It's impossible to capture.

She laughs. He joins her. They're very comfortable with each other. Sophie breaks the intimate silence --

SOPHIE

I don't even know your first name.

OHTA

Grover.

She can't help laughing, it's so unexpected. He smiles.

OHTA (CONT'D)

I am the first son born in America.

SOPHIE

So you have brothers who were born in China.

OHTA

Japan. I was born in California.

SOPHIE

Everyone thinks you're Chinese.

OHTA

I don't mind.

A long moment. She doesn't look away. She steps closer. He leans toward her, kissing her tentatively.

Suddenly, they both notice a rowboat passing by. Two AFRICAN-AMERICAN MEN are in the boat, rowing past. They see Sophie and Ohta standing close together.

Ohta is on a ladder training Anne's climbing roses up the side of the house. Anne approaches with a plant in a gallon container. Sophie's easel is set up and she is painting a potted poinsettia. There are several around the garden as the holiday season draws near.

ANNE

Look! The clematis you suggested arrived. Here it is!

Ohta climbs down from the ladder, takes the plant from her and checks it out.

OHTA

Very good.

ANNE

Oh, I do hope it survives.

OHTA

This is the one with the same bloom time as this rose.

ANNE

Do we plant it right next to the rose?

OHTA

A foot away. It will attach itself to the rose, and climb to twenty feet. The purple of the clematis and this pink will be beautiful.

SOPHIE

Sounds gorgeous!

Ohta sets the plant about a foot from the base of the rose.

ANNE

Scott would love it!

She upends the plant, tapping it out of its pot as Ohta readies the hole.

SOPHIE

Anne, you and Mr. Ohta make me wish I had a garden, too.

ANNE

You should have a garden!

SOPHIE

I can paint just about any flower but don't know a thing about how they grow!

ANNE

We can't do anything until we get your yard cleaned up.

OHTA

May I help -- with your permission Miss Anne.

ANNE

Of course.

53 EXT. SOPHIE'S HOUSE -- FRONT YARD -- DAY

53

Sophie sits in her rocking chair on the porch and sketches while Ohta rakes the leaves in her yard.

SOPHIE
Grover, did you ever want to marry?

OHTA
Yes, of course.

SOPHIE
Why didn't you?

He doesn't answer for a few moments, then speaks hesitantly.

OHTA
My father planned it with a cousin
in Japan. But she couldn't come to
America.

SOPHIE
Are you still waiting?

OHTA
No.

SOPHIE
I had a sweetheart - Henry. He died
in the Great War.

OHTA
I'm sorry.

SOPHIE
Mama didn't like him.

After a long beat. She nods to Ohta, asking to come closer. He does, raking in her direction.

SOPHIE (CONT'D)
(she whispers loudly)
Grover, come here please....

54 EXT. ANNE'S GARDEN -- NIGHT -- PHASE 4A

54

Ohta, dressed in Scott's old, ill-fitting suit and a tie exits the cottage, stealthily, then moves through the shrubs. He has to crawl under the overgrowth that separates the two properties.

DOG BARKS LOUDLY.

A55 EXT. SOPHIE'S HOUSE -- SIDE OF HOUSE & PORCH -- NIGHT A55

Ohta makes his way around the house, hiding behind the trees and shrubs. Sophie is on the porch, keeping lookout. He signals. She turns, the coast is clear.

He hops over the porch railing and goes into the house.

55 INT. SOPHIE'S HOUSE -- DINING ROOM -- NIGHT 55

Lit with a few lamps and a candelabra, the dining room that adjoins the living room glows in the burnished light. Sophie has made every effort to make the house look clean, tidy - not decrepit. Though her clothing is not fashionable. She looks lovely.

Seated opposite each other at the large dining room table, Sophie serves Mr. Ohta the crab cakes she cooked.

OHTA

Delicious. I've never had crab cakes.

SOPHIE

Ours are the best in the South.

OHTA

I believe it.

SOPHIE

I'm not much of a cook except for recipes with crab. Cracked crabs, crab gumbo over grits, she crab soup, soft shell crabs in the spring.

She laughs.

OHTA

I hope to taste them all.

An awkward moment due to the unintended double entendre. They eat in silence for a moment.

SOPHIE

Why were you on that bus, Grover?

He hesitates to answer. His moods seems to change.

OHTA

Apples.

(CONTINUED)

SOPHIE

A sweet non-sequitur.

OHTA

The Ohtas grow vegetables in California. I wanted to be first in the West with an apple orchard. I worked for years with different stocks to develop sweet apples -- without harsh winters....

She is fascinated. He realizes he's off track. The details aren't important. Back to the story.

OHTA (CONT'D)

It took years to convince my father...Finally, he invested a lot of money. I used all of mine. I went to New York to buy one thousand trees. I had one day in New York City. I treated myself to a fine dinner, a Broadway show.

SOPHIE

How wonderful!

OHTA

What a night! I stopped for a drink. There was a drunk man at the bar. He bought me drinks -- So stupid!

The memory is infuriating.

OHTA (CONT'D)

They stole all my money. Beat me up...I don't know how I got to the bus. With \$10 stuffed in my pocket...

The mood is shattered. Neither speaks for several moments. He can't shake the anger that telling the story has brought up for him.

SOPHIE

Do you like music?

Surprised by the question, Ohta nods, forces a smile.

OHTA

Very much.

(CONTINUED)

55 CONTINUED: (2)

55

Sophie gets up from the table and rushes into the living room.

A56

A56

Carefully, Sophie removes an old 78 from it's sleeve and sets in onto the Victrola turntable. It begins to play.

THE UNEXPECTED MUSIC-- AFRICAN-AMERICAN BLUES - BESSIE SMITH SINGING "BABY WON'T YOU PLEASE COME HOME." Ohta recognizes it immediately, loves it.

OHTA

Baby Won't You Please Come Home!
1922?

His mood instantly changed by the music, Ohta gets up from the table and joins Sophie at the Victrola.

SOPHIE

1923.

OHTA

One of my favorites.

His mood lifted by Sophie and the music -

OHTA (CONT'D)

Do you like to dance?

SOPHIE

I don't know how.

OHTA

Neither do I.

He reaches for her, taking her in his arms. They dance awkwardly at first. She follows his lead, then sinks into his body. As the heat builds, they sway, more than dance.

SOPHIE

(whispers)

Stay with me?

Shocked, Ohta let's her go, almost shoving her away. She can't believe it. Suddenly, they are both very uncomfortable.

OHTA

I should go.

(CONTINUED)

A56 CONTINUED:

He picks up his hat and heads toward the back door. He exits, hurriedly.

She is deeply ashamed - his rejection is excruciating.

57 EXT. CHURCH - DAY 57

CS. THE CHURCH STEEPLE. THE BELL RINGS.

58 EXT. SOPHIE'S HOUSE -- BALCONY -- SAME DAY 58

Feeling very low after the disaster of last night, Sophie is sitting in a rocking chair on her balcony. She has yarn and needles in her lap, but doesn't knit.

The window is open. There's a radio on a table, playing classical music.

SUDDENLY, MUSIC STOPS, STATIC, THEN EXCITED VOICES INTERRUPT:

A RADIO NEWS BROADCAST ANNOUNCES THE BOMBING OF PEARL HARBOR.

STUNNED, SOPHIE STANDS AND FACES THE RADIO.

Suddenly, Ruth approaches the house, she sees Sophie standing on the balcony but doesn't hear the radio clearly.

RUTH

Sophie! Sophie Beatrice. I'm talking to you.

SOPHIE

Ruth...

RUTH

Why aren't you coming to church? You come down here and invite me in.

SOPHIE

Ruth, there's gonna be war! Pearl Harbor!

RUTH

What are you talking about? What--

59 EXT. SOPHIE'S HOUSE -- FRONT DOOR -- CONTINUOUS - DAY 59

Sophie yanks open the door. She is in shock.

SOPHIE

The Navy base -- in Hawaii. It was bombed.

RUTH

Who would do this?

SOPHIE

The Japanese did it.

RUTH

Oh dear Lord!

Overcome by the thought of more war, Ruth leans against a pillar on the porch. A moment of silence as they both listen to the radio that is still playing upstairs.

RUTH (CONT'D)

Well, how many dead? How many wounded?

SOPHIE

They haven't said.

Ruth pulls herself together, turns to leave. She remembers what she came to say, suddenly very angry:

RUTH

Did you kiss that foreigner -- Down by the river?

SOPHIE

No!

RUTH

Samille's maid said you did it.

SOPHIE

I did not! I swear it!

Sophie can't believe what she is hearing.

59A EXT. ALLIGATOR CREEK AND BRIDGE -- DAY -- FLASHBACK 1904 59A

IT IS THE BEGINNING OF THE SAME DAY AS ALL THE FLASHBACKS.

SILENT MEMORY, DREAMY, FLEETING: The young girls drag their wash tub across the grass. Queen Sally jumps in. Young Sophie jumps in after her. They are rowing to some place far away. They are barefoot and covered with mud.

(CONTINUED)

59A CONTINUED:

59A

Young Ruth and Young John are walking by on the road. She stops and angrily calls to Sophie.

JUMP CUT TO:

Scared, Young Sophie hops out of the tub and runs, barefooted to Young Ruth. She glances back at Queen Sally, scared and sorry.

Young Ruth yanks Sophie by the hair pulling her along. Young John follows.

59B EXT. SOPHIE'S HOUSE -- FRONT DOOR -- DAY - 1941

59B

SCENE CONTINUES:

RUTH

I'm speaking for Minna now. You stay away from that Chinaman - you hear me girl.

60 INT./EXT COTTAGE -- LATE AFTERNOON

60

Inside the cottage, Ohta is working on a painting. Sketched on the canvas and partially painted is a portrait of Sophie entwined with a large crane. Ohta is working on the feathers.

Anne pounds on the door. Ohta, who has been painting, opens the door.

ANNE

The Japanese, they've bombed Pearl Harbor.

OHTA

What?!

ANNE

It was a despicable sneak attack! We'll surely have war, now.

Shocked, Ohta immediately grasps the implications.

ANNE (CONT'D)

People will think you are one of them -- evil Japs. They won't understand the Chinese are different.

OHTA

I'm American!

(CONTINUED)

60 CONTINUED:

60

ANNE

Of course you are. But this is a very small town, Mr. Ohta. You stay close to home. Understand?

OHTA

Yes ma'am.

61 OMITTED

61

62 EXT. GENERAL STORE -- MAIN STREET AND TOWN -- DAY

62

FDR'S FAMOUS "DAY OF INFAMY" BROADCAST OVER: A sign, Uncle Sam pointing -- I WANT YOU! -- fills the general store window.

DISSOLVE IN: TWO LINES OF MEN -- YOUNG WHITE and BLACK MEN OUTSIDE THE GENERAL STORE LINED UP TO RECRUIT.

HAROLD PUTS A HUGE SIGN IN THE WINDOW: "JAP HUNTING LICENSES SOLD HERE" - the price is crossed out and the word, "FREE" is written in RED.

THE SPEECH CONTINUES OVER...

62A INT. MOVIE THEATER -- DAY

62A

Anne is sitting alone watching the newsreel and knitting, as are OTHER WOMEN IN THE THEATER. NEWSREEL OF FDR GIVING THE DAY OF INFAMY SPEECH.

63 EXT. MAIN STREET -- SALTY CREEK -- LATE NIGHT

63

With his hat pulled down, Ohta walks quickly, heading out of town.

FDR SPEECH CONTINUES OVER...

64 OMITTED

64

65 INT. SOPHIE'S HOUSE -- MORNING

65

SOPHIE PAINTING AT HER EASEL IN THE DINING ROOM.

FDR SPEECH CONCLUDES.

(CONTINUED)

- 65 CONTINUED: 65
- DISTANT CHURCH BELL RINGS: She looks up, very distressed....ANOTHER CHURCH BELL RINGS.
- 66 EXT RIVER -- LATER SAME DAY 66
- Ohta still waiting, disturbed. Where is she?
- 67 OMITTED 67
- 68 EXT. ROAD -- DAY 68
- Ohta is walking along the road, trying to stay in the shadows, his hat pulled over his eyes.
- 69 EXT. ANNE'S HOUSE - DRIVEWAY & GARDEN -- DAY -- PHASE 5 69
- Anne is returning from the movie theatre in her coat. The arch at the entrance has been pulled down. The whole garden has been trashed.
- The garden is a shambles, plants ripped out of the ground and hurled all over the place.
- Red paint drips from words splashed across the cottage wall, "DIRTY JAP."
- Anne races across the garden to the cottage. The door is open. It's dark, empty.
- 70 EXT. ROADSIDE BAR -- LATER SAME DAY 70
- Ohta is walking along a country road, trying to stay in the shadows. A car backs out of the parking lot, swerving around and heading in his direction. It drives past, then backs up, alongside him.
- TWO SOLDIERS are in the car. The driver leans out.
- SOLDIER 1
Hey Buddy, you want a ride?
- Ohta tries to keep his face down.
- OHTA
No, thank you.
- SOLDIER 1
Where you headed?

(CONTINUED)

OHTA
I prefer to walk, thank you.

SOLDIER 1
Have it your way.

He shrugs, and the car drives off -- IT STOPS. CAR DOORS OPEN.

The Two Soldiers walk toward Ohta.

SOLDIER 2
You're Mrs. Morrison's boy, ain't ya?

OHTA
Her gardener. Yes.

SOLDIER 1
(laughing)
Her "gahdenah." He's fuckin' Jap.

Soldier 1 grabs Ohta and knees him in the gut.

He collapses to his knees. Enraged, Ohta lurches up and slams Soldier 2 in the jaw. Soldier 1 jumps on Ohta's back as Soldier 2 gets up and starts pounding Ohta with all he's got. Soldier 2 pulls a switch blade from his pocket and opens it. He lunges toward Ohta, stabbing him. Ohta falls, bloodied.

The Sheriff is looking around.

SHERIFF
They sure made a mess of things.

ANNE
Whoever did this, must have kidnapped Mr. Ohta.

SHERIFF
No disrespect, Ma'am, but, you don't know that.

ANNE
My house has been vandalized! My gardener is missing!

71 CONTINUED:

71

SHERIFF

I'm sorry about your garden, Mrs. Morrison, I know what pride you take in it.

ANNE

And Mr. Ohta?

SHERIFF

Until we have evidence of wrongdoing -- well, it's a free country, Ma'am.

72 INT. ANNE'S HOUSE -- LIVING ROOM & SCOTT'S STUDY -- LATE NIGHT 72

Anne is pacing, worried. She sits for a few moments, trying to still her restlessness by looking at a news print market bulletin.

SOUND OF TIRES SQUEAL OUTSIDE, THEN A THUMP. Anne jumps up, and rushes to the door. CAR PEELS AWAY.

73 EXT. ANNE'S HOUSE -- LATE NIGHT -- CONTINUOUS - PHASE 5 73

Anne rushes out.

ANNE

Who's out here!

The car is gone. Lying in the front yard is Ohta, bloody and inert. She rushes to him, fearing the worst.

ANNE (CONT'D)

Dear god no!

She turns him over. He groans. His face is bruised, bloodied and his shirt is torn open, more blood. There is a stab wound in his shoulder.

She grabs him under the arms and drags him toward the house. He's so heavy, dead weight. She pauses to rest, but won't give up.

74 INT. ANNE'S HOUSE -- NIGHT -- CONTINUOUS

74

Anne drags Ohta's unconscious body across the floor leaving a trail of blood. He groans, painfully.

75 INT. SCOTT'S STUDY -- LATE NIGHT

75

She's managed to get him onto the bed. There are first aid supplies on the end table, she tears a sheet into strips of bandage.

She picks up the scissor to cut off his shirt, but first the tie. She hesitates for an instant, then cuts.

76 INT. SCOTT'S STUDY -- MORNING

76

Ohta is bandaged and cleaned up, covered with blankets.

His eyes open, startled. He tries to move. Anne is there.

ANNE

Shh, shh, Mr. Ohta. Mr. Ohta. Mr
Ohta, you're okay. You're safe.
Safe.

He realizes where he is, the bandages, then remembers. He lies back, tries to speak.

ANNE (CONT'D)

Oh, you took quite a beating. I
stitched you up. The wounds not too
deep.

ANNE (CONT'D)

While Scott was away fighting in
the Great War, I couldn't stand
being home by myself. Finally, I
told my mother she could go jump in
the lake and I signed up for the
Army Nurses Corp. I never made it
to the front lines. I got stationed
at a hospital in Texas.

Every breath hurts.

OHTA

I'm sorry.

ANNE

Sorry? Sorry for what, Mr. Ohta?

OHTA

I -- I am Japanese.

Anne realizes what he's saying, slowly takes it in.

(CONTINUED)

ANNE

You lied, to me? You're the enemy?!

He shakes his head, no.

OHTA

American -- like you.

ANNE

I am a member of the DAR. A
Daughter of the American
Revolution. Not some traitor.

OHTA

I'm American!

She is indignant, furious. But then she looks down at her injured friend. She knows he is not an enemy.

77 EXT. GARDEN -- DAY - PHASE 5 CON'T.

77

With turpentine and a rag, Salome is fiercely scrubbing the words "Dirty Jap" off the cottage wall. She's got a can of whitewash ready to repaint.

Anne comes out of the house, dressed for town, sees what Salome is doing and is moved by it.

ANNE

Thank you, Salome. Thank you.

SALOME

When I'm done here I'll clean up
that mess of blood you got in the
foyer.

ANNE

He's in the study, sleeping.

SALOME

Folks spread dirt and filth
wherever they go. I've got no
stomach for it.

ANNE

I'm going to Brunswick to go
shopping.

Salome is startled by this. Anne gets in her car and drives off. Salome continues scrubbing at the obscene graffiti.

77A EXT. RUTH'S STREET -- SALTY CREEK TOWN -- DAY 77A

The rain has stopped but the sky is still dark and cloudy and the street is wet. Sophie heads home from a day of crabbing, her full basket heavy on her back.

Ruth is sitting on the porch with John, reading to him. Sophie walks by. She is carrying her basket and wearing her own rain jacket over it.

RUTH
(calls to Sophie)
Good day, Sophie. This was not a
day to be out on the water.

SOPHIE
Miss Ruth. Hello, John. I'm used to
crabbing in all weather.

RUTH
Seems the rain soaked everything in
Salty Creek except my begonias.

Sophie smiles and continues on. Ruth watches her go.

78 OMITTED 78

79 OMITTED 79

80 INT. SCOTT'S STUDY -- DAY 80

Mr. Ohta is asleep, bandaged and covered with blankets. Anne, dressed in clean clothes, sits beside him reading. Salome pokes her head inside.

SALOME
Miss Sophie is here.

ANNE
Thank you. Would you give Mr. Ohta
another spoonful of laudanum, in
case he wakes up.

Salome comes in and Anne exits.

81 INT. ANNE'S HOUSE -- DAY -- CONTINUOUS 81

Sophie is seated in the living room. Anne enters.

(CONTINUED)

SOPHIE

Oh, dear Anne.

She is trembling. She stands to comfort her friend.

ANNE

Imagine a bunch of hooligans having the nerve to destroy and deface my home. If Sheriff Cooper doesn't find out who did this, I will, by God. Even if I have to go door to door --

SOPHIE

Mr. Ohta will help you fix it. It'll be lovely again in no time.

Salome enters.

ANNE

(blurts out)

He's gone!

Everyone is stunned, including Anne who can't believe she said this.

ANNE (CONT'D)

Tea?

Anne casts a hard look at Salome, silently demanding she keep her mouth shut.

SALOME

I made a lemon and walnut bread -- fresh out of the oven. I'll get some.

Sophie clutches a chair, as though punched. She turns quickly back to the window, near fainting, tries to regain her composure.

ANNE

After what they did to the garden - he knew it was time to move on. I dropped him at the bus depot in Brunswick before dawn. He's on his way home to Canada by now.

SOPHIE

Canada?

ANNE

That's where his family is.

(CONTINUED)

81 CONTINUED: (2)

SOPHIE

Oh. I thought it was California.

ANNE

Where'd you hear that?

SOPHIE

I don't know - I thought I heard him mention it. I must be wrong.

SALOME

Miss Sophie brought you some fresh caught crabs.

ANNE

Thank you, dear. I'll dig out my crab cake recipe for Salome.

SALOME

Recipe?!

Salome exits.

SOPHIE

I'm so sorry about your garden, Anne.

ANNE

Forgive me Sophie, but I haven't rested well.

SOPHIE

(getting the hint)

Oh, of course...

Anne leads Sophie to the door.

Sophie exits, awkwardly. Anne closes the door. Salome gives her a suspicious look.

ANNE

Just spread the word. He's gone.

82 INT. SOPHIE'S HOUSE -- LIVING ROOM-- DAY

82

Sobbing, Sophie has no idea what to do with herself. The pain is unbearable.

83 OMITTED

83

84 OMITTED 84

85 OMITTED 85

85A INT./EXT. COTTAGE -- ANNE'S BACKYARD -- NIGHT 85A

Anne helps Ohta to the door of the cottage. Her car is on, headlights shining, in front of the garden.

OHTA
Wait. Please.

ANNE
We have to hurry.

Barely able to hold himself up, he walks into the dark room, holding on to furniture as he walks.

At the easel, he takes a knife from the table and slices the canvas of his painting from the frame.

85B EXT. ANNE'S HOUSE -- DRIVEWAY -- NIGHT 85B

Ohta clutches the rolled up painting in his hand as Anne helps him to the car. He holds onto the roof as she opens the door.

ANNE
Easy! Okay - put your hand here.
Careful.

With her assistance, he manages to slide onto the back seat. Then falls onto the floor of the car. He cries out in pain.

She closes the car door.

CUT TO

86 EXT. CHURCH -- NIGHT 86

Anne's car drives down the street. Ohta is under the tarp in the back. Anne is very nervous.

She sees Isabel Culpepper and her HUSBAND near the church. Isabel spots Anne and waves:

ISABEL
(calls)
Anne! Anne!

(CONTINUED)

86 CONTINUED:

86

She waves back, then speeds up, passing Isabel who watches, shocked that Anne didn't stop for her

87 EXT. ROADS -- NIGHT

87

The car cruises down the main road.

The car approaches the sign to Brunswick and continues past it. HOLD ON THE CAR till it becomes a tiny speck in the distance.

88 EXT. ABANDONED CHURCH & ROAD -- NIGHT

88

The car approaches an abandoned church and turns onto a country road, barely visible from the main road.

A89 EXT FISHING CABIN -- NIGHT

A89

The car winds around the brush and pulls to a stop in front of an old, rundown fishing cabin set in a grove of palmettos. Anne stops the car. Anne gets out, leaving the headlights on.

THE SOUND OF THE RIVER. NIGHT INSECTS. Lit by the high beams, is a small cabin.

89 INT. FISHING CABIN -- NIGHT

89

Anne lights the kerosene lantern on the table. There are cartons of canned food, a few bottles of fresh water, some matches and a rusty machete.

ANNE

This is Papa's old fishing cabin.
As you can see, hasn't been used in
years.

OHTA

Forgive me for causing so much
trouble. As soon as I can, I will
go.

ANNE

No use trying till those ribs set.
I'll come once a week with more
supplies.

OHTA

Thank you, Miss Anne.

(CONTINUED)

ANNE

Thank you for my garden, Mr. Ohta.

OHTA

I would fix it -- if I could.

ANNE

Gardens are never finished, Mr. Ohta. You know that. From season to season, they are meant to change.

OHTA

Wait.

He takes an envelope out of his pocket and hands it to Anne.

OHTA (CONT'D)

Please, mail this for me?

She puts the letter in her pocket and leaves.

90	OMITTED	90
91	OMITTED	91
92	OMITTED	92
93	EXT ANNE'S GARDEN -- EARLY MORNING -- PHASE 5A	93

Anne is trying to do some work on the garden but the damage is so extensive, surely it will take years. Salome arrives for work to find Anne puttering in the garden.

SALOME

Morning Miss Anne. Here let me help you with that.

ANNE

Guess it's just you and me, Salome. Mr. Ohta IS gone.

SALOME

(surprised)

Gone? Where?

ANNE

I gave truth to my lie. I took him to Brunswick and put him on a bus home. To Canada.

(CONTINUED)

SALOME

That man wasn't fit to travel!

ANNE

Well, he couldn't stay here, could he?

94 INT. CHURCH BASEMENT -- DAY

94

The women of the Gardening Club are in the basement. Folding chairs are set up around a table. They are gathered around Ruth who is holding the latest issue of Life Magazine. It is opened to a photograph of a Japanese man with glasses.

The headline reads: "HOW TO TELL JAPS FROM CHINESE" Lines and printing on the photo detail racial traits: "earthy yellow complexion, less frequent epicanthic fold, flatter nose, sometimes rosy cheeks, heavy beard, broader, shorter face."

Anne enters carrying two potted Christmas poinsettias.

ANNE

Ladies. Forgive my tardiness.

RUTH

(ironic)

It's a good thing that Chinaman of yours left. Somebody might have mistaken him for a Jap.

ISABEL

No question, if you go by this!

ANNE

What are you talking about?

Ruth shows her the picture in the magazine.

ANNE (CONT'D)

That's despicable!

RUTH

Do you know where he's gone?

ANNE

Canada.

RUTH

Canada? I thought he was from California.

(CONTINUED)

ANNE

Who told you that?

RUTH

I heard he sent a letter before he left.

ANNE

Yes, but his family is in Canada.

RUTH

You sound sorry he's gone.

ANNE

Damn right, Ruth Jeffers. He's the best gardener I've met. Even better than Scott.

RUTH

Well, Gardening isn't his only interest.

SAMILLE

Our little Sophie?

ANNE

What on Earth are you talking about?

Ruth looks at the other women.

RUTH

Sophie hasn't been to church in two months. Did you know that? Well she was supposed to be painting. Well it was more to it than that. Our Sophie has gone wild.

ISABEL

Crazy to take up with a yellow man.
(pointing to the article)
I'd say for certain he's a Jap.

ANNE

What on earth does all this have to do with Sophie Willis?

RUTH

She's done it before. Sophie. Been friends with coloreds.

(CONTINUED)

94 CONTINUED: (2)

94

ANNE

You stop talking trash about that girl.

RUTH

Girl?! That girl is a grown woman!

Shaking with fear and rage, Anne rushes out

A95 INT. CHURCH -- DAY -- CONTINUOUS

A95

Anne rushes down the center aisle and out the front doors.

95 EXT. CHURCH -- DAY -- CONTINUOUS

95

Anne rushes down the steps. Half way down, she trips and falls. The clay pots shatter on the sidewalk. Anne screams in pain.

96 INT. ANNE'S BEDROOM -- DAY

96

Anne slowly wakes. She is groggy from the morphine that knocked her out. First realizes she can't move. Then sees her leg in a cast up to the knee.

Salome is sitting nearby, reading the bible.

ANNE

Oh, dear god, no!

SALOME

Your ankle's broke. Doctor said you are going to be laid up for sometime.

ANNE

Where is Dr. Gilbert - that quack?

SALOME

He's gone. You been out a long time from the morphine.

ANNE

Water. I need some water, please.

Salome gets up pours her a glass of water, lifts her head to sip.

(CONTINUED)

SALOME

Doctor said you gonna need someone to stay with you for at least a month or two, till that ankle heals.

ANNE

Oh I won't have it.

SALOME

I told him I'd stay.

ANNE

Don't you have family expecting you for Christmas?

SALOME

No, Ma'am. Doctor said a woman your age, you're lucky you didn't break something else.

Anne scoffs, pushing Salome's hand away.

ANNE

You get away from me. Let me rest. I need rest.

Bemused, Salome leaves. Despite her state, Anne is very anxious.

97 OMITTED 97

98 EXT. CHURCH -- NIGHT -- CHRISTMAS EVE 98

Two rows of sand candles in paper bags create a glowing lane in front of the church.

A procession of WHITE TOWNSPEOPLE follows Ruth, Walter and wheel-chair bound John down the lane of candles singing SILENT NIGHT. A feeling of warmth, kinship and community emanates from the crowd. It is Christmas Eve.

99 OMITTED 99

100 INT. ANNE'S BEDROOM - NIGHT -- CONTINUOUS 100

SOUND OF THE CAROLERS singing to Anne from the street outside her house. Anne is resting in the bed. Salome is at the window.

100 CONTINUED:

SALOME

They singing to you, Miss Anne.

ANNE

Yes.

SALOME

Do you want me to help you to the window?

ANNE

No, thank you. It's more than I can bear.

The O.S. SINGING is beautiful.

101 EXT. SOPHIE'S STREET -- NIGHT -- LATER 101

The Carolers continue toward Sophie's singing another song now.

Sophie's house is almost completely dark, a bleak edifice of grief.

As the procession reaches Sophie's house. Ruth stops singing and looks straight ahead. The others follow her lead. The Crowd walks silently, past Sophie's house.

102 INT. SOPHIE'S HOUSE -- NIGHT -- CONTINUOUS 102

Inside, one lamp on an end table is all the light in the vast house. The drapes are drawn, the room dark and filled eerily with shadows.

Sophie sits alone on the sofa, unraveling one of the old sweaters and balling it into yarn to make something else for the war effort. The other sweater, baby blanket, sweaters and hat are in a pile on the floor..

The SOUND OF FEET SHUFFLING PAST HER HOUSE. She tears at the old sweater defiantly ripping out several feet of wool at once. SILENCE.

103 EXT. SOPHIE'S STREET -- NIGHT -- CONTINUED 103

The silent, cruel procession continues past Sophie's house. They resume singing when they have passed.

104 INT. SOPHIE'S HOUSE -- NIGHT -- CONTINUOUS

104

SOUND OF THE BACK DOOR QUIETLY OPENING AND CLOSING.

Startled, Sophie stands, trembling, looking toward the dark kitchen. Sheriff Cooper emerges from the kitchen, pausing in the doorway.

SHERIFF
Evening, Miss Sophie.

Sophie sighs, relieved.

SOPHIE
Did I not hear you knock?

He enters the room, looking around.

SHERIFF
You're lucky this place hasn't
fallen down around you.

SOPHIE
(wary, uncomfortable)
What is it, Sheriff Cooper?

He looks around at the mess.

SHERIFF
Your mama didn't teach you much
about housekeeping.

SOPHIE
No, she had greater aspirations for
me.

SHERIFF
Miss Anne said that yellow Jap
bastard went home to wherever. But
ain't nobody seen him leave.

SOPHIE
Well I certainly did not.

SHERIFF
I find that hard to believe, since
you two were so - close?

SOPHIE
I've wondered that myself, Sheriff.

(CONTINUED)

104 CONTINUED:

104

SHERIFF

It occurs to me - maybe he's hiding
in plain sight.

Sophie laughs, surprised and amused by the irony of this
idea.

SOPHIE

Please, search! Anywhere you'd
like.

SHERIFF

Thank you, Ma'am. I intend to.

With gentlemanly decorum, he gestures for her to lead the
way. She heads up the stairs, he follows.

105 INT. HALLWAY AND BEDROOMS -- NIGHT -- CONTINUOUS 105

Sophie turns on the light in her bedroom.

Sheriff enters and looks around the room, checking out all
the art. The pile of paintings on her small wrought iron bed.
He looks under the bed, in her wardrobe. Sophie stands by the
door, watching, waiting.

Sheriff comes out of the room, heads into Minna's room.

106 INT. MOTHER'S BEDROOM -- NIGHT -- CONTINUOUS 106

Sheriff Cooper leads the way now, turning on the light, he
opens the closet, checks under the bed, then pauses to look
at the half unmade bed.

SHERIFF

Did the Jap sleep in here with you?

SOPHIE

Of course not!

Sheriff Cooper eyes her with a look filled with insinuation.
Tension is palpable. She pulls the collar of her sweater
closed. Suddenly, he grabs the front of her dress, yanking
her toward him. She escapes his grasp, screaming and runs
down the stairs.

A107 INT SOPHIE'S HOUSE -- LIVING ROOM

A107

She races toward the front door. He grabs her from behind, lifts her easily. She struggles, biting him, trying to escape from his grasp.

SHERIFF

You're pretty strong, for an old biddy?

He throws her down on the couch. She looks him in the eye and screams bloody murder. Silence. He doesn't move. He looks around the house. A long beat.

SHERIFF (CONT'D)

Well, I guess he's not here, is he?

Shaken horribly, Sophie realizes the Sheriff was trying to get Ohta to come out of hiding, if he was in the house. The Sheriff tips his hat.

SHERIFF (CONT'D)

'Night, Miss Sophie.

He leaves by the front door.

Sophie screams and screams - from fear, rage, and a bottomless well of grief.

107 OMITTED

107

108 OMITTED

108

109 OMITTED

109

110 OMITTED

110

111 EXT. SOPHIE'S HOUSE -- DAY

111

Salome approaches the house, carrying a basket of food. Sophie is out front repairing some crab traps. She doesn't see Salome who pauses, watching her for a few moments till Sophie feels her presence and turns.

SOPHIE

Salome! Is Miss Anne all right?
I've been worried sick.

(CONTINUED)

111 CONTINUED:

111

SALOME

She'll mend. She wanted to make sure you have a nice Christmas dinner.

SOPHIE

My goodness, there's enough food here for a week.

She hands her the basket. Sophie uncovers the basket which is filled with food. There is a pale blue envelope sitting on top, with Sophie's name on it. She takes the note, opens it and reads.

111A INT. -- FISHING CABIN - NIGHT

111A

Ohta unrolls the canvas and nails it to the wall. WE SEE IT NOW FOR THE FIRST TIME: Almost finished, the painting of Sophie entwined with a Great Crane.

112 INT. ANNE'S BEDROOM -- DAY

112

Anne is sitting up in bed. The sheets perfectly tidy, and smooth. There's a breakfast tray on the bed. Sophie is presenting Anne with a bouquet of drooping lilies. Salome takes the breakfast tray.

SOPHIE

Oh, Anne, look what you've done!
I'm so glad you sent for me.

ANNE

You've still got a few lilies in your yard?

SOPHIE

They're mostly brown and withered, but I thought you'd enjoy them.

Anne smiles appreciatively. Salome takes the flowers.

SALOME

I'll put them in a vase.

ANNE

In the blue vase. And Salome, please close the door.

She nods and heads out of the room.

113 INT. ANNE'S HOUSE -- HALLWAY --CONTINUOUS 113

Salome looks back at the door as it closes. She quietly leans back into the door, listening.

114 INT. ANNE'S BEDROOM -- MORNING 114

ANNE

Forgive me for saying, Sophie, but you look more tired than I do.

SOPHIE

I haven't been sleeping well.

ANNE

Don't you pay any attention to Ruth Jeffers!

SOPHIE

Ruth?

ANNE

I thought you knew -- about you and Mr. Ohta.

Sophie blushes, looks down.

ANNE (CONT'D)

Have you been painting together at the river on Sunday mornings?

Sophie looks as though she is about to pass out.

SOPHIE

We did paint together. But it was purely innocent.

ANNE

People always think the worst.

SOPHIE

I'm a grown woman, Anne.

ANNE

You are and you're a lady.

Sophie turns, blurts out:

SOPHIE

She's a filthy minded --

Sophie turns away, looking out the window...

115 EXT. SOPHIE'S HOUSE -- BACKYARD -- DAY -- FLASHBACK 1904 115

DREAMY, SILENT MEMORY: Young Ruth is there, MINNA, Sophie's mother, who is older than Ruth, and Young Sophie in her dirty pinafore. Her mother is gripping her arm forcefully, beating her with a switch. Young John stands meekly in the background watching.

QUEEN SALLY, a young African-American girl the same age as Sophie, approaches the backyard and watches.

Young Sophie tries to block the lashes. Minna grabs her by the hair. Sobbing, she notices Queen Sally. Their eyes meet.

Young Sophie breaks away from Minna. Humiliated and ashamed she runs off toward the street.

With head held high, Queen Sally defiantly walks away.

END FLASHBACK:

116 INT. ANNE'S BEDROOM -- SCENE CONTINUES -- 1941 116

CLOSE UP: Sophie, remembering.

SOPHIE
Forgive me, Anne.

117 INT. ANNE'S HOUSE -- HALLWAY -- DAY -- 1941 117

CLOSE UP: Salome is standing at the door, listening. This is their moment of shared memory.

Overcome with emotion, Salome heads downstairs.

118 INT. ANNE'S BEDROOM -- DAY -- CONTINUOUS 118

ANNE
Never mind, dear Sophie. The war's got us all on edge.

ANNE (CONT'D)
Sophie, I need your help.

SOPHIE
Anything, Anne.

ANNE
It's Mr. Ohta?

(CONTINUED)

118 CONTINUED:

118

Sophie can't believe it.

ANNE (CONT'D)
He didn't leave.

SOPHIE
(trying to stay calm)
Where is he?

ANNE
He's hiding in Papa's old fishing
cabin.

119 OMITTED 119

120 OMITTED 120

121 OMITTED 121

122 OMITTED 122

123 OMITTED 123

124 OMITTED 124

125 EXT. MAIN STREET -- SALTY CREEK -- NIGHT 125

Sophie wears a heavy slicker and man's hat. She manages to remain in the shadow of buildings as she walks quietly down the silent, empty street.

126 EXT. RUTH'S STREET -- NIGHT 126

Sophie approaches Ruth's house. She hesitates, glancing up at the house to make sure it is dark and quiet. Then, moving swiftly and quietly, she hurries past.

127 INT. RUTH'S BEDROOM -- NIGHT 127

Unable to sleep, Ruth is praying. She catches a glimpse of a figure passing outside.

(CONTINUED)

127 CONTINUED:

127

RUTH
 (mutters to herself)
 Who on earth --

Ruth tries to keep the figure in sight. John GROANS O/S. She lets the curtain fall.

RUTH (CONT'D)
 Yes, John...

128 EXT. ROAD TO BRUNSWICK -- NIGHT

128

Sophie walks quickly, passing the spot where Ohta was beaten. The backpack is heavy. She shifts the weight, quickens her pace.

129 OMITTED

129

130 INT. FISHING CABIN - NIGHT

130

O/S SOUND OF FOOTSTEPS RUSHING TOWARD THE CABIN. Suddenly, the door bursts open, the flashlight sweeps past his eyes, blinding him for an instant.

SOPHIE
 Grover!

Realizing who it is, he is shocked, reeling. Suddenly, she feels the weight of the pack. Steps to the table and lets it fall from her back. She suddenly feels awkward. He is confused.

OHTA
 Sophie? Where is Miss Anne?

SOPHIE
 She fell. Broke her ankle. Salome is taking care of her. She'll be all right. I brought you more supplies.

OHTA
 Thank you.

An awkward moment between them, then suddenly, despite his constrained movement, he takes her in his arms and kisses her. Startled at first, she returns the embrace, kissing him deeply.

(CONTINUED)

130 CONTINUED:

130

Moving with as much urgency as his injury allows, Ohta begins to undress Sophie. She helps him undress as well. Holding him and helping him walk at the same time, Sophie and Ohta move toward the bed.

We see a CLOSE UP of the painting he has been working on, Sophie intertwined with a great crane.

131 OMITTED

131

132 OMITTED

132

133 INT. ANNE'S BEDROOM -- DAY

133

SOUND OF RAIN OUTSIDE. Ruth and Samille are visiting today.

RUTH

You're looking much better, Anne.

ANNE

That's very kind, Ruth.

SAMILLE

I know you love my potato salad, so I made enough to stuff you to the gills.

ANNE

If I've become a lump of lard at the end of this adventure, I'm going to blame you, Samille Gilbert.

SAMILLE

Well Isabel is making you a pecan pie. I know that's your favorite.

ANNE

Whatever would I do without such friends?

RUTH

It's important to remember we can rely on each other in times of need.

Sophie enters. Her usual drab clothing cannot disguise her glow.

(CONTINUED)

SOPHIE

Good morning, Anne. How are you today?

ANNE

Thank you for coming, Sophie.

SOPHIE

I brought you some black eyed peas. Miss Ruth, Miss Samille.

ANNE

I see you've joined the others in conspiring to fatten me up for the slaughter.

Ruth is looking Sophie over.

RUTH

You're looking rested today, Sophie. The Lord's forgiveness beautifies the body and the soul.

SOPHIE

Yes, it does, Miss Ruth.

RUTH

Well, Samille, it's time for us to go. Betsy Larkin is down with a fever and we promised her a visit today, also. Would you like to join us, Sophie?

ANNE

I think I'll keep Sophie to myself for a while. Did you bring the cards?

Sophie takes them out of her bag.

SOPHIE

Anne's challenged me to a gin rummy tournament.

Ruth sniffs disapprovingly as she and Samille stand to leave.

RUTH

You know what I think about cards.

ANNE

I do indeed, Ruth.

(CONTINUED)

133 CONTINUED: (2)

133

They exit. As soon as the door closes, Sophie hurries to Anne's bedside.

ANNE (CONT'D)

Is he alright?

SOPHIE

Yes, yes, he's fine. He's fine.

Relieved, Anne takes Sophie's hand and squeezes it.

134 OMITTED

134

135 OMITTED

135

136 INT. FISHING CABIN -- EARLY MORNING

136

Having overcome their shyness and they explore each other's bodies, slowing, savoring every inch. Intimate.

Sophie is wearing only her underwear, old satin teddies and a brassiere. She is standing as Ohta, sitting on the bed, explores her body - FROM BEHIND WE SEE his hands caress her back, then reach inside her underwear, to her buttocks.

IN FRONT, he unbuttons her bra, then reaches inside it, cupping her breasts.

He is lying on the bed, on his stomach, naked. Sophie kisses his back, running her hands along his smooth skin and muscles.

They make love slowly, eyes locked, finally climaxing together.

137 INT. FISHING CABIN -- MORNING

137

Their bodies entwined, Sophie watches Ohta sleep.

OHTA

Sophie, I have to find a way to leave.

SOPHIE

No! No, you can't leave.

OHTA

I don't want anything to happen to you or Miss Anne.

(CONTINUED)

137 CONTINUED: 137

Trying to make light of his concerns, Sophie smothers him with kisses.

138 EXT. RUTH'S HOUSE AND STREET - MORNING 138

The street is wet, puddles here and there. Sophie walks slowly home, covered by her slicker.

Tired and pensive, she doesn't notice the curtain move in Ruth's house, as she passes.

139 INT. RUTH'S HOUSE -- SAME TIME 139

Ruth is awake, dressed, sipping a cup of tea. She notices the caped figure hurrying along the street. She stands back but watches. It only takes a moment to recognize who it is.

RUTH

That was Sophie. And she was up to something - and I'm gonna see what it is.

RUTH (CONT'D)

(to John)

Kendall's gonna be here with you darling to take care of you. I'll be right back.

Ruth hurries downstairs.

140 EXT. RUTH'S HOUSE -- MOMENTS LATER 140

Ruth hurries out of the house, gets into her car at the curb and starts it up, turns and heads out of town.

141 EXT. ROAD -- EARLY MORNING 141

Ruth's car approaches the turnoff to Brunswick. She pauses, considering whether to make the turn, keeps going.

142 EXT. OLD CHURCH CROSSROAD -- MORNING 142

Ruth's drives along the road. When she sees the abandoned church --

She turns onto the bumpy dirt road toward the cabin.

143 INT. FISHING CABIN -- SAME TIME 143

Ruth enters the cabin cautiously.

Crab shells and biscuits on the table. It's obvious the place as recently occupied.

She stops, GASPS.

Ruth is looking at the painting of Sophie as the Crane Wife. Outraged, she storms out of the cabin.

Ohta is seen just outside of the cabin, holding an old rusty machete, poised to fight.

Ruth pulls away from the cabin in the car. SOUND OF THE CAR PULLING AWAY.

144 INT. ANNE'S BEDROOM -- MORNING 144

Ruth barges into Anne's bedroom.

RUTH

Who's using your Papa's old fishing cabin, down by the river?

ANNE

Who let her in?

Salome charges in after Ruth.

SALOME

She just barged in --

ANNE

What are you talking about, Ruth?

RUTH

Crab shells, biscuits and sheets on the bed. And the strangest painting I've ever seen.

ANNE

Did you see anyone?

RUTH

It's a picture of Sophie. And some giant egret. I've seen her. I've seen her walking past my house in the middle of the night and back again at dawn. So don't you lie to me!

(CONTINUED)

ANNE

I told Sophie she could use Papa's cabin.

RUTH

You know about it?!

ANNE

Of course, I know.

RUTH

You tell that uppity girl to leave!

Ruth glares at Salome. Anne nods, indicating she should excuse them. Reluctantly, Salome turns and exits, closing the door behind her.

ANNE

I told Sophie she could use Papa's cabin whenever she wanted to.

RUTH

For what?

ANNE

Painting! What do you think?

RUTH

Are you hiding that Jap down there?

ANNE

Did you see him? No! Ruth, we've known each other for a long time, but I'm telling you to stop this gossip about Sophie. And this cock-n'-bull story you've cooked up about Mr. Ohta.

RUTH

Minna was my best friend. I owe it to her to protect her child. Even from her own wicked ways.

ANNE

Whatever you made up in your dirty little mind -- You will stop your gossiping right now. Sophie is an honorable woman and Mr. Ohta is gone. You are not to go to Papa's cabin again.

(CONTINUED)

RUTH

Are you threatening me, Anne Morrison?

ANNE

Ruth, you remember, I know all about your Daddy. No laughing out loud on Sundays. No dancing or card playing --

RUTH

My Daddy was man of God!

ANNE

Except when he went down to my Papa's cabin with a stash of liquor, sometimes for days on end. Liked to bring colored women with him, didn't he? Didn't he?

Ruth is tortured by Anne's words though she knows they are true.

RUTH

Jesus said, "It is not the healthy that need the doctor, but the sick...I have not come to call the righteous but the sinners." Luke --

ANNE

My Papa pitied your daddy. And Ruth I am telling you, I'll print it on the front page of the Brunswick Chronicle.

Anne has written a letter and called Salome in.

ANNE

Salome, come here? Please take this to Miss Sophie's house right away. It's very important.

SALOME

The doctor told me to take care of you. And that's exactly what I'm gonna do. So, whyn't you just tell me what the hell is going on?

She sits down and crosses her arms, immovable.

146 EXT. DOCK BY YOUNG SOPHIE'S PORCH -- DAY

146

Sophie rows toward the dock.

Up on the dock, she lifts the basket with the days' catch onto her shoulders and heads toward shore.

Salome, hidden behind a tree, watches her. As Sophie steps off the dock, Salome comes out.

SOPHIE

Salome! What are you doing here --
is Anne all right?

SALOME

She's fine, Miss Sophie. She's
fine.

Pause as Salome looks at Sophie, tenderly for a moment.

The realization of who Salome is dawns on Sophie.

147 OMITTED

147

Sophie reaches out and puts her arms around Salome pulling her close. Salome returns the embrace, feeling deep comfort in the embrace. Tears spill down Sophie's cheeks.

SOPHIE

My Queen Sally...How could I not
know you?

SALOME

Life has worn some unexpected lines
into my face.

SOPHIE

Ha! I never knew your name was
Salome.

SALOME

Queen Sally took me a ways. Got
hard to keep her going. Salome is
what's left.

SOPHIE

Where did you go?

SALOME

I travelled around some - all over
the South.

(MORE)

(CONTINUED)

147 CONTINUED:

SALOME (CONT'D)

I was a singer with a big band.
Almost made it to Hollywood once.

SOPHIE

And did you have a daughter? My
girl was to be named Emmeline and
yours would be Katherine.

SALOME

Katherine Sophie. She died. When
she was three. Whooping cough.

She can barely talk about it. Sophie sees and feels the pain
of the loss.

SOPHIE

I'm so sorry, Salome. I'm so sorry.

SALOME

Almost everyone is gone, now.

Sophie wraps her arms around Salome. They hold each other for
a long moment. Finally, Salome pulls herself together, pulls
away.

SALOME (CONT'D)

My goodness, Sophie, you're in a
whole heap of trouble.

SOPHIE

Why?

SALOME

Darn Ruth Jeffers, she knows all
about you going down to Miss Anne's
fishing cabin.

SOPHIE

Does she know why?

SALOME

She doesn't know nothing. Miss Anne
made sure of that.

SOPHIE

Do you know --

SALOME

Yes...And now I've seen your face,
I know a whole lot more than Miss
Anne.

(CONTINUED)

147 CONTINUED: (2)

147

SOPHIE

He's leaving. Please just let him go. I don't want him hurt.

SALOME

You just gonna let him go?

149 OMITTED

149

150 EXT. RUTH'S HOUSE -- LATE AFTERNOON

150

Ruth and John are out on the porch, his legs are covered with a light throw. Ruth is reading to him. Zachary runs by.

151 EXT. PALMETTO PATH AND FISHING CABIN -- LATE AFTERNOON

151

Zachary runs down the path toward the shack.

ZACHARY

(calls)

Mister! Hey, Mister!

Ohta comes out of the cabin, machete in hand, ready to fight.

ZACHARY (CONT'D)

It's okay! Salome Whitmore sent me!

152 OMITTED

152

153 INT. SOPHIE'S HOUSE -- BEDROOM -- EVENING

153

A small, old suitcase is open on the bed. Sophie opens her dresser drawers. What to bring? A few underclothes. From the wardrobe, a few old dresses, a cardigan. Is there anything she wants from here? From among the paintings on the child's bed, nothing. She takes some paint brushes and paints. Her sketchbook.

154 OMITTED

154

155 INT. SOPHIE'S HOUSE -- LIVING ROOM -- NIGHT

155

THE CLOCK STRIKES MIDNIGHT. CS: PORTRAIT OF MINNA AND YOUNG SOPHIE. THE HOUSE IS EMPTY.

156 EXT. SOPHIE'S HOUSE -- SIDE & STREET -- NIGHT 156

Hidden behind a tree at the side of the house, Sophie waits. Anne's car pulls up at the curb. She rushes to it, gets in.

A moment between Salome and Sophie, bracing themselves.

SALOME
You alright?

SOPHIE
Yes.

The car pulls away.

157 EXT. RUTH'S STREET -- NIGHT 157

Salome turns off the headlights as the car turns onto the wet street.

She hesitates an instant, then puts her foot on the gas pedal, driving at a normal speed.

158 EXT./INT. RUTH'S HOUSE -- JOHN'S BEDROOM & RUTH'S BEDROOM-158
NIGHT

John is asleep. Ruth is looking out through the lace curtain. Anne's car slowly passes her house. After a moment, she registers that this is Anne's car.

RUTH
Anne?

Walking from window to window, she watches the car. When the car passes her house, the lights turn back on.

RUTH (CONT'D)
I knew it! I knew it!

Beside her, Walter snores peacefully in his chair.

159 OMITTED 159

160 EXT. RUTH'S HOUSE -- NIGHT 160

Carrying a shotgun, Ruth rushes out of the house, holding her coat closed over her nightgown. She starts her car and follows after Anne's car.

161 EXT. ROAD TO FISHING CABIN -- NIGHT

161

Headlights on, Anne's sedan bumps down the narrow, muddy road, stopping at the fishing cabin. Ohta is waiting outside, holding the painting, ready to go. Sophie gets out of the car.

OHTA

Sophie.

SOPHIE

I'm coming with you.

OHTA

You can't. It's dangerous.

SOPHIE

You can't leave without me!

Salome gets out of the car.

SALOME

Mr. Ohta. This here is a bill of sale for the car and Miss Anne sent you some money.

He hesitates to take it.

SALOME (CONT'D)

Take it now..

He takes the envelope and puts it inside his leather jacket.

OHTA

Thank you so much Miss Salome.
Please tell Miss Anne --

Ohta bows deeply.

Sophie hugs and kisses her friend goodbye.

SOPHIE

I love you, Queen Sally.

She gets into the car.

SOUND OF RUTH'S CAR APPROACHING ON THE DIRT ROAD. Ohta and Sophie get in the car, shifts into gear. Ohta drives around the tree and heads toward the road.

Ohta accelerates and the car hits the road and disappears.

(CONTINUED)

161 CONTINUED:

161

At the same moment, Ruth's car turns onto the bumpy road. Salome sees this and runs toward her. Ruth stops, getting ready to turn around and follow.

Before Ruth can turn the car. Salome opens the car door and pulls her out of the car. Ruth manages to grab the shotgun.

SALOME

(yells)

No, no, no! Get out of that car!

RUTH

What are you doing? You're crazy!

As they struggle for the shotgun, the butt hits Salome in the face. She grabs hold of the shotgun and gets it away from Ruth. She hurls it into the brush.

Enraged, Ruth attacks Salome, smacking her face, her head as she would a child. Salome blocks her hands, then grabbing her coat, manages to shove her away. Ruth slips, falling in the mud.

Flailing but exhausted, Ruth can't quite get up. Salome is out of breath, disheveled but fine.

SALOME

They're gone. They're gone!

Salome turns her back on her lifelong nemesis and heads up the road.

FADE OUT:

162 OMITTED

162

FADE IN:

163 EXT. ANNE'S HOUSE -- FRONT YARD -- CONTINUOUS

163

Wearing a robe over her night gown, Anne is standing on the front porch, leaning on a cane. Salome approaches, tired and bruised.

SALOME

What are you doing down here?

ANNE

Don't you scold me! What happened?

(CONTINUED)

163 CONTINUED:

SALOME
They made it.

ANNE
Who?

SALOME
Mr. Ohta - and Sophie.

Salome drags herself up the steps, stopping to face Anne directly. A moment between them.

ANNE
You're hurt. Come inside, I'll make
us a cup of tea.

Anne takes hold of Salome's arm. It's not clear who is helping whom. Holding onto each other, Anne opens the door and they go inside.

164 EXT. CLAPBOARD SHACK -- DAY -- SPRING -- W/GREEN SCREEN 164

Sophie is sitting on the stoop of a newly built cabin, sketching. Ohta is out front, tending a newly dug garden.

They seem to be living happily ever after -- CAMERA PULLS BACK TO REVEAL....The Cabin is among a row of similar cabins, row after row of them....

HIGH WIDE SHOT the rows of cabins and gardens enclosed by twenty foot barbed wire. They are in an internment camp.

165 EXT. ANNE'S GARDEN -- DAY -- PHASE 5B 165

CLOSE SHOT: The old China rose is in full bloom with the deep purple clematis flowers winding through it.

SLOW FADE OUT:

166 ROLL END CREDITS. 166