

PRESENT DAY

FADE IN:

EXT. BANK - MORNING

Work phone rings.

CUT TO:

INT. BANK OFFICE - MORNING

A tall, slim man, in his mid 30's, dressed in a nicely-tailored suit is sitting in an office. On the office shelf there is a picture of an elderly woman standing with a man who is holding a pocket watch; a boy stands in front of them. Although a full jar of pennies rests on the shelf near the photo, the man adds a penny to a new jar on the desk as he picks up the phone.

CALEB

(Professionally)

This is Caleb Mortensen Chief
Financial Officer of R A Bank.

VOICE ON PHONE

(Condolingly)

I'm very sorry to have to inform
you, sir...

(Silence)

Caleb slides the phone to his left ear and reaches up to the shelf and takes down the picture and gazes into it, contemplative. Caleb's thumb describes a triangle between the three faces starting on the woman then going to the man, then boy before coming back to the woman, stroking the lady's face as though she were more than a photo.

CUT TO:

INT./EXT. CAR ON ROAD - AFTERNOON

Caleb is driving a 1932 truck, now changed out of his business attire and into more comfortable country attire to which he had been accustomed to. His son Kyle, a 12 year old, is sitting in the passenger seat. The truck pulls up a long driveway to a house, and they step out, looking around at things Caleb used to do with his dad. Caleb is obviously being filled with memories (of being shown how to ride horses, take care of the land etc.).

Caleb's son, Kyle, a 12 year old, is sad because grandma died (looks around at the garden, the porch. Pulls up to house, looking around at things he used to do with his dad. Obviously being filled with memories. Kid is sad because grandma died

CUT TO:

WS EXT. HOUSE

They exit the car. Caleb puts his arm around Kyle as they look around the farm. Kyle's gaze stops on the tree swing.- Get out of car. Caleb puts arm around kid. Kid sees tree swing.

KYLE
(excited)
Can I go on the tree swing?

Caleb nods absentmindedly. Kyle runs towards the swing, but then Caleb calls for him to wait. Caleb checks the rope to make sure it's safe, and after it passes his inspection, Kyle jumps on. Caleb pushes Kyle a couple times while still observing the farm. Caleb then makes his way to the house, where he walks in the front door.

INT. HOUSE

Memories come to life as Caleb sees them: rocking chair by fireplace, mom helping him with schoolwork by kitchen table, building model plane with his dad. Caleb makes his way upstairs.

CUT TO:

INT. ATTIC

Trap door opens, Caleb comes up. Static shot of attic. He starts looking through boxes, finds Paul's teacher items. Finds Paul's briefcase, starts looking through it. Include Paul's nametag as a teacher. Attic scenery: Broken rope swing rope, Crutches, Model airplane, other boxes. Caleb keeps looking through boxes and finds an old chest full of books. Eventually, he finds a leather-bound journal and opens it. Sits down on box behind him to read it. Flips a couple pages.

CUT TO:

23 YEARS EARLIER (NOT MADE CLEAR TO AUDIENCE)

FUNERAL HOME

A little boy is sitting in the front row, facing a casket. People dressed in formal, somber attire are scattered through the rows behind him as a line files past Caleb to express their condolences before leaving. Caleb acknowledges it all without taking it in, and seems to be struggling to comprehend the scene playing out before him. They pat him on shoulder as they file past.

RANDOM ATTENDEE

(solemn)

Sorry son.

RANDOM ATTENDEES

(solemn)

So sorry.

The wake is wrapping up, people are leaving. Paul Mortensen, a man in his mid 50's, fiddles with his pocket watch, concern evident on his face as he looks at Caleb, who by now has slumped into his chair. Paul walks up and sits next to him, saying nothing. Caleb looks up with watery eyes, and Paul puts his arm around him as Caleb leans his head on Paul's shoulder.

CALEB'S NIEGHBOR

(solemn)

Ready Caleb?

CALEB

(teary)

Bye Mr. Mortensen!

CUT TO:

INT. SCHOOL HALLWAY AFTER HOURS

Mr. Mortensen is walking the halls with briefcase (one seen in attic), books in hand. He checks his pocket watch, then mutters, "Sorry honey; I'm coming."

CUT TO:

INT. CLASSROOM

Caleb is sitting at table with a lawyer.

LAWYER
(muffled)

(The lawyer is talking to Caleb and explaining things to him but he's muffled as we're hearing what Caleb hears)

Caleb has long since stopped trying to follow along. Mr. Mortensen stops by the door, nods to Caleb and gives him an encouraging smile. Caleb looks up; he's happy to see him. He gives him a shy wave and a small, pained smile in return. Mr. Mortensen continues to walk down the hallway. The evening sunlight slants across the floor as his shoulders straighten and his steps are carried out with a new determination.

CUT TO:

INT. DESK IN LAWYER'S OFFICE

- Mr. Mortensen walks inside. (Camera stays outside, looks through window) he meets wife in room he says something she nods really? Then they hug.

LAWYER
Mr. and Mrs. Mortensen, you seem perfect for Caleb, especially since you already have a great relationship. Hey, even after the funeral, Mr. Mortensen, you're about the only person he talks about. Also (more soberly) you were close with his parents, and my colleagues and I think that's going to be really important for him. However (hesitant pause)

PAUL
Yes?

LAWYER
(Said half like a teacher handing back a bad grade to a good, well-liked student, half like a plea)
You live in the city.

PAUL

(Direct, no conditions or
hesitations, no requests
for reimbursement)

We'll move.

Jeanette glances to her husband in subtle surprise but offers no objection.

LAWYER

(happily surprised)

Excellent. But...you do realize this might not be long term? His Aunt and Uncle won't be back in the country for another six months (looks relieved, but then tries to keep his face professional), so you have that long at least. After that, well, the wording of his parents' will is just imprecise enough that their request that you watch out for the boy might not stand up in court against family claims if the aunt and uncle want him.

Paul looks fierce for a moment; he won't let the aunt and uncle take him.

LAWYER (CONT'D)

But if the boy wants to stay with you, I'll do everything I can to make it happen.

PAUL

I'm sure Mark would have wanted me to take care of him. We'll move.

Jeanette nods in support/agreement. Lawyer slides paper to Paul

CUT TO:

EXT. RANCH END OF DRIVEWAY

Caleb helps Mr. Mortensen take down a "For Sale" sign, and they put it in the back of the truck and get back in. They drive up the same driveway we saw earlier. Caleb is taking it all in, excited, as though on an adventure. (Drone shot of farm.)

CUT TO:

EXT. HOUSE

(Paul has his school attire for the first day) Paul, Jeanette, and Caleb unload boxes from the truck. Caleb tries to carry the padded/wrapped up rocking chair, and Paul helps without Caleb's knowing: Caleb slides the chair across the grass, but then he cannot lift it up the steps, so Paul surreptitiously raises the headrest part.

CUT TO:

INT. HOUSE

Jeanette places pictures on the wall (one picture being of Paul, Jeanette, and Caleb's family at a school picnic, another being one of Paul's dad, dressed in military attire, standing next to the '32 truck, holding the pocket watch), puts things on an empty shelf (One object being a tall old jar/bottle with pennies just barely covering the bottom), as she sets about making this new house their home.

CUT TO:

EXT. RANCH

Night, lights on in the house, full moon lighting the sky.

CUT TO:

INT. CALEB'S BEDROOM - NIGHT

Unbothered by the night light, Caleb is fast asleep in his new bed. On the bedside table, stands a photo of him and his parents. Lying next to the photo is the book Little Britches. On the wall opposite, hangs a poster of horses (John Wayne? Man from Snowy River?). Paul quietly slides open the already cracked door and just observes him. Jeanette comes in from behind and hugs him from the side; he looks at her, and they both look at Caleb. Paul kisses her forehead, looks at the pocket watch, and quietly makes his way to turn off the night light.

CUT TO:

INT. LIVING ROOM WITH FIREPLACE - NIGHT

Mr. Mortensen is sitting in his rocking chair next to the fire writing in his journal. His wife is reading on the other side of the fire, the bible.

CUT TO:

INT. ATTIC - DAY

Grown up Caleb reading journal.

CUT TO:

INT. LIVING ROOM WITH FIREPLACE - NIGHT

Paul is sitting in his rocking chair next to the fire writing in his journal. Jeanette is reading a Bible on the other side of the fire.

CUT TO:

EXT. RANCH DRIVEWAY - NIGHT

Truck with horse trailer pulls up. Truck driver wearing cowboy attire steps out, tips his hat at Paul. They shake hands, look at trailer.

CUT TO:

INT. ATTIC - DAY

Grown up Caleb reading journal.

CUT TO:

INT. LIVING ROOM WITH FIREPLACE - NIGHT

Paul writing in journal (in different clothes than when we saw him last). He looks up as headlights shine through the window, he smiles and heads to the front door, grabbing his coat and lantern as he walks out.

CUT TO:

EXT. FARM DRIVEWAY - NIGHT

Truck with horse trailer pulls up. Truck driver wearing cowboy attire steps out, tips his hat at Paul. They shake hands, look at trailer.

CUT TO:

EXT. CLOSE UP TRAILER HANDLE - NIGHT

Cowboy turns the handle and starts to pull door open.

CUT TO:

INT. BARN WITH LANTERN - NIGHT

Paul sets the lantern down in the dark barn, takes horse food out of his pocket to give to the horses, he starts petting them, brushing them, and cleans their hooves. Paul unpacks the boxes, taking out the saddles, reins, ropes, etc.

CUT TO:

INT. LIVING ROOM HOUSE -NIGHT

Paul comes back into the house, the fire is still going. Jeanette's chair is now empty with her bible laying on her seat. Paul pulls off a book from the high shelf. The book is titled "my first horse"(?). Fade between him reading and him working with the horses. Sunrise.

FADE TO:

INT. HALLWAY CLOSE UP BEDROOM DOOR - MORNING

Caleb opens door and goes down to kitchen. Paul is sitting with an empty pot of coffee on the table, mug in hand. There is a carrot on Caleb's plate, which confuses Caleb. Paul smiles, puts mug down, stands up grabs carrot, and motions for Caleb to follow him outside.

CUT TO:

EXT. HOUSE

Paul walks down porch steps, kneels next to Caleb, and points towards horses in the field and then hands him the carrot. Caleb follows his point as he sees the horses, starts to run, [drone shot ascending]?

CUT TO:

EXT. HORSE CORRAL

Caleb runs up, steps on second rail, and rests his weight on the top, really excited. Paul is walking up, Jeanette steps out onto the porch and observes. Paul goes beside Caleb and watches the horses with him; Caleb smiles at Paul then back at the horses.

FADE TO:

EXT. HORSE CORRAL

Montage of training horses and bonding between Paul and Caleb. Jeanette looking out from the window, watching the two bond, smiling. Montage: horse stuff, playing on tire swing, penny jar (Caleb kicks a penny around. Paul picks it up. Caleb is confused. Paul brings the penny jar a few shelves lower to be in Caleb's reach), tying knots in barn, mom helping with schoolwork, Caleb find pennies and puts them in jar, reading to Caleb at night, Caleb on tire swing: falls off after one of the ropes break, hitting the tree as he collapses to the ground. Paul sees from Barn and Jeanette from porch. They both quickly make their way to him.

CUT TO:

INT. CAR ON ROAD

They pull up to the farm's driveway. Caleb looks up, pained still from the leg and disappointed.

CALEB

But I want to go home.

Both Paul and Jeanette look at each other, confused and worried. Paul parks the car on the driveway and turns to face Caleb sympathetically.

JEANETTE

Where do you mean by home, honey?

CALEB
I want to go *home*.

Paul and Jeanette look at each other, and Paul closes his eyes after a moment, breathing a little more deeply.

PAUL
(crushingly sad -aching
for Caleb)
Caleb, you have another month with us, and then you can go to your aunt and uncle if you want to, but you know why you can't go home to your parents.

Caleb just looks out the window, tears building up.

CUT TO:

INT. KITCHEN -DAY

Jeanette is serving lunch. Caleb is moody.

PAUL
Caleb, would you like to help me brush the horses?

CALEB
(shrugs)
Mrs. Mortensen, may I be excused?

Jeanette nods, and Caleb crutches to the stairs. Paul and Jeanette look a little helplessly at each other.

CUT TO:

INT. CALEB'S BEDROOM -DAY

Caleb is on his bed, holding the photo of his parents. His thumb traces a triangle between the three faces, starting and ending on the woman's, lingering, as though he can feel her.

Montage: Caleb is distant and begins a new stage of mourning for his parents, one where he seems to understand. Showing distance between him and the Mortensens. Doesn't pick up penny. Caleb sitting on porch just looking into the distance solemnly. Slowly gets a little more involved with the Mortensens as montage progresses. (Slight change in attitude). Montage ends as Caleb takes a penny from his pocket and adds it to the now half-full jar. Paul dons his jacket and reaches for his own money jar.

INT. HOUSE -DAY

PAUL
(quietly)
Honey?

JEANETTE
(low voice)
I'm sorry, dear; milk and chicken
were more expensive this week.

Mutual, worried pause. They consider the single dollar left
in the jar.

CALEB
(calls)
Dad.

Paul and Jeanette are taken aback by Caleb's referring to
Paul as Dad. They head to the living room. Caleb extends his
penny jar.

CUT TO:

INT. ATTIC

Caleb reads reactions to him calling Paul dad for the first
time. "Caleb called me Dad. First time in his life. It hurt
when he offered to pay for his own medication, but it made me
so proud of him: he belonged to our family."

CUT TO:

INT. HOUSE

Caleb is sitting in dad's chair, they hear [knocking] at the
door, mom answers the door to see the rich aunt and uncle.

AUNT SARA
(overly friendly)
Hello!

Eccentric rich woman walks in with her husband, he is quiet
and reserved. he is carrying bags.

CALEB
(confused)
Aunt Sara?

AUNT SARA

(Over the top)

Goodness! I'm so thirsty! Airplanes are so dehydrating. You live so far from the city now, Caleb! It takes forever to get here!

JEANETTE

(hesitant)

...let me get you some water.

AUNT SARA

Oh, yes, a Coke would be great!

Jeanette leaves to get water. Aunt quickly walks to Caleb embracing him in a big hug, motioning to her submissive husband to bring the bags over, Caleb doesn't return the hug.

AUNT SARA (CONT'D)

(Deceptive)

Oh, it's just so great to see you again. Look what we brought you!

CALEB

(annoyed at first then
super excited when he
sees the toys)

Oh wow!

Jeanette walks in with a Coca-Cola glass of water and stops as she sees Caleb enjoying the gifts. (some everyday kid toys, some foreign toys/souvenirs).

AUNT SARA

How would you like to live with me
and George in the city?

Both Caleb and Mom look up shocked. The dad gets home.

AUNT SARA (CONT'D)

In the city, we could buy you
things. And you'd be safe in the
city (she looks at the crutches).

Paul comes back with medicine, he is confused with all the unfamiliar people in the living room. Jeanette walks briskly to Paul and whispers to him. Paul looks up at the woman.

PAUL

It's 'kind' (implying that he knows they're trying to buy Caleb's affection) of you to bring gifts. But Caleb is living with us now.

AUNT SARA

(looking up at Paul) Yes, thank you for taking care of him. (Back to Caleb) But Caleb, you'll be coming home with us now that we're back, right?

CALEB

You can come visit me here, in my home.

Sarah looks frustrated at Paul then back to Caleb. She stands up as she rolls her eyes and thrusts her chin high.

AUNT SARA

Come on George, we're clearly not welcome here.

George follows Sarah.

AUNT SARA (CONT'D)

(condescending)

Don't forget the toys, George.

George quickly tracks back and piles the toys back into the bag. Caleb willingly hands George the toy that is in his hands. George hurries and catches up to his master wife, and Paul shuts the door behind them.

CUT TO:

INT. ATTIC -DAY

Journal shot, dad writes about cleaning the pocket watch as he thinks it's almost time to pass it on to Caleb. He explains the importance of it and how it has been passed down for generations.

Montage:

Grown-up Caleb flips through journal. as he does there's a montage: Board games, Schoolwork. Help his dad fix the car by handing him tools (Still on crutches here) help mom with Dishes, PAUL CLEANS WATCH AND PUTS IT IN ITS BOX FILLED WITH PICTURES AND LETTERS FROM THOSE WHO HAVE PASSED IT DOWN THROUGH THE GENERATIONS. (Caleb heals as the montage goes.

Dad struggles to do more and more with health issues)Dusting, Dad reads to Caleb, Model airplanes, Cleans and takes care of horse (feeding, putting hay in their stalls etc.)Journal shot, dad writes about cleaning the pocket watch as he thinks it's almost time to pass it on to Caleb. He explains the importance of it and how it has been passed down for generations.

FADE TO:

EXT. HOUSE -SUNSET

Paul and Caleb are splitting wood outside the house. Paul tries to hide his struggle as he strives for breath more and more after each swing. Paul takes a couple swings, he is easily out of breath. He rests back on the ax. Caleb stops and looks up at his dad, worried. Paul waves him off and picks up the chopped wood and brings in over to the pile. He bends down but falls to his knees and drops the wood. Caleb runs over. Mom comes out of the house and runs out.

CUT TO:

INT. BEDROOM -NIGHT

Paul is laying in bed. Caleb peeks in and brings in the model airplane. They work on it on the bed. Linger on this scene, showing how close they have become.

FADE TO:

EXT./INT.

Montage [dad has cane here]. Mom, makes thanksgiving jar. Throughout the montage it fills with notes. Caleb writes a long heartfelt letter to his dad for thanksgiving.

FADE TO:

INT. DINNER TABLE -LATE AFTERNOON

Paul and Caleb are sitting around the thanksgiving table. Mom comes in carrying the thanksgiving jar with all the notes that have been compiled. Paul's cane is resting on the arm of his chair. Mom draws the first card.

COOL
TRANSITIONS:

EXT. HOUSE -LATE AFTERNOON

Drone from window up. Each person takes turn reading the notes.

COOL
TRANSITIONS:

INT. DINNER TABLE -LATE AFTERNOON.

Paul is about to draw the last note

CALEB
I'm thankful to have a mom and dad.

Tears pool in mom's eyes and her throat constricts.

GO OUTSIDE?

INT. DINING ROOM -EARLY EVENING

Paul puts his silverware on the plate after having the last piece of pie and he lets out a satisfied sigh.

PAUL
That was delicious, Dear.

Caleb nods in agreement. Mom's eyes go from Caleb to Paul as she gives a happy questioning look to Paul. Caleb catches this transaction and looks excitedly to Paul to see what he's going to do. Paul, shakes his head just barely. He looks at Caleb who is super excited then back to his wife. He gives her a smile and a slight nod. He gets up and takes his cane that is leaning against his chair. Caleb looks up in anxious anticipation.

PAUL (CONT'D)
I have something I have been
waiting to give you.

He puts on his coat and grabs a lantern.

CUT TO:

EXT. HOUSE AND BARN -DUSK

Paul slowly makes his way to the barn, leaning heavily on his cane. Tucking down his head to shield himself from the wind and sideways snow.

CUT TO:

INT. BARN WITH LANTERN

The door swings open, and snow blows in. Paul struggles to shut the door. He makes his way to a chest. With the help of the cane he kneels down. Opening it, he pulls out a small box, inside of which is the pocket watch. As he's trying to stand back up, Paul suffers a heart attack. The box closes and tumbles down behind the chest. Go back and forth between Paul dying and Jeanette and Caleb waiting. Caleb, too excited to wait, runs out. Jeanette, suddenly thinking something is wrong, runs out. After a very drawn out emotional scene, Paul dies in their arms.

FADE TO:

INT. ATTIC -DAY

Grown up Caleb is crying over the journal. He closes the half filled journal and goes downstairs taking it with him. He exits the house looking for Kyle. Kyle comes running from the barn.

KYLE
Dad, dad look what I found.

He shows him the pocket watch. Caleb kneels down, takes the watch from Kyle's open hand. Caleb, gazes into it, rubbing it with his thumb he examines the gold piece. He runs his thumb along the etching of the eagle on the front of the watch.

KYLE (CONT'D)

(hopeful)

Can I keep it?

Caleb places the watch back in Kyle's hand and closes it over the watch. Caleb stands up; they look around the farm and soak it in again.