

"Photo By Kelly Reeves"

by

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FADE IN:

EXT. THE KODAK THEATER - AFTERNOON

The Academy Awards. Hollywood's biggest night. The worlds most famous CELEBRITIES, in tuxedos and designer gowns, saunter along the red carpet to the deafening sounds of SCREAMING FANS and blinding, incessant, flashing camera lights. They wave to their adoring fans in the bleachers and pause for photographers.

A red carpet PHOTOGRAPHER, mid-40's, pops the memory card out of his digital camera and passes it to his ASSISTANT, mid-20's, who then races towards a large white tent.

INT. LARGE WHITE TENT - MOMENTS LATER

The assistant enters the tent to the frenzy within. A sign above reads "PRESS ROOM". OTHER ASSISTANTS stare at open laptop computers. On each monitor, fresh photographs of the celebrities from the red carpet being transmitted to every corner of the globe.

INT. OFFICE BUILDING - NIGHT

Working late in her executive office, A WOMAN, mid-30's, surfs the internet on her company computer. The entertainment web site headline reads, "THE BEST AND WORST DRESSED OF THE ACADEMY AWARDS". On the monitor, photos of the celebrities from the red carpet.

INT. STUDIO EXECUTIVE OFFICE - MORNING

A sharply dressed STUDIO EXECUTIVE, mid-40's, sits behind his large desk, the walls of his office lined with posters from various movies. He reads a newspaper article with a picture of Lindsay Lohan on the inset. Under the photo, a quote from the young actress, "'THE DAY WE HAVE TO WORRY IS THE DAY THEY STOP FOLLOWING US"...LINDSAY LOHAN".

INT. MOVING CITY BUS - MORNING

A crowded city bus. A WOMAN, mid-30's, seated near the exit, flips through a tabloid magazine. The people standing around her, attracted by the photographs within, read over her shoulder as she stops on a page, the headline reads "HILTON HEIRESS RUNS OUT OF GAS, THE PAPARAZZI COME TO HER RESCUE". Accompanying the article, a picture of PARIS HILTON being handed a full gas canister to fill her silver Porsche.

INT. STARBUCKS COFFEE SHOP - AFTERNOON

Coffee addicts wait in line for their afternoon fix. A MAN, mid-40's, casually dressed in jeans and a polo shirt, sits at a corner table, staring at a laptop monitor. The entertainment web site's article headline reads, "ACTRESS REESE WITHERSPOON SUES PAPARAZZO OVER HARASSMENT AT DISNEYLAND". Accompanying the article, a picture of REESE WITHERSPOON posing for the cameras at her movie premiere.

INT. SUPERMARKET CHECKOUT - DAY

A WOMAN, mid-30's, pushes a supermarket cart with a SCREAMING 3-year-old. She scans the covers of the tabloid magazines and picks up one with a picture of BRITNEY SPEARS driving with her baby on her lap. The headline reads "IS BRITNEY A BAD MOTHER?".

EXT. AFGHANISTAN - KANDAHAR STREETS - DAY

INSIDE VAN'S CAB

A tabloid magazine stuffed on the dashboard of a moving white van with the headline of an article reads, "INJURED PHOTOGRAPHERS COMPLAIN ABOUT LEO'S BODYGUARDS ATTACK". A picture accompanying the article shows LEONARDO DICAPRIO with his girlfriend, model BAR RAFAELI at the Western Walls in Israel.

On the side of the white van, the words "INTERNATIONAL PRESS". It follows closely behind a military jeep as it turns down a deserted street.

The nearly deserted back streets lead to a very busy street full of VILLAGERS surrounding a smoldering building. The cause is a downed military helicopter, its propeller blades protruding from the building's structure.

The military jeep HONKS its horn. The crowd parts as the vehicles approach the accident site where other military vehicles and U.S. MILITARY SOLDIERS surround the area.

The van stops and the side door slides open. ANDY ROBERTS, a photographer, 36, boyishly handsome with confident eyes, exits, carrying a camera bag over his shoulder. Over his shirt he wears a black bulletproof vest, the word, "PRESS", written in large white letters, on the front and back.

Next to exit, also adorning the black vest, is KELLY REEVES, 34, a female photographer. She is a modern woman, clearly comfortable in this male dominated profession. As hard as she tries, she can't disguise her natural beauty and charm even in this harsh environment. Although relaxed, she is very aware of her surroundings and focused on the task at hand.

FIVE OTHER MALE PHOTOGRAPHERS, all in their late 40's, follow her out of the van onto the pavement, all with their camera bags in hand.

They make their way over to the crumbling sidewalk across the street, placing their bags on the ground as the afternoon sun beats down on them. The heat apparent on their tanned faces and sweat-covered brows.

Andy kneels down next to his bag and takes out his camera. He glances up and notices Kelly holding her camera and attaching the telephoto lens to it as she migrates towards him.

ANDY

Well, Miss. Reeves. This isn't exactly how I planned on you spending your birthday.

KELLY

Tell me, Mr. Roberts. What exactly was the plan?

ANDY

Oh, I don't know. Figured I'd pick up a case of beer, some balloons, strippers...

KELLY

How thoughtful.

ANDY

I aim to please.

KELLY

That, is something you do very well, Mr. Roberts.

Andy grins as Kelly smiles mischievously at him before raising her camera and photographing the wreckage.

U.S. Military Information Officer, CHARLES O'BRIAN, 36, exits the passenger side of the jeep and watches the group of photographers line the narrow street, all focusing their camera lens on the smoldering building and helicopter wreckage.

Andy spots Charles standing next to the jeep, his arms crossed, observing the restless crowd.

ANDY

Charlie's invited the group over to the base for their Fourth Of July barbecue. You up for that?

KELLY

It's been a while since I've been
to a barbecue.

ANDY

Hey, you think they'll have fireworks?

KELLY

Might not be a good idea over here.

ANDY

Good point.

With his camera in hand, Andy strolls over to Charles,
standing next to the jeep.

ANDY

Hey, Charlie.

CHARLES

Roberts.

ANDY

The boys and I are having a little
get together tonight for Kelly's
birthday. Can you make it?

CHARLES

What time?

ANDY

About seven?

CHARLES

Sounds good.

Andy glances behind him and notices Kelly near.

ANDY

So what's the story? Accident or
enemy fire?

CHARLES

Their last radio was normal. If
there was some sort of engine
malfunction, they would have had
some time to call it in.

KELLY

But, nothing?

CHARLES

No, Ma'am.

KELLY

Hard to believe they survived that.

CHARLES

This is one of the better areas.
They got help getting out before
the fire started.

Kelly takes a photo of the onlookers and then one of her
photographer colleagues as they photograph the wreckage.

CHARLES

By the way, happy birthday, Miss.
Reeves.

Kelly glares at a grinning Andy, then turns back to Charles
with a smile.

KELLY

Thanks, Charlie.

As Kelly adjusts the lens on her camera and continues taking
shots of the wreckage, she glances upwards at the adjoining
buildings and spots A MAN dressed in black, staring
ominously down at them. Suspicious, she places the camera
up to her face again, this time making use of the telephoto
lens to get a closer look.

Through the telephoto lens, she sees the man pull out A
RIFLE and aim downwards at the soldiers.

KELLY

Oh God.
(shouting)
Sniper on the roof! Everyone take
cover!

Just as Kelly points up at the man, SIX MEN dressed in black,
appear on adjoining buildings rooftops.

Charles pulls out his SIDE FIREARM, an M1911 PISTOL and
takes aim at the rooftop, but a SPLATTER of bullets showers
him and he falls onto the asphalt, bullet wounds to his
chest, dead.

Kelly and Andy look on in horror at Charlie's lifeless,
bloodied body.

ANDY

Kelly, run!

Andy grabs hold of Kelly's arm as they turn and run for cover.

The crowd scatters at the sound of the gunfire.

One of the snipers raises A SHOULDER GRENADE LAUNCHER and fires it at one of the parked military vehicles. When it hits, the force of the EXPLOSION tosses Kelly, Andy and everyone else off their feet. Pieces of SHRAPNEL rip through their vests and lodge into their backs.

Weakened by their injuries, Andy guides Kelly on the ground as they crawl under a truck. He lies on top of her, shielding her. Kelly SCREAMS as bullets HIT the asphalt around them. The sounds of GUNFIRE all around as the exchange between the U.S. military and the snipers continues.

As Kelly lies under Andy, she senses something dripping onto the nape of her neck. She touches the back of her head, takes her hand away and sees blood on the tips of her fingers.

KELLY

Andy?! Are you all right?

With the excruciating pain of the shrapnel in her back, coupled with the weight of Andy's body on her, Kelly struggles to turn over, but as she does, she notices the limpness of his body.

KELLY

Andy?!

With all of her strength, Kelly turns over. Andy's body slides off her and she turns him over onto his back. She sees the red blood stains covering the collar of his shirt, the nape of his neck and his blood soaked blond hair.

Kelly's eyes fill with tears as she caresses Andy's face. She lies her head on his chest and loses consciousness.

EXT. SYDNEY AUSTRALIA - BEACH - EVENING (3 MONTHS LATER)

A casually dressed man walks along a stretch of deserted beach. COLIN RANDALL, early 40's, a brawny Australian, Kelly's close friend and self-appointed big brother, has purpose in his stride as he treks through the sand.

He pauses when he spots Kelly sitting alone, her knees up to her chest, cradled in her arms, her head resting on them. As Colin nears, Kelly looks up and stares blankly at him.

COLIN

Hello, beautiful.

KELLY

Colin? What are you doing here? I thought you weren't gonna be back until next week.

COLIN

I cut my trip short. Heard you had a rough week.

Colin sits in the sand next to her.

KELLY

Jesus, your sister called you?

COLIN

She was worried. And quite frankly, so am I.

KELLY

I'm fine, Colin.

COLIN

Why do women always say their fine when it's so damn obvious they're not?

KELLY

Well, what exactly do you want me to say?

COLIN

You know, I used to like the fact you were a woman of few words.

Kelly stares out towards the ocean.

COLIN

I know what you need to do. You need to get back to work.

KELLY

Work?

COLIN

I've got to head back to L.A. tomorrow. Why don't you come with me? I could really use you on this one.

KELLY

I know what you're trying to do, but--

COLIN

Andy was my friend too. I lost him. Now what I'm trying to do is save what's left of you.

KELLY

He never wanted to go to Afghanistan. Why didn't he just let me go on my own?

COLIN

Don't do this. Don't you dare
blame yourself for what happened
over there.

Kelly's eyes fill with tears as Colin takes her hands in his.

COLIN

I have no idea what went down that
day, but I know how much he loved
you. He wouldn't want to see you
do this to yourself. He'd want you
to be happy and move on with your life.

KELLY

Move on? Most people never know
what they have until it's gone. I
knew exactly what I had. A love...
a life that I simply did not lose,
but was ripped away from me. How
exactly do I move on from that?

COLIN

Remember, I understand what you're
going through. You were there for
me when I needed you. I just want
to return the favor.

KELLY

You can do me a favor by leaving me
alone. I don't want to feel
anything right now. I don't want
to feel anything like this ever again.

COLIN

What? Love?

KELLY

And loss.

COLIN

See, now you're being nuts. Do you
really think you can hide from that?

Kelly looks at Colin with tears in her eyes.

COLIN

Trust me, keeping busy, working,
helps. Ever since I've known you,
the one thing you've loved is
photography. You haven't picked up
your camera since it happened.

Colin places his hand on Kelly's shoulder.

COLIN

In time it will get easier.

Kelly looks into Colin's reassuring eyes.

EXT. LOS ANGELES - THE IVY RESTAURANT - NIGHT (1 YEAR LATER)

An army of VALETS stand at the entrance to the celebrity restaurant.

A red Porsche pulls up to the front of the restaurant and two valets race over to it. One opens the drivers side door and out steps JONATHAN PARKER, 38. He is the very image of a leading man, possessing magnetic charm and charisma that equals his good looks and ego, aware of the effect he has on women. He is the most sought after actor in the world and it's no surprise.

Kelly, along with the other paparazzi across the street, snap photos of him. The blinding flashes ignite the dimly lit street. He casually walks around the sports car and over to the passenger side where another valet holds the door open for CAROLINE MOORE, 35, a thin, beautiful, statuesque blonde. An actress who, although a star, is still in search of stardom.

Caroline and Jonathan walk arm in arm into the restaurant. THE MAITRE D seats them on the patio where the paparazzi have a clear view of the happy couple having dinner and enjoying one another's company.

EXT. CHICAGO SKYLINE - AFTERNOON (1 WEEK LATER)

A typical winter day in the windy city. The sun struggles to break through the dismal skies.

EXT. BUILDING ROOFTOP - AFTERNOON

Above the bustling city, Kelly huddles in the corner of a building rooftop. Next to her rests a backpack and a tripod set up with a camera and long telephoto lens attached to it.

Her cell phone RINGS, she answers it.

KELLY

What?

INT. PARKED SUV - CHICAGO STREET - SAME

Colin sits in the driver's seat. He COUGHS and SNIFFLES, in the onset of a cold, his cell phone to his ear.

COLIN

I'm here. Anything yet?

EXT. BUILDING ROOFTOP - INTERCUT

Kelly peers through the telephoto lens and focuses on a posh hotel room in the nearby building.

KELLY

Not yet.

Colin reaches into his pocket, pulls out a bottle of Tylenol, pours a couple of pills into his palm and tosses them into his mouth like candy.

COLIN

How you doing, beautiful?

KELLY

Fine.

COLIN

You're on top of a building on the coldest day of the year in Chicago and all you can say is fine? You must be freezing your ass and hands off.

KELLY

I'm fine Mother, I double gloved.

COLIN

Your hands or your ass?

Kelly grins as she peers through the telephoto lens again.

KELLY

Both.

Colin glances at his watch.

COLIN

Look, it's been eight hours. Why don't we call it a day?

KELLY

You sure?

COLIN

Yeah. Come on down. Looks like that tip-off was a dud. We'll grab a bite before heading back to the hotel to pack. Stick with the plan and head to New York tonight for the Film Festival.

KELLY

All right, see you in a bit.

Kelly shoves the cell phone back into her jacket pocket, opens her backpack and lifts the camera with the telephoto lens off the tripod. She glances towards the building again and sees A MAN, late 30's, handsome, dressed in a bathrobe, exiting the bedroom.

Kelly quickly lifts the camera up to her face, peers through the lens and watches him stride over to the bar, pick up a bottle of champagne and two champagne glasses.

KELLY

Come on. Where are you?

Kelly's finger rests on the shutter button as she focuses the camera lens.

She observes Caroline enter the room from the bedroom, wearing a white silk bathrobe.

Kelly holds her finger down on the shutter button, CLICKING photo after photo of Caroline walking over to the man, wrapping her arms around his shoulders and passionately kissing him. He then lovingly lifts her into his arms and heads towards the bedroom, slamming the door behind them.

Kelly lowers her camera to her chest.

She turns and leans her back against the wall. Her thoughts, somewhere else now, as the sun breaks through the clouds and shines into her eyes. She closes them.

FLASHBACK TO:

INT. KANDAHAR HOTEL ROOM - MORNING (15 MONTHS EARLIER)

The sun shines through the window and onto Kelly's face as she lays asleep. She stirs, opens her eyes and squints as she focuses on her bedside table and at a face down, tanned 4X6 index card.

Andy strolls into the bedroom carrying a tray filled with breakfast, a glass of orange juice and a newspaper.

ANDY

You're up.

Kelly smiles as Andy walks over to her bedside. She sits up as he lays the tray next to her and kisses her on the lips.

ANDY

Happy birthday, Kelly.

KELLY

Thank you.

Kelly glances over at the index card as she bites into a slice of toast.

KELLY

How long do you intend to keep
doing that, Mr Roberts?

Andy notices her glance at the index card.

ANDY

As long as it takes, Miss Reeves.

She watches Andy pick up the newspaper and scan the headlines.

IN THE BATHROOM

Kelly smiles as she removes her bathrobe, opens the glass shower door and enters the shower stall. She turns the shower faucet and stands under the shower head as the water sprays across her face, turning to let the water wet her long brunette hair and back.

The door BURSTS open and Andy rushes in, beaming. Startled at first, Kelly, watches as he slowly strides to the shower stall, his eyes focused on hers and places the index card, face up to her on the glass shower door stall. The card reads "MARRY ME", two square boxes, one with the word "YES" and one with the word "NO" written underneath. The "YES" box has a tick through it.

Kelly smiles as he opens the shower door and enters, fully clothed.

KELLY

What took you so long?

Andy passionately kisses Kelly under the shower.

END OF FLASHBACK

BACK TO PRESENT

EXT. BUILDING ROOFTOP - AFTERNOON

Kelly opens her eyes as a sadness overcomes her.

EXT. CHICAGO STREET - NEWSPAPER STAND - MORNING

Snow drifts down onto the city as VARIOUS HANDS grab THE NATIONAL OBSERVER tabloid magazines off the shelf of a busy newspaper stand.

The headlines read, "CAROLINE CAUGHT CHEATING ON JONATHAN, EXCLUSIVE PICTURES INSIDE". Kelly's photographs of Caroline, plaster the covers. On the inset, a picture of Jonathan exiting a hotel lobby.

EXT. DENVER AIRPORT - RUNWAY - AFTERNOON

An American Airlines aircraft lands on a snow-covered runway.

INT. SUV - HIGHWAY TO ASPEN - AFTERNOON

While driving, Kelly sips a cup of coffee. Colin rests his head back in the passenger seat, his eyes closed. His cell phone RINGS and he answers.

COLIN

Yeah?

Colin opens his eyes and sits upright.

COLIN

I knew it. Thanks man. I owe you one.

He SNAPS his cell phone shut.

COLIN

Caroline was spotted at O'Hare this morning boarding a plane to Denver.

KELLY

It always amazes me how you do that.

COLIN

What?

KELLY

Find out where those people are at all times.

COLIN

A paparazzo relies on two things. His camera and a fist full of reliable sources. I've got a contact at the airport and he's got a friend who works at the ticket counter.

KELLY

And Jonathan Parker's address?

COLIN

That's the info I was trying to get my hands on while you were waiting for Caroline to come up for air.

KELLY

Always two steps ahead.

COLIN

The only way to survive in this
business, sweetheart.

He glances at Kelly, a smirk appears at the corner of her
lips just before she takes another sip of her coffee.

COLIN

All right, out with it.

KELLY

What?

COLIN

I know that look.

KELLY

What look?

COLIN

It's the same one you gave me when
I asked you to come work with me.
Look, Kelly, I know you think
photographing celebrities is a
waste of film, and you feel like a
sleaze every time you have to sneak
around and take their photo, but
the point was to get you back in
the game.

KELLY

And this past year, working and
spending time with you has been
great, but--

COLIN

You're ready to move on?

KELLY

I hate it that you know me so well.

COLIN

I know the only reason you stayed
with it this long was so you could
save enough money to go do what you
really love. So, have you decided
where you're going?

KELLY

I was thinking Sierra Leone. Do you remember Harry Anderson? He said he could use me over there.

COLIN

Just promise me you'll be safe. Being out there on your own, who knows what kind of trouble you'll get yourself into. I know how impulsive you can be.

KELLY

So, you're not mad?

COLIN

Hell no! I love you, but, you're seriously cramping my style.

KELLY

Cramping your style?

COLIN

With the ladies. Haven't had a date in a year because of you.

KELLY

And here I was thinking you'd actually miss me.

COLIN

I will. Just, not while I'm on a date.

Colin has a coughing fit. He rubs his face, signs of exhaustion visible as Kelly observes him reach into his jacket pocket, pull out a bottle of cough syrup and take a gulp right out of the bottle.

KELLY

I'm gonna drop you off at the hotel first. Don't need you giving away our position out there.

COLIN

No!

KELLY

Look at you. With all that medication you've been downing, you can barely keep your eyes open.

COLIN

Are you sure you'll be all right out there on your own?

KELLY

Come on, Colin. I've been to some of the most dangerous places on this planet. I think I can handle the great wilds of the Colorado Mountains. You rest up today, and we'll head off to New York tomorrow.

Colin rests his head back and closes his eyes.

COLIN

I do feel a little green around the gills.

KELLY

Not as green as you looked when we hit that turbulence, Kermit.

Colin smiles as he glances over at her.

EXT. ASPEN - MARRIOTT HOTEL - AFTERNOON

The SUV pulls up to the front of the hotel. Colin pulls out a notepad, rips a page from it and slaps it on the dashboard.

COLIN

That's the address I got on Parker. I drew you a map.

Colin winks at her as he opens the door, climbs out and grabs his bags from the backseat.

KELLY

I'll check in on you when I get back.

COLIN

Call me if you run into any problems out there. Okay?

KELLY

Yeah, yeah, yeah.

Colin watches the SUV pull away and sneezes three times into his handkerchief.

EXT. ASPEN MOUNTAIN ROAD - SUV - AFTERNOON

The black SUV meanders its way along the single lane, snow-covered mountain road.

INSIDE CAB

Kelly checks the address on the note paper, slowing the vehicle as she nears the large wooden gate with a small camera perched above it.

KELLY

10 Alpine Lane.

Further up the road, Kelly notices a back-road heading in the direction of the property. She checks the map again and turns onto the back-road.

EXT. ASPEN MOUNTAIN FOREST BACK-ROAD - AFTERNOON

Kelly parks, climbs out of the SUV, grabs her backpack and casually walks into the forest.

EXT. ASPEN MOUNTAIN FOREST - AFTERNOON

Drifts of snow fall from branches as Kelly climbs over fallen tree limbs with ease. She comes upon a wire fence with barbed wire lining the top. A sign posted reads, "PRIVATE PROPERTY: TRESPASSERS WILL BE PROSECUTED".

She heads over to a tree that offers her the best cover and begins to climb.

EXT. TREETOP - AFTERNOON

Balancing herself on a branch, Kelly grabs her camera from her backpack and attaches the telephoto lens.

Through the camera lens, Kelly has a partial view of the side of the chalet, as well as the driveway leading up to it.

A small wooded area stands between the back of the chalet and a frozen-over lake.

EXT. TREETOP - TWO HOURS LATER

As fatigue and the cold begin to set in, Kelly's eyes slowly close. Suddenly, she almost loses her balance. She forces herself awake and rubs her face.

KELLY

Real smart, Kelly.

On a nearby tree, A BALD EAGLE lands on a snow-covered branch. Kelly spots it, raises her camera, and photographs an amazing picture of it as it extends its massive wings and flies away.

Kelly then focuses her telephoto lens on the chalet windows. She has a clear view into the living room.

Through it, she spots Jonathan's tall frame standing at the fireplace, his back to the window.

INT. CHALET - LIVING ROOM - SAME

Jonathan stares into the lit grand fireplace situated in the middle of a spacious, elegantly decorated room.

MARK SULLIVAN, early 40's, Jonathan's best friend, confidante and manager, sits on the sofa, an open notebook computer on his lap. BRANDON SULLIVAN, 8, Mark's son, Jonathan's godson, sits cross-legged in front of the jig-saw puzzle pieces scattered across the coffee table. His dog SAM, a black labrador retriever, lies loyally beside him.

MARK

Look, all I'm saying is that it's been a year.

JONATHAN

I just can't forgive him.

MARK

So what? You're never gonna speak to him again? He's your father.

JONATHAN

I can't get past the fact that he betrayed me. I'd told him repeatedly not to talk to the press, but he can't seem to help himself. At least this way he won't have anything to tell them.

Mark sees the frustration in Jonathan's eyes.

JONATHAN

Look, I just don't want to talk about this right now. Okay?

Mark glances at the tabloid magazine with the picture of Caroline on the cover.

MARK

You sure she's gonna show up?

JONATHAN

Her fourteen messages said she was on her way.

MARK

I'm sorry man, but maybe this whole mess was for the best. For some strange reason, you've been putting off ending things with Caroline for weeks now.

BRUCE ANDERSON, 40's, a robust man, Jonathan's bodyguard and friend, enters holding a telephone and walks over to Jonathan.

BRUCE

Excuse me, Jonathan. Miss. Moore is here to see you. Should I let her through the gate?

JONATHAN

Yes. Thank you, Bruce.

Bruce presses a button on the telephone keypad.

MARK

Go grab your jacket, Brandon. I think it's time for Sam's walk.

BRANDON

Okay. Come on, Sam.

Brandon gets to his feet and Sam obediently follows him out of the room. Mark closes his laptop.

MARK

We'll be right outside if you need backup.

Jonathan smiles and nods as Mark and Bruce exit the living room.

EXT. TREETOP - AFTERNOON

Through the lens, Kelly observes a limousine driving along the long driveway towards the chalet.

EXT. PATIO - AFTERNOON

Brandon, Sam, Bruce and Mark, with a cell phone to his ear, exit the chalet and head onto the patio in the backyard.

Brandon and Sam run onto the snow-covered backyard. He throws a ball. Sam runs after it, fetches it and brings it back to him.

EXT. TREETOP- AFTERNOON

Kelly spots Caroline enter the room. She holds her finger down on the shutter button, SNAPPING photos.

INT. LIVING ROOM - SAME

Caroline meekly enters the living room and spots Jonathan, still standing at the fireplace, his arms crossed, guarded.

CAROLINE

Hello, Jonathan.

JONATHAN

Caroline.

CAROLINE

Okay, scale of one to ten, how upset are you?

JONATHAN

Upset? Why should I be upset? I broke things off with you weeks ago. You were the one who wanted to keep our split under wraps. And you go and pull this!

CAROLINE

I know.

JONATHAN

The only reason I agreed to go along with the charade in the first place is because you begged me, saying that the timing wasn't right.

CAROLINE

It was only supposed to be until next month. The extra publicity for "City Girl" would have been great for the movie.

JONATHAN

And that's why I've been keeping a low key here in Aspen until then.

CAROLINE

I'm sorry. I know how it looks.

JONATHAN

Do you? Then I need you to explain it to Kevin.

CAROLINE

Your publicist?

JONATHAN

He's furious about this. Those pictures make it look like you cheated on me because I couldn't keep you satisfied.

CAROLINE

Is that all you care about? Your image?

JONATHAN

Come on Caroline. You know that image is everything in this business. I just don't understand how you could let this happen.

CAROLINE

Look, I don't know how the hell they managed to get those pictures. I thought I was careful.

JONATHAN

Well, not careful enough. Next time, keep the blinds closed.

CAROLINE

I'm sorry I'm not an expert like you.

JONATHAN

What's that supposed to mean?

CAROLINE

You know exactly what I mean. I knew about the other women, Jonathan. Just because the paparazzi won't be able to catch you in the act, doesn't mean it didn't happen.

Jonathan steps away from Caroline, walks over to the window and looks out across the snow-covered grounds.

JONATHAN

But, you still stayed with me.

CAROLINE

Like you said, Jonathan. Image is everything. No one knew my name before I started dating you.

JONATHAN

Well, I'm glad I could help.

Caroline takes a deep breath as she watches Jonathan.

CAROLINE

I was naive to think that I could tame Hollywood's most eligible bachelor. You're every woman's fantasy. But I found out the reality is quite different.

JONATHAN

The reality?

CAROLINE

Most people at some point want more out of life. They want to fall in love, they want a family, they want to care about something more than themselves.

JONATHAN

And you think I only care about myself?

CAROLINE

That's who you are. That's the reality.

Caroline walks over to the window beside Jonathan.

JONATHAN

I love my life. Why would I want to change that?

CAROLINE

Because change is part of life. Change signifies how much we've grown. You need to grow up, Peter Pan.

JONATHAN

I'll take that under consideration, Wendy.

Jonathan glances at Caroline and they smile.

EXT. TREETOP - SAME

Through the lens, Kelly watches as Jonathan gives Caroline a friendly hug before walking her out of the room.

EXT. PATIO - SAME

EMILY, 50's, the family housekeeper, exits the chalet, carrying a tray with four mugs, and places them on the table.

MARK

Well, Emily? All calm on the western front?

EMILY

As far as I can tell.

Bruce watches Brandon and Sam play.

EXT. BACKYARD - SAME

Brandon throws a ball into the woods for Sam.

BRANDON

Go get it, boy.

Sam turns and runs after the ball.

EXT. PATIO - SAME

Mark, Emily and Bruce, engrossed in conversation, do not notice Brandon follow Sam into the woods.

EXT. BACKYARD WOODS - AFTERNOON

Sam chases the ball, but then a passing SQUIRREL catches his attention. Instinctively, he chases it.

Brandon sees Sam chasing the squirrel.

BRANDON

Sam! No! Come back here!

Brandon runs after Sam, deeper into the woods.

EXT. FROZEN-OVER LAKE - AFTERNOON

Sam chases the squirrel onto the frozen-over lake.

The ice breaks under him and he falls in the freezing waters. He YELPS.

Brandon emerges from the woods and sees Sam struggling to climb out of the hole in the ice covered lake.

BRANDON

Sam! Hold on, boy. I'll get you out.

Brandon runs onto the ice towards Sam, but as he reaches him, the ice cracks under his feet, and he falls into the freezing waters. Brandon SCREAMS.

EXT. TREETOP - SAME

Kelly hears a FAINT SCREAM as she shoves her camera into her backpack. Glancing towards the lake, she sees Brandon and Sam struggling to climb out of the break in the ice.

KELLY

Oh my God!

Kelly hurries down the tree.

EXT. FENCE - AFTERNOON

Kelly runs to the fence and quickly climbs up and over, but her hand gets caught on the barbed wire lining the top, she WINCES in pain, loses her footing and lands on the other side, injuring her ankle.

EXT. LAKESIDE - AFTERNOON

Kelly quickly hobbles to the edge of the lake, but when she puts one foot on the ice, it cracks. She rips her backpack off, gets on her hands and knees.

EXT. FROZEN-OVER LAKE - AFTERNOON

As Kelly crawls towards Brandon, the blood from her hand leaves a trail in the snow.

KELLY

Hold on!

Kelly reaches Brandon, lies on her stomach, reaches down into the freezing waters and grabs onto him.

KELLY

Grab onto me.

Brandon wraps his arms around her neck, but as she tries to pull him out, the ice breaks under her as well.

EXT. PATIO - AFTERNOON

All eyes turn towards the backdoor as Jonathan exits the chalet.

MARK

Well? Should we be helping Emily clean up in there?

JONATHAN

What do you mean?

MARK

You know. Any smashed dishes? Broken glass... spilled blood?

JONATHAN

No. Nothing like that.

MARK

Darn.

Mark checks his cell phone and stuffs it in his jacket.

MARK

Well I've got some news that I think will cheer you up.

JONATHAN

What?

MARK

Got a call from a certain famous director who wants you to fly out to L.A. tomorrow for a reading.

JONATHAN

Please tell me you're not kidding.

MARK

Nope.

JONATHAN

Eddie Stevens wants to see me?

MARK

Yep.

BRUCE

The reclusive director, Eddie Stevens? I thought he was dead?

JONATHAN

No. He's old, but not dead.

MARK

The last I heard, he had reached the whole spiritual, zen phase of his life. I mean I know you're a pretty open-minded guy, but even his stuff is a little out there.

JONATHAN

Come on Mark. If you didn't know me and believed everything they've said about me, you would think I'm just some pretty boy actor who beds a different woman every night of the week...

Jonathan notices Mark's grin.

JONATHAN

Which I'm not.

MARK

Well, you're certainly not a pretty boy anymore.

EMILY

Come on, stop teasing him. He's still a very handsome young man.

JONATHAN

Thank you, Emily.

Jonathan walks over to the edge of the patio.

JONATHAN

I just need to impress him. He's a genius, and I've been hoping for a chance to work with him for as long as I can remember.

Jonathan glances around the empty backyard.

JONATHAN

Where's Brandon?

Bruce looks towards the backyard and then out towards the woods. He hears a FAINT NOISE in the distance and runs towards the sound. Noticing Bruce rush into the woods, they hastily follow him.

EXT. LAKE - AFTERNOON

Kelly pushes Brandon out of the lake and onto the frozen surface.

KELLY

Don't stand up. Crawl back to shore. Okay?

Brandon nods and slowly crawls towards shore. Kelly turns to Sam, still trying to crawl out of the icy waters.

EXT. EDGE OF LAKE - AFTERNOON

Bruce, Jonathan and Mark exit the woods and see Brandon crawling on the lake.

MARK

Brandon!

Bruce, Jonathan and Mark run to the edge of the lake, but when they step onto the ice, it CRACKS under their feet.

They grab each others arms and step back onto the shore, then notice the blood trail in the snow.

Bruce pulls out his cell phone from his jacket and dials.

BRUCE

Yes, I need an ambulance. We're at 10 Alpine Lane. A woman and child have fallen into the lake. Hurry!

JONATHAN

I'm going in.

MARK

Brandon, come on, just a little bit more, son. Come on, you can do it, buddy.

As Brandon slowly crawls closer to shore, Jonathan gets on his hands and knees and crawls out to him.

Jonathan reaches Brandon, grabs onto him and helps him to shore as Mark and Bruce desperately reach out to grab onto him.

Mark picks Brandon up into his arms and quickly carries him back to the chalet.

MARK

Hold on, Brandon.

Jonathan crawls out to Kelly as she pushes Sam out of the waters. Sam shakes the freezing waters off his fur, sees Jonathan and runs towards him.

Sam stops to lick Jonathan's face, but as he does, the ice begins to CRACK under them. Bruce notices, CLAPS his hands and motions his arms for Sam to come to him.

BRUCE

Sam! Come here, boy! Come on!

Sam runs towards the shore, into Bruce's arms and BARKS.

Kelly struggles desperately to pull herself out of the icy waters, but keeps slipping back into it.

Jonathan reaches Kelly, gets on his stomach and grabs hold of her hand, pulling her closer.

JONATHAN

Grab onto me!

Kelly grabs onto Jonathan's shoulders. He pulls her up and out, onto the ice. She lies on the ice, shivering.

JONATHAN

Come on, stay with me.

Jonathan grabs onto her arm and helps her crawl towards the lake's edge.

Safe on shore, Bruce helps Jonathan take Kelly's water soaked jacket off her and wraps his dry jacket around her. Sam licks Kelly's face and BARKS.

Kelly lies on the cold ground, uncontrollably shivering, exhausted and pale.

She slowly drifts in and out of consciousness as Jonathan gently shakes her.

JONATHAN

Come on, stay awake, stay with me.

Kelly loses consciousness, to the sounds of Sam's BARKING.

INT. ASPEN LAKE MEMORIAL HOSPITAL - BRANDON'S ROOM - EVENING

Jonathan and Mark stand at Brandon's bedside. DR. ALBERT LANZO, early 40's, checks Brandon's medical chart.

MARK

How is he, doctor?

DR. LANZO

He's gonna be fine. I'd like to keep him overnight, though. You can take him home in the morning, just as long as you get him into bed as soon as you get him home.

MARK

Of course. Thank you, doctor.

Jonathan observes Mark as he lovingly looks down at Brandon and strokes his son's head as he sleeps.

DR. FRANK MCFADDEN, mid-60's enters.

DR. MCFADDEN

How's the patient?

DR. LANZO

He's fine. This is his father Mark Sullivan and...

DR. MCFADDEN

I know who you are, of course,
Jonathan Parker. I'm Dr. Mcfadden,
Kelly Reeves' doctor.

MARK

Kelly Reeves?

DR. MCFADDEN

The woman who was brought in with
your son. We found her
identification with her belongings.
Just thought you should know that
she's going to be all right.

MARK

Good.

DR. MCFADDEN

She's got a sprained ankle she's
gonna need to stay off for a few
days and a gash to her hand, but
after a good night's sleep, she
should be able to leave tomorrow.

MARK

Is she awake? I'd love to see her.
Thank her.

DR. MCFADDEN

She's pretty out of it right now.
In the morning might be best.

MARK

Thank you, doctor.

DR. MCFADDEN

Goodnight, gentlemen.

Dr. Mcfadden and Dr Lanzo exit the room.

MARK

Darn, we forgot to ask them about
an emergency contact for Miss. Reeves.

JONATHAN

I'll go.

Jonathan walks towards the door and exits.

INT. HALLWAY - EVENING

Jonathan spots Dr Mcfadden and Dr Lanzo conversing as they
stroll to their offices.

JONATHAN

Excuse me, doc, but was the staff able to find some sort of emergency contact info from her belongings?

DR. MCFADDEN

Yes. I think they said they were still trying to reach him.

JONATHAN

Good. Thanks, doc.

Dr. Mcfadden and Dr. Lanzo continue walking to their offices, passing Bruce as he approaches Jonathan.

BRUCE

How's Brandon?

JONATHAN

He's gonna be fine. Mark's spending the night.

Mark exits Brandon's room and spots Jonathan and Bruce standing outside.

MARK

So why do you think she was out there? Stalker or paparazzo?

JONATHAN

Paparazzo.

MARK

How do you know?

JONATHAN

I've seen her before.

BRUCE

She's one of the newer ones.

JONATHAN

Noticed her pop in and out over the last year.

MARK

You noticed her?

JONATHAN

Well it's kinda hard not to. You know what I mean, not the typical looking vermin.

MARK

So, I'm guessing you're not gonna go in and say hello?

A PRETTY NURSE, mid-20's, saunters past the men on her way towards the front desk. They all look at her as she passes by.

MARK

Well, I'll see you two in the morning then.

JONATHAN

You sure you don't want company?

MARK

Yeah.

Jonathan notices Mark as he continues eyeing the nurse.

JONATHAN

You interested?

MARK

I don't think I'm her type. I am, after all, standing next to, Jonathan Parker.

JONATHAN

Oh, come on.

MARK

And to prove my point, she's going to do the 'glance back'.

JONATHAN

What are you talking about?

MARK

That thing they all do when they want you to know they're interested. Just as they're about to exit a room or turn a corner, they do the 'I'm-looking-at-you-looking-at-me' glance back.

BRUCE

Oh yeah, I know that look. They all do that with him.

The nurse nears the corner.

MARK

Wait for it.

Sure enough, just as the nurse is about to turn the corner, she glances back at Jonathan and coyly smiles just before disappearing out of view.

MARK

See? Every time.

Jonathan ignores their affirmation.

JONATHAN

Anyway, I'll be back first thing in the morning to pick you guys up.

MARK

Then straight to the airport.

JONATHAN

What?

MARK

For your meeting with Eddie.

JONATHAN

I can't leave now.

MARK

Come on, Jonathan. I know how much you want that gig.

JONATHAN

Are you sure?

MARK

Yeah. See you in the morning.

JONATHAN

All right.

MARK

I'm gonna head back in. Don't want him waking up alone.

BRUCE

I'll bring the car around.

Bruce exits, leaving Jonathan alone as he lingers in the hallway. Nurses further down the hall chit-chat and shuffle papers, appearing to look busy as they observe Jonathan standing near the exit.

Jonathan notices a MALE ORDERLY, 23, energetic and agreeable, exit a room carrying a tray of an untouched meal. Before the door closes, he catches a glimpse of Kelly.

JONATHAN

Excuse me. Is that Miss. Reeves' room?

The orderly stares nervously at Jonathan.

ORDERLY

Yes.

JONATHAN

Is she awake?

ORDERLY

Nope. Out like a light.

JONATHAN

Oh.

ORDERLY

I'm sorry, I just have to say that I'm such a huge fan. I think "The Day Before Oblivion" was awesome.

JONATHAN

Thank you.

ORDERLY

And that scene you did in "Building Demolition"? Oh...my...God. Awesome!

JONATHAN

Well I'm glad you enjoyed it. The critics on the other hand? Not so much.

ORDERLY

Man, I never listen to what they say. If I like the trailer, I'll be there, opening day. And wasn't it, like, number one at the box office that weekend?

JONATHAN

Yeah, it was.

ORDERLY

Well, guess I gotta get back to work.

The orderly places the tray on a cart and pushes it to another hospital room, just as Bruce enters through the exit door and spots Jonathan.

BRUCE

Ready?

Jonathan nods as Bruce holds the door for him.

INT. HOSPITAL CAFETERIA - EVENING

The orderly has his cell phone to his ear.

ORDERLY

Hey, Jim. Have I got a celeb sighting for you.

The orderly glances over his shoulder for privacy.

ORDERLY

I don't know. How much is it worth to you?

The orderly grins as he listens to the response.

INT. CHALET - JONATHAN'S BEDROOM - MORNING

Jonathan lies asleep in bed. His cell phone RINGS. He reaches for it on his bedside table.

JONATHAN

Hello?

INT. LOS ANGELES - KEVIN GILBERT'S HOME OFFICE - DAWN

A sleek, modern office, outfitted with contemporary furnishings and high tech gadgets. KEVIN GILBERT, early 40's, Jonathan's publicist, has a hands-free cell phone headset on. He points a remote control towards the flickering light of a muted T.V. that shines on his face in the large dimly lit office.

KEVIN

Morning, buddy. Did I wake you?

INT. JONATHAN'S BEDROOM - MORNING (INTERCUT)

JONATHAN

Kevin?

KEVIN

Oh, so you do remember my name. It's always a good sign when my star clients remember who I am. But when they forget to call me to tell me when important things happen in their lives, then, I worry.

JONATHAN

What are you talking about?

KEVIN

Well according to the news report I'm looking at, seems your godson ended up at Aspen Lake Memorial Hospital last night. Says you spent a few hours with him.

JONATHAN

Good grief. Brandon gets hurt and that makes it on the news?

KEVIN

Come on, Jonathan. How long have you been in this business? Jessica Simpson changes her hair color and that's front page fodder. I'm glad Brandon's all right by the way.

JONATHAN

Thanks.

KEVIN

So? What happened?

JONATHAN

Not much to tell. He fell through the ice. Thank God we got to him in time. He's in the hospital overnight.

KEVIN

Amazing. Anything else?

JONATHAN

No, that's pretty much the gist of it.

KEVIN

Aren't you leaving out the part about the paparazzo?

JONATHAN

What? How do you know about her?

KEVIN

Look Jonathan, the story about your godson falling into an icy lake and almost dying is riveting in itself, but when the press found out it was a paparazzo who rescued him, it grew wings. Especially since you're a celebrity who's publicly voiced your opinion on the insane lengths those people go to getting their shots.

JONATHAN

Oh, come on. Well I'm guessing the press conveniently decided to overlook the reason she was there in the first place. To spy on me and get photos of Caroline and me.

KEVIN

Oh, they made sure they mentioned that part, right after they found out she was also the same paparazzo who took the photos of Caroline in Chicago.

JONATHAN

You're kidding. That was her?

KEVIN

Wait, there's more.

JONATHAN

More?

KEVIN

The E! Channel. Find it.

Jonathan spots the remote control on the bedside table, CLICKS the television on, flips through the channels and comes to the E! Channel news report. He sees press photos and video footage of himself attending various events flash across the screen, followed by a helicopter shot of the chalet.

ENTERTAINMENT REPORTER (VO)

Jonathan Parker recently purchased this fifty acre property where yesterday his godson, Brandon Sullivan, fell into the lake, shown here...

The overhead picture of the chalet and the nearby lake appear on screen.

ENTERTAINMENT REPORTER (VO)

Jonathan and his longtime friend and Manager, Mark Sullivan, were seen here last night at Aspen Memorial Hospital.

Jonathan shakes his head as he watches the screen.

ENTERTAINMENT REPORTER (VO)

According to today's front page story of 'The Observer' magazine, it was a paparazzo who rescued the boy. Jonathan has on many occasions voiced his opinion concerning the tactics paparazzi use to get photos of stars.

Jonathan watches himself in an interview.

JONATHAN

We need laws to keep those people in line. They think they have the right to photograph someone whenever, wherever they are. I know I'm a public figure, I expect to be photographed, but when they start putting innocent people around me in danger, just to get a stupid photograph, something has to be done.

JONATHAN

And I still think--

KEVIN

Wait for it.

ENTERTAINMENT REPORTER (VO)

The Observer identified the paparazzo as Kelly Reeves.

Onscreen, a candid photo of Kelly smiling as she holds her camera, dressed in jeans and a white shirt, wearing a black vest with the words 'PRESS' written in white letters on it.

ENTERTAINMENT REPORTER (VO)

Miss. Reeves is no stranger to dangerous situations. According to reports, she worked as a photographer with the International Press, traveling to places such as Somalia, The Sudan, Sierra Leone, Kuwait and most recently Kandahar, Afghanistan.

Jonathan sits up in bed, his eyes glued to the screen.

ENTERTAINMENT REPORTER (VO)

While photographing the wreckage of a downed military helicopter and the U.S. Military Soldiers surveying it, the group was ambushed by insurgents. Six soldiers were killed, along with one other photographer. Details of her injuries are not known, but we do know that Miss. Reeves spent two weeks in a military hospital in Germany.

JONATHAN

Jesus...

KEVIN

Christ. I know. So what do you want to do?

JONATHAN

About what?

KEVIN

Miss. Reeves. The press is going to have a field day with this one. They're gonna want interviews. We need to find out where her head's at.

JONATHAN

I don't understand what you're getting at.

KEVIN

Jonathan, you know what these paparazzi are like. She's gonna sell her story to the highest bidder. I think I'd better get out there, do some damage control. I can be on a plane within the hour.

JONATHAN

No. I'll talk to her.

KEVIN

Are you sure?

JONATHAN

Come on Kevin. She's a woman. All I need is five minutes alone with her and she'll do whatever I ask her to.

KEVIN

That's my boy.

Jonathan lowers his cell phone and sits at the edge of his bed, still fascinated by her story.

EXT. ASPEN AERIAL VIEW - MORNING

Storm clouds loom in the distance as snow blankets the small Aspen town.

EXT. ASPEN LAKE MEMORIAL HOSPITAL - FRONT ENTRANCE - MORNING

A black sedan with tinted windows slows as it passes the hospital's front entrance surrounded by THE MEDIA, comprised of PHOTOGRAPHERS and REPORTERS waiting.

GEORGE PETERSON, 50's, a tall, lanky, paparazzo who always gets the money shot, stands among them as they notice the car as it passes by.

REPORTER

Over there! There he is!

Like a disturbed hornet's nest pursuing its target, they all rush down the sidewalk as the sedan rounds the bend of the hospital building towards the side gate.

TWO SECURITY GUARDS open the gate and the sedan enters. The media line the fence and the gate as it closes on them.

EXT. SIDE GATE - MORNING

The sedan comes to a stop. The back door opens and Bruce exits, holding the door open for Jonathan who carries a small duffle bag. Jonathan heads straight for the hospital side entrance plagued by the sound of reporters SHOUTING his name, trying desperately to get his attention.

INT. ASPEN LAKE MEMORIAL HOSPITAL - BRANDON'S ROOM - MORNING

Jonathan enters the room and sees Mark standing next to the window, looking down, observing a group of reporters guarding the front entrance. Brandon sits on the bed in his hospital gown as he plays a video game. He glances up and spots Jonathan as he enters.

BRANDON

Uncle Jon!

JONATHAN

Hey. How you doing, buddy?

Brandon drops the game on the bed and runs over to Jonathan who lovingly hugs him.

BRANDON

Great. Can we go home now?

MARK

As soon you get changed, we'll get outta here.

Jonathan passes the bag to Mark. He opens it, reaches in and pulls out his son's clothes.

MARK

Why don't you get started? I'm going to be right outside. All right?

Brandon nods and sifts through the clothes as Mark guides Jonathan out of the room.

INT. HALLWAY - MOMENTS LATER

Mark and Jonathan exit Brandon's room. The hospital staff standing near the front desk stare at them.

MARK

I'm not sure you coming back here was such a good idea.

JONATHAN

What do you mean?

MARK

You know how aggressive they can get.

JONATHAN

Your point?

MARK

I don't want Brandon exposed to that. Why don't I take him home first? They see it's just us, they won't go crazy.

JONATHAN

All right. I understand. I'll just have another car take me to the airport from here.

Jonathan looks down the hallway towards Kelly's room.

JONATHAN

By the way, have you met her yet?

MARK

Miss. Reeves? I checked in on her earlier, but she was still asleep.

JONATHAN

Well I'm going in to see her. See if she wants help getting out of here as well.

MARK

Good idea. I'll be there in a few minutes with Brandon.

Mark enters Brandon's room as Jonathan makes his way towards Kelly's room.

INT. KELLY'S ROOM - MORNING

Jonathan KNOCKS before slowly opening the door and peeking into the room. He sees Kelly, dressed in jeans and a white t-shirt, her hair pulled back in a pony-tail, going through her backpack. A single crutch leans against the bed. She looks up and notices him enter.

JONATHAN

Hi.

KELLY

Hello.

Jonathan notices that she is unmoved by his presence.

JONATHAN

We haven't been formally introduced. I'm Jonathan Parker.

He makes his way over to her and extends his hand. Kelly shakes his hand with her bandaged right hand. He notices and gently shakes her fingers.

KELLY

Kelly Reeves.

JONATHAN

I know who you are. Feeling better?

KELLY

Yes. Fine. How's the boy?

JONATHAN

Brandon. He's fine. His father's with him right now. They wanted to come by and see you before they left.

Kelly checks her watch.

KELLY

Actually, I was thinking of heading out right now.

JONATHAN

I'm not sure that's such a good idea.

KELLY

Why not?

JONATHAN

Have you seen what's going on out there?

Jonathan walks over to the window and parts the blinds. Kelly peers out the window and sees the media crowded in front of the hospital entrance.

KELLY

Yeah. I noticed. Good luck with that.

JONATHAN

You think they're here for me?

KELLY

Who else would they be here for?

Jonathan watches Kelly as she grabs her jacket off the bed and puts it on.

JONATHAN

You have no idea what's going on, do you?

KELLY

What are you talking about?

Jonathan reaches into his coat pocket and pulls out a rolled up magazine. He passes it to Kelly.

KELLY

What's this?

JONATHAN

They're not just here for me.

Kelly takes the magazine from Jonathan and unrolls it. The cover of 'The National Observer Magazine' shows a picture of Jonathan and, on the inset, a small picture of Kelly. The headline reads, 'JONATHAN PARKER'S GODSON SAVED BY PAPARAZZO'.

KELLY

Well I hope they've got their long
johns on, because I don't give
interviews.

JONATHAN

I was hoping you'd say that.

KELLY

Is that why you're here? Checking
to see if I'm in a talkative mood?

JONATHAN

Let's just say I was quite prepared
to turn on the charms in case you
thought otherwise.

KELLY

We'll I'm glad I spared you the
effort. Wouldn't want you to hurt
yourself.

Jonathan grins as Kelly reaches into her jacket pocket and
pulls out her cell phone.

JONATHAN

Mark's gonna take Brandon home
first. I've called for a second
car. We can take you to your hotel
or the airport if you like.

KELLY

I need to call my friend. Tell him
what's going on.

COLIN (OS)

No need.

KELLY

Colin.

Kelly limps over to Colin and they hug.

COLIN

How you doing, beautiful?

KELLY

I'm fine. I think. Still a little
out of it.

Colin gently guides Kelly over to the chair and then turns
to Jonathan.

COLIN

Thank's for stopping by, Mr. Parker.
I can take it from here.

JONATHAN

And how exactly were you planning
on getting her out of here?

Kelly watches Colin and Jonathan, facing one another,
talking about her as if she weren't in the room.

COLIN

I've got a car parked down the
street. I'll pull up to the front
when you're leaving. They'll be so
distracted, she'll have no trouble
getting to me.

JONATHAN

And what happens when they spot her?
How far do you think she'll get
with that ankle?

Kelly opens the magazine and flips through the pages,
pausing at the article about her. She sees the headline
"PAPARAZZO WAS INJURED IN KANDAHAR". Kelly reads through
the article that exposes her past.

KELLY

Oh God.

Jonathan and Colin look over at Kelly, now pale and near
tears. Colin spots the magazine in her hands.

COLIN

No, Kelly! Give me that!

Colin grabs the magazine away from Kelly and kneels down in
front of her, taking her hands in his.

COLIN

It's okay.

JONATHAN

Is she all right?

Colin glares at Jonathan, stands and slaps the magazine
against Jonathan's chest.

COLIN

Idiot. How could you bring that in
here? She's only just getting past
what happened to her over there.

JONATHAN

I'm sorry. I didn't realize--

COLIN

Look, you've done enough damage.
Just leave. All right?

Jonathan walks over to the door, pauses and glances back at Kelly as Colin hugs her.

INT. HALLWAY - MOMENTS LATER

Jonathan exits Kelly's room, just as Mark and Brandon approach.

MARK

Well? How is she?

BRANDON

Daddy said we can go see the lady
who got me and Sam out of the lake
yesterday.

JONATHAN

Sorry buddy. She's already left.
She said she was sorry she wouldn't
have a chance to say goodbye, but
she had a plane to catch. She
asked how you were and I told her
that after some more bed rest and a
tub of your favorite ice cream--

BRANDON

Triple chocolate supreme. All right!

JONATHAN

You'll be back to your old annoying
self.

MARK

She left? She just walked out there?

Jonathan glances down at Brandon.

JONATHAN

I'll tell you about it later. I'll
see you two when I get back.

Jonathan guides Brandon and Mark over to the exit.

EXT. HOSPITAL SIDE GATE - MORNING

Heavy snow falls as Bruce escorts Mark and Brandon to the waiting sedan. The crowd of media at the gate photograph them as they enter the car.

As it nears, the gate opens and the reporters allow it to go through undisturbed.

INT. HALLWAY - MORNING

Jonathan, sitting near the exit, observes Colin hold the door open for Kelly as she uses her single crutch. They head towards the hospital entrance, just as Bruce, a cell phone to his ear, nears Jonathan.

BRUCE

The car's here. Ready?

Jonathan nears the exit and watches Colin as he glances back at him and Bruce as they exit the hallway.

EXT. HOSPITAL SIDE GATE - MORNING

The media brave the falling snow as they observe Jonathan exit the building. They incessantly photograph and film him as he walks over to the waiting sedan.

IN THE SEDAN

Jonathan and Bruce sit in the back. THE DRIVER waits for instructions.

JONATHAN

Just give them a couple of minutes.

The driver nods and waits.

INT. HOSPITAL FRONT ENTRANCE - SAME

As Colin pulls up to the front of the hospital in a black SUV, security blocks him from pulling up to the doors and motions him to keep going.

Colin stops in the middle of the street and waves Kelly over.

EXT. HOSPITAL FRONT ENTRANCE - SAME

Kelly exits the hospital doors and is blasted by the heavy snowfall. Using her crutch to help her walk, she hurries to the street and limps towards Colin's waiting SUV.

George, keeping a watchful eye on the front entrance, spots Kelly rushing over to the SUV.

GEORGE

Kelly Reeves!

Kelly turns and looks at George. The other paparazzi turn their attention from waiting for Jonathan's car to exit the side gate, over to the front entrance to photograph Kelly.

IN THE SEDAN

Jonathan notices the media rushing away from the side gate, to the front of the building.

JONATHAN

Oh no. They've spotted her.

MIDDLE OF STREET

Kelly quickens her pace as she hobbles to Colin's waiting SUV, but the media beat her to it. They block her path and surround her.

The sedan exits the side gates and slows.

IN THE SEDAN

Jonathan and Bruce watch as the media frenzy surrounds Kelly.

IN THE SUV

Colin watches helplessly as the media block her from getting any closer.

MIDDLE OF STREET

Colin climbs out of the SUV and pushes through the crowd on his way to Kelly, but it is impenetrable.

The REPORTERS shout questions at her.

REPORTER 1

Miss. Reeves. Have you met with Jonathan Parker yet? Has he thanked you for saving his godson's life?

REPORTER 2

Why were you at Jonathan Parker's home? Was Caroline Moore there at the time of the incident?

REPORTER 3

After what happened in Afghanistan, why did you decide to become a paparazzo? Was it for the money?

Kelly's eyes fill with tears as George and the photographers shove their cameras in front her face.

Unsteady with the crutch, she loses her balance and falls onto the sidewalk.

The photographers take pictures of Kelly struggling to get to her feet.

STRONG ARMS grab onto her, pulling her up to her feet.

Bruce holds her crutch in one hand and helps her over to their waiting sedan.

The photographers continue taking pictures of Bruce helping Kelly into the sedan, seating her next to Jonathan and shutting the door. Bruce rushes to the passenger seat and shuts the door behind him as the car speeds away.

Colin gets back into his SUV and follows the sedan.

IN THE SEDAN

Kelly places her hands over her face.

JONATHAN

Are you all right?

She nods. Her cell phone RINGS. Kelly reaches into her jacket pocket and answers.

KELLY

I'm all right. But so much for your brilliant plan.

Kelly reaches for her seat belt, pulls it across her and tries to buckle it, but has trouble using her bandaged hand. Jonathan notices and helps buckle her in.

IN COLIN'S CAR (INTERCUT)

Colin checks his rear-view mirror and sees the media still standing in the middle of the street.

COLIN

Just have them take you over to the hotel. I'm gonna get you on the first plane outta here.

KELLY

(to Jonathan)

Would you mind taking me to the hotel?

JONATHAN

You really think it will be any different there? You know as well as I, this isn't gonna let up until they get bored or something bigger and more interesting comes along.

KELLY

Well what do you suggest we do?

Jonathan sees the distress in her eyes as he deliberates.

EXT. ASPEN PRIVATE AIRSTRIP - AFTERNOON

The sedan, followed by the SUV, enters the gates to the small airport and pulls up to the front of the building.

Bruce exits carrying the crutch and holds the door open as Jonathan exits, turns back and helps Kelly out of the car, giving her the crutch as she does.

Colin, carrying Kelly's backpack, exits the SUV and rushes over to her.

COLIN

Are you sure you're all right?

KELLY

Yeah. Fine.

COLIN

Thanks for the lift to L.A., Parker.

JONATHAN

It's the least I could do.

Jonathan walks to the back of the sedan and grabs his bags from Bruce.

Colin hands Kelly her backpack.

COLIN

Where will you go?

KELLY

I'll call you when I decide. I'll be fine.

Colin eyes Jonathan.

COLIN

Just be careful with that one. You know what he's like.

KELLY

Come on, Colin. You know how I feel about celebrities.

COLIN

Yeah, well, Jonathan Parker think's he's God's gift to women.

KELLY

Lucky thing I'm an atheist.

Jonathan watches Kelly give Colin a hug.

JONATHAN

Ready?

Kelly nods and looks back at Colin as he watches Jonathan gently take her arm and guide her over to the airport entrance.

INT. PRIVATE JET - TARMAC - AFTERNOON

As Jonathan helps Kelly to her seat in the spacious private jet, he notices her glance around at the luxurious interior as he sits opposite her. Bruce follows them in and sits at the rear of the plane.

An attractive FLIGHT ATTENDANT, mid-20's, pleasant, appears from the rear of the plane.

FLIGHT ATTENDANT

Good afternoon, Mr. Parker.

She then smiles at Kelly.

FLIGHT ATTENDANT

Ma'am, would you like something to drink before we depart?

KELLY

Water, please.

The flight attendant then turns back to Jonathan.

JONATHAN

Nothing for me, thanks.

The flight attendant heads back to the rear of the plane.

Jonathan reaches into his bag and pulls out a book, clearly intent on having little or no conversation.

The flight attendant returns with an empty glass and a bottle of Evian water and places it on the small table in front of Kelly.

KELLY

Thanks.

FLIGHT ATTENDANT

You're welcome.

Kelly unzips her backpack, reaches into it and pulls out a bottle of pills. She glances up and notices Jonathan staring.

She reaches for the bottle of water, but has difficulty unscrewing the cap because of her bandaged hand. Jonathan notices.

JONATHAN

Here, let me help.

Jonathan reaches over and takes the bottle from Kelly, opens it and pours the water into the glass.

KELLY

Thanks.

Kelly pours out a couple of pills, tosses them in her mouth and takes a sip of water.

JONATHAN

What are those for?

KELLY

My ankle's throbbing.

JONATHAN

Your doc did say you needed to stay off your feet for a couple of days.

KELLY

Yeah, well, I didn't plan on making that mad dash this morning.

JONATHAN

You wouldn't have had to if Colin had just listened to me and let me help in the first place.

KELLY

Things didn't go as planned.

JONATHAN

Well maybe next time you two will listen to someone who's had years of practice when it comes to 'escaping' the paparazzi.

Kelly glances past Jonathan.

KELLY

Excuse me.

He watches her as she walks past him to the washroom. Left alone, he notices her open backpack and spots her camera within.

INT. PRIVATE JET - TAXING - AFTERNOON - MOMENTS LATER

Kelly returns from the washroom and sees Jonathan holding her camera, looking at the images on the display window.

KELLY

Do you always go through people's belongings without their permission?

Jonathan nonchalantly glances up at Kelly.

JONATHAN

This coming from someone who spies on people, photographs them and sells it to the highest bidder?

Kelly grabs her camera from Jonathan, pushes a button, pulls out the memory card and tosses it at him.

KELLY

There. That's probably worth more to you than it is to me.

Jonathan picks up the memory card and holds it between his fingers as Kelly returns to her seat, buckles her seatbelt and closes her eyes.

JONATHAN

I just don't understand. Why do you do this?

Kelly looks at him for a moment.

KELLY

For the money, of course.

Jonathan shakes his head, surprised at her candor.

KELLY

What? Isn't that the answer you expected?

JONATHAN

I'm not sure what I expected. I don't think I'll ever understand why you people do what you do. I mean, do you like your job? Taking pictures of people from trees?

KELLY

I've climbed a lot of trees. I used to be a wildlife photographer.

JONATHAN

Really? That's a far cry from paparazzi.

KELLY

Not really, now that I think about it. This isn't that much of a change.

JONATHAN

What do you mean by that?

KELLY

Well think about it. The press junkets, red carpet exhibitions, movie premieres. That's a manufactured environment. That's like going to see rare white tigers at the zoo.

JONATHAN

Wait a minute. Let me get this straight. You, a paparazzo, are comparing celebrities to animals?

KELLY

You're missing my point. I'm saying that celebrities only want photographers to shoot them in that 'zoo' environment. But what the public really want to see is you out there, in your natural habitat. That's why those magazines sell. The difference between celebrities and animals? Animals don't give a damn if we shoot them on a bad hair day.

Jonathan just stares at her, amazed at her 'matter-of-fact' attitude.

KELLY

Colin says it's the thrill of the hunt.

JONATHAN

Oh, really? Is that the way you see me? As your prey?

Jonathan's penetrating stare makes Kelly unnerved as she shifts uncomfortably in her seat.

KELLY

I see you as a means to an end.

JONATHAN

What exactly do you mean by that?

KELLY

You'd never understand. Just go ahead and believe whatever you want.

Jonathan watches Kelly as she stares out the window as the plane taxis to the runway. Signs of exhaustion visible on her wary face.

JONATHAN

Look, why don't we start over.

Jonathan extends his hand.

JONATHAN

Hi. Jonathan Parker.

Kelly frowns as she stares down at Jonathan's hand. Slowly, she extends her hand and places it in his.

KELLY

Kelly Reeves.

JONATHAN

It's nice to meet you, Kelly.

He doesn't let go. Kelly glances down at Jonathan still holding onto her hand, realizing he's held on a little too long, he lets go.

INT. PRIVATE JET - IN FLIGHT - AFTERNOON (ONE HOUR LATER)

The flight attendant serves Kelly and Jonathan their meals.

KELLY

Thank you.

The attendant smiles and returns to the rear of the plane.

JONATHAN

Don't get me wrong. I love L.A., but, I'd just had enough.

KELLY

So you don't miss it in the least?

JONATHAN

I miss my friends. The real ones.

KELLY

Real ones? As opposed to imaginary?

Jonathan watches Kelly lay her napkin on her lap.

JONATHAN

As opposed to the ones who just want to be seen with me to further their own career.

KELLY

I guess you have to choose your friends very carefully.

JONATHAN

Very. Trust is key to any relationship. Be it friends or family.

KELLY

Fame is fleeting and so are friends. But family... well, they'll always be family.

Kelly watches Jonathan as he contemplates what she has said.

KELLY

It doesn't seem to be that difficult to keep in touch. I mean...

Kelly glances around at the jet's luxurious interior.

KELLY

All you have to do is jump in your private jet and you're there.

JONATHAN

The first time I went to L.A. was in my mom's beat up old Chevy. I convinced her that being an actor was my dream, so she let me go. I had trouble making the rent one time and ended up sleeping in that car for about a month.

KELLY

So you're one of those rags to riches story.

JONATHAN

She says with a hint of disdain.

KELLY

It's just so ridiculous the kind of money you people get paid for doing what you do.

JONATHAN

I agree.

KELLY

You do?

JONATHAN

My mother was a teacher for twenty years. I have the privilege of having friends from every walk of life. I know the value of a dollar. And yes...

Jonathan looks around at the jet's interior.

JONATHAN

This mode of transportation is very convenient. But, I'll make no apologies for it.

Jonathan notices Kelly try unsuccessfully to cut up her meal.

JONATHAN

What about you? Don't you find it ridiculous the kind of money they pay you and your boyfriend for those pictures?

Kelly, surprised at first, giggles at the thought.

KELLY

Boyfriend? Colin? He's not my boyfriend. He's a friend.

Jonathan puts down his knife and fork, reaches over, takes her knife and fork from her and cuts her meal into bite-size pieces.

JONATHAN

Oh?

KELLY

After college, my best friend Karen and I got a job with 'Nature Magazine'. They sent us to Australia. Colin was our contact there. He and Karen met, fell in love and six weeks later they were married.

Kelly watches Jonathan as he finishes cutting the last of her meal and hands her the fork.

KELLY

Thanks, Mom.

Jonathan grins as he continues eating his meal.

JONATHAN

I guess for some people, it's that simple.

KELLY

What do you mean?

JONATHAN

You know. Meet... fall in love... and live happily ever after.

Kelly demeanor becomes sullen as she stares down at her meal.

KELLY

Seven years ago she was diagnosed with breast cancer. She died six months later.

Jonathan watches Kelly as she takes a sip of water.

JONATHAN

I'm sorry.

KELLY

Losing her almost destroyed him.

Kelly looks at Jonathan as she places the glass back on the table.

KELLY

Do you still believe in happily ever after?

Jonathan watches Kelly as she gazes out the window.

INT. LOS ANGELES AIRPORT - AFTERNOON

Bruce holds the door open for Jonathan who carries both his bag and Kelly's backpack, as Kelly, still getting used to her crutch, follows.

Other AIRPORT PASSENGERS do double takes when they notice Jonathan. Kelly notices the stares as she reaches for her backpack from Jonathan.

KELLY

Thanks for the lift.

JONATHAN

You're welcome.

Kelly tosses her backpack over her shoulder.

JONATHAN

So where are you headed now?

KELLY

Hong Kong. Gonna crash at a
friends place for a couple of days,
then disappear for a while until
this thing blows over.

Kelly checks her watch.

KELLY

Well, my fifteen minutes should be
up any minute now.

Jonathan smiles as Kelly glances at the departure terminals
above his head.

KELLY

I'm not that interesting.

JONATHAN

Somehow, I find that hard to believe.

Jonathan holds out his hand.

JONATHAN

Well, I guess this is goodbye.

Kelly places her hand in his.

KELLY

Bye.

Kelly lets go of Jonathan's hand, glances at Bruce and gives
a small wave.

KELLY

Bye, Bruce.

BRUCE

Miss. Reeves.

Jonathan watches Kelly as she turns and makes her way down
the long airport corridor, walking towards a large overhead
sign that reads "INTERNATIONAL DEPARTURES TERMINAL".

He watches her, waiting for that inevitable glance over the shoulder.

Bruce grins as he watches Jonathan, transfixed on her, patiently watching her as she nears the corner. Here it comes.

But Kelly simply rounds the corner and disappears out of his view. She is gone.

Bruce notices Jonathan still staring down the now empty corridor, lost in thought.

BRUCE

Ready, Jonathan?

JONATHAN

Yeah. Sure.

Jonathan and Bruce make their way to the airport exit.

EXT. EDDIE STEVENS HOME - GARDEN - EVENING

Jonathan and A JAPANESE MAID, mid-30's, dressed in all black, walk through a beautifully landscaped Zen-like garden. A large pond with a small waterfall situated in the center of the grounds, adds to the intentionally calming atmosphere.

Standing on the patio overlooking his garden is EDDIE STEVENS, mid-60's. The famous director turned recluse is a picture of serenity, dressed comfortably in an all-white attire and sandals.

EDDIE

Jonathan, thank you for coming.

JONATHAN

Mr. Stevens. How are you?

Jonathan and Eddie shake hands.

EDDIE

Good, good. Would you like something to drink?

JONATHAN

Water would be fine, thanks.

Jonathan admires the garden and takes in the peace and quiet as they walk towards the patio set up next to the pond.

JONATHAN

This is quite an oasis you've got here. You'd never think that just beyond those gates is chaotic downtown Los Angeles.

EDDIE

One's home should be one's sanctuary. Don't you agree?

JONATHAN

Absolutely.

EDDIE

So, tell me, Jonathan. Are you disappointed or relieved?

JONATHAN

Sorry?

EDDIE

Well, do the rumors do me justice? According to last reports, the words 'reclusive' and 'eccentric' were the two favorites used to describe me.

They reach the table with the jug of water and glasses.

JONATHAN

Over the years I've learnt to pay more attention to fact than fiction.

Eddie grins as he pours water from a bottle into two glasses.

EDDIE

I heard about what happened on the news. Your godson, how is he?

JONATHAN

He's fine.

EDDIE

And the young lady? She's all right?

JONATHAN

Yes, she's fine.

EDDIE

I have to say I was fascinated by her story. I've always had a unique respect for the International Press. The ones who put themselves in harms way so we see the world as it truly is.

JONATHAN

Yes, well, she was on my property
for a far different reason yesterday.

EDDIE

And thank God she was.

Eddie strolls over to the edge of the pond.

EDDIE

Do you believe in fate, Jonathan?

JONATHAN

Fate?

EDDIE

Fate, destiny, that sort of thing.

JONATHAN

I don't know. I believe that life
is what we make it.

EDDIE

Well, I think that everything
happens for a reason. Fate, is
everything that had to happen to
get that woman from halfway across
the world to your backyard to save
your godson.

Jonathan ponders Eddie's comment.

EDDIE

Now just imagine what your life
would be like today if she wasn't
there yesterday.

As Jonathan takes this all in, Eddie walks over to a table,
picks up the script and hands it to him.

EDDIE

Explore fate with me. 'When Stars
Collide' is the title. I want you
to star. Interested?

Jonathan takes the script from Eddie, still distracted by
his words.

EXT. LOS ANGELES - GALA EVENT - NIGHT (1 MONTH LATER)

THE STARS arrive on the red carpet.

Jonathan exits his limo, looking dashing in his black-tie
attire.

With him, CANDICE, mid-20's, a blond bombshell, wearing a red, body hugging dress. Candice wraps her arms around Jonathan and poses with him as the mass of paparazzi and blinding flashes follow them as they head to the entrance.

INT. FUNDRAISER GALA BALLROOM - NIGHT

A large elegantly decorated ballroom. Formally dressed waiters carry trays full of champagne glasses through the room of men in tuxedos and women in designer gowns. It is truly a high society gathering.

A large sign above the stage reads, "LIFE MAGAZINES' "PHOTOS OF LIFE" FUNDRAISER GALA". A smaller caption below reads, "HONORING PHOTOJOURNALISTS FROM AROUND THE WORLD". Large life-sized photos from Life magazine cover the ballroom walls.

Jonathan, a champagne glass in one hand, his other arm, wrapped around Candice, approaches ANTHONY PHILLIPS, mid-60's, a famous English actor and his wife, JANET PHILLIPS, late 50's, an equally famous, Shakespearean stage actress. Her eyes light up when she sees him and she offers a cheerful greeting.

JANET

Oh, my God, Jonathan! It's so good of you to make it.

Janet walks past Anthony and gives Jonathan a warm hug.

JONATHAN

I said I would try.

After Janet steps back, Anthony shakes Jonathan's hand.

ANTHONY

Yes, but usually that means 'slim chance to none' when it comes to these type of things.

JONATHAN

Kevin thought it would be a good idea.

JANET

Well, whatever the reason, just you showing up will make this night a success in my book.

Jonathan notices Janet and Anthony stare at Candice as she takes a gulp of her champagne.

JONATHAN

Oh, I'm sorry. This is my date, Candice.

JANET

Hello.

CANDICE

Hey. Nice party. But, where's the dance floor?

JANET

Sorry, but this isn't one of those types of parties, dear.

CANDICE

Oh. Too bad. I was looking forward to dancing with my favorite guy tonight.

Candice kisses Jonathan on the cheek, leaving behind a red lipstick mark.

CANDICE

Where's the ladies room?

Janet grabs hold of a passing WAITER.

JANET

Could you show this young lady to the little girl's room.

The waiter nods and motions for Candice to follow.

Janet places her arm in Jonathan's and wipes the lipstick mark off Jonathan's cheek.

JANET

Come on, there are some people I'd like you to meet.

Janet guides Jonathan over to a group of FIVE MALE PHOTOJOURNALISTS, all mid-40's to early 50's, all with wisdom and experience in their eyes, standing together, engrossed in conversation. One of them, HARRY ANDERSON, the oldest and most experienced of the group, listens.

PHOTOJOURNALIST 1

I was in Sierra Leone just last month. Nothing's changed.

HARRY

I know it seems like nothing ever changes, but every little bit of information we get out there with our photographs, brings more aid and education about the problems affecting these places, and there's something to be said for that.

Janet CLEARS her throat and the photojournalists turn to find her with Jonathan.

JANET

Excuse me, gentlemen. I'd like to introduce you to Jonathan Parker.

The men shake hands with Jonathan.

HARRY

It is such a pleasure to meet you, Mr. Parker.

JONATHAN

The pleasure's mine.

Jonathan glances towards the amazing photos on the walls.

JONATHAN

These are incredible.

HARRY

Thank you.

Jonathan glances around at all the photos, mesmerized by one in particular of A BLACK WOMAN, a look of pure desperation in her eyes, clinging onto a U.N. PEACEKEEPER, his face full of sincere concern.

Harry notices Jonathan's focus on the photo.

HARRY

That one is our favorite as well. It truly is amazing. I wish we could take credit for it.

Jonathan frowns as he looks at them and then turns to Janet.

JONATHAN

Oh. Whose is it?

Harry, holding a champagne glass, points past Jonathan. He turns and looks in the direction he points to across the room.

THE OTHER SIDE OF THE BALLROOM

Harry leads the way as Jonathan and Janet follow him over to another group of PHOTOJOURNALISTS and GALA GUESTS.

Harry walks up behind A WOMAN dressed in a lovely lavender gown, a shawl draped over her back and shoulders. Harry taps her on the shoulder.

Kelly turns around. Her eyes brighten when she sees Harry standing before her.

KELLY

Harry! It's so good to see you.

Kelly gives Harry a peck on the cheek and he blushes.

HARRY

Hello, Kelly.

Harry moves aside as Jonathan and Janet approach.

HARRY

Jonathan Parker, I'd like to introduce you to Kelly Reeves.

Kelly and Jonathan stare at one another, both stunned to see each another. He is struck by her radiance as she stands before him, this beautiful, elegant woman.

Jonathan extends his hand to shake hers as the other guests behind her stare at them.

JONATHAN

Hello, Miss. Reeves.

Kelly shakes his hand.

HARRY

And of course you know, Janet Phillips.

KELLY

Of course. Hello, Janet. Thank you for hosting the gala.

JANET

It's my pleasure. I think we have an obligation to do what we can to make this world a better place.

HARRY

Jonathan is a fan of your work.

KELLY

Is he?

HARRY

He was just saying he loved your photo above all the rest and I agreed with him.

Kelly takes a sip of champagne as Jonathan remains mesmerized by her.

Janice and the audience now surrounding them smile as Harry looks on, clueless.

JANET

Jesus Harry, where have you been the last month?

HARRY

What?

JANET

And you photojournalists always complain about us celebrities being the clueless ones.

HARRY

Did I miss something?

JANET

These two already know one another.

HARRY

Really?

KELLY

Yes. But I can assure you, the last time Mr. Parker saw my work, he wasn't a fan.

JANET

Kelly is the paparazzo who saved Jonathan's godson's life.

KELLY

How is Brandon by the way?

JONATHAN

He's good. Thank you.

Jonathan glances back at the photo.

JONATHAN

It really is a remarkable photo. It's good to see that you've returned to a more respectable area of your profession.

KELLY

Respectable?

Janet, Harry and the rest of their audience sense the tension between them.

JONATHAN

You know what I mean.

KELLY

Is this the part where I'm supposed to defend myself for being a paparazzo?

JONATHAN

You can't seriously believe that taking a photo of someone in a hotel room and selling it to the tabloids is at all virtuous.

Jonathan unabashedly takes a sip of champagne.

The group notices as Candice joins them and slips her arm in Jonathan's arm, claiming him as her own.

KELLY

Maybe not. But I have seen real tragedies in the real world. Hollywood tragedies tend to lie in the realm of Cameron Diaz's designer shoe strap breaking on the red carpet.

CANDICE

Oh my God. I remember that. It was so awful.

Kelly grins as Jonathan glances at Candice, clearly annoyed.

JONATHAN

And an individual's right to privacy? What of that? You're lucky you didn't get sued over those photos.

KELLY

Careful where you step Jonathan. You're threading very close to walking all over The First Amendment and Freedom of the Press. Besides, I'm sure with the extra publicity Miss. Moore got because of those photos, her next film will be a huge success.

JONATHAN

I can't believe you said that.

The crowd surrounding Kelly and Jonathan listen intently to both sides of the argument. Some on Kelly's side, the rest on Jonathan's.

KELLY

Tell me, Jonathan, when you came here tonight, did you make sure to let the photographers outside take your picture?

JONATHAN

Yes, of course.

KELLY

And tomorrow they'll be in every entertainment section of the newspaper?

JANET

Well, I hope so my dear.

KELLY

So, it's okay for them to take a photograph when you want them to promote your movie or cause, but that's where you draw the line?

JONATHAN

Yes.

JANET

It's what they call a love-hate relationship.

KELLY

And what do you think would happen if those photographers didn't show up tonight? In fact, what do you think would happen to your careers if the paparazzi stopped taking any more photos of you?

JONATHAN

My career?

KELLY

Well I'm guessing it's your fans who buy the magazines that pay the paparazzi for your photos. If there were no photos there would be no fans. No fans means less at the box office, which means the next time your movie comes out, no one would go see it, because no one would know who you are.

JONATHAN

That still doesn't justify the lengths they go to get a photo.

Kelly nods, her demeanor softens.

KELLY

Yes. I experienced it first hand.
And I'll agree with you there.
Some go way too far. But the money
I made from those photos you find
so disrespectful, allowed me the
opportunity to travel to Sierra
Leone, to take that picture, which
will then help bring light to the
horrors going on in that part of
the world.

Kelly glances at her photo.

KELLY

A means to an end, Jonathan.

Jonathan stares admirably at her as the audience surrounding them nod in agreement.

INT. BALLROOM - LATER

Jonathan mingles with various CELEBRITY GUESTS. He is mesmerized by Kelly, aware of where she is at all times. She is completely oblivious to his attention as he watches her converse with her colleagues.

The crowd between them thickens and for a moment, he loses sight of her. Searching, he spots her just as she exits the room through oversized terrace doors.

EXT. TERRACE - NIGHT

The terrace is lit by strings of lights hung on blossoming cherry trees. Couples stand close, engrossed in private conversations as they enjoy the crisp night air.

A DOORMAN holds the door open for Kelly as she exits the ballroom leading onto the terrace.

She walks to the edge, overlooking the Los Angeles skyline and takes a deep breath, closing her eyes as she enjoys the peace and quiet.

JONATHAN (OS)

I almost didn't recognize you in there.

Slightly startled, Kelly turns and sees Jonathan approach as he gives her a once-over.

KELLY

Neither did I.

Jonathan smiles as Kelly looks down at her dress.

A chilly night breeze blows through and Kelly shivers. Jonathan notices and unbuttons his jacket.

JONATHAN

I didn't expect to see you here.

KELLY

Anthony tracked me down and made me promise to come.

Jonathan takes his jacket off and drapes it over Kelly's shoulders. She looks up at him as he adjusts it around her, glances behind him and notices a BEVY OF FIVE BEAUTIFUL WOMEN looking enviously at her.

KELLY

Thanks.

JONATHAN

He's a good guy.

KELLY

Yes. He's one of the few celebrities who gets his hands dirty.

JONATHAN

Oh, yeah?

KELLY

Well, usually attending these gala fundraising events is as far as most are willing to go to help out. Tony actually has stamps in his passport.

JONATHAN

I see.

Jonathan raises an eyebrow as he looks out over the skyline.

KELLY

I'm sorry. I've gone and insulted you, haven't I? I didn't mean it like that.

JONATHAN

No. Don't apologize. You're right.

Kelly pulls his jacket around her.

KELLY

Well, whatever the reason, I'm glad you came. Your date seems nice.

Kelly glances behind him and over toward the terrace doors.

KELLY

Where did she wander off to?

JONATHAN

I sent her home. Was getting way past her bedtime.

Kelly and Jonathan grin as they walk over to the railings.

KELLY

Did you fly into L.A. just for tonight?

JONATHAN

No, I'm working on another movie. We started filming last week.

KELLY

What's it called?

JONATHAN

'When Stars Collide'.

KELLY

A science fiction?

JONATHAN

No. It's about fate, destiny. Do you believe in that sorta thing?

KELLY

I used to.

JONATHAN

Used to? What changed your mind?

KELLY

You see enough things in this world that make you realize that fate and destiny are terms people use when good things happen. But when the bad things happen? Well... that's just life or bad luck. Isn't it?

Jonathan gazes at Kelly for a moment and then blushes when he realizes he is staring a little too long.

JONATHAN

What about you? How long are you here for? Maybe we can have lunch tomorrow? Meet on purpose for a change.

KELLY

My flight's first thing in the morning.

JONATHAN

Oh. Where are you heading off to this time?

KELLY

Sydney first, for a few days, and then Angola.

JONATHAN

When will you be back?

KELLY

Not sure.

Janet and Anthony exit the large doors leading out to the terrace and spot Kelly and Jonathan.

JANET

There you are.

Kelly looks past Jonathan and smiles when she sees Anthony with Janet.

JANET

You two playing nice?

Kelly pulls Jonathan's jacket off her shoulders and passes it back to him. He takes it and puts it back on.

ANTHONY

Why? What did I miss?

JANET

Kelly painted us a very clear, hypothetical picture of the financial repercussions to every actor and, in fact, the film industry as a whole, if every photographer in L.A. decided to go on strike.

ANTHONY

Sounds like something she'd say.

KELLY

Well, I was provoked.

Kelly glances at Jonathan.

JONATHAN

Something I won't do again.

ANTHONY

Smart move, my dear boy.

Janet places her arm in Kelly's.

JANET

Come on, Kelly, let's get back inside, it's freezing out here.

KELLY

Actually, this is goodnight and goodbye for me. I've got an early flight tomorrow.

ANTHONY

All right, my dear.

Anthony leans in and kisses Kelly on the cheek.

ANTHONY

You have a safe flight. Give me a call when you get settled in.

KELLY

Goodnight, Jonathan.

JONATHAN

Goodnight, Kelly.

Anthony and Jonathan watch the women as they head back inside through the large terrace doors.

INT. BALLROOM - NIGHT

Janet escorts Kelly through the crowded room.

JANET

Are you sure you have to leave, dear? This doesn't have anything to do with what happened earlier with Jonathan does it?

KELLY

No. Not at all.

JANET

I'm afraid he's really passionate on the whole paparazzi subject, ever since the incident last year.

KELLY

What incident?

JANET

They almost ran him off the road. Mark and Brandon were in the car with him.

KELLY

Jesus. I didn't know that. Why didn't he say something?

JANET

Personally, I think he was having too much fun sparing with you.

Janet grins at Kelly as she leads her to the coat room.

EXT. TERRACE - NIGHT

Anthony takes out two cigars from his jacket pocket and offers one to Jonathan. He declines.

ANTHONY

So what do you think of her?

JONATHAN

She's the most complex creature I have ever met.

Anthony glances at Jonathan as his thoughts linger on her.

ANTHONY

Wow, son. I know that look all too well.

JONATHAN

What?

ANTHONY

Look, I know you're Jonathan Parker...

Anthony glances over at the beautiful women, their eyes glued to Jonathan.

ANTHONY

And could have your pick of any woman at this party, but that woman is not one of them. In fact, she is beyond unavailable.

JONATHAN

Why? Is she seeing someone?

ANTHONY

No but...

JONATHAN

Then what's the problem?

Anthony sighs as he glances towards the terrace doors.

ANTHONY

The other photographer who was killed in that explosion in Afghanistan? Andy. He was her fiance. They made quite a team. When she lost him, well, it changed her. You'd never tell to look at her, but if you'd known her as long as I have, you'd understand.

Anthony watches Jonathan as he walks over to the terrace railing and gazes out over the city skyline.

INT. BEVERLY HILLS HOTEL - THE POLO LOUNGE RESTAURANT - NIGHT

The upscale restaurant is filled with famous celebrity guests. Private, away from the paparazzi cameras, a perfect spot for discreet meetings.

At a table in the corner of the room sits Jonathan, alone, reading a script.

He glances up from the script and spots his father, ALBERT PARKER, 60, being escorted by A WAITER over to his table.

Jonathan puts down his script when they approach.

ALBERT

Hello Jonathan.

JONATHAN

Dad.

WAITER

What would you like to drink, sir?

ALBERT

Water.

Jonathan stares at Albert with a raised brow as the waiter heads towards the bar.

ALBERT

So, how are you?

JONATHAN

Fine. You?

ALBERT

Good. I have to say I was a bit surprised to hear from you. Glad, but still, surprised.

JONATHAN

You may not believe this, but, you've been on my mind lately.

ALBERT

Really? Why?

JONATHAN

I can't explain it really. I just thought it was time we sat down.

ALBERT

And now that we are sitting down, face-to-face, I need to tell you how sorry I am for what happened. For what I said.

Jonathan shakes his head and grins.

ALBERT

What?

JONATHAN

See, I don't know how to respond to that. What am I supposed to say? Oh, no problem, all is forgiven?

ALBERT

Look, Jonathan, I didn't come here expecting a miracle. I know that it's gonna be a long time before you can trust me again, but all I'm asking for is a chance to make it up to you.

JONATHAN

I'm not sure if I can trust you, dad. It's one thing to be betrayed by friends, but when your own father does it?

ALBERT

I'm sorry Jonathan, but I was drunk, I didn't know what I was saying.

JONATHAN

And what happens the next time someone corners you in a bar?

ALBERT

That's not gonna happen. I've been sober for a year.

Jonathan's cell phone RINGS. He answers.

JONATHAN

Yeah. Okay.

Jonathan SNAPS his cell phone shut and stands.

JONATHAN

I'm sorry, I have to go.

ALBERT

Come on, Jonathan. At least have dinner.

Jonathan grabs the script off the table as the waiter returns to the table with a glass of water.

WAITER

Are you ready to order?

JONATHAN

He'll have the steak, well done. It's his favorite. Put it on my tab.

Jonathan gives his father a reassuring smile before walking past the waiter and out of the restaurant.

EXT. AFRICA - ANGOLA - LUACANO VILLAGE - DAY (1 MONTH LATER)

A small, remote, African village. The men and women go about their daily activities. Fences section off areas of land throughout the countryside. Large signs posted read "AREA CLEARED" and "PLEASE WALK IN SINGLE FILE".

EXT. ADOPT-A-MINEFIELD CAMP - DAY

The sign above a large blue tent reads "LUACANO'S 'ADOPT-A-MINEFIELD' CAMP". Various large tents, used for storage, dining and staff offices, stand in the center of the campground. On the outskirts, small wooden living quarters.

Three trucks with tarps covering the beds, roar along the dusty street leading into the campgrounds. Trailing behind them, a muddy Land Rover with FOUR PASSENGERS.

The trucks park in the middle of the campgrounds. THE DRIVERS and their PASSENGERS exit as CAMP MEMBERS emerge from beneath the protective shade of the tents and head towards the trucks to greet and assist them.

Kelly emerges from her quarters and sees the trucks. As she approaches, she spots the familiar face of Anthony as he pulls out a damp handkerchief from his back pocket and wipes the beads of sweat from his forehead and neck. Her face lights up.

KELLY

Tony!

Anthony sees Kelly wave as she runs to him.

ANTHONY

Kelly!

KELLY

You made it. How was the trip over?

ANTHONY

Long and hot.

Kelly reaches him and gives him a hug. He glances behind her.

ANTHONY

But this time I brought a friend.

JONATHAN (OS)

Hello, Kelly.

Kelly turns and sees Jonathan walking from around the other side of the Land Rover over to them.

KELLY

Jonathan? What are you doing here?

JONATHAN

I decided to take your advice. Get my hands dirty.

SIX MEN and A WOMAN approach. ALEXANDER POWEL, 55, and OLIVER CAMERON, 58, the program managers and team leaders, JEREMY BAKER, mid-40's, PATRICK BOLTON, mid-30's, CLIFFORD BREWSTER, mid-40's, DAVID FIELDS, mid-40's, and ELIZABETH CHANDLER, early-40's, greet Jonathan and Anthony.

ALEXANDER

Anthony, it's so good to see you again.

ANTHONY

Hello, Alex.

Anthony turns to Jonathan as he approaches the group.

ANTHONY

Jonathan, I would like to introduce you to the program managers, Alexander Powel and Oliver Cameron.

Jonathan shakes their hands.

OLIVER

It is such a thrill to have you here.

JONATHAN

The pleasure's mine.

OLIVER

It was so hard to keep a lid on the news you were coming.

ALEXANDER

We've had some disappointments in the past. Tends to lower morale.

Kelly notices Bruce emerge from the rear of the Land Rover and smile at her.

JONATHAN

Well, I'm glad to be here.

Alexander moves aside and along the line of personnel.

ALEXANDER

These are our team leaders. Elizabeth Chandler, heads our 'Medical Team'. Jeremy Baker, heads our 'Mine Risk Education Team'. Patrick Bolton, heads our 'Mobile Clearance Team'. And Clifford Brewster, heads the 'Wide Area Detecting System Team'.

Jonathan shakes each person's hand as they are introduced.

JONATHAN

I've been reading up on your work.
It is wonderful to finally meet you
all and put faces to the names.

OLIVER

You must be exhausted after such a
long trip. We'll show you to your
quarters.

JONATHAN

Actually, I'm fine. I'm only here
for a few days, so, I want to get
as much done as I can.

The group watch Jonathan head towards the back of the trucks
and help the men unload the supplies.

ANTHONY

Well, as much as my mind would love
to help, my body just went through
a fourteen hour flight and a two
hour journey to get here. So, if
you don't mind...

OLIVER

Of course. We'll walk you to your
quarters.

ANTHONY

I'll grab my bags.

Kelly follows Anthony as he heads to the back of the Land Rover.

KELLY

What the hell is he doing here, Tony?

ANTHONY

He wanted to come. I think it's
great him getting involved like this.

KELLY

I can't believe you let him. Does
he have any idea how dangerous this
place is? I hope he doesn't think
this is some kind of vacation. Or
maybe a chance for a good photo op?
Because if that's the case...

Anthony opens the trunk of the Land Rover and grabs his bags.

ANTHONY

Look, the first time Jonathan approached me about coming out here I have to admit I was a bit skeptical. But he's proved to me he's ready.

KELLY

What do you mean?

ANTHONY

Look, just trust me, all right? Just give him a chance.

Anthony walks over to the group as they head over to the other side of the campground.

Kelly suspiciously eyes Jonathan as he continues helping the men unload the trucks.

INT. DINNER TENT - EVENING

Dinner time. A time to socialize and recap the events of the day with friends. Kelly enters the large busy tent with her camera in hand and spots Jonathan, Anthony and Bruce seated with Alexander and Oliver and the team leaders.

Anthony spots Kelly and waves her over. On her way, she grabs an apple from the buffet table and takes a bite.

ANTHONY

Is that your dinner, young lady?

Kelly defiantly takes another bite of the apple as she sits next to him.

OLIVER

Hello, Kelly. Get any good shots today?

KELLY

A few. I'll have them for you in the morning.

ALEXANDER

Jonathan was just about to tell us why he chose to get involved with this project.

JONATHAN

I like the idea that you focus on an area in need. You get in there, do your job, help these people and at the end of it, you know that you've actually accomplished something.

Kelly listens to Jonathan's passionate words.

JONATHAN

I can't wait to meet everyone tomorrow.

OLIVER

We'll all meet at the entrance at nine sharp and head to the north field. We're near the middle of completion in that area. Being out there will give you a pretty good idea of what it is we actually do here.

KELLY

Tomorrow?

OLIVER

Yes. Problem, Kelly?

Kelly hesitates to respond.

KELLY

It's just, I had plans.

OLIVER

Well, you're gonna have to change them. We need you out there. I don't need to stress how important this is, do I?

The group notices the tension between Oliver and Kelly.

ALEXANDER

Hey, how about a quick one of us?

The members surround Jonathan, vying for a spot next to him and wait for Kelly to lift her camera.

OLIVER

Make it a good one, Kelly.

Kelly holds her camera up and nonchalantly adjusts the camera lens as she CLICKS one photo of the group together.

OLIVER

I'm gonna need a few copies of that.

Jonathan notices her annoyance as she watches the men return to their seats, chatting among themselves.

EXT. CAMPGROUNDS - NIGHT

As Kelly strolls back to her quarters, Jonathan runs up behind her.

JONATHAN

Hey! Hold up.

Kelly pauses long enough for him to catch up to her and they continue walking towards her quarters.

KELLY

Hey.

JONATHAN

How are you? I never got a chance to come by. Say hello.

KELLY

I'm fine. I'm still a bit surprised to see you here.

JONATHAN

Well, the truth is, after the fundraiser, I couldn't stop thinking about what you said. I felt like I was ready to stop sitting on the sidelines and get in the game. I went online and did my own research, but it was just so overwhelming. So, I called up Tony and told him I wanted to help, I mean, really help, this time. He mentioned a few projects he was working on and this one just jumped out at me. So, here I am.

KELLY

Yes. Here you are.

JONATHAN

Why do I get the feeling you're not happy to see me?

KELLY

Look, Jonathan, I know your heart is in the right place, but the fact is I've seen this all before and I know exactly how this is going to go.

JONATHAN

What are you talking about?

Kelly and Jonathan now stand at her door, she turns to him.

KELLY

You flew all this way out here and you have this idea that you're doing something noble and true. And it is, but in a few days you're going to get back on that plane and fly away from here, away from these people, and that will be the last time they'll ever see you.

Jonathan becomes sullen as he listens to Kelly.

KELLY

I can only hope that the shots I take of you will actually help this cause more than it will help your image.

JONATHAN

Good God. I can't win with you can I? I've come all this way and this is what I get?

KELLY

Well what exactly did you expect? Why did you come here Jonathan?

JONATHAN

Because I believe in this. I want to be here. I want to help.

Kelly smiles and shakes her head.

KELLY

Then why does it matter what I think?

JONATHAN

I don't know. It just does.

Kelly notices the hurt and anger in Jonathan's eyes as he storms off.

INT. JONATHAN'S QUARTERS - NIGHT

Jonathan lies in bed surrounded by paperwork, studying each document as he shuffles through them.

A KNOCK on the door interrupts him. He carries the papers with him as he walks to the door and opens it.

Kelly stands at the door and holds up a bottle of wine and two drinking glasses.

KELLY

I've come with a peace offering.

Jonathan stares at Kelly, anger still in his eyes. Kelly lowers the bottle and bites her lower lip.

KELLY

I'm not good at apologies. In fact, I'm pretty darn bad at them. We may just end up in another argument, but at least we'd have had some good South African wine in us by then.

Jonathan's eyes linger on the wine, and after a while he slowly opens the door a little wider, inviting her to come in.

Kelly enters, scans the room and the documents on his bed. She walks over to the beside table, places the glasses on it and pours the wine into them. As she turns around, she notices Jonathan right behind her, very close, but simply gives him his glass and CLICKS it with hers.

KELLY

Cheers.

She takes a sip and glances at the documents on the bed, picks it up and begins to read.

KELLY

This doesn't look like light reading.

JONATHAN

It isn't.

Jonathan takes a sip of the wine.

KELLY

I shouldn't have said what I did.

She looks up from the paper.

KELLY

I'm sorry.

Jonathan waits.

JONATHAN

But.

KELLY

But what?

JONATHAN

There's always a but at the end of every apology. I'm waiting for it.

KELLY

No. No buts. My father said there's never a but at the end of a true apology.

JONATHAN

Smart man.

KELLY

He was.

Jonathan sits on the floor, his back leaning against his bed frame, Kelly sits next to him.

JONATHAN

And what about big brother Colin? Heard from him lately?

KELLY

I spoke to him last Saturday. He's in London for fashion week.

Jonathan notices a small smile at the corner of her lips.

JONATHAN

You miss him.

KELLY

I miss his face.

Kelly reaches into her pocket and pulls out a picture of Colin and his sister, NANCY, mid-40's, a woman with similar features. The photo is of them in a pub, holding up their pints of beer. Kelly smiles as she looks at the picture before passing it to Jonathan.

KELLY

Colin, with his sister, Nancy. About a month ago.

JONATHAN

That was the last time you saw him?

Kelly nods as Jonathan passes the picture back to her, but as he does, he notices the scar in the palm of her hand. He tenderly grabs hold of her hand and inspects it.

JONATHAN

Nice scar.

She watches him as he rubs his fingers over the scar.

KELLY

Thankfully, it's fading.

JONATHAN

I read somewhere that our body needs scars. Gives us a chance to learn how to heal.

KELLY

I guess that's one way to look at it.

JONATHAN

When Brandon plays hockey, Mark has him covered in protective gear. Kneepads, shoulder pads, elbow pads. He might as well be in a bubble. I'm all for helmets, but a kid needs some scars.

KELLY

Chicks dig scars.

Kelly removes her hand from his grasp.

KELLY

What about Mark and Brandon? What are they up to?

JONATHAN

They're fine. It's almost summer break, so, Brandon's heading off to camp for a couple of weeks, which means Mark's gonna be a total wreck. I've promised to take a break from filming to try and keep him busy.

KELLY

How long have you two been friends?

JONATHAN

Since grade school. Seen one another through pretty much everything.

KELLY

So, you two were in the same class?

JONATHAN

Actually, he was a grade ahead of me.

Jonathan grins as he remembers.

JONATHAN

I was about seven years old and cutting through the woods behind school on my way home. I saw these older kids beating up on him. As small as I was, I couldn't just turn my back on that. So, I jumped in and tried to fight them off.

KELLY

What happened?

JONATHAN

We both got the shit kicked out of us.

KELLY

Oh no.

JONATHAN

We've been friends ever since.

KELLY

And Mark's wife? Where is she?

JONATHAN

Messy divorce. She took Mark for everything he had, except for the one truly good thing to come out of that marriage.

KELLY

Brandon.

Jonathan takes another sip of wine and leans his head back against the bed.

JONATHAN

After almost losing Brandon, it made me realize just how much having them in my life has meant to me. My dad and I, our relationship, it's complicated, so to see them together, a real father and son, it's just something that lately I've found myself looking forward to experiencing first-hand one day.

Kelly stares at Jonathan and sees the longing in his eyes.

She snaps herself out of gazing at him and glances at her watch.

KELLY

It's getting late.

Kelly staggers as she gets to her feet. Jonathan grabs hold of her, steadying her in his arms. She looks up at him, still holding onto her.

KELLY

Wow. That was some strong wine.

Uncomfortable in his grasp, Kelly steps back from Jonathan.

KELLY

I'd better get going. Have a very important day photographing some big celebrity tomorrow.

Kelly grins at Jonathan as he walks with her to the door.

JONATHAN

Kelly? About what you said. I'm not going to just leave in a couple of days and not look back.

Kelly looks at Jonathan and sees sincerity in his eyes.

KELLY

Then don't. Prove me wrong. I want you to.

Jonathan watches Kelly as she turns and exits, leaving him alone, his thoughts remain transfixed on her.

EXT. CAMPGROUNDS - MORNING

As Jonathan, Anthony and Bruce walk to the front gates, they notice a group of paparazzi, all mid-40's, hanging around the entrance. Among them, George, photographs Jonathan as he makes his way to the jeeps.

They hear the RUMBLING sound of thunder in the distance. Anthony looks to the gray skies.

ANTHONY

Hope the rain holds until we get back.

They walk towards a long line of jeeps, parked near the gates where the group of team leaders wait with their DRIVERS. Jonathan notices Kelly, relaxed, chatting and smiling with the group. Kelly notices him as he approaches.

JONATHAN

Good morning, all.

The group acknowledges Jonathan, Anthony and Bruce and then notice Oliver and Alexander as they join them.

OLIVER

Hello. I hope everyone slept well.

The group nods.

OLIVER

Good. Shall we?

AT THE FRONT GATE

George raises his camera and focuses on Kelly.

GEORGE

That can't be.

A paparazzo standing nearby lowers his camera.

PAPARAZZO

You say something, George?

GEORGE

No. Nothing. Just talking to myself.

George fiddles with his camera and waits for the paparazzo to turn his attention back to work, before raising his camera again and using his telephoto lens to find Kelly.

AT THE JEEPS

Jonathan glances towards Kelly as she climbs into the passenger seat of one of the jeeps. Elizabeth and Clifford get into the back and wait as everyone else heads over to their vehicles.

The jeeps exit the campground.

EXT. LUACANO VILLAGE - MORNING

The convoy of jeeps roll through the village. The paparazzi get into their Land Rovers and follow them.

IN KELLY'S JEEP

Kelly notices panicked villagers racing towards them.

ELIZABETH

What's going on?

KELLY

I don't know.

THREE MEN, approach the lead jeep and it comes to a halt.

Oliver and Alexander climb out of their vehicle and race over to the other jeeps. Kelly climbs out and hurries over to Alexander.

KELLY

Alex. What's going on?

Kelly notices concern in Alexander's eyes.

EXT. LUACANO MINEFIELD - MORNING

A large grass field with a posted sign that reads "WARNING - UNSAFE AREA - ENTER AT OWN RISK".

The land mine teams near the field surrounded by villagers. In one area, FIVE DISTRAUGHT VILLAGE WOMEN, mid-30's, one of them SCREAMING towards the field where the group sees FOUR YOUNG CHILDREN, standing still in the middle of the vast field.

Kelly, Jonathan, Oliver and Anthony watch on as Alexander converses with a villager in Portuguese.

The paparazzi photograph Jonathan as he watches the situation unfold.

JONATHAN

Come on guys. Not me. The real story's out there. You get that and I'll let you have as many shots of me as you like afterwards.

The paparazzi nod in agreement and turn their attention towards the field.

OLIVER

What happened, Alex?

ALEXANDER

They were flying a kite. Didn't pay attention and wandered onto the field.

Kelly raises her camera and focuses on the frightened faces of the children, noticing the tears streaming down their innocent faces.

OLIVER

Tell the villagers there's no need to worry. We'll have the teams clear a path to the kids and get them out of there as soon as we can.

Kelly, peering through her telephoto lens notices the children glancing behind them.

Curious, Kelly runs over to a tree climbs it.

Jonathan watches her as she settles on one of the branches and focuses her lens on the field.

KELLY

Oh my God.

Kelly slowly lowers the camera away from her face.

KELLY

Five! There's five of them!

The group looks at her and then to the field, perplexed by her statement.

OLIVER

What are you talking about?

KELLY

There's an injured child out there!
In the grass.

ALEXANDER

Oh God!

Jonathan notices the panic in their eyes. The teams scramble into action as they take out their land mine detection equipment and begin scanning the edge of the field.

JONATHAN

We need to hurry and get him help.

Kelly scrambles down the tree and runs over to Anthony.

ANTHONY

You don't understand. It's going
to be hours before they can clear a
path to them.

JONATHAN

Hours?

Kelly glances around and spots a villager holding a blanket. She races towards him.

Anthony glances towards the mothers as they look on helplessly at their children.

Suddenly, the crowd is stirred. They SHOUT and point towards the field.

Jonathan, Anthony, Alexander and Oliver turn towards the field and watch in horror as Kelly runs out onto the field towards the children with the blanket in hand.

JONATHAN

Kelly! No!

ALEXANDER

Come back here!

OLIVER

Damn it! She's going to get herself killed!

The paparazzi photograph her as she races towards the injured child laying in the grass.

ON THE FIELD

Kelly reaches the bloodied child. She kneels down beside him and carefully places him in the blanket, wrapping it around him and then lifting him in her arms. The other children watch her as she approaches them.

KELLY

(in Portuguese)

It's going to be all right. Just follow in my footsteps out of here. Okay?

The children nod and follow Kelly as she heads back down the same path she made to get to them.

The villagers and the children's mothers race towards the area where Kelly entered the field and gather around waiting for their children at the edge of the field.

When the last child safely exits the field, the villagers CHEER in relief and thanks.

Jonathan watches as Kelly carefully places the injured child on the ground and the medical team immediately attends to him.

Oliver approaches Kelly, ignoring the blood stains on her shirt and grabs onto her arm.

OLIVER

What the hell were you thinking? Do you have any idea how dangerous that was? You not only put your life at risk, you put those children at risk as well.

The villagers watch on angrily as Oliver berates Kelly in front of them. Noticing their eyes on him, he lets go of her arm.

OLIVER

We'll talk about this later.

Kelly turns her attention back to the injured child as the medical team attends to him. The mothers embrace the other children and stare at her with thankful eyes.

EXT. CAMPGROUNDS - AFTERNOON

The jeeps enter the campgrounds and park.

Oliver and Alexander exit their jeep and follow Kelly as she marches over to her quarters.

Jonathan, Bruce and Anthony watch from a distance as Oliver and Alexander reprimand Kelly.

Anthony notices Jonathan about to head over and grabs hold of his arm.

ANTHONY

Hold on there buddy. We'd better stay out of this one.

Jonathan notices Kelly simply stand there, her manner suggests a sort of defiance, although she listens like a child being scolded. When the men finish, she turns and trudges off into her quarters.

Oliver and Alexander return to Jonathan and Anthony.

OLIVER

I just don't know what we're going to do with her.

JONATHAN

Look, I know that what she did was, let's face it, stupid, but I think we're all thankful that those kids are all right.

OLIVER

We have protocols for a reason, Jonathan. If things went wrong out there today, those villagers would have blamed us for it and then where would we be?

They all look to the skies as a bolt of lightning flashes through the darkening clouds.

ALEXANDER

Look, it's been a long day. I think it best we call it a day and start fresh tomorrow.

Everyone but Jonathan head back to their quarters. He stands alone in the middle of the campground. The wind begins to pick up.

EXT. KELLY'S QUARTERS - AFTERNOON

The wind gusts through the campground as Jonathan nears Kelly's quarters. He lingers for a moment at her door, unsure whether to continue.

Suddenly, he hears A CRASH from within. He hastily opens the door.

INT. KELLY'S QUARTERS - MOMENTS LATER

Jonathan sees Kelly sitting at her small desk, a look of utter frustration in her eyes, her open laptop in front of her with cables attached to her digital camera.

As he glances to the corner of the small, sparsely furnished room, he notices a vase smashed to pieces, and wildflowers scattered among the broken glass.

Jonathan looks at Kelly as he enters, she glances up for just a second.

JONATHAN

Hey. You all right?

Kelly's stares at the monitor.

KELLY

Damn it!

Kelly shoves her chair back, gets down on her knees, pulls out plugs and reconnects them.

JONATHAN

What are you doing?

KELLY

The damn power keeps cutting out on my printer.

JONATHAN

No. I mean, what are you doing?

Kelly pokes her head out from behind her desk, clearly frustrated and on the verge of tears as she looks at Jonathan.

KELLY

What?

Jonathan walks over to the desk, kneels down beside her and takes the plugs from her hand.

JONATHAN

You can't just run into a field like that. It's dangerous.

KELLY

I had to.

JONATHAN

I know how you felt. I think everyone out there today wanted to do what you did. But they didn't.

Jonathan shoves the plug into the socket. The printer lights flash, and it begins printing the photos.

KELLY

Look, I've already had my lecture today. But, you didn't see their faces.

Kelly pulls the pictures off the printer and shows them to him. He takes them from her and looks at each one of them, showing the fear and desperation on the children's innocent faces.

JONATHAN

I understand how important this is to you, but is it worth risking your life?

KELLY

Yes.

This blatant response shocks him.

JONATHAN

And the people who care about you? Are we supposed to just sit back and let you?

Kelly pauses and looks at Jonathan. Her piercing stare follows him as he climbs out from under the desk. She stands and watches him linger in the middle of the room.

JONATHAN

There's not much I'm afraid of in this world, Kelly. But when you just ran into that field? It... it terrified me.

KELLY

What exactly are you saying?

JONATHAN

I think you know.

A flash of lightning, followed by a loud BURST of thunder, echoes around them. The last of the photos print and the printer shuts off. Kelly turns away from him and grabs the photos from the printer.

JONATHAN

Well? Do you feel the same way?

Kelly takes a deep breath and faces Jonathan. He notices her avoid eye contact and brush her hair away from her face.

KELLY

I'm sorry. But, I don't.

JONATHAN

You don't?

Jonathan studies Kelly as she continues to avoid eye contact.

JONATHAN

You're lying.

KELLY

Excuse me?

Jonathan nears her. Uncomfortable, Kelly backs away. With each step he takes, she takes one step back until cornered.

JONATHAN

You heard me. You're lying.

Kelly, an almost terrified look in her eyes, stares straight ahead at his chest.

KELLY

I'm not.

JONATHAN

I'm an actor. I know body language. And you're lying.

Jonathan stands in front of her. Kelly swallows hard as she gazes up into his eyes.

JONATHAN

The only question now is... why?

Standing so close now, he notices her soft lips pressed together, holding her breath. He examines her blue eyes staring up at him.

JONATHAN

When you're ready to be honest with me, and with yourself, you know where to find me.

Jonathan backs away from Kelly, opens the door, and marches out into the pouring rain.

INT. JONATHAN'S QUARTERS - AFTERNOON

Jonathan reaches for a towel and dries his hair. He tosses the towel onto his bed in frustration.

He hears a FAINT KNOCK at the door, walks over, opens it, and sees Kelly standing before him, wet, her clothes sticking to her skin.

KELLY

Can I come in?

Jonathan moves aside. Kelly enters. He closes the door and faces her.

Kelly suddenly kisses him. A passionate, longing, tender kiss. Surprised at first, he gives in and returns the passionate kiss.

The heavy rain falling on the roof, mixed with the intermittent sound of thunder, surrounds Kelly and Jonathan as they stand in the middle of his room, both dripping wet and gazing into each other's eyes. He unbuttons her shirt, opens it, and slips it off her shoulders, letting it fall to the floor. She stands in front of him, exposed.

Kelly unbuttons his shirt and pulls it apart, revealing his bare chest.

Jonathan hungrily kisses her neck. Completely entranced in his empowering presence, she lets him take control of her, but, as he wraps his arms around her, embracing her bare back he feels the scars. Kelly looks up into his eyes, worried. He notices her expression.

JONATHAN

What's wrong?

Kelly walks past him and over to the bed. He turns and sees the scars on her back. He becomes aware of the reason for her nervousness. He walks up behind her and kisses her shoulder and neck.

JONATHAN

(whispering)

You are so beautiful.

Reassured by his words, Kelly turns, raises her eyes to him and kisses him.

On the bed, Jonathan lies on top of Kelly, caressing her face. He kisses her softly, tenderly.

JONATHAN

Do you have any idea what you've done to me?

KELLY

Tell me.

JONATHAN

It is your words that have been my guide. Given my life direction. Set me on a path that's led me to this place... and to you.

Kelly looks into his eyes, lifts her head off the bed and kisses him passionately.

INT. JONATHAN'S QUARTERS - DAWN

Kelly lies asleep in bed, cradled in Jonathan's arms. She opens her eyes and glances back at him. Carefully, she eases his arm off her as she slides out of bed.

Jonathan stirs, opens his eyes and observes Kelly just as she slips on her shoes.

JONATHAN

Where are you going?

KELLY

I have to get back.

JONATHAN

Why?

KELLY

Because I'm not ready for anyone's questions.

JONATHAN

Right.

Kelly walks over to the bed and leans in close to Jonathan.

KELLY

I'll see you later.

She caresses his face and kisses him before making her way to the door, peeks out to make sure the coast is clear before turning back to him, smiles and exits.

Jonathan, content, lies in bed and stares at the ceiling.

EXT. LUACANO - NORTH FIELD - MORNING

Alexander, Oliver and Anthony escort Jonathan through the field, his attention focused on the information being conveyed to him. Kelly photographs Jonathan listening intently to them as they point to various warning signs and other sectioned-off areas.

The paparazzi enter the area in their Land Rover and park.

Kelly photographs Jonathan as the men lead him to a table with examples of land mines found in that very field and the devices used to locate the mines.

At the end of the tour, Jonathan and Kelly walk side by side, engrossed in conversation as the group heads back to the jeeps. When no one is looking, he seizes the opportunity to whisper something into her ear, she smiles as she listens.

AT THE LAND ROVER

George smiles as he photographs this intimate moment.

EXT. CAMPGROUNDS - AFTERNOON

The jeeps enter the campground and park. After everyone climbs out of their vehicles, Jonathan walks over to Kelly and notices Anthony, Bruce, Oliver and Alexander standing within earshot.

JONATHAN

I'm pretty anxious to see how those pictures turned out. Mind printing them and bringing them by later?

KELLY

Not at all. Give me thirty minutes?

Jonathan nods and watches Kelly as she heads towards her quarters. Anthony notices Jonathan's eyes linger on her.

OLIVER

Mr. Parker, we're having our weekly baseball game this afternoon. Keeps us from getting homesick. Interested?

JONATHAN

What time?

OLIVER

Four o'clock.

JONATHAN

I'll be there.

Anthony checks his watch.

ANTHONY

A couple of hours sounds just perfect for an afternoon nap.

Jonathan watches Anthony as he and Bruce head to their quarters.

INT. JONATHAN'S QUARTERS - AFTERNOON

Jonathan paces his tiny room. In the middle of heading away from the door, there is a SHORT KNOCK. He races to the door, opens it and sees Kelly standing before him holding the photographs. He holds the door open and she enters.

EXT. CAMPGROUND GATES - SAME

George photographs Kelly as she stands at Jonathan's open door and he lets her in.

INT. JONATHAN'S QUARTERS - AFTERNOON

Jonathan quickly closes the door behind Kelly. As soon as he does, they rush into each others arms and passionately kiss.

JONATHAN

God damn it, I've wanted to do that all day.

Jonathan starts peeling off Kelly's clothes as she does his shirt, both breathing heavily, desperate to be close.

Jonathan lifts Kelly into his arms and carries her over to the bed. She lets him take control as he lies on her. The afternoon's heat only intensifies the heat between them as they focus completely on one another.

As Jonathan lies on top of her, Kelly focuses on his face, his eyes. She places her hand on his face and makes an intense connection. He notices her expression and kisses her. He feels it too. They are one.

INT. JONATHAN'S QUARTERS - LATER

Kelly lies cradled in Jonathan's arms, her head rests on his chest, their naked bodies wrapped around each other under the sheets.

KELLY

Jonathan?

JONATHAN

Hmm.

KELLY

Why didn't you tell me what happened to you? About the incident with the paparazzi.

JONATHAN

Would it have made a difference?

KELLY

Yes. Of course.

JONATHAN

Why?

KELLY

Because...

JONATHAN

Because... you'd gotten to know me by then?

KELLY

Well, yes.

JONATHAN

See, it's different now, isn't it?

KELLY

Yes. It is.

JONATHAN

It's personal now.

Kelly embraces him a little tighter. He notices and kisses her forehead.

JONATHAN

I don't want this to end.

KELLY

That is a wonderful image, but, you've promised to go to a baseball game.

JONATHAN

I'm serious.

Jonathan leans over Kelly and looks her in the eyes.

JONATHAN

I want you to come back with me tomorrow.

KELLY

What? I can't. You know I can't.

Kelly abruptly gets out of bed and picks up her clothes.

JONATHAN

Why not?

Kelly rubs her forehead, frustrated.

JONATHAN

Can't even come up with one good reason, can you?

KELLY

I've got a job to do here.

JONATHAN

A job that's slowly consuming you.

KELLY

What are you talking about?

JONATHAN

I used to be like you. I put my work above everything, everyone, until one day I woke up... alone. I don't want to wake up alone anymore, Kelly. Do you?

Kelly turns away from Jonathan as she dresses.

JONATHAN

I have to get back to L.A. to finish filming. All I'm asking is for you to give us a chance.

As Kelly buttons her shirt, Jonathan climbs out of bed, walks over to her and holds her.

JONATHAN

Just promise me you'll think about it.

Kelly looks up into his eyes and nods. He kisses her.

KELLY

You'd better get dressed. Baseball's taken very seriously in these parts.

Kelly gives Jonathan a reassuring smile and a peck on the lips before making her way over to the door. He watches her open the door and exit.

EXT. CAMPGROUND GATES - SAME

George photographs Kelly exit Jonathan's cabin. He checks his watch and grins.

EXT. CAMPGROUND BASEBALL FIELD - AFTERNOON

A large turnout of camp members in the bleachers. A MAN, mid-40's, holds up his video camera as EVERYONE takes their positions on the field, recording the game as it commences.

Kelly walks in carrying her camera. The crowd erupts in applause and whistles when Jonathan enters. She watches him as he's sent to the far end, where a fenced off area indicates the end of the field, where Jonathan remains alert as the game progresses.

Some balls make it over to Jonathan who fields them effortlessly and throws them back to the pitcher.

Kelly glances towards the stands and raises her camera. She focuses on various people smiling, chatting and then spots a couple holding hands, in love, as they sit together.

A new batter approaches the plate and points his bat over towards Jonathan's section of the field. The crowd cheers. Kelly smiles and cheers along with the crowd as she watches Jonathan taunt the batter.

The batter readies himself on the plate as the pitcher throws his first pitch. Strike one.

The batter prepares himself again as the pitcher throws the second pitch. Strike two.

The batter concentrates this time, wiping beads of sweat from his forehead before returning to the plate.

The pitcher throws the third pitch, but this time, with as much swing as he can, the batter contacts with the ball and it goes up and far right, towards Jonathan.

Jonathan watches as it approaches, but realizes it is out of reach, a home run, past the fenced off area of the field.

Kelly watches as Jonathan stops right at the fence.

He turns to watch the batter start his trek around the bases, whilst the ball falls from the sky and lands with a THUD in the bushes.

Suddenly, an EXPLOSION.

The crowd, including Kelly, GASPS as they look out towards the field and see a puff of dirt where Jonathan once stood.

Kelly runs onto the field and races over to where a crowd has now reached Jonathan, unconscious, a gash to the back of his head.

PLAYER 1

What the hell happened?!

Kelly's eyes fill with tears as she looks on helplessly as the players attend to his wound.

PLAYER 2

It landed in the bushes.

PLAYER 1

My God! Did we miss one?!

Bruce, Anthony, Alexander and Oliver race onto the field and over to Jonathan.

Anthony spots Kelly and sees the distress in her eyes.

ANTHONY

Kelly! What happened?!

KELLY

I don't know. One minute he was there, the next...

Anthony leaves Kelly's side as a gurney is brought out to the field by TWO CAMP PARAMEDICS.

Jonathan is carefully placed on it.

OLIVER

All right, careful guys.

They quickly carry Jonathan off the field and towards the infirmary. The crowd follows them, but Kelly remains frozen in place as everyone else follows Jonathan.

INT. INFIRMARY - NIGHT

Jonathan lies in bed unconscious, a bandage wrapped around his head. He stirs, opens his eyes and winces in pain as he touches his head. He focuses and spots Anthony standing just outside his room.

JONATHAN

Hey.

Anthony rushes to his side.

ANTHONY

Jonathan. Thank God you're finally awake.

JONATHAN

What happened?

ANTHONY

The ball fell on a mine and triggered it. They're still trying to figure out how they missed one.

Jonathan touches the back of his head.

JONATHAN

Hey, at least it's wasn't in the moneymaker.

Jonathan gives a reassuring smile.

ANTHONY

Good to see you can laugh about this. Everyone out there was pretty worried Jonathan Parker was gonna end up on their DOA list. On top of that, the media's gotten wind of what happened. Right now, every news program's on their way here.

JONATHAN

Good.

ANTHONY

Why is that good?

JONATHAN

Don't you see? They'll come down to do their story on me, but it's actually the story of the land mines that will be told. I'll make sure of that.

ANTHONY

Oh my God. You're right. This is perfect. I mean, very sad you got hurt and all, but still, perfect.

JONATHAN

Kelly, is she out there?

Jonathan looks past Anthony, towards the hallway.

ANTHONY

No. She was by earlier, but left soon after we knew you were going to be all right.

JONATHAN

Oh.

Anthony notices his disappointment.

ANTHONY

Don't worry, I'm sure she'll drop by later.

Jonathan smiles and nods as he rubs his forehead.

ANTHONY

You should get some rest. I'll go let everyone know you're all right.

Jonathan watches Anthony leave his room.

INT. INFIRMARY - MORNING

Jonathan sits at the edge of his hospital bed, a telephone to his ear, anxious as he glances towards his doorway.

JONATHAN

I'm fine, Kevin.

INT. LOS ANGELES - KEVIN GILBERT'S HOME OFFICE - 2 AM (INTERCUT)

Kevin stands in the middle of his office in an open robe and pajamas, pointing a remote control at his television, flipping through the channels showing Jonathan at various premieres and events. The caption on the bottom reads "ACTOR JONATHAN PARKER INJURED IN ANGOLA".

KEVIN

I never should have let you go over there.

JONATHAN

I really don't remember asking for your permission.

KEVIN

I just can't believe this happened.

JONATHAN

Is it all over the news back there?

KEVIN

Of course. Someone over there sent in the videotape and it's making it's rounds from Entertainment Tonight to CNN. It's my dream come true, except for the part where you're almost killed, of course.

Kevin watches the video footage of Jonathan on the field and then the sudden explosion.

JONATHAN

Of course.

Jonathan, anxious, keeps his eyes focused on the doorway.

JONATHAN

I need you to issue a statement. This is a perfect opportunity to make light of this problem. Start off by saying that I'm okay, but that many people die from land mines on a daily basis.

KEVIN

Got it.

INT. INFIRMARY - MORNING

Jonathan notices Anthony waiting outside his room.

JONATHAN

I've got a visitor. I'll see you
when I get back.

Jonathan hangs up the telephone and looks towards the doorway, motioning for him to come in.

JONATHAN

Hey, Tony. Listen, did you happen
to see Kelly on your way over here?

ANTHONY

Actually, that's why I'm here. I
went by her quarters this morning
and knocked, but there was no
answer. Oliver said that last
night she just packed her bags and
told them she was leaving.

JONATHAN

What? You're kidding right?

ANTHONY

Alexander gave her a lift to the
airport. She's gone.

Anthony sees the bewildered expression in Jonathan's eyes.

ANTHONY

What happened to you really
affected her. Yesterday I saw
something in her eyes I'd never
seen before.

JONATHAN

What was that?

ANTHONY

Fear.

Anthony watches Jonathan as he walks over to the window and stares out at the media crowded around the campground gates.

INT. LOS ANGELES RITZ HOTEL - PENTHOUSE - DAY (1 WEEK LATER)

Jonathan stands at the window overlooking the city, his face full of concern.

COLIN (OS)

She calls my voice mail every other
day and leaves a message simply
stating she's all right.

Jonathan turns to Colin, standing in the middle of the elegantly decorated hotel room.

JONATHAN

So you have no idea where she is?

COLIN

No. And it's pissing me off.

Colin reaches into his jacket pocket and pulls out a magazine. He holds it up. On the cover, the photo George had taken of Kelly and Jonathan in Angola. The headline reads, "JONATHAN PARKER AND PAPAARAZZO... A COUPLE?".

COLIN

Is any of this true?

Jonathan glances at the magazine cover.

JONATHAN

Some of it.

Jonathan notices Colin shake his head.

JONATHAN

You don't approve.

COLIN

You have a reputation. If Kelly was just another of your conquests...

JONATHAN

I'd say it was the other way around this time.

Colin notices Jonathan's frustration as he turns towards the window again.

JONATHAN

Look, if you hear anything...

COLIN

I've got your number.

Colin turns and walks out, leaving Jonathan alone, lost in thought.

INT. SYDNEY - NANCY REYNOLDS APARTMENT - KITCHEN - AFTERNOON

A contemporary furnished apartment overlooking Sydney harbor.

Nancy pours tea from a kettle into two cups and carries it over to the kitchen table where Kelly is seated.

Laying on the table, the copy of the National Observer magazine with the photo of Kelly and Jonathan in Angola. Kelly sips her tea and watches Nancy flip through the magazine to the page with the picture of Kelly carelessly running through the minefield.

NANCY

You know, you never really told me what happened back there? What were you thinking?

KELLY

I don't know.

NANCY

I mean, I know you've been in some dangerous situations before, but--

KELLY

Look, Nancy, can we just drop this? I'm really not in the mood.

NANCY

Then you'd better get in the mood, Kelly. I'm sorry, but Colin and I promised Andy that if anything ever happened to him, we'd take care of you. You can't just pull something like that.

KELLY

That's what Jonathan said. Why does everybody care so much about what I do?

NANCY

What the hell does that mean? I care, Colin cares and from the looks of it, Jonathan cares.

KELLY

I'm sorry.

Nancy stares at the picture of Kelly smiling as Jonathan whispers into her ear.

NANCY

Have you called him?

Kelly shakes her head.

NANCY

Why not?

KELLY

He was lying in the hospital and I packed my bags and left. Do you really think after two weeks without so much as a phone call, he wants to have anything to do with me now?

Nancy watches Kelly walk to the window and overlook the harbor.

EXT. AUSTRALIA - SYDNEY BEACH - MORNING (1 WEEK LATER)

The sun rises over the ocean and onto a long deserted beach. Kelly and Colin stroll the sandy shores, deep in conversation.

KELLY

I needed time to think.

COLIN

You've been AWOL for two weeks, Kelly. The last time you did this was...

Kelly stands still and rubs away the tears. Colin notices and places his hands on her shoulders.

COLIN

What's wrong?

KELLY

Oh, Colin. I've made such a mess of things.

Colin looks into her eyes. He sees what's now so apparent.

COLIN

You love him. Don't you?

Kelly nods.

COLIN

Then you need to see him. Face him. Tell him how you feel.

KELLY

How can I? The way I left him like that. He'll never understand.

COLIN

Then explain it to him. You'd be surprised how much a man in love is willing to forgive.

Kelly looks into Colin's reassuring eyes.

EXT. LOS ANGELES SKYLINE - NIGHT

The moon hangs over the city's glittering skyline.

INT. SPAGO RESTAURANT - NIGHT

Jonathan and Kevin sit at a table in the ritzy restaurant full of other celebrity clientele dining on lavishly decorated dishes. Waiters and waitresses scurry between tables, catering to their guest's every request.

KEVIN

So, I called your dad. Told him we're sending a limo to pick him up for the 'Scandal' premiere. He'll meet us there. Glad you two were able to patch things up by the way. Makes my job easier. And I got those tickets for Brandon and Mark for that Disney movie next month.

Kevin notices Jonathan not paying attention to him.

KEVIN

Earth to Jonathan. Give me a sign you've heard one thing I've said in the past fifteen minutes.

JONATHAN

Tickets to Disneyland. I heard.

KEVIN

Close, but no dice. What is with you man? Is this still about that paparazzo?

JONATHAN

Don't call her that.

KEVIN

Sorry, photographer. Man, she really did a number on you.

Kevin glances past Jonathan and spots Caroline as she enters the restaurant. All eyes focus on her as she removes her coat, revealing her perfect physique in a stunning red dress.

KEVIN

But I know the best medicine for that type of hangover.

Caroline sneaks up behind Jonathan as she smiles at Kevin. She places her hands over Jonathan's eyes.

CAROLINE

Guess who.

JONATHAN

Caroline?

Caroline smiles as she removes her hands from his eyes and stands beside him. Genuinely happy to see her, he stands and kisses her on the cheek.

JONATHAN

How are you?

Kevin stands, kisses Caroline on the cheek and checks his watch.

KEVIN

Well, gotta run. You two have fun.

Jonathan suspiciously watches Kevin make a quick exit.

JONATHAN

What just happened here?

CAROLINE

Don't be mad. Kevin just thought you needed some company tonight.

JONATHAN

Right.

A waiter rushes over to the table and pulls out a chair as Caroline sits. Another does the same for Jonathan. A third waiter arrives at the table with a bottle of champagne and pours a glass for them as they catch up on old times.

EXT. LOS ANGELES AIRPORT - RUNWAY - NOON

A Qantas Boeing 747 airplane lands at LAX.

INT. LOS ANGELES AIRPORT - NOON

Kelly makes her way through the airport terminal, checks her watch, a slight smile on her face, she picks up her pace. Passing a bookstore, she glances at the tabloid magazines and sees a picture on the cover of Jonathan and Caroline kissing. She abruptly stops and makes a v-line over to the magazine rack. The headline read "JONATHAN DUMPS PAPAARAZZO FOR CAROLINE". Kelly picks up the tabloid, her eyes fill with tears as she stares down at their image.

EXT. KELLY'S BEACH HOUSE - SYDNEY - EVENING (1 MONTH LATER)

Kelly, with a newspaper in hand, leisurely strolls from the beach up the pathway, opens the back door and into her modest home.

INT. KELLY'S BEACH HOUSE - KITCHEN - EVENING

Kelly glances at an article, smiles and places the paper on the kitchen table. The headline, "JONATHAN PARKER RETURNS TO ANGOLA TO CONTINUE WORK". A picture shows Jonathan surrounded by villagers as he visits a local hospital.

Nancy enters the kitchen with the phone to her ear.

NANCY

Yeah, she just walked in.

Nancy passes the phone to Kelly.

KELLY

Hey, Colin. I told you I'm coming. The publisher wants a face-to-face so I've really got no other choice have I?

Nancy opens the refrigerator and pulls out two bottles of water.

KELLY

Well, you're picking us up from LAX at noon, I'm meeting with them at four and we'll have dinner afterwards.

She opens one of the bottles and passes it to Kelly.

KELLY

Believe me, I tried, but there aren't any flights to Australia until the next morning, or else I'd be booked on it.

Kelly takes a sip of water.

INT. MOVIE SET MAKEUP TRAILER - EVENING

Jonathan sits reading a NEWSWEEK MAGAZINE. He turns the page and sees Kelly's photo of the woman hugging the U.N. Peacekeeper. The headline above the picture reads "THE NATIONAL PRESS PHOTOGRAPHERS ASSOCIATION AWARDS HONORS THE BEST IN PHOTOJOURNALISM". Jonathan's face fills with pride as he reads the article.

EXT. LOS ANGELES MOVIE SET - EVENING

A black SUV parks across the street from a large crowd.

Colin jumps out of the SUV and makes a dash across the street and through the crowd, comprised of FANS and the paparazzi, one of them George, waiting for a chance to see the stars on a film set. LARGE SECURITY GUARDS keep a watchful eye, making sure no one crosses the barriers.

Colin checks his cell phone display and notices his cell phone battery is dead. He makes his way to the front of the crowd and then attempts to cross the barrier.

SECURITY GUARD

And where do you think you're going?

COLIN

I need to speak with Jonathan Parker.

SECURITY GUARD

Do you now? Do you have a pass?

COLIN

No. You don't understand, he knows me.

SECURITY GUARD

Yeah. Right. Sorry Sir, but no pass, no admittance.

Just then, Colin sees a group of ASSISTANTS near one of the trailers. One of them knocks on the door. Moments later, it swings open and Bruce, followed by Jonathan, dressed in a tuxedo exit the doors. The fans SCREAM Jonathan's name to get his attention.

FANS

Oh my God! There he is! Jonathan!
We love you!

Colin waves his arms frantically at Jonathan, but the blinding lights from the paparazzi cameras make it impossible for Jonathan to see much more than waving, screaming fans.

Colin notices the security guards attention turn towards holding back the screaming female fans. He bolts past the guards and races towards Jonathan. They spot Colin and chase after him.

SECURITY GUARD

Stop! Come back here!

Bruce notices a figure running towards them and positions himself between Jonathan and the man.

COLIN

Jonathan! It's me! Colin!

Jonathan hears Colin, turns and sees him just as the security guards catch up to him and tackle him to the ground.

JONATHAN

Colin?

Jonathan races over to the guards, struggling to hold onto Colin, all gasping for air, out of breath.

JONATHAN

What are you doing here?

SECURITY GUARD

You know him, Mr. Parker?

JONATHAN

Yes. It's okay. Let him go.

COLIN

It's Kelly.

JONATHAN

What? Is she here?

Jonathan glances past Colin as the security guards help him up.

COLIN

She's in the hospital.

JONATHAN

What? What's wrong? Is she all right?

COLIN

Please. You just need to come with me right now.

Jonathan glances back at the group of assistants anxiously waiting for him.

JONATHAN

I can't...

COLIN

Look, I know it's a lot to ask, but I need you to trust me when I say you need to come with me right now.

Jonathan nods.

BRUCE

Which hospital?

COLIN
Saint Mary's.

BRUCE
I'll drive.

The assistants watch helplessly as Jonathan heads towards a parked SUV with Colin and Bruce.

Jonathan and Colin climb into the back, while Bruce gets into the driver's seat, reaches into his front jacket pocket, pulls out his shades and puts them on as they all buckle themselves in.

As the SUV makes it way out of the parking lot, the flashing lights from the paparazzi bombard the inside of the vehicle. It is blinding. Colin shields his eyes from the flashes.

COLIN
Jesus! So this is what it's like
on the other side.

JONATHAN
Welcome to my world. Not that much
fun, is it?

Bruce glances into the rear view mirror at Jonathan and Colin as they cover their eyes.

EXT. CITY STREET - NIGHT

In the SUV, they finally manage to get through the crowd of paparazzi and onto the city street, but as they do, THREE SUV's, one of which George is a passenger, and TWO MOTORCYCLES pursue them.

Bruce weaves in and out of traffic, careful to stick to the rules of the road, but one of the SUV's pulls in front of their vehicle and hits the breaks, intentionally trying to slow them down. Bruce notices and makes a sharp right onto another street, managing to lose one of the pursuing SUV's in the process, but the others manage to stay on their tail.

They stop on a red light. One of the motorcycles pulls up beside them. The motorcycle's passenger pulls out a camera and photographs Jonathan, sitting calmly inside.

The light turns green, Bruce floors it and they speed towards a large building, the sign lit up in large blue letters reads "ST MARY'S HOSPITAL".

EXT. SAINT MARY'S HOSPITAL - FRONT ENTRANCE - NIGHT

The SUV pulls to the front of the building, and both Jonathan and Colin exit and race towards the entrance.

The two other SUV's and motorcycles SCREECH to a stop behind them. George, the first to exit, rushes to the entrance with camera in hand and photographs Jonathan as he enters.

HOSPITAL SECURITY rush over to the entrance and keep the paparazzi back, blocking them from entering.

INT. SAINT MARY'S HOSPITAL - HALLWAY - NIGHT

Jonathan follows Colin out of the elevator and down the long hallway. Nurses, doctors and patients all stare at him as he rushes past them towards a hospital room.

Colin stops at the door to Kelly's room.

JONATHAN

Aren't you coming in?

COLIN

This is between you and Kelly.
I've done all I can do. The rest
is up to you.

Colin pats Jonathan on his back, walks past him and heads back down the hall.

Unsure of what to expect, Jonathan faces the door and takes a deep breath before opening it.

INT. KELLY'S HOSPITAL ROOM - NIGHT

Jonathan enters Kelly's room and is a little surprised to see her sitting up in her hospital bed. Kelly stares at Jonathan, startled to see him standing at the door. Seated beside her is Nancy, just as surprised to see his famous face.

KELLY

What are you doing here?

JONATHAN

Colin. He said you were in the
hospital and that I needed to come
see you.

Kelly rolls her eyes and looks at Nancy.

KELLY

I'm gonna kill him.

NANCY

And I'm going to go find him, so
you can do that.

Nancy walks around the bed and nears Jonathan.

NANCY

Hi. I'm Nancy, Colin's sister,
soon to be an only child.

JONATHAN

Hi.

Nancy turns to Kelly, smiles and winks, before exiting the
room, leaving Kelly alone with Jonathan.

KELLY

I'm sorry about Colin. It's
nothing. He's overreacted by
bringing you here.

JONATHAN

So, why are you here? Are you okay?

KELLY

Oh, I'm fine. We're fine. You?

JONATHAN

Good.

KELLY

Well now that we know that
everyone's fine, there's really no
need for you to be here then.

JONATHAN

Well, Colin thought I needed to be
here. In fact, he pulled me off
the set to be here.

KELLY

I'm sorry. I'm not sure what you
want me to say.

JONATHAN

Well how about we start with you
telling me why you disappeared.
Left me without a word.

KELLY

You don't understand. I got scared.

JONATHAN

Of what? You can run into a minefield, but you can't come talk to me?

KELLY

I was afraid of what was happening between us. And then you got hurt--

JONATHAN

Yes. I was in the hospital and you left.

KELLY

I wanted to see you, explain, but--

JONATHAN

But what? You used to stalk me. You could find me when you needed to. And now you're here in L.A.. Tell me, were you even planning to come and see me?

Jonathan notices Kelly's guilt-ridden expression.

JONATHAN

I didn't think so.

She avoids his piercing stare.

JONATHAN

You know what you are? You're a coward.

Kelly's eyes begin to fill with tears.

JONATHAN

Caroline was right.

KELLY

Caroline?

JONATHAN

She said I needed closure. I needed to face you and tell you exactly what you've put me through and only then could I get past this.

KELLY

Well.

Kelly takes a deep breath and forces a small smile.

KELLY

Mission accomplished. Goodbye,
Jonathan.

Jonathan's cell phone RINGS. He reaches into his jacket pocket and storms out of the room.

INT. HALLWAY - NIGHT

Jonathan exits Kelly's room and walks out into the hallway.

JONATHAN

Sorry, Eddie. I know. I'm on my way back.

Jonathan notices DOCTOR FIELDING, mid-40's, a pleasant man, near Kelly's door, pausing as he goes over her test results before entering.

JONATHAN

Listen, Eddie, could you hold on for a sec?

Jonathan lowers his cell phone and places it against his chest.

JONATHAN

Excuse me, doctor. Hi. I'm a friend of Miss. Reeves. Is she gonna be all right?

DR. FIELDING

Oh yes, she's doing just fine. No need to worry.

JONATHAN

Good. Thanks.

Jonathan, places the cell phone back to his ear.

DR. FIELDING

Both mother and baby just needed to rest. It's common for first time mothers to overdo it a bit.

Jonathan lowers the cell phone away from his ear, SNAPS it shut and stares wide-eyed at Dr. Fielding.

INT. KELLY'S ROOM - MOMENTS LATER

Jonathan slowly opens Kelly's door and notices her wiping away tears.

JONATHAN

Kelly?

Kelly watches Jonathan enter.

KELLY

Yes?

JONATHAN

Before. When I asked you how you were? You said 'we're fine'. What exactly did you mean by that?

Kelly bows her head, unable to conceal her emotions from him any longer.

KELLY

Please go, Jonathan.

JONATHAN

Kelly. For God's sake, talk to me.

KELLY

There's nothing left to say.
You're with Caroline now.

Jonathan shakes his head as Kelly wipes away the tears.

JONATHAN

You, of all people should know not to believe everything you read. Especially if it's in a tabloid magazine. You know what they're like. Take something simple and make it sensational just to sell more magazines.

KELLY

So you're not...

JONATHAN

With Caroline? No.

Jonathan nears her bedside.

JONATHAN

Now. You have something to tell me?

KELLY

I wanted to tell you. So many times.

JONATHAN

What were you so afraid of?

Kelly takes a deep breath as the tears begin to flow.

KELLY

When I lost Andy I didn't think I'd ever fall in love again. Then with you, it was so different and wonderful. When you got hurt, all those emotions and fears of losing that love came flooding back. I ran away because I just didn't want to hurt like that again. But you know what ended up hurting the most?

Jonathan sits on the edge of Kelly's bedside and takes hold of her hand.

JONATHAN

What?

KELLY

That I hurt you, and that you were out there hating me for it.

JONATHAN

Hating you?

Jonathan touches her chin and makes her look into his eyes.

JONATHAN

As angry as I was, never did I hate you. And when I walked out that door, even then, I loved you. I wanted so desperately for you to tell me--

Jonathan looks down. Kelly's eyes fill with tears of joy and she tenderly kisses him.

KELLY

I love you, Jonathan.

Jonathan smiles as he leans in and passionately kisses Kelly. He places his forehead against hers and then the palm of his hand on her stomach. She places the palm of her hand over his.

CLOSE UP ON various tabloid magazine covers.

The first magazine cover headline reads "JONATHAN PARKER IN LOVE WITH PAPAARAZZO" with a picture of Jonathan and Kelly walking down the street, holding hands, smiling at one another, happy.

The next magazine cover headline reads "JONATHAN SECRETLY ENGAGED TO PAPAARAZZO, RUMORS OF BABY ON THE WAY" with a picture of Jonathan and Kelly exiting a doctors office, an arrow pointing to Kelly's rounded stomach under her coat.

The following magazine cover headline reads "JONATHAN AND PAPARAZZO WED, PUBLICIST CONFIRMS WEDDING AND BABY RUMORS". A large grainy photo of Jonathan in a tux and Kelly in a white flowing gown. The photo shows them exchanging vows at a small wedding ceremony, surrounded by close friends and family.

The final magazine cover headline reads "PEOPLE MAGAZINE WINS BIDDING WAR FOR FIRST BABY PHOTOS OF BABY PARKER, THE MONEY DONATED TO VARIOUS CHARITIES". On the cover is a photo of Jonathan and Kelly lovingly staring at their BABY. He has Jonathan's eyes.

INT. CHALET - BEDROOM - MORNING

On a bedside table, a large photography book entitled "'THE WORLD WE LIVE IN' BY AWARD WINNING PHOTOGRAPHER KELLY REEVES-PARKER". On the cover, Kelly's famous photo of the woman hugging the U.N. Peacekeeper.

Kelly lies asleep in bed. The sunlight dances on her face and she opens her eyes to the sight of Jonathan, lovingly staring back at her, lying on the other end of a King size bed. In between them lie TWO CHILDREN, a boy, 4, lies asleep right next to Jonathan. He's got his features. Snuggled next to Kelly, a girl, 2, is a spitting image of her.

JONATHAN
Happy birthday, honey.

KELLY
Thank you.

Kelly smiles as she glances down at their children. Jonathan reaches his hand to the middle of the bed, Kelly does the same. They hold hands in bed and tenderly look into one another's eyes and then at their children, quietly asleep between them. It's been some time since they've woken up alone.

FADE OUT.