

CABIN 6

by

Mark E. McCann

*"In the heart of the woods...
...lies a story of the heart."*

Based on the short film

by

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FADE IN:

EXT. MOUNTAINSIDE - DAY

A montage of picturesque nature shots takes us through the opening-title credits. A sport utility vehicle travels along a winding two-lane blacktop through the scenic mountains. Storm clouds can be seen gathering in the distance.

INT. SPORT UTILITY VEHICLE

Behind the wheel is DAN WILLIAMS, middle-aged and starting to show it. His bitter face is a stark contrast to the serenity that surrounds him. He stretches and sighs unhappily, clearly not at all thrilled to be here. He fumbles with the trip odometer and glances over to the passenger seat.

BARBARA WILLIAMS, likewise middle-aged and also displeased, stares out the passenger-side window, head propped against her arm. The passing scenery is breathtaking, but the two could just as easily be on their way to a funeral.

FLASHBACK:

EXT. WILLIAMS' HOME - EARLIER

Dan grudgingly loads the last of some heavy suitcases into the back of the SUV. To say he is surly would be an understatement. In the background, Barbara exits the house with AMANDA, a bubbly eighteen-year-old.

AMANDA

Got everything, Pop?

Dan struggles to get the door shut for all of the baggage.

DAN

I think your mother forgot to pack the downstairs toilet.

AMANDA

Oh, dad... don't be such a grump. You guys go and have some fun for a change. You know... relax.

DAN

If I wanted to relax I'd be in my recliner. With the remote in one hand and a cold beer in the other.

AMANDA

Oh, poo. Mom, tell him to lighten up.

BARBARA

I've been trying for years, dear. The only thing that's gotten lighter is his hair -- all the gray.

DAN

Yeah, well... three kids will do that to you.

AMANDA

And the last one is off to college in two weeks, so the nest will be all yours again soon.

DAN

Wonderful. Now maybe there will be some hot water left in the morning for a change.

Dan turns to Barbara, but when he speaks to her it's totally devoid of feeling; almost as if he blames her for this. His face says "Let's just get this over with."

DAN (cont'd)

You ready?

Barbara nods. Dan begins programing the GPS. Barbara takes Amanda by the hands.

BARBARA

(to Amanda)

I guess we're off. Thank you for the gift, honey. It was very sweet.

AMANDA

Well, we had to do something special for your silver anniversary.

DAN

I still think it's just a ploy to get us out of the house so you can have one last weekend party with the friends.

AMANDA

You're much too cynical, pop.

DAN

Yeah, well... twenty-five years of marriage and three kids will do that to you.

Amanda grabs him and kisses him on the cheek. He grunts.

ANOTHER ANGLE

Barbara and Amanda hold hands as they walk around the car. As soon as they're out of earshot of Dan, Amanda whispers.

AMANDA

Try not to kill each other... okay, mom?

Barbara stops walking, completely taken off guard by the comment.

BARBARA

What's that supposed to mean?

AMANDA

Nothing. It's just that you two seem to be arguing a lot lately. More than usual.

BARBARA

No we haven't!

Barbara catches herself, realizes that her statement could be construed as an admission that they do argue.

BARBARA (cont'd)

We don't argue that much.

AMANDA

I'm just saying go and have a good time, alright? Pretend it's like when you first got married, you know? Rekindle that old flame.

BARBARA

Thank you, Dr. Phil. Any other advice?

AMANDA

Yeah. If they have a grill, don't let dad anywhere near it. Otherwise you'll be dealing with an entirely different kind of flame.

Barbara has to smile and they resume walking arm-in-arm. When they reach the passenger side door, Amanda brings something out of her pocket and presents it to Barbara.

AMANDA (cont'd)

Here.

BARBARA

What's this?

Barbara takes it, a plain DVD case.

AMANDA

It's just a little something I made for the occasion. You can watch it on dad's laptop.

Barbara's shoulder slump and she looks quite annoyed at the notion.

BARBARA

Of course he's taking the computer. Can't go anywhere without the
(holds back on the curse)
computer.

AMANDA

Just be sure to watch it together, okay?

Barbara certainly isn't thrilled by the prospect, but agrees.

BARBARA

Alright.

Amanda gives her a hug.

AMANDA

Love you, mom.

BARBARA

I love you too, sweetheart.

Barbara takes a deep breath to prepare herself, then gets in the car. Amanda leans in the open window.

BARBARA (cont'd)

Be sure to lock all the doors.

AMANDA

Got it covered.

BARBARA
No overnight visitors!

AMANDA
Of course not.

BARBARA
Call me on the cell phone if you
need anything.

AMANDA
Mom... stop worrying. I'm an adult
now, remember? Go enjoy yourself.

Barbara fakes a smile.

AMANDA (cont'd)
Happy anniversary.

BACK TO:

EXT. MOUNTAINSIDE

We finish the opening title credits as we show a montage of the SUV making its way through the scenery; pine trees, a waterfall, wildlife, snow-capped mountaintops. Gorgeous.

INT. SPORT UTILITY VEHICLE

The GPS system BEEPS to herald their arrival and Dan turns it off. Without any enthusiasm whatsoever and without even looking over at Barbara, he says:

DAN
We're here.

BARBARA
(stretching)
A two hour drive and the first
thing he says the entire trip is
"We're here."

DAN
Yeah, well... if you can't say
anything nice.

EXT. MOUNTAINSIDE

They pass a cozy log cabin tucked away on a hillside. A sign out front declares it to be Cabin #3.

INT. SPORT UTILITY VEHICLE

Dan stops the car and he and Barbara crane their necks so they can inspect the cabin. Definite apprehension shows on both their faces.

DAN

Oh my god... we've died and gone to
Little House on the Prairie.

EXT. MOUNTAINSIDE

The SUV continues on, making its way toward:

EXT. VISITOR'S CENTER

A sign warmly bids visitors welcome, and informs them that they have laundry facilities and vending machines here. The SUV pulls in and parks.

Dan steps out and looks around, thoroughly unimpressed. Barbara steps out and also takes a gander, equally unimpressed.

INT. VISITOR'S CENTER

A typical lodge selling the usual touristy postcards, shot glasses, and tee-shirts. Judging from all the old photographs and artifacts on display, however, this place seems to have a lengthy history. Some items date back to the late 1930's.

A whistling young attendant, JOSH, happily works on one of the displays. Dan and Barbara enter and look around at the inside with the same enthusiasm as they did the outside.

JOSH

Good afternoon, folks. How can I
help you?

DAN

We have cabin reservations.

JOSH

What's the name?

DAN

Dan and Barbara Williams.

Josh wipes off his hands and checks the register.

JOSH
 Williams... Williams... Ah, yes.
 If you could just fill this out for
 me, I'll get you a key.

Josh slides Dan a registration card. Dan is practically contemptuous as he fills it out.

DAN
 These cabins... they're kind of
 old, aren't they?

JOSH
 They were built in the thirties,
 actually.

Barbara looks over an old black-and-white photo mounted on the wall. It's a circa 1935 photograph of men building the cabins. One of them is KARL WILKINS, a handsome and smiling young man of no more than eighteen.

BARBARA
 Roosevelt's Civilian Conservation
 Corps program... during the Great
 Depression?

Josh smiles and nods, pleasantly surprised.

JOSH
 Very good. I'm quite impressed.

BARBARA
 History teacher.

Dan scoffs.

DAN
 Yeah, she likes old things.

BARBARA
Some old things.

Dan ignores the barb, signs the card.

DAN
 So do these cabins have plumbing or
 do we have to pee in the bushes?

Barbara rolls her eyes and turns away, embarrassed. Josh only stifles a laugh as he turns to the key rack.

JOSH

Don't worry, they've been completely refurbished. All the modern conveniences without the modern distractions.

Josh starts to grab a key for Cabin #5. He stops and looks back over his shoulder at Barbara and Dan, who refuse to even acknowledge one another. He smiles softly and instead takes down key #6. He turns and hands it to Dan.

JOSH (cont'd)

You're in Cabin Six... it's right up the hill.

EXT. CABIN SIX - MOMENTS LATER

The SUV pulls up. Cabin #6, quaint and cozy, surrounded by pine trees. The front porch is practically overgrown with gold chrysanthemums. The whole place is beautiful and serene. But as Dan and Barbara exit their car, they obviously couldn't care less.

JOSH (V.O.)

You folks enjoy your stay, now.

DAN (V.O.)

I seriously doubt that. We're really not the outdoorsy types. This was our daughter's misguided idea.

Dan unloads the heavy suitcases from the back of the car and sets them on the ground.

JOSH (V.O.)

I think Cabin Six will be great for you guys.

Dan grabs only his luggage and walks right past Barbara without offering to help with hers. Barbara scowls and struggles to pick up her things.

INT. CABIN SIX

A rock fireplace is prominent inside this cozy little shack. A kitchenette is tucked away to the side. A deer head stares blankly from it's wall mounting that overlooks a sofa.

Dan and Barbara enter and look around with all the excitement of two convicts examining a new cell.

Barbara passes the deer head, the grimace on her face saying it all: "Is this hideous thing really necessary?"

But Dan has a bigger problem on his mind as he looks around.

DAN
Where's the TV?

INT. CABIN SIX - BEDROOM

Dan and Barbara poke their heads in. One bed. The joy on their faces can hardly be contained.

BARBARA
Lucky for you the couch folds out.

Dan walks on in and sets his things down, starts to unpack.

DAN
And I'm sure you'll be quite comfy
on it, too.

Barbara scoffs, sets her things down.

Then she notices a nearby bookshelf, its shelves lined with about twenty books of similar size and binding.

She walks over, takes one down and we see imprinted on the cover: REFLECTIONS - A JOURNAL FOR OUR GUESTS IN CABIN #6. She thumbs through it; handwriting of all varieties, different entries from different people on different dates.

She inspects the bookshelf closer and we see that the journals are arranged by date, from present day ranging all the way back to when the cabin was first built in 1935. She replaces the one she's holding and takes out the oldest one.

Dan's thoughts, however, are on other matters as he unpacks.

DAN (cont'd)
Alright, here's the deal. We stay
out of each other's way for three
days and suffer through this
without killing each other. Amanda
is off to the university Thursday,
so when we get back, we call up the
attorneys and see what we can do
about putting an end to our mutual
misery.

Barbara snaps the journal close, tucks it under her arm.

BARBARA

Fine. I'm sure I can find something to do for three days.

Dan begins assembling a fishing rod.

DAN

Well, whatever you find, count me out. I've already got plans.

EXT. CABIN SIX - LATER

Dan holds his fishing rod as he looks mournfully out the window. Rain pounds the glass as THUNDER ROLLS.

Barbara is trying to use her cell-phone. No good.

DAN

You're in the middle of the woods there, genius. You won't get a signal out here.

BARBARA

Great. So the only person I have to talk with is the one person I have nothing to say to.

DAN

For someone with nothing to say, you sure blab a lot.

She tosses the phone aside, picks up the journal and plops down on the couch. Dan looks outside again, sighs, and sets the fishing pole down. He looks at his watch, sighs again.

INT. CABIN SIX - MOMENTS LATER

Dan unzips a nylon case on the kitchen table and carefully removes a laptop computer -- his baby. Barbara looks up from where she's reading on the couch and glares at the computer with disdain -- her rival. Dan rubs his hands together, brimming with anticipation as he powers it up.

He is disappointed, however, when his computer automatically displays the wireless connection indicator: "No wireless network available."

Barbara glances over, can't help but quip:

BARBARA

You're in the middle of the woods there, genius. You won't get a signal out here.

Dan only sneers at the jab.

DAN

I know that! These back-woods yocals are probably still using dial-up.

He fumbles through the case, defiantly produces a phone adapter and plugs it in the back of the computer.

His triumph is short lived, however, as he begins unsuccessfully searching for a phone jack to plug it in to.

DAN (cont'd)

Where the... Where's the stinking... You've got to be kidding me!

Exhausting all the obvious locations, Dan soon begins looking in absurd places as desperation sets in; behind plants, in cabinets, etc. After a few moments he is shocked and horrified to discover:

DAN (cont'd)

There are no phones in this place!

INT. CABIN SIX - NIGHT

Dan has his chin propped on his hand, bored out of his mind as he loses yet another game of solitaire to the laptop. He sighs and finally just shuts it off. He rubs his eyes, then rubs his arms as though realizing that it's rather chilly in the old cabin.

DAN

It's freezing in here.

BARBARA

You're up in the mountains. Of course it's cold.

He looks around, sees the fireplace.

INT. CABIN SIX - MOMENTS LATER

Dan struggles to start a fire. Barbara peers over the journal at him from the couch, can't resist:

BARBARA

Don't bother. You haven't been able to light a fire in years.

Ouch! A blow below the waist. Dan glares over his shoulder.

DAN

Yeah, well... when you're working with wood that's old and rotten, it's hard to get anything going.

Double ouch! Insulted, Barbara goes back to the journal.

DAN (cont'd)

The stupid wood is wet. I need some paper or something.

He notices the journal, grabs it and starts to tear out some pages. Barbara snags it back before he can.

BARBARA

Don't you dare!

DAN

Okay... no fire then! Of course, that's fine with me because I'm quite used to living in a cold house.

Dan paces the floor restlessly.

DAN (cont'd)

What is that dumb thing, anyway?

BARBARA

Nothing you'd be interested in... it doesn't require an Internet connection.

Dan shrugs. He walks over to the fireplace and looks around; the mantle, the floor, the window... bored out of his mind.

DAN

No TV. No phones. No Internet connection. I can't believe people actually pay money for this.

BARBARA

Well, apparently some people enjoy the serenity.

DAN

I can't imagine who. This is a complete and utter waste of time.

BARBARA

I've got a whole book of people here who would disagree with you.

DAN

Sure... tree-huggers and dope-smokers.

She cocks an eyebrow, almost as if she feels compelled to defend her position. She clears her throat and reads aloud:

BARBARA

"We made love for the first time tonight. Man and wife, in front of the fire... our passions as heated as the roaring flames."

Dan looks down to the floor, right where he's standing, an eyebrow raised. Barbara smirks and continues reading.

BARBARA (cont'd)

"What a wonderful feeling of completion..."

FLASHBACK:

INT. CABIN SIX - 1935 - NIGHT

Karl Wilkins, the young man from the photograph, stands facing JUDITH WILKINS, seventeen and beautiful, in front of the roaring fireplace. The moment is pure, one of love as they gently kiss, touch, and caress.

JUDITH (V.O.)

To stand unashamed within the bonds of marriage and sing the Song of Solomon with the one God has chosen for you to spend the rest of your life with.

Judith slowly removes Karl's shirt and we see that he's wearing a simple cross pendant.

ANOTHER ANGLE

finds them on the floor, hands and fingers clinched tightly together in the throws of passion. The roaring fire reflects off their gold wedding bands.

BACK TO:

INT. CABIN SIX

Barbara reads as Dan looks on.

BARBARA

"I hope that our marriage is as strong as the love we share for each other. I hope this feeling will last forever."

She smugly looks up at Dan.

BARBARA (cont'd)

Does that sound like a dope-smoker to you? The only thing she's intoxicated with is love.

They both sit in silence for a moment. Then cynical Dan has to open his big mouth and spoil it.

DAN

I hate to tell her it doesn't last.

Barbara gets up, quite upset and almost acts as though she's going to throw the journal at him.

BARBARA

You don't have to assume that just because our marriage has fallen apart, everybody else's will too!

She storms off to the bedroom and SLAMS the door.

Dan sits for a moment in silence, undecided if he should feel like a heel or if he could care less.

Finally he stands up and walks over to the bedroom door. He starts to open it, but finds that it's locked.

DAN

Barb.

No answer.

DAN (cont'd)

Barb!

Still no answer. Dan sighs.

DAN (cont'd)

Look, this whole thing was a bad idea. Let's just pack up the car and we'll go back home.

After a second the door flies open and Barbara shakes an angry finger in Dan's face.

BARBARA

The only reason I'm here is because our daughter wanted to do something special for us! I am not going back early and breaking her heart -- we'll be doing that soon enough as it is! She gave us three days, so I am staying here three days.

She slams the door.

Dan sighs again, turns around, and grumbles as he looks at the couch. Home for the next few nights.

DAN

Can I at least have a blanket?

The door opens and a blanket flies out at him.

DAN (cont'd)

What about a-

He is pelted with a pillow, then the door slams shut again.

Dan picks up the blanket and pillow, walks over to the couch and prepares for a what is sure to be a very long night.

For the next few moments he tosses and turns, teeth practically chattering as he wraps up tight in the blanket.

At one point he looks up to find the deer head staring at him. He grabs a nearby towel and tosses it over the deer head, giving a smug grunt as if to say "That ought to do it."

But his momentary triumph only reverts to more tossing and turning, and after a while he sighs loudly. Sleep is just not going to come. He spots the journal, picks it up and thumbs through it.

EXT. CABIN SIX - MORNING

Darkness gradually gives way to light as dawn breaks. Rain still falls on the leaves of the trees.

INT. CABIN SIX - KITCHEN

Dan stands in front of a coffee maker that spits out the last of a fresh pot. The digital clock shows the time is 8:15 AM.

Dan reads from the journal in one hand as he pours himself a cup of coffee and sits down at the table.

The bedroom door opens behind him and Barbara enters, wrapped in a robe. The air is cautious, both wondering if they're still fighting. She looks out the window.

BARBARA

Still raining?

DAN

Still raining.

(beat)

I made some coffee. Couldn't find anything to fix for breakfast, though. It's a good bet these guys don't offer room service.

Barbara nods, pours herself a cup of coffee.

BARBARA

I saw a store on the way in.

She passes Dan, notices the journal.

BARBARA (cont'd)

I think that's the first time I've seen you read something that wasn't on a computer screen.

DAN

I started reading it last night, thought it might put me to sleep.

(almost accusingly)

The couch is decidedly uncomfortable.

Barbara sits on the couch, a small grin escaping when she sees the towel draped over the deer head.

DAN (cont'd)
I found some more out about your
honeymooners.

BARBARA
Oh?

DAN
Yeah. I'm afraid they didn't have
such a happy ending after all.

Barbara turns to face him, her guard suddenly raised.

BARBARA
How do you know?

DAN
The guy wrote an entry right after
hers, the next day.

BARBARA
Really?

She looks at him, unsure if she wants him to read it but the
curiosity is killing her. Dan goes on regardless.

DAN
(reading)
"Words cannot express the cruelty
of this world. Like the winds that
turned my family's Oklahoma fields
to dust and uprooted us westward,
misery seems to be constantly
blowing all about me like a rampant
tornado. What should have been the
happiest day of my life has only
succumbed to become the saddest."

FLASHBACK:

EXT. CABIN SIX - 1935

A 1929 Ford truck pulls up the drive. The lettering painted
on the side says Harold Dicky Hardware, but the tin cans
dragging from string at the rear, the white tissue decor
around the windows, and the "JUST MARRIED" sign tell us that
today it's much more.

Karl proudly drives while Judith sits smiling in the
passenger seat, her eyes shut tight.

KARL (V.O.)
Karl and Judith Wilkins, happily
married on April seventh, nineteen-
thirty-five.

Karl checks to make sure Judith isn't sneaking a look as they approach the cabin.

KARL (cont'd)
Don't you peek! You better not be
peeking!

JUDITH
I'm not peeking!

Karl parks the truck, goes around and opens the door for his bride. He covers her eyes with his hands and gently leads her out to face the cabin.

KARL
Okay... ready?

JUDITH
Yes!

He removes his hands and she opens her eyes. She looks the place over with elation.

JUDITH (cont'd)
Oh, Karl...

Karl snaps his fingers, realizes that he almost forgot something. He runs over to a tiny patch of chrysanthemums planted by the front porch. He picks one and presents it to Judith.

KARL
Chrysanthemums. You're favorite, I
do believe. Planted especially for
you.

She takes the flower and sniffs it, then takes a step toward the cabin, looking it over with utter joy.

KARL (cont'd)
Do you like it?

JUDITH
I love it. It's absolutely
perfect.

Karl wraps an arm around her.

KARL

Good. Because I built it just for you.

Judith reacts like he's just told an unbelievable whopper.

JUDITH

Now that is a fib, Karl Wilkins! Everyone knows you're as poor as a country church mouse... so poor the government felt sorry for you and paid you to build these cabins just so you'd have a job.

Karl wraps both arms around her.

KARL

Well, that may be true, Mrs. Wilkins... I may not own it. But the whole time I was up here, sweating and working, eating beans and corn-bread for every meal, sleeping in a tent with ten other smelly guys... I was thinking of you.

Judith wrinkles her nose.

JUDITH

"Smelly guys?" That's not very romantic, Mr. Wilkins.

KARL

That is very romantic, Mrs. Wilkins, because the whole time I was building this here cabin, I was choosing only the finest, straightest pieces of lumber, checking every measurement and every cut twice, making sure every square inch was perfect... as perfect and as beautiful as the woman I love. So that one day I could bring her here as my wife, and I could be proud to carry her across the threshold of the cabin that I built just for her.

She looks up at him, her eyes reflecting the overwhelming love inside. They approach the cabin and he opens the front door and bows. She smiles, and he scoops up his bride.

Judith taps the overhead door frame twice, nods her approval and blows him a kiss before he whisks her inside.

BACK TO:

INT. CABIN SIX

Barbara sips her coffee, looks somewhat confused.

BARBARA

That doesn't sound very unhappy to me. If that's unhappy, I wish I were unhappy.

Dan clears his throat and turns the page.

FLASHBACK:

INT. CABIN SIX - 1935 - NIGHT

The fire is burning low. Karl is lying on the floor and Judith sits beside him. This is moments after the earlier consummation and both are wrapped in a blanket.

He stares contentedly into the dying fire as she finishes writing in the journal -- the very one that Barbara will read many years from now. She places it on the table and snuggles up with him.

KARL

So what, pray tell, was so urgent that you felt compelled to immortalize it at this very minute?

JUDITH

I just wanted to capture the moment, that's all.

Karl cocks an eyebrow in mild surprise.

KARL

You wrote about what just happened?

JUDITH

(smiles)
I did.

Karl thinks about it, then quips:

KARL

I hope you had the good taste not to add illustrations.

She slaps him playfully.

JUDITH

Don't be crude, Karl Wilkins! I just wanted to write what I felt in my heart... so that when you bring me back here on our first wedding anniversary -- and every anniversary after that -- I can read it and remember this very special night.

Karl seems amused by the notion.

KARL

Every anniversary?

JUDITH

Every anniversary.

KARL

You wouldn't prefer New York, or London, or Paris?

JUDITH

In the first place, we can't afford New York, London, or Paris. In the second place, did you or did you not build this cabin just for me?

KARL

Yes, ma'am I did.

JUDITH

And like our marriage, did you build this cabin for just one night or did you build it for a lifetime?

Karl smiles, getting it. Then he takes off the cross pendant from around his neck and places it around Judith's.

KARL

Mrs. Wilkins, I will bring you here next year, and every year, for every anniversary until the day that I-

She shushes him there with a gentle finger to his lips. They both smile, and then they kiss.

JUDITH
I love you, Karl Wilkins.

KARL
I love you, Judith Wilkins.

They snuggle up and hold each other, taking in the moment.

JUDITH
The fire's almost out.

Karl pulls her even closer, a frisky smile on his face.

KARL
Don't worry... I'll keep you warm.

JUDITH
Oh, I'm sure you would. But come morning they would find us not only dead from exhaustion but frozen solid as well.

KARL
Well, the logs are outside. Feel free to help yourself.

JUDITH
Karl Wilkins! You would have your new bride go out in the dark and cold night to fetch firewood?

KARL
And don't feel obliged to get dressed.

She hits him playfully and they both giggle.

KARL (cont'd)
I suppose the chivalrous thing to do would be to get the firewood myself.

JUDITH
Indeed it would.

They kiss, and Karl slips from beneath the blanket. Judith pretends to bashfully hide her eyes.

He opens the door and immediately reacts to the bitter cold. Judith can't help but giggle. He looks back pleadingly but she only waves him on. Finally he makes a dash outside. He doesn't notice it, but the door slowly closes behind him.

EXT. CABIN SIX - 1935

Karl retrieves some firewood and rushes back across the porch, only to discover the door is not only closed, but locked as well.

KARL

Oh, jeez!

INT. CABIN SIX - 1935

Judith is on the couch and looks up when there's a sudden BANGING at the door. Judith wraps herself in the blanket, gets up and goes to the window to peer out.

She begins giggling and opens the curtains, and we see Karl standing shivering at the window.

KARL

Let me in!

JUDITH

What's the matter?

KARL

I'm locked out!

JUDITH

(mischievously)

You're locked out?

Karl cocks his head. "Very funny" his face says.

KARL

Unlock the door... I'm freezing out here!

She only peers over the windowsill and grins.

JUDITH

It certainly appears that way. Perhaps you should have thought to put on some clothes before you went out into the bitter cold.

EXT. CABIN SIX - 1935

Poor Karl is shivering uncontrollably.

KARL
Oh, very funny. Now kindly open
the door.

The SOUND OF AN OLD CAR ENGINE can be heard in the distance,
growing louder. Karl looks over his shoulder.

KARL (cont'd)
Someone's coming! Now let me in
this instant!

INT. CABIN SIX - 1935

Judith giggles some more.

JUDITH
It's probably the Sheriff... he
must have gotten a complaint of a
mad man running naked around in the
woods!

KARL
Will you let me in!

She finally goes to the door.

EXT. CABIN SIX - 1935

The lights of an automobile pass over Karl just before the
cabin door opens and he rushes inside.

INT. CABIN SIX - 1935

Karl slams the door behind him and dumps the wood by the
fireplace. Judith is laughing, but Karl's not very amused as
he shivers and rubs his arms.

KARL
Oh, ha ha... ha ha ha. Laugh away.

JUDITH
Oh, don't be cross. I was just
teasing, that's all. It was funny.

KARL
Funny, huh? I'll show you funny!

He grabs the blanket and she starts to back away, knowing
that he's about to hold his cold body next to hers.

JUDITH

Oh, don't you dare! Don't you-

He slips inside and she squeals.

JUDITH (cont'd)

Oh! You are freezing!

KARL

Yes, I'm quite aware of that!

They begin laughing, each looking forward to a lifetime of such happiness together. They kiss again, still giggling.

Their kiss is cut short by a sudden POUNDING. They look to the door, suddenly afraid. They have good reason to be.

A face appears at the window. It's the hardened face of MR. KARLOWSKI, a huge, older man whose features show a lifetime of struggle and toil. He stares at the two, utterly enraged.

JUDITH

Daddy...

He doesn't say a word. Only nods toward the door.

KARL

Don't open it.

JUDITH

He'll break it down if I don't. We have to tell him, Karl.

Karl reluctantly nods, and she reaches over and unlocks the door. Mr. Karlowksi throws it open and looks at the two with such ferocity that Judith slips behind Karl. When he speaks, it's laden with a heavy foreign accent.

MR. KARLOWSKI

(to Judith)

Put your clothes on.

JUDITH

Daddy, I-

MR. KARLOWSKI

Put your clothes on now.

Judith slips away and begins dressing.

KARL

Mr. Karlowksi, sir... I know what this looks like, but you need to listen. We have something we need to tell y-

Mr. Karlowksi swings his fist and belts Karl so hard that he drops like a stone.

JUDITH

Daddy, don't!

Judith runs over to kneel by Karl, and Mr. Karlowksi turns his flaming eyes to her.

MR. KARLOWSKI

I told you that you were not to see this boy. Come. We're going home.

JUDITH

Daddy, I can't!

KARL

Mr. Karlowksi, wait, please...

Mr. Karlowksi ignores Karl, grabs Judith by the left arm and begins to drag her.

MR. KARLOWSKI

You are coming with me.

JUDITH

Daddy, I can't!

MR. KARLOWSKI

Now!

JUDITH

Daddy, we're married!

Now it's Mr. Karlowksi's turned to be shocked. Silence for a long moment, seething rage behind his eyes growing in intensity as he looks from the girl to the boy and back again.

KARL

It's true, sir. We were married this morning by a Justice of the Peace. We have a marriage certificate and everything... it's legal.

Another long pause. Mr. Karlowksi brings up Judith's left hand, sees the wedding band there. He grinds his teeth, then abruptly pulls the ring off.

MR. KARLOWSKI

Then we will soon have that annulled.

JUDITH

Daddy, no!

He throws the ring at Karl then pushes Judith out the door. Karl gets to his feet.

KARL

Mr. Karlowksi! Mr. Karlowksi, you can't! I love her! And she loves me!

Mr. Karlowksi is almost out the door, but suddenly turns back and in a flash he grabs Karl by the arms and pulls him close, almost nose to nose.

MR. KARLOWSKI

You listen to me. I worked many, many hard years to save enough money to bring my family to America. If you think I will have my youngest daughter married to a common peasant-boy, you are sadly mistaken. She will not live in the dirty rags that I grew up in. She will have opportunities... and there are no opportunities with you.

Karl stands there dumbfounded, hit harder emotionally than he was physically.

EXT. CABIN SIX - 1935

Mr. Karlowksi pushes a sobbing Judith into his car and slams the door closed.

INT. CAR - 1935

Inside is a sniffing YOUNG CARLA, another daughter of similar age. The girls grab and hold each other as they cry.

YOUNG CARLA

I'm sorry, Judith... Daddy made me
tell where you were! I'm so sorry!

JUDITH

Oh, Carla!

EXT. CABIN SIX - 1935

Mr. Karlowksi goes around to the driver's side, gets in and
cranks up the engine.

Karl comes to his senses and rushes out the door, leans over
the railing.

KARL

Judith!

Judith looks out the window of the car as it begins backing,
places her hand on the window.

JUDITH

I love you!

KARL

I love you too! It's not over! I
promise you that!

With that the car pulls away, and Karl can only watch as it
disappears into the darkness.

BACK TO: