

CANAJOHARIE
"The Boiling Pot"
Final revision

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408 Driftwood Court
Statesboro, Georgia 30458

FADE IN:

1 INT. HATTIE'S KITCHEN - CANAJOHARIE, NY - DAY

Two children, three-year-old girl MINNEHAHA (MINNIE) AND five-year-old boy SAGOYEWATHA (SAGOY) SCREAM LOUDLY as they run around the table in a disheveled kitchen inside a century home.

The two Native American children are oblivious of their loudness as they slam into cabinets playing a vicious game of tag.

JIGONHATEE (HATTIE) CANASATEGO, FEMALE NATIVE AMERICAN, in her mid-50s, stands helpless in the middle of a chaotic storm of her two small grandchildren.

SAGOY runs out of the room and returns with a ceremonial Iroquois War Club, he swings wildly. A PLATE CRASHES to the floor.

HATTIE

What are you doing? Sagoy!

Sagoy swings the club and hits his younger sister, Minnie, in the head. Minnie falls unconscious with a THUMP.

HATTIE

Minnie! Minnie!

2 INT./EXT. AMBULANCE - CANAJOHARIE MAIN STREET - DAY

A SIREN blares as THEY-AN CANASATEGO, a very short elderly man of the Canajoharie Fire Department, drives an ambulance through the town.

They-An is dressed as an EMT. On the left shoulder of his uniform is an American Flag badge and on his right shoulder is the symbol of the Iroquois Confederacy. The symbol is a tree with two squares on each side.

Hanging from the mirror is a plastic Turtle with the word, HAUDENOSAUNEE, written on its back.

RADIO

Chief, that ten-fifty-four is looking bad... a heavy bleeder, unconscious toddler.

THEY-AN

Hattie's house?

RADIO

Ten-four. I think it's Minnie!

THEY-AN

(under his breath)

Oh, Great Spirit, give me wings.

RADIO

Hiawatha's en route to help you...ETA,
three minutes.

3 EXT. HATTIE'S HOUSE - FRONT YARD - DAY

The AMBULANCE pulls up to Hattie's house. HATTIE is outside holding the child, SOBBING.

HATTIE

They-an!!! They-an!!

The ambulance SIREN continues as it pulls into the driveway. THEY-AN turns off the siren and jams the transmission into park making it lurch forward. He hurriedly opens the door and jumps out of the ambulance.

His feet hit the ground and he spins toward the side storage component, yanking on the latch, opening the door, he quickly pulls out a medical kit.

HATTIE

They-an!! It's Minnie!! Oh, my God!

They-An runs up to Hattie. Minnie is bleeding heavily.

THEY-AN

It's okay, let me see.

They-An places the medical kit on the ground and takes the child in his hands. He wipes her forehead with his fingers, then kneels down. He lays Minnie on the ground.

HATTIE

Oh my God, They-An...it was an
accident. Sagoy didn't mean to do it.

THEY-AN

It's okay.

Minnie doesn't move as They-An opens up the medical kit. He pulls out a gauze pad and peels the wrapper, then gently wipes the blood from her face.

HATTIE
She's not breathing!

They-An applies CPR to the infant. She's unresponsive.

HATTIE
Minnie! Minnie!

An old pickup truck with A FLASHING BLUE LIGHT on its roof arrives. HIAWATHA HENO, an overweight IRISH/NATIVE AMERICAN MAN IN HIS LATE 30s, parks the truck behind the ambulance. He struggles to get out.

Hiawatha slams the truck door and attempts to run toward Hattie, Minnie, and They-An.

They-An is still administering CPR to Minnie.

HATTIE
Hiawatha!

Hattie runs toward Hiawatha but he pushes her away. Hiawatha stumbles to the ground near They-An.

HIAWATHA
Minnie! Chief, how bad?!

Minnie starts crying. They-An looks at Hiawatha and Hattie, with a growing smile.

THEY-AN
Head wounds always look worse than they are.

Hiawatha grabs Minnie and hugs her.

MINNIE
Daddy!!!

HIAWATHA
You're okay sweetie...

Hattie is shaking. She collapses with a loud THUD. They-An turns to see Hattie motionless on the ground, his expression changes from relief to fear.

4 INT./EXT. AMBULANCE - CANAJOHARIE MAIN STREET - DAY

The emergency lights are flashing and the SIREN ECHOES between the alleys of the main street buildings as the ambulance passes.

THEY-AN drives the ambulance toward the highway, clutching the radio transmitter in one hand. He no longer appears calm but panicked as he attempts to drive around cars and talk on the radio.

THEY-AN

Station one, ten-eighty-two, we have one in transport, female, age fifty-three, cardiac. ETA ten minutes.

RADIO

Copy that, standing by.

5 INT. AMBULANCE - DAY

HATTIE is strapped to a gurney. The EKG BEEPS to the sound of Hattie's heartbeat. HIAWATHA is monitoring her blood pressure and struggling to keep his balance as the ambulance sways back and forth.

MINNIE, strapped in the jumper seat, is SCREAMING AND CRYING, her head is covered in a loose gauze wrap. A small amount of blood is oozing through the bandage.

HIAWATHA

Gramma will be okay Minnie.

HATTIE

(faintly)
I'll be okay.

HIAWATHA

Hang in there MOM...

FLASHBACK TO:

6 EXT. WINTERGREEN PARK - NIGHT (1983)

The High School Seniors are partying in the park. Pickup trucks and beat-up cars are scattered in the empty field, full of intoxicated underage students. LOUD MUSIC PLAYS.

DEGAN BRANDT, IRISH/IROQUOIS, 17-year-old male, walks up to a YOUNGER HATTIE sitting on a small mound behind a pickup truck. He offers her a beer. She declines. He sits down next to her.

DEGAN

It's been a great year.

HATTIE

Yeah.

DEGAN

What do you think? Was it worth it?

HATTIE

What?

Degan reaches out and holds Hattie's hand.

DISSOLVE TO:

7 INT. HOSPITAL - EMERGENCY ROOM - NIGHT

OLDER HATTIE awakes in the hospital, confused, and all alone. The lights are dim and there is commotion in the hallway.

VOICES IN THE HALLWAY

(distant)

Mom!...Hoyaneh...code 10....code
blue...Jagonhatee...

FLASHBACK TO:

8 EXT. WINTERGREEN PARK - NIGHT (1983)

YOUNGER HATTIE and DEGAN are engaged in a kiss.

DEGAN

It's been a great year.

HATTIE

Yeah.

DEGAN

What do you think? Was it worth it?

HATTIE

What?

Degan kisses Hattie.

DISSOLVE TO:

9 INT. HOSPITAL - EMERGENCY ROOM - NIGHT

OLDER HATTIE awakes in the hospital, her son HIAWATHA is standing over her. Bright lights flash in her eyes.

VOICES IN THE HALLWAY
 (distant)
 Hoyaneh!...mom...Jigonhatee...

FLASHBACK TO:

10 INT./EXT. BACKSEAT OF A CAR - WINTERGREEN PARK - NIGHT (1983)

YOUNGER HATTIE and DEGAN are making love. Hattie grasps Degan by the back of his head.

HATTIE
 It's been a great year.

DEGAN
 Yeah.

HATTIE
 What do you think? AM I worth it?

DEGAN
 What?

Hattie passionately kisses Degan.

DISSOLVE TO:

11 INT. HOSPITAL - EMERGENCY ROOM - NIGHT

OLDER HATTIE gasps and looks blankly at the ceiling and mutters her last word.

HATTIE
 Degan.

12 INT. HALLWAY - SMALL COLLEGE - DAY

ASSISTANT PROFESSOR DEGAN BRANDT, a 50-ish IRISH/NATIVE-AMERICAN, walks down an empty hallway on the way to his lecture hall. He mutters to himself and avoids looking up to see who is in the doorway.

DEGAN
 Colloquialism.

 Colloquialism.

 Colloquialism.

 I'm a fraud.

13 INT. LECTURE HALL - SMALL COLLEGE - DAY

The class is crowded. The faces are young and cheery. It is evident that this is a Christian school because of the t-shirts and jewelry the students wear. Bibles are in front of some students.

DEGAN organizes his notes and looks out at the class.

There is an uncomfortable SILENCE.

DEGAN

What is it that God wants from us?

FEMALE STUDENT

Love?

The other students nod in agreement. Degan pauses for a second. He looks down at his phone to check the time.

DEGAN

Love? Anyone else?

Degan points to others but no one responds. Finally, a smiley-faced student answers.

MALE STUDENT

To do the right thing.

DEGAN

What is that? THE RIGHT THING.

MALE STUDENT

What do you mean?

DEGAN

Can you define the right thing?

There are a few puzzled looks. One student is busy with her phone ignoring the conversation.

STUDENT #1

What is NOT a sin.

Degan looks at his phone again, checking the time. He takes a deep breath.

DEGAN

Define sin. Define your idea of sin.

STUDENT #1
What the Bible says.

The student smiles and nods.

DEGAN
The Bible says a lot of things are
sins. What is your idea of sin?

STUDENT #1
Whatever the Bible says.

The class laughs. Degan picks up a Bible from the desk in front of him.

DEGAN
Everything that the Bible says?

FLASHBACK TO:

14 INT. CHURCH ALTAR - DAY (1999)

A small gathering of family watch the marriage vows between a younger, 30-year-old DEGAN and VENESSA KING, a 30-year-old BLACK WOMAN. Venessa is dressed in a simple gown. Degan is dressed in a black tuxedo. They are holding hands.

DEGAN
Until death do us part.

They kiss. And there is CLAPPING.

DISSOLVE TO:

15 INT. LECTURE HALL - SMALL COLLEGE - DAY

DEGAN is agitated and takes a step forward. He holds out the Bible and points at a student.

DEGAN
So, if I love someone...married to
someone...and they die...I can forget
about them because WE said UNTIL DEATH
DO WE PART. The contract is fulfilled.

Degan pauses.

DEGAN (CONT'D)
I can move on?

The students look confused and the room quiets.

DEGAN (CONT'D)
Do you believe in God?

STUDENT #2
Yes.

DEGAN
The same god I believe in or something
else?

STUDENT #2
God...God.

DEGAN
You sure your god is my god? Big G,
not little g God?

STUDENT #2
Wha?

DEGAN
What God?

There are gasps. Then silence.

DEGAN
What God?

STUDENT #2
God.

Degan pauses. Some of the students are frightened and they fidget in their seats, the one girl playing with her phone starts to record Degan.

DEGAN
Do you think God manipulates you?

STUDENT #3
No.

FLASHBACK TO:

16 INT. BEDSIDE HOSPITAL ROOM - DAY (2015)

VENESSA KING, OLDER, sits catatonic in a wheelchair. DEGAN is sitting next to her, his head down, begging God.

DEGAN
What do you want from me?

DISSOLVE TO:

17 INT. LECTURE HALL - SMALL COLLEGE - DAY

DEGAN holds out his empty hand.

DEGAN

What does he want from you?

The classroom is starting to rebel against Degan with non-verbal communication; polite shrugging of their shoulders and their palms up. Angry faces.

DEGAN

Is God good or bad?

STUDENT #3

He's good.

DEGAN

He?

STUDENT #3

HE!

DEGAN

Does anyone see God as a female? A woman?

FLASHBACK TO:

18 INT. BEDSIDE - INTENSIVE CARE UNIT - NIGHT (2015)

From DEGAN's point of view, we see a FEMALE ONCOLOGIST, standing over him. The oncologist's face comes in and out of the faint light emanating from the TV from across the room.

ONCOLOGIST

There is nothing more we can do. She has a day-to-a-week left.

The oncologist's face dissolves as she moves into the shadow.

DISSOLVE TO:

19 INT. LECTURE HALL - SMALL COLLEGE - DAY

The students are worked up and their heads turn back and forth, looking for affirmation from their classmates.

DEGAN

I have seen the face of God. She has
no empathy, no compassion.

The students VOCALLY DISAPPROVE with a rising level of
disagreement.

DEGAN

Close your eyes and witness God!

DEGAN shuts his eyes. None of the students close their eyes.
The girl with the cell phone is capturing the entire moment.

DEGAN

What do you see?

FLASHBACK TO:

20 INT. BEDSIDE - INTENSIVE CARE UNIT - DAY (2015)

The FEMALE ONCOLOGIST sits next to DEGAN at Venessa's
bedside. VENESSA'S face is backlit by the sun coming in the
window, Degan struggles to see her.

FEMALE ONCOLOGIST

You might as well just take her to
hospice...most patients with
glioblastoma only last a few weeks.

The female oncologist's face dissolves into the bright sun.
SILENCE.

DISSOLVE TO:

21 INT. BEDSIDE - HOSPITAL EMERGENCY ROOM - NIGHT (2015)

DEGAN holds the VENESSA in his arms. She has passed. His face
is sullen, damp from tears, as he stares blankly.

DISSOLVE TO:

22 INT. HOSPITAL CHAPEL - NIGHT (2015)

DEGAN sobs, alone in a small hospital chapel.

DEGAN (V.O.)

God tests you. Tries to break you.

I've seen the true face of God.

She's a mean bitch.

DISSOLVE TO:

23 INT. LECTURE HALL - SMALL COLLEGE - DAY

Students are in a state of visible shock as they hear their professor describe God as a mean bitch.

The cell phone is still recording. DEGAN's eyes are closed tight and his head is tilted back. His arms are raised.

DEGAN

What YOU see is what you have been taught to see.

Degan throws down the bible.

DEGAN

You have constructed the image of God from indoctrination and colloquialism.

The stunned students are silent and the cell phone girl is smiling.

DEGAN

You must come to the realization that THERE IS NO GOD!!

DISSOLVE TO:

24 INT. DEAN'S OFFICE - SMALL COLLEGE - NIGHT

The college Dean, FILMORE MCGWIRE, a SIXTY-YEAR-OLD white male, sits behind a very large desk in a dimly lit room. Behind him are footballs and trophies on a shelf. A large gold cross stands next to the shelf.

DEGAN sits in a chair on the other side of the desk, with his head bowed.

DEAN MCGWIRE

I know you've been going through a hard time since your wife's death, so I am going to just put you on leave for the rest of the semester.

Degan raises his head. His eyes are puffy and red. He lets out a DEEP BREATH. He looks at the Dean and pauses.

DEGAN

What about tenure?

The Dean smiles, looks Degan in the eyes, and then looks to the ceiling.

DEAN MCGWIRE

I'm sure if you have enough publications, you can make up for this moment and the Provost will put it aside as a pedagogical experiment.

Degan puts his head back down.

DEGAN

And what if I don't? I haven't been able to do any research with everything going on...

DEAN MCGWIRE

Publish or perish.

DISSOLVE TO:

25 EXT. APARTMENT COMPLEX - RURAL SOUTH - NIGHT

A modest apartment complex is situated near a pond. It looks like an old motel that was converted into apartments. Children's bicycles are scattered around the building.

A few residents sit on the second-floor walkway and look out on the parking lot as DEGAN pulls in.

Degan parks his car. He opens up the trunk and grabs a box of textbooks and other materials he rescued from his office. He walks over to a dumpster and tosses the box in.

He heads back to his car and picks up another box of personal items he had on his desk. A framed wedding picture of his late wife rests gingerly on the top. He leans the box up against the bumper as he shuts the trunk.

He lifts the box and turns to walk toward the metal stairwell that leads to the second floor.

WOMAN (O.C.)

You should go home.

Degan turns back to see the woman who just spoke to him. There is no one there. He turns back around and walks up the stairwell. He takes a few steps up the stairwell.

WOMAN (O.C.)

Go home!

A blackbird's wings FLAP LOUDLY as the bird jettisons itself from the rafters of the stairwell. Startled, Degan drops the box and it falls down the stairwell. The picture frame slides out of the box and CLANGS up against the railing.

DEGAN

Hey! Hey! Who is that?!

No one responds. Degan walks to the bottom of the stairwell and collects his things. He picks up the picture and inspects it. The glass is broken.

DEGAN

(to himself)

What's wrong with people?

Degan picks up the broken picture frame and places it on top of the box.

DISSOLVE TO:

26 INT. APARTMENT - DEGAN'S BEDROOM - NEXT MORNING

It is early morning and Degan's cell phone RINGS. DEGAN awakes from his sleep and grabs the phone on the nightstand, he looks at the number it says, CANAJOHARIE. Degan hesitates, then answers the phone.

DEGAN

Hello?

SPAM VOICE

As a member of the Turtle Clan of the Mohawk tribe, please support the Warrior Woman Project, by donating today...

Degan hangs up.

DEGAN

(to himself)

What the fuck?

He puts the phone back on the nightstand. The phone rings again. He picks it up, same number.

DEGAN

(to himself)

What?

He rejects the call. The phone rings again. Same number.

Degan powers down the phone.

DISSOLVE TO:

27 INT./EXT. CAR - PARKING LOT - DAY

DEGAN pulls up to a small diner, the BISCUIT WISKET DINER. The diner resembles a sea shanty that has seen better days. As he gets out of his car, he is stopped by the SCARED STUDENT who was in his class.

SCARED STUDENT

Dr. Brandt...I pray for you.

The student walks away. Degan stands there for a second, looks around the parking lot, and gets back in his car.

He doesn't drive away. He sits and looks out the window as if he's in a safe space. He spies three of his students walking toward the diner's entrance.

He takes out his phone, to avoid looking at them. He notices he has one new message from Kateria, "call me."

He calls. She answers.

KATERIA

(ON THE PHONE)

Degan.

DEGAN

Hey....

28 INT. KITCHEN - KATERIA'S HOUSE - DAY

KATERIA is Degan's Native American step-sister, in her early 60s, sitting at the kitchen table of her home. The veteran school teacher, is a heavy-set stern looking woman.

KATERIA

Hattie Canasatego died.

29 INT./EXT. CAR - PARKING LOT - DAY

DEGAN is silent. He watches the three students walking into the diner. He can hear them LAUGHING.

KATERIA

(ON THE PHONE)

Degan?

DEGAN

What?

KATERIA

(ON THE PHONE)

Did you hear me?

DEGAN

Yeah.

KATERIA

(ON THE PHONE)

She had a heart attack.

DEGAN

Why are you telling me?

30 INT. KITCHEN - KATERIA'S HOUSE - DAY

KATERIA stands up and looks out the window.

KATERIA

You needed to know.

31 INT./EXT. CAR/PARKING LOT - DAY

DEGAN is silent. He starts the car.

KATERIA

(ON THE PHONE)

The funeral is Friday.

DEGAN

So what. I can't make it.

KATERIA

(ON THE PHONE)

You should. The tribe is...hurting.

DEGAN

What?

Degan leans back and looks up at the roof of the car.

DEGAN

I haven't been home in thirty-five years.

KATERIA

(ON THE PHONE)

It's time for you to come home.

Degan doesn't respond.

KATERIA
(ON THE PHONE)
Come home when you can.

DEGAN
Okay...

Degan ends the call.

DISSOLVE TO:

32 INT. LONGHOUSE - CANAJOHARIE - NIGHT

HATTIE's body is lying in state in a longhouse. THEY-AN, in ceremonial dress, stands next to the open casket. He holds a wooden bowl with burning tobacco inside. The smoke rises as he waves it over her.

Behind They-An, HIAWATHA, MINNIE, and SAGOY sit in folding chairs. Minnie's head is covered in gauze. Sagoy is weeping uncontrollably. Hiawatha holds his son tightly.

THEY-AN
I give you this one thought to keep,
I am with you still - I do not sleep.
I am a thousand winds that blow...

33 EXT. WATERFALL - CANAJOHARIE CREEK - DAY

Snow is falling. The creek waters flow rapidly underneath a caked layer of ice.

HATTIE (O.C.)
I am the diamond glints on snow.

34 EXT. FARM FIELD - CANAJOHARIE - DAY

The wind blows the tall grass of a farmer's field overlooking the town of Canajoharie.

HATTIE (O.C.)
I am the sunlight on ripened grain.

35 EXT. DOWNTOWN CANAJOHARIE - ART GALLERY PARK - DAY

Rain collects in a fountain outside the Art Gallery across the street from the abandoned Beech-Nut plant.

HATTIE (O.C.)
I am the gentle autumn rain.

36 INT. LONGHOUSE - CANAJOHARIE - NIGHT

THEY-AN continues to wave the tobacco bowl across HATTIE's body.

THEY-AN
When you awaken in the morning's hush.

37 EXT. CANAJOHARIE CREEK - "BOILING POT" - DAY

The "Boiling Pot" is a basin of water, that whirlpools in the path of the creek. The water circles slowly in the rock formation.

HATTIE (O.C.)
I am the swift, uplifting rush
of quiet birds in circled flight.

DISSOLVE TO:

38 EXT. CANAJOHARIE - BURIAL SITE - DAY

A small circle of residents and family gather around the burial site. HIAWATHA holds the hands of his two children, SAGOY and MINNIE. THEY-AN waves the smoking bowl and sets it on her grave.

KATERIA is in attendance. She stands away from the group, crying, and visibly upset.

HATTIE (O.C.)
Do not think of me as gone -
I am with you still - in each new
dawn.

They-An, places the tobacco bowl on the grave. Kateria tries to make eye contact with They-An, but he keeps his head down and walks away.

DISSOLVE TO:

39 INT. DEGAN'S APARTMENT - LIVING ROOM - EVENING

It is late at night. DEGAN is sitting on an old couch in his apartment. He pours the remains of a bottle of scotch into a glass and takes a drink. He sets the glass down on an end table next to him.

Degan's laptop is already open on the couch, he picks it up and puts it on his lap. Degan types CANAJOHARIE HIGH SCHOOL 1983 into the FACEBOOK search. No page pops up. He searches CANASATEGO and a few pages appear. Her full name, JIGONHATEE CANASATEGO is listed.

DEGAN

Jigonhatee. What a mouthful.

Degan clicks onto her page. The last post is a picture of her and her grandchildren sitting on the porch of her house. She is hugging the children. The post says, "My pride and joy!"

DEGAN (CONT'D)

Wow. She aged.

Degan clicks on Hattie's photos.

DEGAN (CONT'D)

Holy crap.

Hattie has dozens and dozens of photos from 1983. Many of the pictures are of Degan and Hattie together. On her page there is a post from the WARRIOR WOMAN PROJECT. Degan clicks it.

The WARRIOR WOMAN PROJECT website has a picture of Hattie on the front page. It says, "IN MEMORIAM TO A GREAT IROQUOIS CLAN MOTHER".

The picture of Hattie is recent. She is wearing a ceremonial headdress and holding a tribal war club. She has a serious expression on her face.

DEGAN

(laughs)

She was something.

A blackbird CRASHES into the window across the room. Degan jolts back.

DEGAN

Holy shit! Damn bird, knock it off!

He sits for a moment, taking a breath.

He scrolls to find a picture of Hattie and Degan sitting in the 'Boiling Pot' during a hot summer day.

Hattie is wearing a one-piece bathing suit, her hair is tied into a ponytail and her face beaming with a smile. He reaches over and picks up the beer. He takes a swig and looks at the

picture again.

DEGAN

I was a lucky man.

Degan sees a friend request from They-An. He hesitates, then accepts the request. He opens up They-An's page.

They-An's last post is a picture of Hattie with the words, "Please come home, and say goodbye to Hattie."

Degan closes the computer.

DISSOLVE TO:

40 EXT. DEGAN'S APARTMENT - ENTRANCE - MORNING

DEGAN opens the front door, walks out, and turns to lock it. His peripheral vision sees the blackbird on the floor beneath the window. It is dead. The bird is laying on its back with its talons up.

DISSOLVE TO:

41 EXT. BEECH-NUT FACTORY - DAY

The remains of the Beech-Nut Factory welcome new visitors to the town, as they drive into the village. The building is a large white monolith to a better time. The front gate is locked and a sign says KEEP OUT.

42 INT./EXT. DEGAN'S CAR - VILLAGE OF CANAJOHARIE - DAY

DEGAN drives down the main street, stopping at the traffic light. There are no cars parked on the street and all the stores are closed except for a small pizza shop and an antique store.

Degan is speechless and looks confused.

At the end of the main street is a derelict apartment building with a scattering of residents sitting on the steps of the entrance to the building.

43 EXT. STEPS OF AN APARTMENT BUILDING - DAY

A 20-ish-year-old WHITE WOMAN is passed out on the steps of the apartment building. A TODDLER sits next to her as the child grabs her jacket and pulls it

44 INT./EXT. DEGAN'S CAR - VILLAGE OF CANAJOHARIE - DAY

DEGAN can't help but stare at the TODDLER. The light changes and a semi-truck pulls up behind Degan and beeps the horn.

45 EXT. STEPS OF AN APARTMENT BUILDING - DAY

The WHITE WOMAN awakes, and gives the finger to DEGAN, returning to her repose. The TODDLER waves. The HORN BLARES again.

46 INT./EXT. DEGAN'S CAR - VILLAGE OF CANAJOHARIE - DAY

DEGAN drives past the apartment complex and down a few streets to THEY-AN'S home. The house is worn and the front porch is cluttered with junk.

47 INT. KITCHEN - THEY-AN'S HOUSE - DAY

THEY-AN is in his kitchen when DEGAN KNOCKS. He puts down a bag of frozen french fries. Wipes his hands.

48 EXT. FRONT DOOR - THEY-AN'S HOUSE - DAY

DEGAN KNOCKS on the door again.

49 INT. KITCHEN - THEY-AN'S HOUSE - DAY

THEY-AN is hesitant to answer the door. He wipes his hands on his pants and leaves the kitchen.

50 INT./EXT. FRONT DOOR THEY-AN'S HOUSE - DAY

THEY-AN opens the door. There is an uncomfortable silence as neither man responds right away.

DEGAN
Mr. Canasatego.

They-An is visibly moved by DEGAN's presence. He takes a step back.

DEGAN
It's me...Degan Brandt.

THEY-AN
I know.

They-An takes a moment to look at Degan.

THEY-AN

Come in.

They-an opens the door wider and motions to Degan to come in.

51 INT. LIVING ROOM - THEY-AN'S HOUSE - DAY

DEGAN takes a few steps and stands in the middle of the living room.

THEY-AN closes the door behind Degan.

THEY-AN

Have a seat. I have to turn off the oven.

They-An goes back to the kitchen.

52 INT. KITCHEN - THEY-AN'S HOUSE - DAY

THEY-AN, turns off the oven, picks up the bag of frozen french fries, and puts them in the freezer. After he shuts the door, he stands in the kitchen not sure what to do.

53 INT. LIVING ROOM - THEY-AN'S HOUSE - DAY

DEGAN sits down. He looks around the room, noticing old pictures of HATTIE and newer ones with the grandchildren.

THEY-AN returns and nervously walks over to the couch.

THEY-AN

It is good to see you.

He sits down.

DEGAN

It is good to see you. It's been a long time, chief.

They-An pauses at the sound of the word CHIEF, his expression fixes as he draws a breath.

THEY-AN

Time is relative.

Degan nods.

THEY-AN

Hattie has summoned you here.

Degan's expression changes.

DEGAN
She's dead.

THEY-AN
She is not.

They-An raises his arms.

THEY-AN
She is a Great Spirit.

They-An looks up toward the ceiling.

Uncomfortable silence.

Degan looks trapped.

THEY-AN
Did you walk around the town on your way here?

DEGAN
I drove.

THEY-AN
Then you saw how lonely this place has been without you. Since you left, this town has slowly died.

Degan nods.

THEY-AN
She has been lonely without you.

DEGAN
Canajoharie?

THEY-AN
Hattie.

Degan nods again.

DEGAN
With all due respect, I thought she was married.

THEY-AN
She never married.

DEGAN

What about Billy? Billy Webster,
weren't they dating?

They-An picks up a book from the coffee table and waves it at
Degan.

THEY-AN

She was the last of the pure Iroquois
from this valley.

DEGAN

What?

THEY-AN

She knew not to marry no one other
than her own kind.

DEGAN

She never said she was an Iroquois
chief...or whatever.

They-An drops the book...THUD!

THEY-AN

She kept many secrets from you.

DEGAN

Secrets?

THEY-AN

And you kept secrets from her.

DEGAN

Like what?

THEY-AN

You married.

DEGAN

I did. The love of my life.

THEY-AN

You were the love of Hattie's life.

DEGAN

I'm sorry, They-An. I don't know what
to say. Hattie and I dated in high
school...that was it.

THEY-AN
She dreamed of you many times.

DEGAN
What?

THEY-AN
She is far greater than you know.

Degan stands up.

DEGAN
I'm sorry...

Degan turns to walk out the door.

DEGAN
Maybe I ought to go.

They-An doesn't move.

THEY-AN
We are glad you are here. She will be pleased.

Degan opens the door and stands in the doorway.

DEGAN
Thank you Chief...I'll stop by later after I settle in back home.

THEY-AN
She and the town are one.

Degan doesn't respond but turns and walks out.

DISSOLVE TO:

54 EXT. DRIVEWAY - KATERIA'S HOUSE - DUSK

DEGAN pulls into the driveway of Kateria's house. He opens up the trunk and takes out a suitcase, setting it on the ground. He reaches into the trunk and opens up a cooler. Inside the cooler is a bottle of Scotch. He takes it.

He sets the Scotch on the ground next to the suitcase, then shuts the trunk.

KATERIA
Good to see you, little brother.

Degan jumps.

DEGAN

Jesus!

KATERIA smiles at her brother and hugs him.

KATERIA

A little late...but good enough.

DEGAN

It's been a while.

KATERIA continues to hug her brother. His tenseness eases and he embraces Kateria a little harder.

DEGAN

Missed you.

The two enjoy the embrace and then let go. Kateria wipes away tears.

KATERIA

I'm sorry about Venessa.

DEGAN

It's been tough.

KATERIA

You shouldn't have done it alone.

DEGAN

It is what it is.

Kateria picks up the suitcase.

DISSOLVE TO:

55 EXT. CANAJOHARIE CREEK - NIGHT

A turtle's head appears from the calm water that has ponded at a bend in the creek. The moonlight reflects off its back as it leaves the water and enters into the tall grass.

A younger HATTIE stands naked on the rocks. She raises up her arms and leans her head back. The moon seems to glow brighter.

The wind picks up and the leaves rustle around her as if running to her.

DISSOLVE TO:

56 INT. DEGAN'S BEDROOM - KATERIA'S HOUSE - NIGHT

A mourning dove COOS outside the window. It is dark in the bedroom except for the street light that brightens the wall of Degan's bedside. DEGAN is wide awake, staring at the ceiling. Leaves brush up against the bedroom window.

Degan's bedroom is covered in posters from the 1980s. The large bed is situated on one wall and on the opposite wall is the only window. A desk and chair are neatly positioned between the window and the door.

He turns his head to look at the window.

DISSOLVE TO:

57 EXT. CANAJOHARIE CREEK - NIGHT

HATTIE continues to raise her hands and turn on the rocks.

HATTIE

Ronkwe!

Yakonkwe!

Enhskat!

DISSOLVE TO:

58 INT./EXT. DEGAN'S BEDROOM - KATERIA'S HOUSE - NIGHT

The mourning dove lands outside the window, COOING. The bird is standing on the window ledge. DEGAN sits up in bed and watches the bird. He stands and walks over to the window. He unhooks the latch. The bird flies away.

DISSOLVE TO:

59 EXT. CANAJOHARIE CREEK - NIGHT

HATTIE is dancing on the mossy rocks.

HATTIE

Ronkwe!

Yakonkwe!

Enhskat!

DISSOLVE TO:

60 INT./EXT. DEGAN'S BEDROOM - KATERIA'S HOUSE - NIGHT

The mourning dove is on the roof above the window, COOING loudly.

DEGAN reaches over to a lamp on the desk by the window and turns it on. He sits down on the chair. Degan opens up a drawer of the desk.

The mourning dove drops to the window sill and looks at Degan.

Degan reaches in the drawer and pulls out an old spiral notebook. He looks at the cover. There is a scribbled note. "MRS. Degan Brandt = IROQUOIS PRINCESS" and a heart with "HATTIE & DEGAN" written inside of it.

DISSOLVE TO:

61 EXT. RIVER ROCKS - CANAJOHARIE CREEK - NIGHT

HATTIE has disappeared. The creek flows rapidly in the moonlight and the SOUND OF RUSHING WATER rises in the valley.

DISSOLVE TO:

62 INT. DEGAN'S BEDROOM - KATERIA'S HOUSE - NIGHT

DEGAN puts down the notebook, rests his head on his closed fist, and looks out the window. The mourning dove on the ledge flies away.

FADE OUT:

63 INT. KITCHEN - KATERIA'S HOUSE - MORNING

KATERIA is standing next to the counter near the coffee pot. She's drinking a cup of coffee when she hears her BROTHER'S FOOTSTEPS and turns to pour coffee into a travel mug.

DEGAN enters the room.

DEGAN

Morning.

KATERIA

Don't sit down.

DEGAN

Why? I want a cup of coffee.

Kateria turns to show Degan she's pouring coffee into a travel mug.

KATERIA

Let's take it on the road.

DEGAN

C'mon...I want to get something to eat.

KATERIA

We will.

DEGAN

I haven't showered.

KATERIA

Don't worry about it.

Kateria puts the coffee pot back.

KATERIA

Want anything in it?

DEGAN.

No.

KATERIA

Ok, let's go.

They leave the kitchen and head out the door.

DISSOLVE TO:

64 INT./EXT. KATERIA'S CAR - CANAJOHARIE - DAY

The streets are empty and KATERIA pulls up to an empty field. They drink their coffee in the parked car.

DEGAN

I knew they got rid of the high school, but man...this is weird.

KATERIA

Things just disappear around here.

DEGAN

It was a pretty old building.

KATERIA

Wait until you see the new school.

DEGAN

So, where do people work now?

KATERIA

They still work at Beech-Nut. Beech-Nut only moved twenty miles from here to another town. Left us without a tax base. Most moved to Amsterdam.

DEGAN

It's a ghost town.

KATERIA

It's not that bad, yet.

DEGAN

I can't believe I grew up here.

KATERIA

Hey...

Kateria turns and looks at DEGAN with a look that is meant to shut him up.

KATERIA

You panicked.

Kateria look doesn't change, she looks at him with contempt.

KATERIA (CONT'D)

You saw all of this like George Bailey in It's a Wonderful Life and you got scared. Chickenshit.

DEGAN

What?

KATERIA

You couldn't bear the thought of being stuck here in this town all your life, like me.

DEGAN

Hey...

KATERIA

You got scared and took off. As soon as you graduated, you left.

Degan looks away.

KATERIA (CONT'D)
And didn't look back.

DEGAN
Maybe...but I came back.

KATERIA
Not until Venessa died, and you came
back to run away from Europe.

There is an AWKWARD SILENCE, as Degan takes a sip from the travel mug. He looks away from Kateria as he drinks.

KATERIA
You didn't even come home, you went to
teach at some bullshit Southern
school.

DEGAN
I'm here, aren't I? I came back.

Kateria takes a sip of her coffee and looks away from her brother.

KATERIA
I missed you.

DEGAN
What's done is done.

Kateria and Degan sit still for an uncomfortable moment. Degan looks out the passenger window, watching an OLD MAN walk down the street.

KATERIA
I'm glad you're back.

DEGAN
I'm starving, I thought you said we
were going to get something to eat.

KATERIA
Yeah, yeah...figured we finish our
first cups, then head to Tony's.

DEGAN
Tony's?

KATERIA

Tony Pecora opened up a diner.

DEGAN

I'd rather go to McDonalds.

DISSOLVE TO:

65 INT. TONY'S DINER - DOWNTOWN CANAJOHARIE - MORNING

Tony's Diner is a small restaurant on Main Street. The interior is a combination of Italian/American idolatry and early settlers.

TONY PECORA, a 50ish-year-old man, is behind the counter with his 30-year-old daughter, MARY GRIANO. Mary is cleaning the grill while Tony is making coffee.

An older couple is sitting at the table by the window. They are eating a breakfast of scrambled eggs when KATERIA and DEGAN walk in.

Tony looks up and sees Kateria. He smiles until he recognizes Degan, and then quickly returns to making coffee.

KATERIA

Tony.

TONY

Kateria.

Mary hears Kateria's voice and stops her cleaning, picks up a waiter's pad, and walks out of the kitchen area toward the dining area.

MARY

Hi. I'm Mary and welcome to Tony's.

KATERIA

Mary, this is my brother, Degan.

MARY

Well, hello. Kateria talks about you all the time. Dr. Brandt.

DEGAN

Nice to meet you.

MARY

Well, it's good to meet you in person. I feel like I know you already.

DEGAN

That's a bit scary. I'm afraid of what she might have said about me.

Mary smiles. Tony smiles, suspiciously minding his business behind the counter and avoids eye contact.

MARY

(to Degan)
Coffee?

DEGAN

Yes, please.

Mary goes to the counter to get the coffee pot.

KATERIA

Mary is Tony's daughter.

Mary returns with coffee. She overturns Kateria's mug and pours.

DEGAN

Did you graduate here?

MARY

Class of '04.

Mary turns over Degan's mug and starts pouring.

MARY

Cream?

DEGAN

No, I'm good. Thank you.

Mary takes out two creamers from her smock and puts them on the saucer of Mary's cup.

KATERIA

Thank you.

MARY

I'll give ya a minute, but our special today is rancheros. I learned how to make them and they are pretty good if you don't mind me bragging.

KATERIA

Well, I'm sold. I'll take 'em.

DEGAN
Give me a minute.

Degan picks up the menu. Kateria notices Tony and tries to get Tony's attention by waving at him. Tony shakes his head.

HIAWATHA, MINNIE AND SAGOY walk in the door. Minnie scampers forward and runs to the bakery counter. Inside the glass cabinet are half-moon cookies and cupcakes.

Hiawatha points to a table in the back.

HIAWATHA
Sagoy. Go sit there.

Sagoy sheepishly walks to the table.

KATERIA
Hi, Hiawatha.

Degan looks up from the menu to see Hiawatha.

HIAWATHA
(to Kateria)
Kat.

Hiawatha ignores Degan and lumbers to the bakery counter to stop Minnie from taking a stack of napkins from the top of the shelf.

HIAWATHA
Minnie, no... (To Tony) Hey, Tony.

TONY
Hiawatha.

MINNIE
I want one.

HIAWATHA
No...sit down with your brother.

Minnie skips to the back table. Hiawatha follows.

Degan looks over at Tony. Their eyes meet and then Degan looks back down at the menu. Mary returns to the table.

MARY
Did you make up your mind?

DEGAN
Yeah, I'll take those rancheros. Can I
get a side of hash browns too?

MARY
Sure thing. Anything else?

DEGAN
um...orange juice...orange juice.

MARY
Coming right up.

Degan hands back the menu. He picks up his coffee.

DEGAN
Tony. I almost forgot about that guy.
What a dick. He was always jealous. He
had a crush on Hattie.

KATERIA
He never got over it. He kept trying.

Mary returns.

MARY
Here's your orange juice.

DEGAN
Thanks.

Mary sets the orange juice down and walks away.

KATERIA
Hiawatha, the guy in the back, is
Hattie's son.

DEGAN
Her son? I thought she didn't marry?

KATERIA
She didn't.

Degan freezes.

KATERIA
Didn't you know?

Degan's attention is drawn to the table in the back.

DEGAN

I was on her Facebook page. I saw the pictures.

KATERIA

Didn't hit home, did it? Until now.

DEGAN

No. Not really. She never married?

KATERIA

Never.

Degan looks back at Kateria. She has a strange look on her face, the cat with the canary.

KATERIA

She never married.

Degan looks perplexed.

DEGAN

Who's the father?

Mary arrives with the food.

MARY

Here you go. I hope you like it.

KATERIA

I'm sure we will.

DEGAN

Thank you.

KATERIA

Thank you.

Mary walks away. Degan doesn't eat but sits attentively waiting for Kateria to look back at him.

KATERIA

I'd be careful if I were you. Tony probably poisoned your food.

She takes a bite of the rancheros.

KATERIA

It's good.

Degan stares at Kateria.

DEGAN
Who's the father?

KATERIA
No one knows. She never said.

DEGAN
No one knows?

KATERIA
It's kind of like the immaculate
conception. At least, that's how we've
come to think of it.

DEGAN
What?

KATERIA
Well, she gave birth in 1984.

Degan's face tightens. He looks over at Hiawatha, then at Tony. Tony makes eye contact. He looks back at Kateria.

KATERIA
Those are her grandchildren.

Kateria isn't smiling but looks down at her food as she speaks.

KATERIA
1984. It was a good year.

Kateria uses her fork, cuts a bitesize piece of the rancheros and eats it. She doesn't make eye contact with Degan. As she keeps eating.

KATERIA
It was an immaculate conception. No
one ever claimed to be the father and
she never told anyone.

Degan takes a sip of coffee, listening intently.

KATERIA
She gave birth about nine months after
you left. Funny how that worked out.

Awkward silence, then Degan gets up and walks out of the restaurant.

CUT TO:

66 EXT. OUTSIDE TONY'S DINER - MORNING

A visually shaken DEGAN walks down the street toward the Art Gallery. He zips up his coat and puts his hands in his pocket, head down, he walks fast.

FLASHBACK TO:

67 INT./EXT. THE BACKSEAT OF DEGAN'S CAR - CANAJOHARIE - NIGHT (1983)

The moonlight reveals two naked bodies in the backseat of a 1980 Pontiac Grand Prix. DEGAN and HATTIE are in the throes of making love.

HATTIE

Degan...

The lovemaking is sweet but adolescent and awkward. It ends abruptly.

HATTIE

I love you.

Degan sits up and shares a blanket with Hattie.

DEGAN

I love you.

HATTIE

You will be my one and only.

She kisses him. Degan hugs her and nervously looks out the window.

DEGAN

We got to go.

HATTIE

Please, don't let this moment end.

DISSOLVE TO:

68 EXT. GARDEN BENCH - ART GALLERY - DAY

DEGAN sits alone in the garden. In front of him is a statue of a naked woman in the middle of a fountain. Across the street is the abandoned factory. A car passes by.

KATERIA walks into the garden and sits down on the bench next to Degan.

KATERIA

You stuck me with the bill.

DEGAN

Sorry.

Kateria reaches in her pocket and takes out a mint from Tony's restaurant, unwraps it, and puts it in her mouth.

DEGAN

I loved Venessa, I never felt the same way about Hattie.

KATERIA

It's not about you.

DEGAN

Seems like it.

KATERIA

Look at that factory.

Across the street is the Beech-Nut plant. The once-bright-white siding of the building is dirty and the windows are broken.

KATERIA (CONT'D)

That company left town; moved down the river, and they never skipped a beat. Meanwhile, our soul was gutted. Our hearts were broken. We have lost our identity.

Kateria offers a mint to Degan. He takes it.

KATERIA (CONT'D)

We will never be the same.

Degan unwraps the candy.

KATERIA (CONT'D)

The high school needs teachers. No one wants to stay here.

Degan puts the candy in his mouth.

KATERIA (CONT'D)

We could really use you now.

Degan puts the wrapper in his pocket.

DEGAN

I don't want to teach high school. I don't want to live here.

KATERIA

Maybe other people want you to live here. Like your son and grandchildren.

DEGAN

Holy shit.

Degan stands up and rubs his face with his hands.

Kateria takes a long pause, looks at her brother, then looks back at the factory.

KATERIA

You need to talk with They-An.

DEGAN

He's crazy. I talked to him.

KATERIA

He knows what's what. Talk to him.

DEGAN

What's he going to say?

KATERIA

What you don't want to hear.

Degan shakes his head.

DISSOLVE TO:

69 INT./EXT. FRONT DOOR - THEY-AN'S HOUSE - DAY

DEGAN knocks and there is no answer. He knocks again and the door opens. THEY-AN stands quietly.

DEGAN

They-An. Can we talk?

They-An steps back and motions with his hand for Degan to come in.

THEY-AN

Sit.

DEGAN

I wa...

THEY-AN

Quiet.

Degan sits down in a large recliner. He leans back and it extends accidentally.

DEGAN

OH..man..I'm sorry..

THEY-AN

Quiet.

They-An sits down on the couch.

THEY-AN

I've been waiting for your return for many years. You have broken my heart many times.

They-An takes out a pipe and begins to fill it with tobacco.

THEY-AN

Hattie is so special. She was a prophecy, a gift from the Great Spirit. In the circle of life, we are all connected.

They-An uses his fingers to demonstrate.

THEY-AN

There are four sections of the circle. Physical, Emotion, Mental, Spiritual.

They-An lights the pipe.

THEY-AN

Hattie has moved from the physical form to the spiritual form.

They-An gives the pipe to Degan. Degan sits up. He struggles with the chair but manages to sit up.

THEY-AN

You knew her when she was in the emotional stage of the circle.

Degan takes a drag on the pipe.

THEY-AN

She found love with you.

The tobacco smoke rises to the ceiling.

THEY-AN

You also created her mental challenges. She refused to say your name to anyone. Even her child.

Degan is getting high from the pipe and his head bobs as he tries to stay alert.

THEY-AN

Your child.

They-An grabs a picture frame from the coffee table. It is a picture of Hattie with infant Hiawatha.

THEY-AN

I feared when you'd return. But she has summoned you here. Your sin has come home.

DEGAN

I'm sorry.

THEY-AN

No. She is happy. We must be happy for her.

DEGAN

I don't love her.

THEY-AN

Shussh...let the smoke lead you to your true emotions.

DEGAN

I loved my wife, Venessa.

They-An sets the picture down.

THEY-AN

You can love more than one, at many times in life.

DEGAN

Hattie was my past. I was her past.

THEY-AN

Let Hattie speak to you, then you tell me. Breathe...

Degan sinks backward in the chair.

DISSOLVE TO:

70 EXT. CANAJOHARIE CREEK - NIGHT

The sound of RUSHING WATER and WOOD FLUTES mix with HATTIE'S VOICE as she lies naked on the rocks, looking skyward.

HATTIE

Peace...Love is not a crime, as would
the stars be criminal.

Hattie's eyes turn into pools of water, circling in the bend of the creek.

HATTIE (CONT'D)

I have felt your pain. The pain of
true love vanishing before your eyes.

A wolf appears at the creek edge, transforming into Venessa.

VENESSA

Time is like water. We lose it to the
sky, brought back in tears, and shared
to bring us life.

Venessa's face glows, as light surrounds her.

VENESSA (CONT'D)

You can love again, in time, it will
all return again.

Venessa fades away and Hattie appears.

HATTIE

I give you our son.

Infant Hiawatha rests in Hattie's hands.

HATTIE (CONT'D)

If you believe in him, you will have
everlasting life.

The baby opens his eyes and hisses like a cat.

VENESSA (O.C.)

If not...you will face eternity alone.

DISSOLVE TO:

71 EXT. LARGE FLAT ROCK - CANAJOHARIE CREEK - DAY

The creek is empty of water, it is barren and dry. DEGAN awakes, naked on the rock. The bright light of the sun and the hangover effect of the tobacco makes it difficult for Degan to see. He struggles to roll over.

72 EXT. OVERLOOK CLIFF - CANAJOHARIE CREEK - DAY

From a cliff overlooking the creek, THEY-AN watches DEGAN awake. They-An steps back from the cliff's edge and walks down a path to a waiting truck. TONY PECORA is in the truck. They-An gets in and they drive off.

73 EXT. STREET - KATERIA'S HOUSE - DAY

Garbage bins line the street. A garbage truck is in the distance collecting the trash. DEGAN is hiding behind one of the bins. He is naked.

As he scurries from bin to bin, he opens the lids and looks inside, finding nothing he can use to cover himself.

He opens one of the lids and sees a cardboard twelve-pack beer case. He grabs and flattens it, covering his private parts, and runs down the street to Kateria's house.

He runs to the door and knocks frantically.

74 INT. FRONT DOOR - KATERIA'S HOUSE - DAY

KATERIA comes to the door in a hurry. She looks through the blinds and sees her brother, laughs, and then opens the door.

KATERIA

Where the hell have you been?

DEGAN doesn't say anything but runs upstairs to his bedroom.

75 INT. DEGAN'S BEDROOM - KATERIA'S HOUSE - DAY

DEGAN throws down the cardboard and grabs underwear from his suitcase.

KATERIA walks in.

KATERIA

Did you get drunk?

DEGAN

I'm out of here.

KATERIA
What happened?

DEGAN
There's some weird shit going down.

KATERIA
You spoke with They-An.

Degan grabs a pair of jeans and puts them on.

DEGAN
He drugged me.

KATERIA
He's getting even with you for getting
his daughter pregnant and leaving her.

Degan zips up his jeans, stops for a moment, and looks at Kateria.

DEGAN
You can't prove that's my kid...

KATERIA
You're lucky he didn't kill you.

Degan sits down on the bed.

KATERIA
You do realize he is the chief?

DEGAN
The tribe doesn't exist anymore, and
this is not sovereign land. This isn't
Onondaga.

KATERIA
That's about to change.

Degan gets back up and walks toward his suitcase.

DEGAN
What's he going to do, start a new
tribe?

KATERIA
Yup...

Degan grabs a t-shirt and puts it on. He sits down on the bed.

DEGAN

Legit?

Kateria nods.

KATERIA

The attorneys and the state pretty much are about to finalize it. I think it has a lot to do with casinos.

DEGAN

Casinos?

KATERIA

What do you do with a five hundred thousand square foot empty factory? You rezone it into an Indian Reservation and turn it into a casino.

DEGAN

Holy shit.

Kateria slaps Degan on the thigh.

KATERIA

I think They-An has plans for you.

Degan lays back down on the bed.

DEGAN

I have a son.

KATERIA

You have grandchildren.

Kateria leaves the room.

KATERIA

Take a shower and I'll cook you up some breakfast.

Degan sits up.

DEGAN

My phone!

76 EXT. STREET - KATERIA'S HOUSE - DAY

The garbage collectors stop in front of the house. One of the guys carries a plastic bag to the front door and knocks.

77 INT./EXT. FRONT DOOR - KATERIA'S HOUSE - DAY

KATERIA opens the door and takes the garbage bag without saying a word. She shuts the door and walks up to Degan's room.

78 INT. DEGAN'S BEDROOM - KATERIA'S HOUSE - DAY

KATERIA knocks on the door frame, then tosses the garbage bag at DEGAN. He catches it.

Kateria walks back downstairs.

Degan opens up the bag. Inside he finds his clothes, his cell phone, and the framed picture of Hattie and infant Hiawatha.

DISSOLVE TO:

79 EXT. MAIN STREET ANTIQUE SHOP - DAY

DEGAN parks outside the antique shop. He gets out of the car and looks both ways down the street. Next to the antique shop is Tony's Diner. He glances inside, there are no customers and he doesn't see Tony. Degan walks into the antique shop.

80 INT. COUNTER - MAIN STREET ANTIQUE SHOP- DAY

MARK FOYER, a 60-year-old, black male is behind the counter. Mark is reading a newspaper and drinking a cup of coffee. He looks over at Degan.

MARK

Morning...

DEGAN

Morning...

DEGAN starts from one side of the store and slowly walks to the other side, looking for something.

MARK

Can I help you with anything?

DEGAN

I'm looking for any tribal toys...you know for kids.

MARK

We have a few things, behind the counter...

Mark reaches down pulls out a medium size box. Degan walks toward the counter.

DEGAN

I have a granddaughter...her mother...

MARK

Hattie.

Degan stops.

MARK

Hi, Degan. Remember me?

Mark. Mark Foyer.

Degan doesn't move.

DEGAN

Yeah, you were a few years ahead of me.

MARK

Yup.

DEGAN

Your Dad ran the Youth Center.

MARK

Yup.

Degan approaches the counter.

MARK

I'm glad you came back. Hattie was something special.

DEGAN

I know, but life moves on...I was just a kid when I knew her.

MARK

She never moved on.

Mark pulls out an Iroquois doll. The doll has long black hair and is wearing a ceremonial Clan Mother dress.

MARK

How's this?

DEGAN

Perfect.

Degan takes the doll and inspects it.

DEGAN

You have something for a boy?

MARK

Easy.

Mark takes out a war club.

DEGAN

I don't think that's a good idea.

MARK

Yeah, I guess he's too young.

Mark puts the war club away. He reaches to a high shelf and pulls out a brand new lacrosse stick and ball.

DEGAN

That's better.

Mark returns to the counter and puts the lacrosse stick in front of Degan. Degan picks up the stick and takes the ball from Mark's hands, then puts it in his pocket.

DEGAN

Thanks.

MARK

Cash? We don't have a machine.

DEGAN

Cash.

Degan leans the stick against the counter.

MARK

This town died after you left. Look around.

DEGAN

I've been looking. It's sad.

MARK

I'm a Christian, so I don't believe all the tribal stuff, but there is something to it.

DEGAN

To what?

Degan pulls out his wallet, looks down as he opens it up to see if he has any cash.

MARK

They made Hattie chief or whatever. They had some hocus pocus thing, claiming she's a descendent of the original tribe.

DEGAN

There's something to that hocus pocus.

MARK

I don't believe it.

DEGAN

This valley is cursed. Not much left of the tribe.

MARK

Yeah, look at my place. Cursed.

DEGAN

I didn't mean anything.

MARK

No worries. The place is cursed.

Degan points at the doll and lacrosse stick.

DEGAN

How much?

MARK

Ten bucks for the doll. Twenty bucks for the stick and ball.

Degan pays Mark and puts his wallet away.

MARK

They are right.

Degan pauses and gives Mark a puzzled look. He picks up the doll. Mark opens the register and puts the money in the trays, then he shuts the register. Degan looks at the old junk behind the counter. Mark looks at Degan.

MARK

Hattie and the town were one in the same. When she declined, her mental health, you know, her spirit became dark, so did the town.

Degan wasn't listening. He picks up the stick.

DEGAN

Good to see you.

MARK

Good to see you.

Degan turns to leave and he reaches the door.

MARK

There is something to the hocus pocus.

DISSOLVE TO:

81 EXT. SWING SET - EAST HILL PLAYGROUND - DAY

HIAWATHA is pushing MINNIE in a swing when he sees DEGAN approaching. Degan flops the lacrosse stick on his shoulder and holds out the doll.

Minnie runs and grabs the doll. She doesn't say anything, just takes the doll.

Degan takes the lacrosse ball out of his pocket and puts it into the net of the stick. SAGOY looks at Hiawatha. Hiawatha gives him a nod and Sagoy runs to get the stick. Degan holds out the stick and Sagoy snags it.

Degan laughs as Sagoy runs as fast as he can like he stole it.

Hiawatha watches his son tear off across the playground. He turns to see Degan's outstretched arm ready to shake hands.

Hiawatha hesitates. He looks Degan in the eye and reaches out his hand. They shake. Then, Hiawatha jams his knee into Degan's crotch. As Degan bends over in pain, Hiawatha roundhouse punches Degan in the face.

Sagoy and Minnie stop what they are doing and watch Degan writhing in the grass.

Hiawatha stands over Degan.

HIAWATHA

I told my mother if I ever met you,
I'd kick you in the balls. I didn't
tell her I'd punch you in the face. I
kept that to myself.

Sagoy runs over to Degan and starts hitting him with the lacrosse stick.

HIAWATHA

MINNIE! Let's go.

Minnie comes running, she stops at Degan and kicks him. Then walks off with her father. The two hold hands as they head to their parked car.

Sagoy continues to whack Degan with the lacrosse stick.

DISSOLVE TO:

82 EXT. WINTERGREEN PARK - NIGHT (1983)

The High School Seniors are partying in the park. Pickup trucks and beat-up cars are scattered in the empty field, full of intoxicated underage students. LOUD MUSIC PLAYS.

DEGAN and HATTIE arrive in Degan's car. Degan rolls down the window as he drives by a group of students.

DEGAN

Jack! Jack!

A nerdy-looking kid, NILES FREEBORN (17-year-old NATIVE AMERICAN) is standing with three other students, BILLY WEBSTER (WHITE), JACK TREE (WHITE), and MARY BACHMAN (WHITE), when he hears Degan yell to him.

DEGAN

Hey Jack!

Jack turns and walks toward Degan's car.

JACK

What's up?

DEGAN

Who scored the beer?

Jack looks inside the car and sees Hattie.

JACK
Hey Hattie.

Hattie smiles and moves closer to Degan, putting her hand on his thigh. Degan freezes for a second and looks down at her hand.

JACK (CONT'D)
Mike got a couple of cases and then Tony got a beer ball. We should be good as long as no more people show up.

DEGAN
Cool. How'd you get here?

JACK
Niles. He drove us over.

DEGAN
Cool. I'm going to park.

JACK
Cool. You got mugs or cups?

DEGAN
No.

JACK
We need 'em. Can you get some?

DEGAN
Sure. I'll be right back.

Degan backs the car up and leaves the party.

83 INT./EXT. DEGAN'S CAR - ROAD - NIGHT (1983)

HATTIE has nestled herself next to DEGAN. As they drive down the road, Hattie changes the radio station, trying to find a good song.

HATTIE
You have a shitty radio.

DEGAN
The antenna is bent.

HATTIE
Don't you hate that?

Hattie turns and kisses Degan on the cheek. Degan freezes.

HATTIE

Why are you so afraid of me?

DEGAN

I'm not afraid of you.

HATTIE

Yes, you are.

Hattie kisses him again.

HATTIE

You are scared to death of me.

DEGAN

No, I'm not.

Degan is struggling to drive as Hattie leans on his side, kissing his ear.

HATTIE

Can you drive with one ear?

DEGAN

Wha?

HATTIE

(softly in Degan's ear)

I'm going to whisper sweet nothings in your ear while you drive.

DEGAN

Stop.

HATTIE

I'm going to tell you secrets.

DEGAN

Stop.

HATTIE

I'm going to make you hard.

DEGAN

Stop!

HATTIE

I'm going to make you want me.

DEGAN

Hattie.

HATTIE

You will be mine forever.

DEGAN

C'mon Hattie...stop.

HATTIE

Mine...

Degan takes a left turn down a dirt road near the LEWIS FARM. He drives into the dark field and parks the car. The dashboard lights cast a green hue on their faces as they passionately kiss.

HATTIE

You will be mine...forever.

DISSOLVE TO:

84 EXT. SWING SET - EAST HILL PLAYGROUND - DAY

The sun peaks out of the overcast sky.

DEGAN opens his eyes.

Degan is laying on the ground after being kicked in the crotch, punched in the face, and beaten with a lacrosse stick.

His nose is bleeding and his face is bruised. He rolls over on his back and stretches his arms out. He stares up at the sky. It is overcast.

DEGAN

I'm not sure why you hate me.

He laughs at himself, then grows serious and quiet.

DEGAN

Hattie. I'm sorry. I really am.

The sky is grey and bleak. Degan shuts his eyes.

DEGAN

I'm sorry.

85 EXT. SWING SET - EAST HILL PLAYGROUND - DAY

Canajoharie Police Officer JACK TREE (50ish YEAR OLD WHITE MALE) parks his police cruiser near the playground and walks over to the swing set.

86 EXT. SWING SET - EAST HILL PLAYGROUND - DAY

DEGAN is still on the ground looking at the sky. JACK TREE stops about ten feet from Degan, cautiously observing the situation.

JACK
Sir...are you alright?

Degan raises his head and sees Jack.

DEGAN
Yeah.

JACK
What's going on here, sir?

Degan laughs. Jack Tree puts his hand on the butt of his revolver and unclips the leather restraint.

JACK
Do you have somewhere to go?

DEGAN
I'm fine.

Jack Tree pulls out the revolver and points it at Jack.

JACK
Standup sir.

Degan raises his head again and looks at Jack.

DEGAN
Jesus Christ...Jack, put the fucking gun down.

Jack freezes.

DEGAN
It's me, Degan.

JACK
Degan? Degan Brandt?

DEGAN
That's me.

JACK
Get up!

Degan sits up and winces. He gingerly holds his jaw.

JACK
I always thought that if you came back
home someone would beat the shit out
of you.

Degan looks at Jack and shakes his head. Jack puts his
revolver back into the holster.

DEGAN
Someone did.

JACK
Here, let me help you up.

Jack helps Degan to his feet and assists him over to a swing.
Degan sits on the swing.

JACK
Do you think you need a doctor?

DEGAN
No. Maybe a shrink.

Jack takes his handset radio.

JACK
Dispatch...10-22 at the school.
Nothing here.

DISPATCH
Ten-four.

Jack puts away the radio and looks at Degan.

JACK
It's been a long time.

DEGAN
Yeah.

JACK
Where have you been?

DEGAN

Long story.

JACK

I'm headed to Bernie's tonight for dinner, 'round seven. Stop by.

DEGAN

Sounds good.

JACK

You remember where Bernie's is, don't you?

DEGAN

Yeah.

Jack takes another long look at Degan.

JACK

You sure you are okay?

DEGAN

Yeah. Thanks.

JACK

Are you staying at Kateria's...your Dad's old place?

DEGAN

Yeah.

JACK

Good, I know where you live, so don't get beat up again.

DEGAN

See ya, Jack.

Jack walks back to his squad car. Degan reaches into his pocket and pulls out his phone. He checks the time. He staggers toward the parking lot to his car.

DISSOLVE TO:

87 INT. HATTIE'S KITCHEN - HATTIE'S HOUSE - NIGHT

HIAWATHA HENO is sitting at the kitchen table with THEY-AN. In Hiawatha's hands is a ceramic salt shaker. The shaker is a bald eagle. The pepper shaker on the table is a black bear.

They-An is drinking coffee and looking into the living room where the two children, SAGOY and MINNIE are sitting and playing with iPads.

HIAWATHA

Babu, I don't know...

Hiawatha keeps his focus on the salt shaker.

HIAWATHA (CONT'D)

What makes you sure he's my father? He doesn't look like me.

They-An smiles and turns toward Hiawatha. He puts his mug down.

THEY-AN

He's your father. We can't choose our parents.

Hiawatha puts the salt shaker down and lays his head on the table.

THEY-AN

I'm okay with it. Your mother is okay with it.

HIAWATHA

I'm not.

THEY-AN

You need to talk to him. Don't beat him up next time.

HIAWATHA

I don't want to talk to him.

THEY-AN

You will need to talk to him at some point, best to do it on your terms.

They-An looks back at his grandchildren.

THEY-AN

How did they react when they saw him?

Hiawatha turns his head to look at his children.

HIAWATHA

Minnie kicked him and Sagoy beat him like a rented mule.

They-An laughs.

THEY-AN

Don't give that child any more sticks.

Hiawatha laughs.

THEY-AN

Hattie is pleased. Let your mother
guide you. You will find peace.

HIAWATHA

I don't know...

Hiawatha sits up.

HIAWATHA

Can you watch these two, I'm going to
go for a drive.

They-An looks apprehensive.

THEY-AN

Yes.

HIAWATHA

Good, I won't be long.

Hiawatha takes his keys from the key rack near the door and
walks out of the house.

88 INT./EXT. TRUCK - HATTIE'S HOUSE - NIGHT

HIAWATHA gets in his truck. He opens up the small First Aid
kit. Inside the kit is a police revolver. He checks the kit
and finds a handful of bullets.

He closes the First Aid kit and puts it under the driver's
seat. He looks around to see if anyone sees him and then
drives off.

DISSOLVE TO:

89 EXT. BERNIE'S BAR & GRILL - NIGHT

Bernie's Bar and Grill is tucked away from Main Street. It is
a dingy bar with green siding. A solo porch light shines on
the door. A BUD LIGHT sign is propped in the only window.

DEGAN drives up to the bar and parks. He sits for a minute.

90 INT/EXT. DEGAN'S CAR - BERNIE'S BAR & GRILL - NIGHT

DEGAN turns off the ignition but the radio continues to play. An '80s song provides the perfect backdrop as Degan takes in the atmosphere. There are three cars outside the bar. A TRUMP flag flies from the apartment above the bar.

DEGAN

This is all a bad dream.

Degan opens the door and the music stops. He shuts the door and walks toward the entrance.

He stops at the door and looks inside the window.

91 INT. FROM WINDOW - BERNIE'S BAR AND GRILL - NIGHT

The bartender FRED JONES (30ish-year-old) WHITE MALE is talking to JOE WAVERLY (30ish-year-old) WHITE MALE at the bar.

JACK TREE is sitting in a booth on the wall across from the door.

92 INT. ENTRANCE - BERNIE'S BAR AND GRILL - NIGHT

DEGAN walks in and shuts the door behind him. FRED and JOE stop talking and look at Degan. Instead of a friendly hello, Fred looks back at Joe and they continue their conversation.

Degan looks toward JACK. Jack hasn't reacted to Degan's presence because he's focused on his phone messages.

Degan walks across the bar toward Jack.

93 INT. BOOTH - BERNIE'S BAR AND GRILL - NIGHT

JACK looks up from his phone and sees DEGAN.

JACK

I wasn't sure you'd make it.

DEGAN

Not much else to do around here.

JACK

Got that right...

Degan sits down.

JACK

I hate my phone. How's your jaw?

DEGAN

Better. So, when did you become a cop?

JACK

Around 1990. I tried to make it as a State Trooper, but it wasn't for me. I fell into this.

DEGAN

You look fit.

JACK

I try. Growing old sucks.

Degan doesn't respond as he looks around the bar.

JACK

What about you? The last thing Kateria told me, you were teaching in some small school down south.

DEGAN

Yeah, I'm still teaching there.

JACK

Ok. Semester break?

DEGAN

For me. Yeah.

Jack pauses.

JACK

Where did you go after high school?

DEGAN

Europe. I went to England.

JACK

Wow. To do what?

DEGAN

School. I studied English history.

Jack gives Degan a puzzled look as if he thought Degan was crazy.

JACK
I never fashioned you a libtard. You
teach English history?

DEGAN
I teach Medieval Theology. Pretty much
a libtard.

Jack scrunches his face like he ate a lemon, then laughs.

JACK
Why England?

DEGAN
I didn't want to stay here.

JACK
Shit, you could have gone anywhere in
the United States. You were pretty
smart.

DEGAN
Not that smart. I'm teaching medieval
religions to Southern Baptists. Might
as well burn me at the stake.

JACK
So, any kids? Did you get married?

DEGAN
I got married, no kids.

Degan stops. He looks at Jack and then at the two guys at the
bar.

DEGAN
You want a beer?

JACK
Oh hey, I should have gotten the first
round. Yeah, whatever you are having.

Degan gets up and goes to the bar. Jack stays and plays with
his phone.

94 INT. BAR - BERNIES' BAR AND GRILL - NIGHT

DEGAN walks up to the bar. FRED JONES greets him with a
smile.

FRED JONES
Degan. Degan Brandt.

DEGAN
Yeah.

FRED JONES
You remember me?

Degan uncomfortable shakes his head.

FRED JONES
Oh man, we had homeroom together our senior year. Mrs. Hallahan. We partied together a few times. You and Hattie.

DEGAN
Fred...Fred...dude...you got trashed one night and rolled down West Hill in a garbage can.

FRED JONES
Fuck did.

DEGAN
Wow. How ya been?

FRED JONES
I'm here aren't I?

There is an awkward moment of silence.

DEGAN
I'll take whatever you got on tap. Two. And a menu.

FRED JONES
Genesee Cream Ale.

Fred pours the beers and hands them to Degan.

FRED JONES
Menu's on the wall.

DEGAN
Thanks Fred.

Degan looks at the wall.

DEGAN (CONT'D)
Fred, I'll take a burger and fries.

95 INT. BOOTH - BERNIES' BAR AND GRILL - NIGHT

DEGAN brings the beers back to the booth. JACK is still playing with his phone. Degan sits down.

DEGAN
Here's to the old days.

Jack takes his beer and raises it.

JACK
To the old days.

They both take a swig.

JACK
So, what was that at the elementary school?

DEGAN
Long story.

JACK
I got time.

96 EXT. PARKING LOT - BERNIE'S BAR AND GRILL - NIGHT

HIAWATHA pulls into a parking spot. He sits in his truck and looks at the bar's door.

He reaches down underneath his seat and takes out the First Aid kit. He opens it and takes out the revolver. He takes the loose bullets and puts them into the chambers of the gun.

After he's loaded the weapon. He sits still, looking down the side streets for cars and pedestrians.

97 INT. BOOTH - BERNIE'S BAR AND GRILL - NIGHT

Another text message DINGS. JACK picks up his phone.

DEGAN
Everything alright?

JACK
Wife...she's on a bent about our son.
He's getting a divorce.

DEGAN
Do I know your wife?

JACK
You do. Suzie.

DEGAN
You and Suzie got married? Holy shit.

JACK
Yup.

DEGAN
You've been married a while?

JACK
Thirty-five years.

DEGAN
Congrats. Wow, you guys were like oil
and water...always fighting.

JACK
Nothing's changed.

Jack puts away the phone.

JACK
What about your wife?

DEGAN
She's deceased.

JACK
I'm sorry.

DEGAN
She had brain cancer and died. I left
England. I took the first job I could
get. Had to get out of there.

Jack doesn't respond. Degan finishes his beer. Shows his
empty mug to Jack.

DEGAN
Tell Suzie I said hi.

Jack finishes the text and puts the phone away.

JACK
Sorry to hear about your wife.

DEGAN
Shit happens.

JACK
Seems unfair.

DEGAN
Life isn't fair.

Jack takes a sip of his beer.

JACK
So, why did you come back?

DEGAN
Kateria wanted me to come home.

JACK
Wasn't because Hattie died?

98 EXT. PARKING LOT - BERNIE'S BAR AND GRILL - NIGHT

HIAWATHA gets out of his car and stands with the door open for a moment. He looks down the street. He shuts the door and pushes the lock on the key fob. BEEP BEEP.

99 INT. BOOTH - BERNIE'S BAR AND GRILL - NIGHT

DEGAN looks around the bar and notices the local memorabilia. He focuses on the CANAJOHARIE REDSKINS banner.

DEGAN
I hear they changed the mascot, no more Redskins.

JACK
Yeah, sucks.

DEGAN
What are they now?

JACK
Cougars.

DEGAN
Canajoharie Cougars. Good literation, but it's not the same. Why didn't they change it to Iroquois? I get the skin color thing.

JACK
Political correctness.

DEGAN
How's They-An feel about it?

JACK
Have no idea.

DEGAN
Don't you guys see each other a lot at
the firehouse?

JACK
It never came up.

FRED JONES (O.C.)
BRANDT! Your order is ready!

DEGAN
Alright, I'm starving.

Degan gets up and walks to the bar.

100 INT. BAR - BERNIES' BAR AND GRILL - NIGHT

FRED JONES gives the plate of food to DEGAN.

FRED JONES
Silverware is on the table. Ketchup
too. If you want anything else, let me
know.

DEGAN
Thanks. Can I get another round of
beers?

101 INT. DOORWAY - BERNIE'S BAR AND GRILL - NIGHT

As DEGAN takes the plate, HIAWATHA walks into the bar. All
eyes turn to Hiawatha. He stands at the entrance.

He looks disheveled, wearing a windbreaker jacket over a
white t-shirt. His eyes are wide and he has a fixed
expression, staring at Degan.

102 INT. BAR - BERNIE'S BAR AND GRILL - NIGHT

DEGAN looks frightened. He holds his plate nervously. He
turns and awkwardly walks back to his table.

103 INT. BOOTH - BERNIE'S BAR AND GRILL - NIGHT

JACK is watching the interaction between HIAWATHA and DEGAN,

not taking his eyes off Hiawatha, as Degan reaches the booth.

Degan almost drops his plate at the table as he slides into his seat.

JACK

Hiawatha can be a hothead.

Degan tries not to look at Hiawatha as he reaches over and grabs the ketchup. He turns the top bun over and puts ketchup on the meat paddy. He gingerly puts the bun back on the paddy.

Degan picks up his burger and takes a bite. He stares at Jack, who is looking at Hiawatha. Degan gives a side-eye toward Hiawatha.

DEGAN

What's he doing?

JACK

Just standing there. You think he's back for another round?

DEGAN

Maybe.

JACK

He's coming this way.

DEGAN

Shit.

Hiawatha walks up to the booth.

HIAWATHA

(to Degan)

We need to talk.

Degan puts down the burger and leans back.

DEGAN

Okay.

HIAWATHA

(to Jack)

Alone.

Jack looks annoyed.

JACK
(to Hiawatha)
I'll go sit at the bar, if you don't
cause trouble.

HIAWATHA
Please.

Jack gets up and walks to the bar. Hiawatha sits in his
place.

DEGAN
What do you...

HIAWATHA
Shut up.

DEGAN
I thought you wanted to talk.

HIAWATHA
I want you to listen.

Degan doesn't say a word but nods.

HIAWATHA
I thought about this day, all my life.
I'm not sure if my mother was lying to
me to keep me from finding my real dad
or not. But she's dead now.

DEGAN
I'm sorry.

HIAWATHA
Shut up!

Jack watches the conversation from the bar.

Degan looks over to Jack and then back at Hiawatha.

HIAWATHA
If she was right, and you are my Dad,
you are nothing but a piece of shit.

DEGAN
I'm not your Dad.

HIAWATHA
Shut up! Coward...everyone in town
knows you are my Dad. Piece of shit.

Jack stands up and walks slowly over to the booth.

DEGAN

Hey...I'm as surprised as you.

Hiawatha reaches into his pocket and pulls out the revolver and points it at Degan.

HIAWATHA

I've been waiting for this moment all my life.

Jack takes a step toward the booth. Hiawatha points the gun at Jack. Jack stops and raises his hands.

HIAWATHA

Knock it off Tree! Keep out of this!

JACK

C'mon Hi, don't do this.

104 INT. BAR - BERNIES' BAR AND GRILL - NIGHT

FRED JONES ducks under the bar. He pulls out his phone and dials 911. JOE WAVERLY runs out the door.

105 INT. BOOTH - BERNIE'S BAR AND GRILL - NIGHT

HIAWATHA turns the gun on DEGAN. JACK doesn't move.

HIAWATHA

Do this? I've told everyone in town for thirty years, I'd shoot my father if I ever laid my eyes on him.

Degan slowly raises his hands.

HIAWATHA (CONT'D)

This is my piss ass father.

JACK

Calm down, Hi. Beat him up again, but don't shoot him. Not worth it.

HIAWATHA

He deserves what he gets. He knocked up my mom and left town. And never came back until she was dead.

Degan stares at Hiawatha, frightened to his core.

HIAWATHA

(To Jack)

He didn't come back until she was
dead. What would you do Jack?

Jack shrugs his shoulders.

JACK

I wouldn't shoot anyone.

HIAWATHA

(to Degan)

My mom didn't deserve being treated
like a whore. Piece of shit.

JACK

Hi, she wouldn't want you to spend the
rest of your life in jail.

HIAWATHA

Spoken like a cop.

HIAWATHA

The difference between me...

He points the gun at Degan and shakes it.

HIAWATHA (CONT'D)

...and my father is that I have honor.
And my mother's honor is at stake
here.

JACK

You are right, Hi. You've proven you
have honor, now put away the gun.

HIAWATHA

I made an oath to kill this man, to
avenge the years of suffering my
mother went through because of him.

JACK

You can avenge her in other ways. He's
back, give him that. Make him amend
for what he did. You call the shots.

Hiawatha doesn't respond, just looks at Degan and continues
to point the gun at Degan's face.

106 EXT. PARKING LOT - BERNIES' BAR AND GRILL - NIGHT

A Canajoharie Police car arrives at the bar, lights flashing. OFFICER MARY LIVA (Mid-thirties, heavy-set, Mohawk woman) steps out of the car. She takes out a shotgun from the middle of the car and walks toward the bar.

107 INT. BOOTH - BERNIE'S BAR AND GRILL - NIGHT

JACK looks toward the window. He sees the flashing lights.

JACK

Hi...I understand what you are going through. Right now, we'll let you walk...but...

Jack wags his finger at Hiawatha.

JACK (CONT'D)

...I'll give you this one chance.

HIAWATHA

Liar.

JACK

If this escalates, I can't do much for you.

HIAWATHA sees the lights outside. He turns to DEGAN.

HIAWATHA

Tell me about YOUR mother. My grandmother.

Degan keeps his hands up.

DEGAN

I loved your grandmother. She was a good woman. She was a librarian here in Canajoharie.

HIAWATHA

Is she dead?

DEGAN

She died eight years ago. But, I bet you know who she was.

Hiawatha nods.

HIAWATHA

Mrs. Brandt. Did she know about you
and my mother?

DEGAN

She didn't know you were her grandson.

Hiawatha looks confused.

HIAWATHA

I'm going to kill you.

DEGAN

It's okay. I used to be suicidal, now
I'm apathetic. God seems to hate me.

Degan lowers his hands.

HIAWATHA

What?

Hiawatha raises the revolver and cocks it.

JACK

Don't do it.

HIAWATHA

I loved my mother.

DEGAN

I loved my mother.

Hiawatha FIRES the revolver into the booth, to the side of
Degan, missing him. The SOUND is deafening. Degan is in
shock.

Jack shoots Hiawatha in the head. His brains splatter. Degan
sits covered in blood, SCREAMING.

DEGAN

Oh my God! You killed my son!!

108 INT. DOORWAY - BERNIE'S BAR AND GRILL - NIGHT

The bar door opens and THEY-AN walks in. He stands at the
entrance and raises his arms.

THEY-AN

Rah-Ten-Tyes! Hah-gweh-da-et-gah!

109 INT. DOORWAY - BERNIE'S BAR AND GRILL - NIGHT

THEY-AN points his finger at JACK. Jack looks at They-An as if he's seen a ghost. DEGAN is hyperventilating.

THEY-AN

Rah-Ten-Tyes! Hah-gweh-da-et-gah!

HATTIE (SIMULTANOUSLY)

Rah-Ten-Tyes! Hah-gweh-da-et-gah!!

DEGAN

Hattie?

They-An raises his hands again.

THEY-AN

Rah-Ten-Tyes! Hah-gweh-da-et-gah!

Degan rolls out of the booth and runs toward the entrance. OFFICER LIVA runs in to aid Jack. Degan rushes past They-An. They-An lowers his arms and walks out the door.

110 EXT. BERNIE'S BAR & GRILL - CANAJOHARIE - NIGHT

DEGAN stands next to his car, throwing up. He collapses on his knees.

THEY-AN (O.C.)

Rah-Ten-Tyes! Hah-gweh-da-et-gah!

DISSOLVE TO:

111 INT. DEGAN'S ROOM - KATERIA'S HOUSE - DAWN

The morning dove COOS outside the window. DEGAN is sitting on the side of the bed. His hands are clasped between his legs as he stares at the floor.

KATERIA KNOCKS on the door.

DEGAN

Come in.

Kateria opens the door and walks in.

KATERIA

You okay?

Degan looks up at Kateria. He looks bewildered.

DEGAN

I don't know.

The room is quiet. Kateria is waiting for a reply.

KATERIA

Breakfast is ready.

Kateria takes a half-step backward.

DEGAN

I loved her, you know.

Kateria pauses.

KATERIA

Who? Hattie or Venessa?

Degan doesn't respond. He looks confused, trying to get his bearings, and pathetically looks at Kateria.

KATERIA (CONT'D)

She loved you.

Degan doesn't respond.

KATERIA (CONT'D)

Hattie. Hattie loved you.

Kateria looks embarrassed.

KATERIA (CONT'D)

I don't have a clue about Venessa.
You've never said a word about her...

Degan interrupts.

DEGAN

Something is wrong.

KATERIA

I think you are right. My gut tells me
you are right. There is something
wrong.

They both stand there looking at each other.

KATERIA

You know the truth.

DEGAN

I was the father of Hattie's child.

KATERIA

Yes, you are...I mean...

The two don't move, letting the realization set in. Degan reaches down and picks up a t-shirt. He pulls on his t-shirt and strokes his hand through his hair.

DEGAN

How's Sagoy and Minnie?

Kateria smiles, as tears well up in her eyes, she curls her lip.

KATERIA

They don't know.

Degan turns and looks out the window. He stumbles and reaches out to catch himself. His hand lands on the wall, holding himself up.

DEGAN

Maybe we ought to find out if Hiawatha is my son, for sure. DNA.

KATERIA

Lawyer downtown, Jesse Mack...he'll do it.

Degan looks back at Kateria.

DEGAN

Who is going to tell the kids?

Kateria looks down at the floor and swallows hard.

KATERIA

We will.

112 INT. LIVING ROOM - KATERIA'S HOUSE - DAY

SAGOY and MINNIE are playing in the living room. Minnie is holding the doll that Degan gave her. Sagoy is playing with two action figures who are fighting each other.

KATERIA and DEGAN walk into the living room.

KATERIA

Hey guys. Can we talk to you?

Sagoy doesn't look up. Minnie smiles and holds out her doll to Degan.

MINNIE

Thank you!

Degan bites his lip, and smiles.

DEGAN

You are welcome.

KATERIA

Guys...Sagoy...I need to tell you something.

SAGOY

Kill him...

Sagoy slams one of the dolls into the other.

KATERIA

Sagoy! Be nice. I need you to pay attention.

Degan sits down in the recliner.

DEGAN

Sagoy. Kateria has something special she needs to tell you.

Sagoy turns his head quickly at Degan.

SAGOY

Why are you here? Go home.

Kateria reaches down and grabs one of the action figures.

KATERIA

Sagoy.

SAGOY

No!! They're mine!!! No!!! Give them back!!!

KATERIA

Sagoy.

SAGOY

No!!

Kateria takes the other action figure and Sagoy collapses to

the floor, crying, burying his head into the old sag carpet.

KATERIA

Sagoy. Come here.

Kateria holds out her arms and knees. He stands and hugs her.

KATERIA

We love you. Sagoy. You are the light
in our sky. You are our brightness. We
do not want to make you to feel sad.

Sagoy stops crying but nestles his head in Kateria's chest,
taking deep breaths.

DEGAN

You are a good boy, Sagoy.

KATERIA

You are a little man, one day a tall
brave man.

Minnie gets off the couch and walks over to Degan. She looks
at him, as she clutches her doll.

MINNIE

We've got bad news.

Degan nods. Minnie erupts in tears.

MINNIE

Where's my daddy?!

Degan reaches out to hold Minnie. She throws the doll at him
and turns, rushing toward Kateria. Minnie hugs her brother
and he bursts into tears.

MINNIE

Daddy!!! Daddy!!!

Degan breaks down watching the two children hugging his
sister.

DISSOLVE TO:

113 INT. LOBBY ENTRANCE - JESSE MACK'S OFFICE - NIGHT

The lobby area is empty when DEGAN knocks. SUE LOFTON (WHITE
50ISH, FEMALE PARALEGAL) comes running to answer the door.
She unlocks it and lets Degan in.

DEGAN
Hi, I got a call.

Sue nods and lets Degan in. She shuts the door behind him and locks it.

SUE
They are in the office.

114 INT. OFFICE - JESSE MACK'S - NIGHT

JESSE MACK (40ish, WHITE MALE, frumpy lawyer) and THEY-AN are each drinking a glass of Scotch. They-An is slumped in his chair and doesn't look up when DEGAN comes into the office.

JESSE
Mr. Brandt. Have a seat.

DEGAN
Do I need a drink?

JESSE
Yes. Yes, you do.

Degan sits down while Jesse pours a drink. Degan tries to make eye contact with They-An. They-An slowly turns toward Degan and gives him a dazed look.

DEGAN
Holy shit.

Jesse hands Degan a dram of Scotch.

JESSE
Have a sip.

Degan's hand tremors as he sips. He closes his eyes, first sipping, then guzzling the entire drink. He puts down the empty glass.

DEGAN
Give it to me.

DISSOLVE TO:

115 INT. LIVING ROOM - KATERIA'S HOUSE - NIGHT

The living room is quiet, as KATERIA is sleeping on the couch. THE SOUND OF THE DOOR OPENING awakes Kateria.

DEGAN walks into the living room and stands by the side of

the couch. Kateria sits up.

KATERIA

Degan?

Degan looks around the room.

DEGAN

Where are the kids?

KATERIA

Asleep.

Degan stands with his hands to his sides.

KATERIA

Degan. What's wrong?

Degan looks at his sister, then up to the ceiling.

DEGAN

Holy shit.

KATERIA

What?

Degan walks over to the recliner and sits down on the armrest.

DEGAN

Holy shit.

KATERIA.

Oh my God...what happened?

Kateria stands up and walks toward Degan. Degan rubs his face with his right hand as he steadies himself with the left.

KATERIA

What happened?

Kateria reaches her arms out to hug Degan. But his right-hand pushes against her approach.

DEGAN

I'm not Hiawatha's father.

Kateria slowly lowers her arms.

KATERIA

What?

DEGAN
I'm not Hiawatha's father.

KATERIA
Oh my God. Who is?

DEGAN
Not me. I guess.

Degan slides onto the recliner.

KATERIA
What did they say? What did the test say?

DEGAN
That's it.

KATERIA
How can that be?

DEGAN
She had secrets.

KATERIA
No...I know her...she wasn't sleeping around.

DEGAN
How well do we know anyone?

Kateria takes a step backward.

KATERIA
No!

DEGAN
I don't know what to say.

KATERIA
No!

Kateria circles around.

KATERIA
You are the only one it could be!

DEGAN
Sorry, sis. I wasn't.

KATERIA

No!

DEGAN

You need to talk to They-An.

KATERIA

Yes.

Kateria turns around and leaves the living room...then quickly returns.

KATERIA.

I'm going to They-An's. You watch your grandchildren.

DEGAN

They aren't my grandchildren.

KATERIA

Watch 'em. I'm going to They-An's.

Kateria leaves the room. Degan pushes back the footrest and looks up at the ceiling.

FLASHBACK TO:

116 INT. BATHROOM - THEY-AN'S HOUSE - NIGHT (1984)

HATTIE CANASATEGO (AGE 16) is sitting on the toilet in the upstairs bathroom of They-An's house. She has just taken a self-pregnancy kit.

She can hear THEY-AN walking outside the door.

THEY-AN (O.C.)

How long are you going to be?

HATTIE

I'm almost done.

THEY-AN (O.C.)

Hurry up, I have to go.

HATTIE

Okay!

Hattie puts the test rod into her pocket. She takes the empty box and wrapper, and puts them under her shirt. She flushes the toilet, turns on the faucet and checks her clothes.

She turns off the faucet, turns, opens the door, and walks out of the bathroom.

117 INT. HALLWAY - THEY-AN'S HOUSE - NIGHT (1984)

HATTIE bumps into her father. He feels the cardboard of the empty box against her shirt. He looks at her for a moment then dodges into the bathroom. She heads to her bedroom.

118 INT. HATTIE'S BEDROOM - THEY-AN'S HOUSE - NIGHT (1984)

HATTIE enters her bedroom and closes the door. She latches the door with the door hook.

She pulls out the pregnancy test rod and rushes to her bed. She turns on the light next to the bed to look at the result of the test.

She grasps the rod closer to her body and lays down on the bed, curling up into a ball. She can't help but gasp and cry.

119 INT. HALLWAY - THEY-AN'S HOUSE - NIGHT (1984)

THEY-AN leaves the bathroom and walks over to Hattie's door. He hears her CRYING. He stands there for a moment, shaken by the sound. He walks away to his room.

120 INT. THEY-AN'S BEDROOM - THEY-AN'S HOUSE - NIGHT (1984)

THEY-AN walks into his bedroom and quietly shuts the door. He walks over to his bed and sits. He looks confused and heartbroken.

121 INT. HATTIE'S BEDROOM - THEY-AN'S HOUSE - NIGHT (1984)

HATTIE's crying turns into an Iroquois chant.

HATTIE

wenonya we'nonyawenonya he he hee

Her voice becomes stronger as she chants.

HATTIE

wenonya we'nonyawenonya he he hee

wenonya we'nonyawenonya he he hee

DISSOLVE TO:

122 INT. HOSPITAL DELIVERY ROOM - HOSPITAL - DAY (1984)

Baby HIAWATHA is born. The nurses clean the baby and deliver the child to HATTIE.

HATTIE (O.C.)
wenonya we'nonyawenonya he he hee

DISSOLVE TO:

123 EXT. STREET - THEY-AN'S HOUSE - NIGHT

A car pulls up to They-An's house. KATERIA steps out, putting on a jacket, as she heads toward the door. She stops for a second, noticing no lights are on.

124 EXT. FRONT DOOR - THEY-AN'S HOUSE - NIGHT

KATERIA knocks on the door.

KATERIA
They-An! They-An!!

Kateria knocks on the door again and tries to open it. The door is locked.

KATERIA
They-An! They-An!!

She looks in the window but the street lights make it difficult. It is dark inside and she can only see the entranceway.

125 EXT. BACKYARD - THEY-AN'S HOUSE - NIGHT

KATERIA walks to the back of the house. She stops at a window and tries to open it. The window is locked. She looks inside but still can not see into the living room.

KATERIA
They-An! They-An!!

She walks to the side of the house and looks into the bedroom windows. She doesn't see anything.

126 EXT. STREET - THEY-AN'S HOUSE - NIGHT

A patrol car pulls up to the house and police officer, FRANK KENT (20-ISH-YEAR-OLD, WHITE MALE) gets out of the car. He turns on his flashlight and points it at the house.

127 EXT. SIDEYARD - THEY-AN'S HOUSE - NIGHT

KATERIA finds a window that is not locked. She pushes it up but the window is four feet off the ground. She yells into the house.

KATERIA
They-An! They-An!

128 EXT. STREET - THEY-AN'S HOUSE - NIGHT

FRANK KENT hears KATERIA and takes out his pistol. He walks toward the side yard.

129 EXT. SIDE YARD - THEY-AN'S HOUSE - NIGHT

KATERIA tries to jump up and lean into the open window. But she can't get high enough. She's stuck on the ledge, half in and half out of the window.

FRANK KENT comes around the corner.

FRANK KENT
Stop!

Kateria falls out of the window and tumbles to the ground. Frank raises his pistol. Kateria gathers herself and sees Frank.

KATERIA
Frank! They-An has to be in there, and he's not answering!

Frank Kent walks up to Kateria, still pointing the gun. She throws her arms up.

FRANK KENT
Stay there. I'm going to look in the window...don't move.

KATERIA
Or what? You'll shoot me?!

Frank Kent looks in the window.

FRANK KENT
Hello!!! Anyone in there!

KATERIA
Did you graduate high school?

FRANK KENT

They-An!

KATERIA

Help me up!

Frank Kent turns, puts his pistol away, and then reaches down to grab Kateria's hand.

THEY-AN appears from the side of the house and walks across the lawn. His hands are raised in the air as he looks up at the moon.

THEY-AN

Hoonta-Hoonta! Hi Away!

Frank and Kateria are frozen as they watch the surreal image of a naked They-An standing in the moonlight.

THEY-AN

Hoonta-Hoonta.

They-An is crying, his tears make his face shine.

THEY-AN

Hi Away!

They-An lowers his arms and points his fingers at Kateria and Frank. It starts to rain. Kateria runs to They-An.

KATERIA

They-An....oh, They-An.

They-An stops chanting and lowers his arms to his side. He stands like a beaten man. Kateria takes off her jacket and places the jacket over him.

KATERIA

They-An...I am so sorry.

(to Frank)

Frank. Help me.

Frank Kent rushes over to Kateria and They-An.

KATERIA

Take his other side. Let's get him in the house.

The threesome moves cumbersome across the lawn.

130 INT. THEY-AN'S BEDROOM - NIGHT

KATERIA helps THEY-AN to the bedroom. She sits him down on the side of the bed and grabs a blanket to cover him.

THEY-AN
Please let me die in peace.

KATERIA
No. I will not.

They-An sobs. Kateria sobs with him.

KATERIA
You know, and I know that Hattie was an honorable woman. Something isn't right.

Kateria sits next to They-An, puts her arm around him, and holds him.

KATERIA
Hoonta Hoonta. Hi Away. Hi Away.

They-An leans into Kateria's arms. He looks like a small child hugging his mother.

KATERIA
Hoonta...

They-An joins in the chant, sobbing as he speaks.

KATERIA & THEY-AN
Hoonta...Hi Away, Hi Away.

Hoonta, Hoonta, Hi Away, Hi Away.

DISSOLVE TO:

131 INT./EXT. POLICE CAR - BEECH-NUT PLANT - NIGHT

Suddenly, it starts raining heavily with gale-force winds as OFFICER JACK TREE pulls into the abandoned Beech-Nut Plant. The wipers are whipping back and forth but it is still hard to see the gate to the plant.

JACK TREE (ON RADIO)
Dispatch, can I get a confirmation on the trespassing call, ten twenty-four at Plant Entrance One? Over.

The computer console and dashboard illuminate the interior of the squad car.

DISPATCH (O.C.)

Ten-four. The caller says she saw a person walking around on the second floor, over.

Jack rolls down the window and tries to look up at the factory. The rain pounds on his face, making it hard to see.

JACK TREE

(to himself)

What the fuck...who would be able to see shit in this?

Jack rolls the window up and grabs the radio transmitter.

JACK TREE (ON RADIO)

This is Car One...seems like a hoax, there isn't anything out here, over.

DISPATCH (O.C.)

Ten-four, car one clear, over and out.

Jack places the radio transmitter back on its hook, puts the car into reverse and a bright light pierces the back window. A THUNDERCLAP shakes the car.

JACK TREE

(to himself)

Holy shit...what the fuck?

Another BOLT OF LIGHTNING STRIKES and hits the gate in front of the squad car, and then another, and then another.

JACK TREE

Oh my God!!!! Oh my God!!!

Another bolt of lightning, and then another, and then another, the car is struck and the electronic equipment explodes. Jack is knocked unconscious. The wipers stop. The car lights turn off.

Moments pass and Jack awakes. The car's interior is dark, with a light mist of smoke from the burned electronics. Jack turns the ignition and the car doesn't start.

JACK TREE

Holy shit...

The car lights come on, and the wipers come to life. OLDER HATTIE, is standing in front of the car. She is wearing the ceremonial dress of a clan mother. She's not wet but appears as if floating.

JACK TREE

Hattie?

Hattie transforms into her younger self, naked, and steps onto the hood of the car.

Jack is speechless, frightened, and frozen as the young woman stands on the hood of his car.

YOUNG HATTIE

Kenrà:ken! Erhar! Aderondackx!
Seronquatse!

Hattie's face is contorting with anger as she kneels on the hood. She tries to rip a wiper off the car, cutting her hands. She leans forward inches from the windshield.

YOUNG HATTIE

Awaheya! Awaheya! Awaheya!

Jack is trembling. Hattie jumps off the hood and stands next to the driver's side window. She begins to pound on the glass.

YOUNG HATTIE

Seronquatse! Seronquatse!!! Awaheya!

LIGHTING STRIKES repeatedly and the car lights turn off. Hattie disappears.

A squad car pulls up behind Jack Tree's squad car and parks. OFFICER MARY LIVA (30ish, Native American, FEMALE) steps out of the vehicle.

Officer Liva holds a flashlight and points it at the police car. She looks around, suspicious as she walks up to the car.

A coyote runs from the brush and stands between the two police cars. Officer Liva turns quickly. The coyote runs away.

Officer Liva puts her hand on the door handle, pulls, and the door opens. Jack is sitting in the driver's seat, he's burned and semi-conscious.

OFFICER LIVA
Jack! Jack! Are you alright?

Officer Liva puts her flashlight on the car's roof and reaches in to grab Jack. She puts a hand on each of his shoulders and starts to shake him.

JACK
Hattie...Hattie...

OFFICER LIVA
Jack!

DISSOLVE TO:

132 INT. KITCHEN - THEY-AN'S HOME - MORNING

KATERIA is sleeping on the couch when there is a KNOCK on the door.

KATERIA
Come in! It's not locked!

The door opens and Officer MARY LIVA walks into the kitchen.

OFFICER LIVA
Is They-An here?

KATERIA
Mary. He's resting.

Officer Liva looks uncomfortable.

OFFICER LIVA
I need to talk to They-An.

KATERIA
Okay.

Kateria gets up and leaves the kitchen.

Officer Liva sits down. She looks around the room. She notices pictures of Hattie, young and old.

Kateria escorts THEY-AN into the kitchen. Mary stands up and helps Kateria sit They-An into a chair at the table.

THEY-AN
(to Kateria)
Coffee...please.

KATERIA

I got it. Mary, coffee?

OFFICER LIVA

Thank you.

Mary sits back down. Kateria takes a seat at the table. They-An looks like a truck hit him. He doesn't look at Mary but stares at the salt and pepper shakers on the table.

OFFICER LIVA

We had...I had a weird experience last night.

THEY-AN

So did I.

They-An looks at Kateria. Kateria smiles as she fills the coffee maker with coffee grounds.

OFFICER LIVA

I thought I'd tell you, being the elder, our chief.

THEY-AN

Was it Hattie?

Officer Liva freezes for a moment, surprised. She looks at Kateria. Kateria turns the sink faucet handle and fills the coffee pot with water.

OFFICER LIVA

Hattie, yeah. Jack Tree believes he saw her last night. Destroyed his car.

They-An puts his arms on the table. He clasps them together, in a prayerful manner.

OFFICER LIVA

I could feel her too.

They-An smiles. Kateria shakes her head.

THEY-AN

And what did you feel?

OFFICER LIVA

Anger.

Kateria pours the coffee pot water into the coffee maker reservoir. Then presses the brew button.

THEY-AN
Her spirit has not rested since Degan
Brandt returned.

OFFICER LIVA
Degan Brandt? Why?

THEY-AN
The father of her child.

Officer Liva looks confused but attentive.

KATERIA
It is a long story.

OFFICER LIVA
Isn't Hiawatha her child?

THEY-AN
Apparently not.

There is an awkward moment of silence.

THEY-AN (CONT'D)
Her child is missing. Hiawatha is not
her son. We found out with DNA.

Officer Liva squints her eyes, looks at Kateria, then points
at a picture behind They-An that shows Hattie with Hiawatha.

OFFICER LIVA
I don't understand. How did she
get...Hiawatha?

Kateria reaches for coffee mugs, CLANGING them as she sets
them out.

KATERIA
I think it was the hospital. But we
won't be able to get their records

OFFICER LIVA
Excuse me?

KATERIA
St. Elizabeth...they tore it down, so
there are no records. None.

Kateria takes a deep breath.

OFFICER LIVA
St. Elizabeth Hospital?

Kateria nods.

THEY-AN
We don't know where Hattie's son is or
who he is. She's going to find him.

OFFICER LIVA
Kateria?

THEY-AN
No...yes...Hattie will find him.

Officer Liva instinctively touches her collarbone, as if
looking for her radio handset just above her badge.

OFFICER LIVA
How is SHE going to find him?

THEY-AN
Didn't you feel her presence last
night?

OFFICER LIVA
It was bizarre.

THEY-AN
She sent a message to Jack Tree.

Officer Liva scratches her collarbone, nervously looking at
They-An.

OFFICER LIVA
She was pissed. If that was her.

THEY-AN
Is he dead?

OFFICER LIVA
He's at the hospital right now. Third-
degree burns from lightning strikes,
cardio infarction, he's messed up.

They-An closes his eyes for a moment. Kateria takes a deep
breath.

THEY-AN
(under his breath)
Oyendere.

OFFICER LIVA
What do we do, now?

THEY-AN
We must find her child.

OFFICER LIVA
How do we do that?

THEY-AN
Not sure. She will show us the way.

OFFICER LIVA
How?

The room is quiet except for the sound of coffee dripping into the coffee pot. Officer Liva stares at They-An.

KATERIA
So, who is the police chief?

THEY-AN
Guess you are now in charge?

OFFICER LIVA
Yeah.

133 INT. OFFICE - POLICE STATION - DAY

The small office is cluttered with files on chairs and on top of shelves. OFFICER LIVA is behind the desk, typing on a computer.

There is a KNOCK on the door.

OFFICER LIVA
Come in!

DEGAN walks in.

DEGAN
Officer Liva?

Officer Liva looks up and smiles.

OFFICER LIVA
Where's your sister?

Degan smiles. KATERIA steps into the room behind Degan.

KATERIA

I'm here...

OFFICER LIVA

Excellent. Sit.

Degan and Kateria look for a place to sit, all the chairs are covered with files. Officer Liva notices their confusion.

OFFICER LIVA

Never mind. Come with me. I have someone you should meet.

Officer Liva stands up and walks out the door. The other two follow.

134 INT. MEETING ROOM - POLICE STATION - DAY

The large meeting room is stark. Chairs are lined up with a speaker's podium at the front of the room. Sitting in the front row is an old man, bald, thick glasses, in his late eighties. He has a walker next to him.

OFFICER LIVA, DEGAN and KATERIA walk in from the back of the room. The old man turns to look at them. Kateria identifies him immediately.

KATERIA

Louie. Louie Parmenter? Oh my God.

DISSOLVE TO:

135 INT. WAITING ROOM - HOSPITAL - DUSK (1984)

The waiting room is empty, except for a YOUNG TWENTY-YEAR-OLD WHITE MAN with a bloody nose. Gauze pads stick out of his nostrils. He sits dejected in the corner.

KATERIA is sitting across the the man. She looks at her watch.

KATERIA

They-An, where the hell are you?

Kateria stands up. The broken nose man looks up at Kateria. She shrugs at him and then she sits back down. The sound of an AMBULANCE SIREN leaks through the door. She sits up.

THEY-AN barges through the door.

THEY-AN
Kat! Where's Hattie?

They-An stumbles and falls to the floor. LOUIE PARMENTER (50-ISH-YEAR-OLD WHITE MALE), wearing an EMP uniform, follows behind They-An, scooping him up.

LOUIE
Hey Kat.

KATERIA
Hey Louie.

They-An is drunk. Louie holds him up as Kateria gets out of her chair. Kateria walks over and grabs They-An's other arm.

KATERIA
We got to get him upstairs, so we can check on Hattie.

LOUIE
You want me to go up alone?

THEY-AN
No!... I want to see my daughter.

Kateria reaches out and touches They-An, tapping him on the chest.

KATERIA
Hattie's going to be pissed that your drunk.

THEY-AN
I'm not drunk. I'm hungover.

KATERIA
Let's go.

Louie is on one side and Kateria is on the other as they walk toward the elevator. They take it to the maternity floor.

136 INT. MATERNITY WARD - NIGHT (1984)

The hallway is empty. No nurses and no staff. KATERIA, THEY-AN and LOUIE walk cautiously down the hall.

KATERIA
Where are all the nurses?

THEY-AN

I don't know...shift change?

The three walk toward the nurse's station. As they pass by the rooms, they look in. On the doors are cute little signs with the patient's name.

THEY-AN

Are you sure, we are on the right floor?

LOUIE

Yeah.

KATERIA

Yeah. They told me she was here.

The three reach the nurse's station. No one is there.

LOUIE

Something's not right. Every time I come to this floor, the nurses are right there and make me sign in.

THEY-AN

That's because you are a creepy old man.

LOUIE

Speak for yourself.

They-An starts walking down the hallway and pokes his head into one of the patient rooms.

THEY-AN

Hattie?

Kateria follows They-An. Louie stays back.

At the end of the hallway, two NURSES (BOTH EARLY TWENTIES FEMALES) and a DOCTOR (LATE FIFTIES WHITE MALE) appear as they come out of a room. One of the nurses is upset and is crying.

They-An sees the crying nurse and runs to her.

THEY-AN

What's wrong?!

The doctor turns quickly and get's between the nurse and They-An.

DOCTOR
There's is nothing wrong? Who are you
and who let you in here?

THEY-AN
My daughter is in here...I'm They-
An...

The GUARD comes out of the room where the doctor and nurses
were previously.

GUARD
They-An...

THEY-AN
Jimmy. How's my daughter?

The doctor turns to the guard.

DOCTOR
Do you know this man?

GUARD
Yeah, he's They-An. EMT from Canjo.

Louie and Kateria walk up to the group.

LOUIE
Jimmy.

GUARD
Hey, Louie. What's going on?

KATERIA
I'll ask you the same question.

GUARD
Ask Doctor Russell.

The doctor turns back toward Kateria. Kateria takes a step
toward the doctor.

DOCTOR
Nothing is going on here.

KATERIA
Why is she crying?

Kateria points toward the nurse.

DOCTOR
Just a misunderstanding.

THEY-AN
Where's my daughter?

The doctor turns toward one of the nurses.

DOCTOR
Nurse Jenkins?

NURSE JENKINS, a 20-SOMETHING, WHITE FEMALE NURSE turns to the doctor.

NURSE JENKINS
She's in room fourteen.

The other nurse, BRENDA WARD, A 20-SOMETHING, WHITE FEMALE NURSE, wipes her eyes and walks quickly toward the nurse's station. The doctor watches her go down the hall.

LOUIE
Everything alright doc?

DOCTOR
Yes.

Louie looks at the doctor for a moment, then looks back toward Nurse Ward.

DOCTOR
Yes. Nothing is wrong. Let's go see your daughter.

Kateria and Louie's eyes meet. They-An, the doctor, and Nurse Jenkins turn in the other direction and head toward room fourteen. Louie stays behind.

137 INT. PATIENT ROOM - HOSPITAL - NIGHT (1984)

HATTIE is sitting in bed, watching TV, as the group enters the room.

HATTIE
Daddy!

THEY-AN scrambles to the bedside.

HATTIE
Where have you been?

THEY-AN
Where's the baby?

KATERIA
Hattie! Where's the baby?

Hattie points toward the door. A NURSE WARD walks in the room and hands the baby to They-An.

THEY-AN
My son! The future chief. The spirits
have been kind. He is blessed.

Hattie smiles at her father.

HATTIE
Tarenyawagon...Hiawatha.

THEY-AN
Hiawatha!

Hattie and KATERIA smile and laugh.

THEY-AN
Nia wen...

The three begin to sing.

GROUP SINGS
Nia wen... Nia wen... Nia wen... Nia
wen ko...

138 INT. NURSE'S STATION - MATERNITY WARD - NIGHT (1984)

LOUIE is listening to the singing coming from down the hall. He isn't smiling. The GUARD is standing next to him. NURSE WARD is crying at her desk.

GUARD
You aren't going to say anything, are
you?

Louie doesn't look at the guard. He drops his head and looks at the floor.

GUARD
I mean, there's a better than fifty-
fifty chance, nothing's wrong.

Louie turns and looks at the guard.

LOUIE
What if you were in their shoes?

GUARD
I'm in my shoes, and I don't think we
screwed up.

LOUIE
Then why is she crying?

GUARD
She's just afraid.

Louie picks his head up and lets out a breath.

LOUIE
Why should I keep this quiet?

GUARD
Because we can't fix it now.

LOUIE
Why can't we fix it?

GUARD
Who knows where the other children are
at this point, nothing we can do.

LOUIE
Give me a break. Anyone can be found,
especially an infant.

GUARD
Who says that child isn't the right
one? All she did was mess up the cards
on the bassinet.

LOUIE
And how many kids?

GUARD
Six.

LOUIE
Six? Holy shit.

GUARD
It will be okay.

The guard looks at Louie and waits for Louie to make eye
contact.

GUARD

We good?

Louie shakes his head.

GUARD

We will be okay.

The guard walks away and out the door to return to his post. Louie looks down the corridor toward Hattie's room.

He HEARS the family laughing.

LOUIE

May God have mercy on my soul.

DISSOLVE TO:

139 INT. MEETING ROOM - POLICE STATION - DAY

LOUIE PARMENTER is crying. His glasses are fogging up as he sobs. KATERIA, DEGAN and OFFICER LIVA are sitting in folding chairs in front of him, in a makeshift circle.

Kateria is wiping away tears and Degan looks stunned. Officer Liva, is busy writing notes.

LOUIE

I'm so sorry. I'm so sorry.

Kateria doesn't speak, but blows her nose.

DEGAN

Wow.

LOUIE

I'm so sorry. I am such a coward.
Hattie forgive me.

Degan looks at Officer Liva.

DEGAN

Can we find out who else was born that day?

OFFICER LIVA

Not from St. Elizabeth's but probably from birth notices in the paper.

The old man takes off his glasses and wipes his face.

DEGAN

Louie. Mr. Parmenter. Thank you for coming forward.

LOUIE

Mary found me, thank her.

Degan smiles and turns toward Officer Liva.

DEGAN

Thank you.

OFFICER LIVA

I looked at the ambulance records from that day. Louie was on call. Figured I'd call him up, and see if he remembered anything odd. He did.

Degan loses his smile.

DEGAN

(to Officer Liva)

Thank you.

DISSOLVE TO:

140 INT. MEETING ROOM - VAN ALYSTYNE HOUSE- NIGHT

The room is lit by a few faux candle lamps on the wall. It is a former map room, used by colonial soldiers, to plan military operations. The wall is decorated with maps.

THEY-AN is sitting at the end of a long table. DEGAN and OFFICER MARY LIVA are sitting at the other end. KATERIA walks in the door and sits down.

KATERIA

What's....

OFFICER LIVA

Shush....

Officer Liva puts her index finger to her lips, and motions to Kateria to sit down. The backdoor to the room opens and a rather large middle-aged, dark-haired Iroquois Clan Mother, TYONAJANEKEN, walks in. She is covered in a ceremonial dress.

They-An stands up as Tyonajanegen positions herself next to They-An.

THEY-AN
Ohenton kariwatehkwen

The others stand.

TYONAJANEKEN
Kentsyokwa sewatahonsiyohst
ken'nikarihwehsha. Onen katinonwa ne
teyethinonhweraton tsi nahoten
wahshonkwaw.

Tyonajanegen's face contorts in an expression of anger.

THEY-AN
tho kati nenyotonhake ne onkwa'nikonra
thok nikawennake

KATERIA AND OFFICER LIVA
Thok nikawennake.

TYONAJANEKEN
(to Degan)
White man.

Degan cautiously nods.

TYONAJANEKEN
Hattie is upset.

Degan curls his lip.

TYONAJANEKEN (CONT'D)
She died thinking Hiawatha was her
son. Now, she knows he is not. She's
angry.

Tyonajanegen stares directly at Degan. The group does not
make a sound as all eyes bear down on Degan.

TYONAJANEKEN
Her death didn't give her any peace.
She is not at peace with you. Her son
will never be found.

Degan looks away from Tyonajanegen.

TYONAJANEKEN
This valley is cursed by the White
Man. You cursed Hattie because you
think like a White Man. Wherever your
son is, he's cursed as well.

DEGAN

I'm sorry.

Degan looks up at the ceiling and spreads his arms.

DEGAN (CONT'D)

I'm sorry Hattie.

They-An looks at Degan and smiles. Kateria puts her hand on his They-An's shoulder.

TYONAJANEGAN

She knows all. In death, she has learned the truth.

Degan's face turns red as tears begin to flow.

TYONAJANEGAN (CONT'D)

She knows you don't love her anymore and she understands. She has met your Venessa. There is peace between the two.

DEGAN

Venessa.

They-An continues to smile at Degan.

TYONAJANEGAN

But like the Coyote, we are a pack. Our love is formed from all of us, together, and we welcome you back to our tribe.

DEGAN

Thank you.

TYONAJANEGAN

Canajoharie is a boiling pot. It is the pot that washes itself. You are cleansed by the love of the one who loved you the most.

His tears flow. Kateria is shaking as she sobs but Officer Mary Liva raises her chin with pride.

THEY-AN

We will find your son. Our chief.

Officer Mary Live leans back in her chair and looks upward.

OFFICER LIVA

He doesn't know his mother, he doesn't know he's Iroquois.

The room grows silent, taking in all that has been said. No one moves.

TYONAJANEGAN

Generations of Mohawks do not know their mothers. They have moved on, away from the teaching of their elders. They do not know their souls.

They-An nods. Kateria takes out another tissue and blows her nose.

TYONAJANEGAN

You say there is no God. Hattie will show you that there is a Creator, and the Creator will cleanse your spirit to restore your soul.

Kateria rubs her brother's back, as he continues to cry. Officer Liva does not change her demeanor.

TYONAJANEGAN

She knows where your son is. She will send you a sign. Listen to her. Watch for the signs.

DEGAN

What type of signs?

TYONAJANEGAN

There are many. We will know. Listen to the birds. Listen to your heart. The creator will bring a message.

Tyonajanegan turns and walks out the backdoor. They-An raises his hands.

THEY-AN

Thok nikawennake.

DISSOLVE TO:

141 EXT. DOWNTOWN CANAJOHARIE - DAY

A red-tailed hawk flies high above the town and lands in a tree.

THEY-AN (O.C.)
 We are like trees, living for many
 years, and each year, leaves a scar.

GROUP (O.C.)
 Canajoharie.

DISSOLVE TO:

142 INT. LIBRARY - DAY

DEGAN is looking at microfilm of birth notices. He lands on the week that Hiawatha was born. There are three names. FREDRICK GILBERT PRATT, RANDLE LAWRENCE RENSSELAER, AND ANTHONY JAMES CARDUCI.

THEY-AN (O.C.)
 We are like trees, living for many
 years, and each year, leaves a scar.

GROUP (O.C.)
 Canajoharie.

DISSOLVE TO:

143 EXT. ENTRANCE - FARM HOUSE - DAY

OFFICER MARY LIVA, KATERIA, and DEGAN are standing on the porch of a farmhouse. Degan shakes the hand of the man who answers the door.

THEY-AN (O.C.)
 We are like the rain, traveling great
 distances to give new life to others.

GROUP (O.C.)
 Canajoharie.

DISSOLVE TO:

144 INT. KITCHEN - FARM HOUSE - DAY

OFFICER MARY LIVA is conducting a DNA test on FREDRICK GILBERT PRATT. DEGAN watches, smiling, but awkwardly looking at KATERIA at the same time.

THEY-AN (O.C.)
 We are like the river, we flow in one
 direction, never to see the same rock
 twice.

GROUP (O.C.)
Canajoharie.

DISSOLVE TO:

145 EXT. PORCH ENTRANCE - THEY-AN'S HOUSE - NIGHT

The street lights cast shadows on the dingy street. THEY-AN sits in an Adirondack chair staring out into the darkness. A hawk SQUAWKS in the distance.

They-An comes to attention. There is an other SQUAWK.

THEY-AN
Great Spirit, please...

A red-tailed hawk swoops in front of They-An and flies back into the darkness.

The hawk sweeps across the yard again. They-An looks anxiously from tree to tree, then looks down. A shining piece of paper tumbles across the street.

They-An gets up and walks quickly to the street. He puts his foot down on the paper to stop it from tumbling away. He reaches down and picks it up.

The paper is an envelope, a shiny junk mail envelope. It is junk mail from lawyer Jesse Mack. The title reads, 'I CAN HELP!'

They-An opens the envelope, then looks up at the trees. The hawk is gone.

DISSOLVE TO:

146 EXT. MOBILE HOME - DAY

OFFICER MARY LIVA, KATERIA and DEGAN go to the front door of a trailer park. Mary Liva knocks and a man answers.

DISSOLVE TO:

147 INT. MOBILE HOME - DAY

OFFICER MARY LIVA is conducting a DNA test on ANTHONY JAMES CARDUCI. DEGAN looks awkwardly around the disheveled mobile home. He looks concerned and uncomfortable.

DISSOLVE TO:

148 EXT. PARKING SPACE - LAW OFFICE - DAY

The Main Street of Canajoharie is empty except for a car parked outside of Jesse Mack's law office. TYONAJANEGAN and THEY-AN get out of the car. Tyonajanegan walks into the law office while They-An stops and turns around. He looks up.

On the roof of the building across the street, a red-tailed hawk has perched. They-An smiles, turns and walks into the law office.

149 INT./EXT. POLICE CAR - COUNTY ROAD - DAY

OFFICER MARY LIVA is driving the car, KATERIA is in the front seat and DEGAN is in the back. Degan looks out the window, not happy.

OFFICER LIVA

One more left on our list. What do you think?

DEGAN

I don't know.

Kateria laughs.

KATERIA

I'll take a bet, it wasn't either one of those last two.

DEGAN

God, it feels so...screwed up.

The countryside whirls by as the police cruiser speeds up and down the hills of the valley. Degan looks up at the sky, as he leans back in his seat.

DEGAN

What do we do about Sagoy and Minnie?

Kateria stops smiling.

KATERIA

I've put in paper work to adopt them, to be their foster mom.

DEGAN

Is their mom ever getting out of jail?

Officer Liva looks up at Degan via the rearview mirror.

OFFICER LIVA

She'll get out in a year, but she's not going to be worth waiting for.

The car becomes quiet.

DEGAN

SO...has anyone seen a sign from Hattie? (laughs)

KATERIA

No. That's why I know it isn't those two we tested.

DEGAN

Should I believe the hocus-pocus or the DNA tests?

OFFICER LIVA

Look for the hocus-pocus, but believe the DNA tests.

DISSOLVE TO:

150 EXT. GATED COMMUNITY - SARATOGA, NY - DAY

The Canajoharie Police car pulls into a upper class gated community. The car stops at the guard shack. OFFICER LIVA rolls down the window.

151 INT/EXT. GUARD SHACK/CAR - GATED COMMUNITY - DAY

A GUARD (tall, muscular built, black man in his early thirties) greets OFFICER LIVA with a smile.

GUARD

Hello! You are a long way from Canajoharie. Did I say that right?

OFFICER LIVA

Yes, you did.

GUARD

How can I help you?

OFFICER LIVA

We are here to meet Randle Lawrence Rensselaer.

The guard looks surprised.

GUARD
Everything okay?

OFFICER LIVA
Oh year, nothing suspicious. Just want
to talk to him.

The guard hesitates.

GUARD
Does he know you are coming?

OFFICER LIVA
Well, actually I left a him a message
a week ago and told him we would be
by, didn't give him a date or time.

The guard hesitates again.

GUARD
Let me call him.

The guard shuts the glass window and picks up the phone. He
appears to be calling Randle Rensselaer.

DEGAN
Shit. Take a look around.

KATERIA looks at the pool and clubhouse. Degan watches some
golfers teeing off near the clubhouse.

KATERIA
Nice place.

DEGAN
The kid struck it rich.

OFFICER LIVA
Lucky.

DEGAN
I wouldn't have left if I lived this
lifestyle.

The guard opens up the window.

GUARD
What was your name again?

OFFICER LIVA
I'm Chief Mary Liva, Canajoharie PD.

GUARD
Okay, thank you.

The guard shuts the window again and continues the call.

KATERIA
Yeah...this place is not Canajoharie.

DEGAN
Nope.

OFFICER LIVA
Well, every place has its issues.

The car is silent for a moment as they watch two MIDDLE AGED JOGGERS run by the car.

DEGAN
Life is a matter of fate. We only know what we know. Some kid born in Calcutta, will never see another place, know another life.

Officer Liva looks in the rearview mirror at Degan.

OFFICE LIVA
Canajoharie isn't that bad.
Canajoharie isn't Calcutta, Jesus Christ.

DEGAN
Canajoharie ain't Paris, either. I can see taking the kid out of Calcutta. But I can't see taking the kid out of Paris and putting him in Calcutta and expect a better life.

The two women turn around and look at Degan through the partition glass of the police car.

KATERIA
What the hell are you saying?

Degan looks exasperated as he waves his hands around.

DEGAN
This is the place we all want to end up. Why would you mess with this kid, this grown adult, turn his life upside down. Just to know his real Dad?!

OFFICER LIVA

What if you are his real dad. That's the fact.

Degan shakes his head.

OFFICER LIVA (CONT'D)

He has to deal with it, one way or another.

KATERIA

Degan. I get it.

DEGAN

I'm not worth it!

The car is silent.

OFFICER LIVA

You want to go home? You want me to turn around? You owe it to Hattie to at least meet the kid.

The guard drops the window.

GUARD

Officer Liva, Mr. Rensselaer says he's looking forward to your visit. Once I open the gate, turn right. He's at thirty Orchard Street.

OFFICER LIVA

Thank you.

GUARD

Have a great day!

The gate opens and the car goes through.

152 EXT. RENSSELAER HOUSE - DAY

The police car pulls in front of the house and parks. OFFICER LIVA gets out of the car, then opens the back door for DEGAN. Degan gets out. KATERIA steps out of the passenger side. The three stand next to the car.

A red-tailed hawk is sitting on the roof of the home across the street watching the three walk to the front door.

153 INT. ENTRANCE - RENSSELAER HOME - DAY

A DOORBELL RING echoes in the large hallway entrance of the Rensselaer home. The black and white tile floor shines as FLORENCE RENSSELAER (EARLY SIXTIES, WHITE WOMAN) dressed in business casual, approaches the door.

Florence looks out the peephole and then opens the door.

154 INT./EXT. ENTRANCE - RENSSELAER HOME - DAY

OFFICER LIVA is in front of the group of visitors. DEGAN is in the back, looking apprehensive. KATERIA smiles uncomfortably. Florence smiles.

FLORENCE

Hello.

Officer Liva takes a step up and shakes Florence's hand.

OFFICER LIVA

I am Officer Mary Liva from the Canajoharie Police Department and this is Kateria and Degan Brandt. We would like to talk with Randle Rensselaer.

FLORENCE

I'm Florence Rensselaer, his mother.
Come in please.

The group follows Florence.

155 INT. LIVING ROOM - RENSSELAER HOME - DAY

FLORENCE leads the group to a large living room with a stone hearth. There are paintings and flowering plants surrounding the walls and furniture.

THEY-AN, TYONAJANEGAN and JESSE MACK are sitting on the couch.

THEY-AN

Hello.

The three guests are stunned. They stop in their tracks.

FLORENCE

I assume you all know each other.

No one speaks.

FLORENCE

Have a seat. I'll get drinks.

DEGAN, KATERIA and OFFICER LIVA let out a collective gasp.

TYONAJANEGAN

We have a story to tell you. Sit.

KATERIA

How?

THEY-AN

Sit.

Degan and Kateria sit but Officer Liva remains standing.

Florence returns to the living room with a tray of waters. She hands a glass to Officer Mary Liva, then Degan and finally to Kateria. She sets the tray down.

FLORENCE

Well, it is a long story and I told most of it to They-An and Tyona...sorry, I can't pronounce the rest...I'm sorry.

Tyonajanegan smiles.

TYONAJANEGAN

That's okay.

Florence sits down on the remaining chair.

FLORENCE

We knew, my husband and I, that Randle was not our son pretty quickly. You know, no blonde hair.

She nervously LAUGHS. No one else responds. She picks up a picture frame of her family.

FLORENCE (CONT'D)

It was stressful. My husband thought I had an affair. But, we put it together, we figured it out...and well...

She puts the picture frame down. Florence takes a deep breath and looks down at the floor. Kateria can't take her eyes off Florence.

FLORENCE (CONT'D)

We were living in St. Johnsville in a trailer. We had no money. Our lives were going nowhere.

The sun is setting outside and the orange hue begins to wrap around the windows. Florence takes a deep breath and looks out the window. She scans the faces of the people in the room. Her eyes settle on Jesse Mack. He nods approval.

FLORENCE

One of the nurses contacted us and told us that the babies were switched. We got a lawyer and sued.

JESSE

My father filed the lawsuit with Saint Elizabeth's and part of the settlement was a non-disclosure agreement. The hospital went bankrupt.

FLORENCE

They offered us a lot of money to keep our mouths shut. We thought about it. And thought about it. And thought about it.

The three on the couch look at Degan and Kateria with a mix of smiles and anxiety. Florence grabs a tissue. Tears flow.

JESSE

It was a lot of money. They were afraid other lawsuits would be filed and they wanted to close the door on future litigation.

FLORENCE

We took the money. We kept Randle. We thought we could give him a good life with the money, a new place, an education. He's an architect.

Florence looks at Degan.

FLORENCE (CONT'D)

I'm sorry.

Florence blows her nose. The room becomes silent.

DEGAN

It's okay. Thank you.

Kateria sobs. They-An smiles.

THEY-AN

The sadness is that Florence never met her child. Hiawatha was her son. He was a good man.

JESSE MACK

Yes, he was.

DEGAN

Yes, he was.

Florence sobs and Kateria gets up and walks over to her. Florence stands and hugs Kateria.

KATERIA

I'm so sorry.

THEY-AN

But she has her grandchildren now.

Kateria stops hugging Florence and looks at They-An.

KATERIA

What?

A door SLAMS OPEN in the other room. GIGGLES and LAUGHS grow louder as SAGOY and MINNIE enter the living room.

MINNIE

We have a new Uncle!

SAGOY

We have a new grandma!

Degan stands and looks toward the other room where the children came from.

RANDLE RENSSELAER, a MID-THIRTIES, INDIGENOUS/WHITE MAN, walks slowly into the living room. His dark black hair is neatly coifed. He is wearing golf pants and a white Izod shirt.

The group on the couch stand up.

THEY-AN

Our new chief has arrived.

Degan doesn't move. Randle walks up to him and reaches out his hand to shake hands.

RANDLE

I bet you are as confused as I am.

Degan's lip starts quivering.

RANDLE (CONT'D)

There is a reason for everything.

All eyes are on Degan, as he slumps his shoulders and begins to cry. Randle hugs him.

RANDLE

(whispering to Degan)

My mother came to me in my dreams, all my life. I never knew what it meant. Now, I do. She told me you were my father, and I was always confused.

The two men hold each other.

DEGAN

I'm sorry.

RANDLE

There is nothing to be sorry for.

Randle pushes back from Degan, looks him in the eye.

RANDLE

My mother told me to tell you that it was worth it. It was worth it.

FLASHBACK:

156 EXT. WINTERGREEN PARK - NIGHT (1983)

YOUNGER HATTIE and DEGAN are engaged in a kiss.

DEGAN

What do you think? Was it worth it?

HATTIE

What?

Degan kisses Hattie.

DISSOLVE TO:

157 INT. LIVING ROOM - RENSSELAER HOME - DAY

THEY-AN walks over to the two men and puts his hands on their

shoulders.

THEY-AN

Hattie has brought us here. She has shown us the power of love. We will gather our tears, boil them, to cleanse us, make us new.

TYONAJANEGAN

Canajoharie.

158 EXT. RENSSELAER HOUSE - DUSK

The red-tailed hawk SCREECHES as it takes off from the roof.

DISSOLVE TO:

159 EXT. BEECH-NUT FACTORY - DAY

The sound of BULLDOZERS, CRANES and JACKHAMMERS roar as the old plant is being torn down. In front of the Beech-Nut building there is a large sign. "The Future Home of the Canajoharie Mohawk Reservation".

Next to the sign, there is a banner stretched out over a steel fence, "Welcome Home, Chief Randle Brandt".

RANDLE and DEGAN stand next to each other, looking at the demolition, in front of the sign.

DEGAN

So, you are going to build a casino?

RANDLE

You know, like they say, you build it, and they will come.

DEGAN

Sounds like a good father and son film.

RANDLE

Wanna have a catch?

They both look at each other and laugh.

THE END.