

The Broken Statue

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EXT. REMOTE VACANT LOT - DAY

Old Charlie supervises two younger men digging in a remote area. Old Charlie drops to knees to look at the partially revealed statue. Old Charlie leans back in relief while the younger men SHOUT in celebration.

CUT TO:

EXT. OUTSIDE A STORE - NIGHT

Old Charlie stands in front of a glass storefront of a monument company with his twenty-something niece Mary looking at the partially reconstructed statue.

MARY

Why do you it, Uncle Charlie?

OLD CHARLIE

Huh?

MARY

This piece of rock--you come stare at it every night.

OLD CHARLIE

I knew Lydie.

MARY

The woman in this statue?

Old Charlie nods.

MARY CONT.

It's beautiful--she's beautiful.
How did it get broken and lost?

OLD CHARLIE

The woman or the statue?

Mary smiles to encourage him to talk.

Lydie destroyed statue. I
thought it was lost...just like
Lydie.

MARY

What happened...to Lydie I mean?

OLD CHARLIE

Lydie was running away--I think
she was always running away from
something. When she disappeared
for over twenty years, no one
knew why.

OLD CHARLIE CONT.

I met Lydie, when I was a boy.
She was a girl—full of life and
hope—the niece of E.W. and
Virginia Marland. Her uncle was
the richest oilman in the
country. I'll never forget the
first time I met E.W. Marland.

CUT TO:

EXT. OUTSIDE AT RED BUD CREEK BRIDGE - DAY

Young Charlie and Young Walt are running toward the footbridge,
which spans a small creek. Young Walt is carrying a brick of
tobacco and Young Charlie is following.

YOUNG WALT

Look what I got.

YOUNG CHARLIE

Young Charlie looks suspiciously, but with some interest.
What is it?

YOUNG WALT

Tobacco.

YOUNG CHARLIE

Where'd you git it?

YOUNG WALT

Found it.

YOUNG CHARLIE

What'cha gonna do with it?

YOUNG WALT

We're goin' to try it.

YOUNG CHARLIE

Do you even know how?

YOUNG WALT

Sure, you just take a bite and
chew.

Young Walt takes a bite and then grimaces.

YOUNG WALT CONT.

It's smooth.

Young Walt hands a suspicious Young Charlie a piece. Young
Charlie just looks at the brown wad.

YOUNG WALT CONT.

Ain't you goin' to try some?

Young Charlie does not reply.

YOUNG WALT CONT.
Come on...are ya' chicken?

YOUNG CHARLIE
(Shouts)
No!
Young Charlie takes a bite and gags while Young Walt grins.

YOUNG WALT
Taste good don't it?
Young Charlie nods and both boys continue to chew. Young Charlie is the first to spit out his chew, but both boys end up leaning over the bridge, throwing up with loud groaning noises.

YOUNG WALT
That wasn't too bad.
Young Charlie is not yet able to respond.
YOUNG WALT CONT.
It kind'a tasted better on the way out.
Young Charlie shakes his head at Young Walt's humor. The boys rest for a while. Soon the sound of an automobile can be heard as a car approaches.

YOUNG WALT CONT.
Let's catch a ride.
Young Walt and Young Charlie wave frantically at the car. The car speeds by and Young Walt throws a rock at the car. The car stops and Daniel Craigan gets out of the car and marches angrily toward the boys.

YOUNG WALT
Oh no! Run!
Young Walt and Young Charlie turn to run.

DANIEL CRAIGAN
(Shouting angrily)
Stop! Stop I said!
Young Charlie stops running. Young Walt, who recognizes Daniel Craigan as a "friend" of his mother runs away.

YOUNG CHARLIE
(Apologetically)
My friend was just trying to hit a bird over there.
Daniel Craigan walks menacingly toward Young Charlie.
YOUNG CHARLIE CONT.
Please mister, don't!

DANIEL CRAIGAN
Daniel Craigan slaps Young Charlie knocking him to the ground.
Little white-trash liar!

DANIEL CRAIGAN CONT.

Was that other kid Johnson?
Young Charlie nods.

DANIEL CRAIGAN CONT.

I'll deal with him later!
Young Charlie braces for another blow.
E.W. Marland rides up quickly on horseback.

OLD CHARLIE (V.O.)

That was always my impression of
E.W. Marland—bigger than life
and ready to be the hero. He
always wore shiny boots and a
fedora hat and he had an
unmistakable confidence to him.

E.W. MARLAND

Do we have a problem?
Young Charlie watches E.W. Marland dismount.

E.W. MARLAND

E.W. Marland walks sternly between Daniel Craigan and Young
Charlie.

Are you all right son?

Young Charlie nods.

DANIEL CRAIGAN

E.W. Marland? What are you doing
in this God forsaken country?

E.W. MARLAND

(Forcefully)

Watching a snake in the grass
slap a kid most recently!

DANIEL CRAIGAN

The kid threw a rock at me.

E.W. MARLAND

He's just a kid! Besides, it was
the other boy. Knowing you, he
should've hit you in the head!

DANIEL CRAIGAN

I can't believe you're here.
Heard you were in Pittsburgh.

E.W. MARLAND

You heard wrong.

DANIEL CRAIGAN

Heard you lost everything during the panic of '07. You should've gotten on board with that Morgan deal.

E.W. MARLAND

Morgan and the other bankers are thieves. They called my note.

DANIEL CRAIGAN

J.P. Morgan made a fortune off that panic. Those on board with Morgan made a fortune too.

E.W. MARLAND

The cream eventually rises to the top. I'm doing fine.

DANIEL CRAIGAN

Doing what—rustling cattle?

E.W. MARLAND

E.W. Marland steps toward Daniel Craigan threateningly.
I've hit two wells in the last month and have a dozen more in production. I'm building a company that will be the envy of the world! If you have a problem with my business tactics we can handle that right here and now.

DANIEL CRAIGAN

I don't have a problem with you Marland—just trying to give you a little guidance.

Daniel Craigan steps cautiously away and to his car.
Daniel Craigan drives away.

E.W. MARLAND

E.W. Marland looks at Young Charlie.
You all right, son?

YOUNG CHARLIE

Yes sir.

E.W. MARLAND

E.W. Marland smiles and dusts Charlie off. E.W. Marland uses a pleasant tone of voice with the Young Charlie compared with the harsh tone he used on Daniel Craigan.

Charlie McDonagh?

Young Charlie nods.

E.W. MARLAND CONT.

Your father works for me?
Young Charlie nods again.

YOUNG CHARLIE

Who was that guy?

E.W. MARLAND

Daniel Craigan. He's mean as a rattlesnake. You need to stay clear of him.
Young Charlie nods.

E.W. MARLAND CONT.

Get on my horse and I'll give you a ride back to town.
E.W. Marland helps Young Charlie onto his horse and they ride away toward town.

EXT. OUTSIDE A HOUSE (CIRCA 1913) - DAY

Young Charlie, Young Walt, and Cricket are strolling down the street and playing.

OLD CHARLIE (V.O.)

I met Lydie and her brother George for the first time a few weeks later.

VIRGINIA MARLAND

Virginia Marland waves to get attention.
Charlie! Charlie come here!

A twelve-year-old Charlie McDonough runs toward Virginia Marland followed by Walt Johnson and several other boys.

YOUNG CHARLIE

Hello, Mrs. Marland.

VIRGINIA MARLAND

Charlie, my nephew and niece are visiting and I was wondering if you could show them around town.

Young Charlie nods.

Charlie this is my nephew George Roberts.

Virginia Marland looks around.

George, where's Lydie?

YOUNG GEORGE

Upstairs.

VIRGINIA MARLAND

Lydie dear, come down!

Lydie comes down.

VIRGINIA MARLAND CONT.

Lydie, this is Charlie McDonagh.
His father works for Mr. Marland
and he's going to show you and
George around town.

Lydie nods nervously.

YOUNG CHARLIE

Sure...we'll show 'em around
town.

CUT TO:

EXT. OUTSIDE NEAR RED BUD CREEK BRIDGE - DAY

Young George Roberts is fighting/wrestling Young Walt Johnson.
Young Lydie is held back by Young Charlie and several other boys.
The fight is about even.

YOUNG LYDIE

Young Lydie breaks loose and steps between the two fighters.
(Screams)
Stop it!

YOUNG GEORGE

Wipes his mouth and is breathing hard, but is not hurt. Young
George speaks to Walt Johnson.
Had enough?

YOUNG WALT

(Grins)
Only if you have.

YOUNG LYDIE

(Scolding)
What's the matter with you two?

YOUNG GEORGE

We're just getting-acquainted.

CRICKET

Guess you're one of those rich
fellas from up north.
Young George looks at Young Lydie then laughs.

CRICKET

Did I say something funny?
Cricket gets in a fighting posture, although he does
not look like a fighter.

YOUNG WALT

Young Walt restrains Cricket keeping him from bothering George.
Settle down Cricket.

YOUNG GEORGE

I'm not a rich kid from back east. That's why I laughed. Back home we're not what you would call 'well to do' people.

YOUNG WALT

Young Walt looks over George carefully. George, you look like an okay guy to me and you're a fair fighter. Welcome to our gang.

YOUNG GEORGE

Thanks guys.
Young George shakes hands. Young Walt walks over to Young Lydie.

YOUNG WALT

Young Walt looks disapprovingly at Young Lydie. You're another problem.

YOUNG LYDIE

What...What kind of problem?

YOUNG WALT

This is a pretty rough gang...we don't allow no girls around. We spit and curse and fight...just for fun. Girls don't like us and we don't like them.

YOUNG LYDIE

I...I

YOUNG WALT

(Mockingly)

I...I nothing. We don't need or want no girls so go find some of your own kind.

YOUNG GEORGE

Walt, she don't know anyone here and Lydie...well she always hangs out with me.

YOUNG WALT

But George, she'll get in the way.

YOUNG GEORGE

No she won't. I promise. She runs as fast as a boy and never

says much. Just let her stay
with us and she'll be fine.
Young Walt looks over Young Lydie carefully.

YOUNG CHARLIE
I'll keep an eye on her.

YOUNG WALT
Just so she stays out of the
way.

CRICKET
Know what we should do?

YOUNG WALT
What?

CRICKET
Go to the cemetery at Sacred
Heart. It's haunted.

YOUNG WALT
Really? Sounds like our kind of
place.

YOUNG LYDIE
Don't you think—

YOUNG WALT
(Interrupts Lydie)
See! This is why we can't have
no girls—

YOUNG LYDIE
(Interrupts Walt)
Don't you think it would be
spookier at night?

CRICKET
At night? I don't know—

YOUNG WALT
Charlie, can you get out of the
house tonight?
Charlie nods.

YOUNG WALT CONT.
How about you, George... you in?

YOUNG GEORGE
Yeah...I guess I can sneak out.

YOUNG LYDIE

We'll be there.

EXT. OUTSIDE NEAR A GRAVEYARD - NIGHT

Lightning flashes across the dark sky.

The group of kids walks in the dark close to a grave yard. Young Lydie holds Young Charlie's arm. Young Walt, Young George, and Cricket are also there. Thunder rumbles.

CRICKET

We got to get out of here.

YOUNG CHARLIE

Young Lydie holds tightly to Young Charlie's arm. Charlie's enjoying the attention from the Young Lydie.

Don't be a chicken. We need to see what's out here.

Another flash of lightning startles the group.

YOUNG GEORGE

That's close.

YOUNG WALT

That's too close. We better get this girl home.

YOUNG LYDIE

I'm not the one scared.

YOUNG WALT

None of us are scared...we...just don't want to get too wet.

YOUNG LYDIE

Please yourself...I'm not the one afraid of a little weather...or a ghost.

CRICKET

But I am. Let's go!

Cricket runs back toward the town and the others follow.

CUT TO:

EXT.-IN TOWN ON MAIN STREET - NIGHT

Young Charlie, Young Walt, Young Lydie, Young George, and Cricket run down a sidewalk in the rain. A drunken Daniel Craigan confronts them.

DANIEL CRAIGAN

You!

Daniel Craigan points at young George.

Yeah, you. You're that kid
staying with Marland.

YOUNG GEORGE

Yeah.

DANIEL CRAIGAN

Your uncle's tryin' to ruin me.
Young George nervously listens.

CUT TO:

INT. INSIDE A RUNDOWN APARTMENT - NIGHT

OLD CHARLIE (V.O.)

Daniel Craigan was mean,
unscrupulous, and usually drunk.
I would learn years later he was
no stranger to Walt Johnson and
was one of the many men Walt's
mother entertained.

Young Walt opens the door to his shabby one room apartment to see
Daniel Craigan getting out of his mother's bed.

CUT TO

EXT.-IN TOWN ON MAIN STREET - NIGHT

DANIEL CRAIGAN

Your uncle's got every good
lease from these stinking
Indians and libelled me to where
they won't even talk to me.

Daniel Craigan pushes Young George to the ground. Craigan then
grabs Young Lydie roughly.

DANIEL CRAIGAN CONT.

And you-

Young Walt charges the drunken Daniel Craigan and tackle/knocks
him to the ground. Young Walt takes Young Lydie by the arm and
leads her to safety. The gang moves away while Daniel Craigan
wallows in the mud.

EXT. IN TOWN AWAY FROM CRAIGAN - NIGHT

YOUNG GEORGE

(Out of breath from running)
Who was that?

YOUNG WALT

Craigan.

YOUNG GEORGE

You levelled him good!

YOUNG WALT

Guess so.

YOUNG GEORGE

I thought we were in real
trouble back there.

YOUNG WALT

Walt turns to Lydie to ask.

Are you okay?

A shaken Young Lydie nods.

YOUNG GEORGE

(Uncomfortable at the attention his
sister is receiving)
We've got to get home before the
Marlands notice we're out.

YOUNG WALT

Walt speaks but looks at Lydie.

We'll see you tomorrow—both of
you.

YOUNG LYDIE

Good night Walt.

George and Lydie go inside leaving Walt watching them go into the
nice house.

EXT. THE MARLAND HOME - NIGHT

The Marland home transitions from the rainy night in 1913 to a
more pleasant evening in 1920 as the house is decorated for a
lavish Marland party.

INT. INSIDE THE MARLAND HOME - NIGHT

Preparations are being made for a party. E.W. Marland is
overseeing the preparation. George and Lydie are also present.
George and Lydie are now young adults.

OLD CHARLIE (V.O.)

E.W. Marland oversees the party preparations.

E. W. Marland came to Ponca City
with big dreams that ignited an
oil boom that changed the town
forever. The Great War in Europe
fueled the need for the oil that
he seemed to have a genius to
find.

E.W. Marland hugs his wife Virginia Marland who looks sickly.

OLD CHARLIE CONT. (V.O.)

By the 1920s, the Marlands had
everything they could want in

life except children, so they adopted Virginia's nephew and niece, George and Lydie.

George is talking to Lydie and they both smile at the Marlands.

OLD CHARLIE CONT. (V.O.)

E.W. Marland controlled 10 percent of the petroleum production in the world in those days and was famous for his extravagant lifestyle, elaborate fox hunts, and lavish parties he threw at his estate

Lydie Marland greets guest.

OLD CHARLIE CONT. (V.O.)

The Oilman's Ball was the big event of the year and everyone coveted an invitation. Lydie Marland sparkled as the most celebrated debutante around and E.W. Marland displayed her like a prize.

E.W. Marland approaches two women at the party.

MRS. DINGLE

E.W. Marland, this looks to be your biggest party yet!

E. W. MARLAND

Everyone finds an invitation to the Oilman's Ball.

E.W. Marland leaves the two women and Charlie enters.

MRS. BERRY

Hello, Charlie McDonough.

CHARLIE

Mrs. Dingle, Mrs. Berry.

Charlie leaves the two women to approach Lydie Marland.

CHARLIE

How's it going Miss Marland?

LYDIE

Just Lydie to you.

CHARLIE

I can't get used to the new name either. You'll always be just Lydie to me. Looks like quite a party tonight.

LYDIE

I think so.

Someone waves to Lydie to get her attention.

I'll see you, Charlie. Come
dance with me later.

Lydie leaves and mingles with other guest. Lydie is eventually
cornered by Randle Haman.

CUT TO:

Mrs. Dingle and Mrs. Berry talk at the party.

MRS. DINGLE

Mr. Marland has not been too
particular about his party
guests tonight.

MRS. BERRY

What do you mean?

MRS. DINGLE

It's bad enough to let the
politicians and bootleggers in,
but that Daniel Craigan is
lurking about.

MRS. BERRY

This is the Oilman's Ball and he
is an oilman.

MRS. DINGLE

Not a very scrupulous one. I've
heard stories.

Daniel Craigan approaches the two women.

DANIEL CRAIGAN

Good evening ladies.

MRS. BERRY

(Disapproving tone)
Good evening Mr. Craigan.

DANIEL CRAIGAN

You seen Marland around?

MRS. DINGLE

Not in a while.

DANIEL CRAIGAN

How about that sweet little
niece of his?

MRS. DINGLE

Lydie's been adopted by the Marlands. Besides, she's much too young for you—to be interested in.

DANIEL CRAIGAN

Don't care much about their relations, but I'd like to get to know Marland's "daughter" a little better—and I like 'em young.

MRS. DINGLE

Mr. Craigan! I've never heard such a vulgar insinuation!

MRS. BERRY

Me either!

DANIEL CRAIGAN

Daniel Craigan speaks to Mrs. Berry.

I bet you haven't.

Daniel Craigan turns to Mrs. Dingle.

But, I'm not so sure about you.

Mrs. Berry is shocked and Mrs. Dingle is insulted. The women march off leaving a smirking Daniel Craigan.

CUT TO:

George and E.W. talk in another part of the party.

GEORGE

Who's with Lydie?

E.W. MARLAND

Randle Haman. He works in accounting.

GEORGE

Want me to look into it?

E.W. Marland nods. George leaves and finds Charlie.

GEORGE CONT.

See that guy?

CUT TO:

Lydie talks to Randle Haman.

CUT TO:

George talking to Charlie.

CHARLIE

The guy with Lydie?

GEORGE

Yeah.

CHARLIE

Who is he?

GEORGE

Randle Haman. Mr. Marland doesn't like Lydie socializing with employees. It's bad enough I have to chase Walt Johnson away much less someone who works for the company. Ask Lydie to dance or something.

CHARLIE

I sometimes think you invite me to these parties just to keep guys away from Lydie.

GEORGE

That's exactly why you're here..Now go!

Charlie shrugs and walks toward Lydie. Lydie is pleasantly engaged in conversation with a man. Charlie interrupts.

CHARLIE

Lydie, could I have this dance?

LYDIE

I did promise you a dance, didn't I. Charlie, I would like to introduce you to Mr. Haman. Mr. Haman is coming to work as a bookkeeper or something.

RANDLE HAMON

Actually, I'm the Chief Financial Officer—

LYDIE

Doesn't matter, you'll be working for Mr. Marland.

RANDLE HAMON

Yes.

LYDIE

Mr. Haman played football at Yale or something.

Music begins to play in the background.

LYDIE CONT.

Mr. McDonough, they're playing our song.

Charlie takes Lydie's hand and dances away from Mr. Haman.

LYDIE CONT.

Who sent you, George or Mr. Marland?

CHARLIE

George. Hope you don't mind.

LYDIE

(In mock disapproval)

Why are you willing to do their dirty work? If Aunt Virginia felt better, she'd make them behave.

CHARLIE

So you do mind?

LYDIE

Not at all. He was a tremendous bore, worse than most. All he could talk about was himself...and Mr. Marland's money.

CHARLIE

You put on a good act.

LYDIE

Thank you. I don't like a lot of these new people Mr. Marland has brought in. He was an arrogant know-it-all.

CHARLIE

People that **think** they know everything really irritate those of us that **do** know everything.

LYDIE

Lydie laughs.

I'm glad George sends you to protect me. I need a good laugh. This party lacks personality.

CHARLIE

How about Walt? He's over there
pretending to work while keeping
an eye on you?

Walt Johnson is wearing serving cloths and appears to be working
at the party.

LYDIE

George is impossible with him
and Mr. Marland's not much
better. They throw these big
bashes for me then browbeat any
man that shows any interest.

CHARLIE

Looks like you're showing a lot
of interest tonight.

LYDIE

Just an act...mainly to keep those
two off track.

E.W. and George interview Mr. Haman while Lydie and Charlie
continue to dance. Charlie and Lydie finish their dance, but
continue talking.

LYDIE CONT.

The parties are great fun but
don't you sometimes wish it
could be like my first summer in
Ponca City when we did what we
wanted without all this staged
entertainment?

CHARLIE

Those were great times, but
these are great times, too.

LYDIE

I'd like to swim in the river or
just sit with Walt on the bridge
without all these distractions.

CHARLIE

Guess you're still kind of hung
up on Walt?

LYDIE

Of course...He's not like any of
these, pampered gentlemen.
Walt's genuine. You still see
him don't you, Charlie? Does he
ever mention me?

CHARLIE

Only every other word.

LYDIE

Lydie smiles at this answer.

And how about you...are there any
young ladies you're telling him
about?

Charlie blushes and turns away.

LYDIE CONT.

There is! Who is it?

CHARLIE

I was on my way to ask Elizabeth
Cassidy if she would like to
dance before George collared me.

CUT TO:

Elizabeth Cassidy talks to a group of young women.

LYDIE

Elizabeth! She would be perfect
for you. You should definitely
ask her to dance.

CHARLIE

You're mocking me, right?

LYDIE

Oh no...Elizabeth's a sweet, dear
girl. She would be perfect for
you. I'll introduce you.

Lydie leads Charlie to the group of young women and introduces
him to Elizabeth before moving to watch the two.

CHARLIE

It's a wonderful party.

ELIZABETH

(Shyly)

Yes.

CHARLIE

Your father's a dentist?

ELIZABETH

Yes.

CHARLIE

Music starts.

They're playing another song.
Would you like to dance?

ELIZABETH

(Elizabeth looks uneasy)

No...No I can't.

CHARLIE

A flustered Elizabeth walks away from Charlie.

Punch...cookies...anything?

Lydie grins at Charlie's misfortunes and then leaves the party followed by Walt Johnson.

CUT TO:

Mrs. Berry and Mrs. Dingle watch Walt and Lydie sneak off.

MRS. BERRY

The Johnson boy has sure grown up.

MRS. DINGLE

He has.

MRS. BERRY

Haven't seen his mother in a while.

MRS. DINGLE

You're so naïve. His mother has quite a reputation...I understand she's one of Daniel Craigan's... women.

MRS. BERRY

You don't say!

CUT TO:

EXT. MARLAND GARDENS OUTSIDE THE PARTY - NIGHT

Lydie and Walt Johnson kiss in a remote location outside of the party.

E.W. Marland interrupts them.

E.W. MARLAND

What the-
(Shouts)
You!

WALT

Struggles to straighten himself.
Good evening, sir.

E.W. MARLAND

Ignores Walt for the moment and speaks to Lydie.
Have you lost your mind, Lydie?
Your reputation would be ruined if someone saw you here rubbing against this boy.

LYDIE

We were just taking a walk.

E.W. MARLAND

A walk! Is that what they call it now?

LYDIE

But...

E.W. MARLAND

But nothing, There's no discussion here. Go to the house.

Lydie leaves. Walt begins to go but E.W. Marland stops him.

E.W. MARLAND CONT.

Stop! We have some things to talk about.

Walt stops as a worried Lydie walks away.

E.W. MARLAND CONT.

I've never seen such behaviour young man. She's only seventeen and you're...

WALT

Eighteen, sir.

E.W. MARLAND

(Sternly)

You're a hired hand. What if a guest had been here instead of me? Your family...your mother has a reputation that would make a roughneck blush. Lydie is preparing for a life that you cannot imagine. You'll cripple her ability to find the kind of family that will generate a legacy...a family heritage.

Walt listens quietly but defiantly.

E.W. CONT.

Stay away.

WALT

I can't. We're in love.

E.W. MARLAND

What!

WALT

We're in love. We have been for a while. We'll be married after I save some money.

E.W. MARLAND

(E.W. laughs mockingly)
That's not possible. I won't allow it!

WALT

If you knew Lydie, you'd know she doesn't care about this life. You're crippling her happiness.

E.W. MARLAND

You're fired! Never to set foot on this property or any Marland property again! If you do, I'll have you shot!

EXT. OUTSIDE IN THE MARLAND GARDENS - AFTERNOON

Lydie and Charlie walk outdoors the day after the party.

LYDIE

It was terrible. I've never seen Mr. Marland so angry.

CHARLIE

Walt said Mr. Marland was going to have him shot if he came back on the grounds.

LYDIE

It's worse than that! Mr. Marland said if I ever saw Walt again he would ship me as far away from "that boy" as possible. Besides that, he said he'll hire men to watch us to make sure we don't "do something stupid."

CHARLIE

Sounds serious.

LYDIE

We'll have to be very careful. He could have people anywhere.

CHARLIE

What are you going to do?

LYDIE

What can I do? I can't live without him, but I don't want to disappoint Mr. Marland either—he was so upset last night. I don't know what to do. I'm a mess.

Lydie looks off almost talking to herself.

LYDIE CONT.

I wish sometimes I had never come here. I wish Walt and I could have met and just been a regular couple somewhere else. Walt's got greatness in him. I don't understand why Mr. Marland can't see it.

CHARLIE

People see what they want to.

LYDIE

(In a more playful tone)

How did the dance go with Elizabeth?

CHARLIE

She turned me down.

LYDIE

(Laughs playfully)

She turned you down because her church doesn't dance. They don't believe in it or something. I had to talk for hours just to get her to come to the party.

CHARLIE

Thanks for the warning.

LYDIE

I talked to her and she really likes you. She asked me to see if you would invite her out sometime or maybe go to a church meeting. I think you should, you would be a cute couple.

CHARLIE

I'll think about it.

Lydie stops suddenly and looks down.

CHARLIE CONT.

What's the matter?

Lydie slowly bends down and picks up the butt of a cigar.

CHARLIE CONT.

Don't you have gardeners to pick up?

CUT TO:

INT. LYDIE'S BEDROOM - NIGHT

From the night before, a weeping Lydie looks out the window to see the glow of a cigar and the faint silhouette of a man. She quickly closes the window and curls up in her bed.

CUT TO:

EXT. OUTSIDE IN THE MARLAND GARDENS - AFTERNOON

Lydie and Charlie are still in the garden and Lydie is acting suspicious and slightly paranoid.

LYDIE

We do. That's my window. Last night...after Mr. Marland caught me with Walt, I noticed a strange glow coming from the garden. I didn't know what it was till now...

CHARLIE

Know what?

LYDIE

Someone's been watching me. That strange glow is someone standing right here watching me...They've been standing right here!

Charlie listens with a concerned look.

LYDIE CONT.

(Lydie looks very concerned)

I need to see Walt. I've never been to his house, Charlie, and I'm embarrassed to say I don't even know where he lives.

Charlie looks away without answering.

LYDIE CONT.

Can you take me?

CHARLIE

He won't like it.

LYDIE

Please.

EXT. RUNDOWN NEIGHBORHOOD - DAY

Charlie stops Lydie at a corner grocery store.

CHARLIE

Stay here.

Lydie nods and stands on a corner.

INT. SHABBY TENEMENT BUILDING - DAY

Charlie knocks on the rundown looking door.

WALT

Who's there?

CHARLIE

Charlie.

WALT

Walt opens door and looks slightly agitated.
What are you doing here?

CHARLIE

I came to see you. Lydie's been
worried since your run in with
Mr. Marland.

WALT

How's Lydie?

CHARLIE

I left her outside.

WALT

What! You brought Lydie here!
Lydie is now standing looking at Walt and the shabby dwelling.
Walt slams the door shut.

CHARLIE

(In an agitated tone)

I told you stay downstairs!

LYDIE

Lydie ignores Charlie and pounds on the door.

Walt?

Lydie knocks more vigorously.

Walt!

Door opens and Walt walks quickly by Lydie and Charlie. Lydie
follows and Charlie follows Lydie.

EXT. RUNDOWN NEIGHBORHOOD - DAY

LYDIE

(Shouts)

Walt!

Walt finally stops at the street corner as Lydie catches up to him.

WALT

You have no right coming here.
No right being here.

Lydie listens, but does not respond.

I didn't want you see..

Walt looks away embarrassed at the surroundings.

LYDIE

It doesn't matter to me.

WALT

I didn't want you to see this
place. It's-

LYDIE

Just a neighbourhood, Walt. That
place up there is just four
walls where you live. It's not
what you are. I've seen worse.

WALT

Mom...she's not right. All she
does is stare at the wall all
day.

LYDIE

I'm sorry. Is there anything I
can do?

WALT

Walt looks around and smiles, now in a better frame of mind with Lydie around.

Yeah. Let's get out of here for
a while and take a walk to the
train station.

Walt realized Charlie is there and speaks to him.

You can come too.

CHARLIE

Thanks. But I've got some things
to do.

Lydie leans into Walt and walks down the street with him.

INT. MARLAND'S BALLROOM - NIGHT

Lydie, George, and E.W. Marland mingle with various guests at a formal party.

OLD CHARLIE (V.O.)

The transformation of Lydie Marland had been dramatic. The shy, skinny, girl I had known transformed into a shapely and alluring young woman. Lavish parties became routine at the Marland's Grand Mansion. They provided the perfect opportunity for E.W. Marland to show off the trimmings of his growing empire, including Lydie. E.W. Marland's wife died that year meaning Lydie now had the bulk of the responsibility for managing the Marland social calendar.

CUT TO:

EXT. OUTSIDE THE MARLAND HOUSE - NIGHT

Walt Johnson looks from outside at the party.

OLD CHARLIE (V.O. CONT)

Walt Johnson's mother also passed away that year. Like many others, Walt's mother had led an unexceptional life and rumors about her dubious past were always around. The only apparent mark she made in the world had been her son.

CUT TO:

INT. OLD SHACK - NIGHT

OLD CHARLIE (V.O. CONT)

Walt moved into a room in the back of a maintenance barn—too old to be an orphan and too young to be on his own.

Everything in Walt Johnson's life seemed hopeless and still he maintained a persistent and unrelenting belief in himself.

Walt reads a book by an oil lamp.

**MUSIC FROM THE PARTY IN THE
BACKGROUND**

CUT TO:

INT. MARLAND'S BALLROOM - NIGHT

Lydie entertaining guests, but also sneaking looks out the window. E.W. Marland and George Marland at the party keep an eye on Lydie.

OLD CHARLIE (V.O. CONT)

E.W. Marland faced a paradox of thinking no one in Kay County

was good enough for his Lydie and no one from outside could be trusted. Unbeknownst to E.W. Marland, he and George were wasting their time protecting Lydie from all the gentlemen callers coming to the Grand Mansion. The only man Lydie was interested in was never at the great parties.

Party is still going on, but Lydie is missing.

CUT TO:

INT. OLD SHACK - NIGHT

Lydie, wet from the rain, stands in the door of Walt's room. Walt rises to embrace her.

EXT. COUNTRYSIDE - DAY

People gathered to enjoy an English style fox hunt. Many, including E.W. Marland, George, and Lydie are dressed in traditional hunting outfits, while others are dressed in more egalitarian attire.

OLD CHARLIE (V.O. CONT)

E.W. Marland fancied himself an English gentleman. Besides the large parties he used to entertain friends and business associates, he was famous for his fox hunts. Everyone aspired to be part of the "horsey set." Although I was a poor rider, Lydie always secured me an invitation to these events. If her Walt was not welcomed, she was determined to have Walt's best friend there.

HORN SOUNDS. Riders gallop off for the hunt.

OLD CHARLIE (V.O. CONT)

Today, Lydie had a more clandestine mission for me. She had arranged to meet Walt at Red Bud Creek Bridge and asked me to keep an eye on E.W. and George.

Lydie separates herself from the group while the clumsier Charlie tries to keep up with E.W. Marland. Charlie sees a car that looks to have a detective in it driving over the hilly terrain. E.W. and George ride up to the car as Charlie sprints on his horse toward Red Bud Creek Bridge.

CUT TO:

EXT. RED BUD CREEK BRIDGE - DAY

Walt and Lydie are in an embrace with two horses tied up nearby. Charlie rides in to interrupt them.

CHARLIE

(Shouts)

They're coming!

Walt and Lydie watch Charlie approach.

CHARLIE CONT.

Charlie speaks to Walt.

You've got to get out of here.

They're coming.

Walt gives Lydie a quick kiss and mounts a horse.

WALT

Thanks, Charlie.

Walt gallops off.

Lydie mounts her horse.

LYDIE

Ride with me!

Lydie gallops off in the opposite direction of Walt. Charlie struggles to keep up. Lydie's horse jumps a small expanse of the creek and Lydie falls off the horse. Charlie stops and wades across the shallow creek to check on Lydie. Lydie is lying on the ground and crying, but not hurt. Charlie kneels down beside her.

LYDIE CONT.

He's been drafted.

CHARLIE

What?

LYDIE

Walt's been drafted into the army.

CHARLIE

I didn't know.

LYDIE

I begged him not to go. I told him I would run away with him.

E.W. Marland and George lead a group of horse riders. E.W. jumps off his horse to see to Lydie.

E.W. MARLAND

Lydie, are you all right?

LYDIE

I think so.

E.W. MARLAND

What are you doing out so far?

LYDIE

Charlie and I thought we saw a hound come this way.

GEORGE

I told that security guy it couldn't have been Johnson.

E.W. MARLAND

Not now, George.

E.W. Marland turns to Lydie to speak.

E.W. MARLAND CONT.

Let's get you home.

E.W. helps Lydie to her horse.

EXT. TRAIN STATION - DAY

Charlie and Walt wait for the train.

WALT

You and me in front of the train station just like old times.

CHARLIE

Yeah.

WALT

I like train stations. They're the gateway to the world.

CHARLIE

Be careful over there.

WALT

Don't worry about me.

Walt looks around for any sign of Lydie.

CHARLIE

Lydie doesn't always have the final say in her life.

WALT

You don't understand, Lydie's one determined woman.

Lydie works her way through the crowded station.

CONDUCTOR

All aboard.

People in the station start talking and looking at Lydie. She runs up and throws her arms around Walt.

LYDIE

Don't go.

WALT

I got to go.

LYDIE

Be careful.

WALT

Charlie's already told me to do that.

LYDIE

Lydie looks at Charlie and then back to Walt.
Be careful for me, then.

WALT

I will...for you. I will be back for you.

LYDIE

There's not one thing you can do that will change that war. Be careful and don't be a hero.

WALT

A hero might look pretty good to a French girl.

LYDIE

Don't be a hero and don't even look at any French girls.

WALT

Don't worry, I won't be looking at anything but that North Star, because I know you'll be walking in the night and looking at it too. Don't Worry, Lydie...I'll be all right.

LYDIE

Take this.
Lydie hands Walt a picture of herself.

WALT

This is better. I'll look at it every night, too.

CONDUCTOR

Last call, all aboard.

LYDIE

I love you, Walt Johnson.

WALT

And you know I love you.

Walt hurriedly jumps on the train leaving Charlie and Lydie at the platform.

LYDIE

Lydie watches the train moving away.
Will he'll be okay?

CHARLIE

He's Walt. He'll be fine.

EXT. ARMY TRAINING CAMP - DAY

OLD CHARLIE (V.O.)

Walt went to war. His unit was one of the first American divisions in Europe.

CUT TO:

EXT. TROOP SHIP ON THE OCEAN - NIGHT

Walt Johnson takes a moment to look at Lydie's picture while a soldier next to him throws up from being seasick.

OLD CHARLIE (V.O. CONT)

I saw Lydie often during Walt's absence. He sent letters regularly. Lydie and I met often to share those precious letters.

CUT TO

EXT. PONCA CITY IN THE MARLAND GARDENS - DAY

Lydie in the garden, Charlie joins her. Lydie looks nervously around to make sure they are alone.

LYDIE

Have you heard anything?

CHARLIE

I have a letter.

LYDIE

Read it. I think Mr. Marland intercepts all of mine.
Charlie unfolds the letter to read it.

CHARLIE V.O.

I'm in the trenches.

CUT TO:

EXT. WAR IN EUROPE - DUSK OR NIGHT

Walt Johnson huddles in a dingy trench.

CHARLIE V.O. CONT.

Nights are dark, wet and stormy.
It's cold and I shiver all the
time.

CUT TO:

French soldiers shout furiously.

CHARLIE V.O. CONT.

I hear a lot of French cursing,
but don't understand it. The
trenches go for miles. Stray
bullets hit all around.

CUT TO:

French soldiers with a defeated, faraway look.

CHARLIE V.O. CONT.

The French soldiers have a
strange look in their eyes. It's
like they're looking a mile
away, staring into nowhere. It's
like their bodies are empty.

CUT TO:

Walt walks past wounded men and war carnage.

CHARLIE V.O. CONT.

I've seen terrible things here.
Things I cannot describe. Do
whatever you can to stay out of
this place. It is a hell on
earth. Tell Lydie I look at her
picture every day.
Your Friend, Walt Johnson

CUT TO:

EXT. PONCA CITY IN THE GARDENS - DAY

LYDIE

My poor Walt.

CHARLIE

You okay?

LYDIE

No.

CHARLIE

What can I do?

LYDIE

Nothing...I've got to get back to
the house before Mr. Marland
notices.

Lydie starts to leave.

LYDIE CONT.

Thanks, Charlie. Thanks for
keeping in touch with my Walt.

Lydie leaves Charlie.

EXT. DOWNTOWN PONCA CITY - DAY

E.W. Marland walks with Lydie. Charlie approaches and waves at Lydie. Lydie turns to E.W. Marland as if asking for permission to join her friend. E.W. looks reluctant, but nods approval. Charlie and Lydie walk around the corner and Charlie is holding a newspaper.

CHARLIE

Have you heard?

LYDIE

Heard what?

CHARLIE

Walt...He's a hero!

Charlie shows Lydie the paper.

CHARLIE CONT.

Right here "Local Boy Hero" The paper says, "The battle turned when Private Walter Johnson, of Ponca City, Oklahoma, mounted a supply pony with six French soldiers and charged the flanking machine gun position." He's been given a medal...He's a hero.

LYDIE

What else does it say?

CHARLIE

Four French soldiers were killed, but Walt and two others continued the attack. Walt's horse was shot out from under him, but they secured the position and fired until the machine gun overheated and jammed. Then they used rifles and pistols to hold off the Germans until the Allies swept the field. They've been awarded a medal from the French Army. The article says Walt has been slightly injured and is recuperating in a Paris hospital. The whole town is talking about it!

LYDIE

He told me he would be careful
and look at him now!

CHARLIE

It doesn't surprise me.

LYDIE CHARLIE

Do you remember... Do you remember...
Lydie and Charlie interrupt each other.

LYDIE

That night he knocked Daniel
Craig to the ground?

CHARLIE

That's exactly what I was
thinking. I can just imagine
Walt charging head long into the
whole German army.

LYDIE

Seriously, do you think he's all
right?

CHARLIE

The paper said he was only
slightly injured. I'm sure Walt
would say, "Don't worry."

LYDIE

He always says, "Don't worry,"
but worry is all that I do.

CHARLIE

We've got to think the best.

LYDIE

You're right. That's what Walt
would do. How's Elizabeth? She
never comes around to see me
anymore.

CHARLIE

Elizabeth's fine. I see her
every day. We're going to be
married.

LYDIE

You two will be perfect! I knew
it from the start. (Pause) Walt
and I are engaged.

CHARLIE

What!

LYDIE

There's no ring or anything, but the day of the fox hunt, we promised each other we would be married, no matter what.

CHARLIE

Does Mr. Marland know?

LYDIE

Heaven's no. Things have been going better at home. Since I've quit my flirting, Mr. Marland is much less suspicious. I'll tell him, but it's been so hard for him since Aunt Virginia passed away. I don't want to burden him now. I think Walt and Mr. Marland will someday be great friends. They are so much alike.

CHARLIE

I guess I can see that.

LYDIE

Do you think he'll come home now?

CHARLIE

Possibly. This war can't last much longer.

LYDIE

I hope so. I miss him so much. I'm tired of looking at that old North Star thinking of him...I want to look into his eyes.

EXT. TRAIN STATION PONCA CITY - DAY

A crowd gathered to greet the returning troops. A sign indicating Walt Johnson is a hero. Walt Johnson steps off the train and searches the crowd. Charlie steps up to shake Walt's hand. Lydie works her way through the crowd. Walt and Lydie look at each other a moment before embracing. E.W. Marland is in the distance watching the couple. E.W. Marland turns to walk away.

OLD CHARLIE (V.O.)

Walt Johnson returned, but their engagement was still a secret to everyone in town but me.

INT. MARLAND MANSION - DAY

Lydie lounges in her room.

OLD CHARLIE CONT. (V.O.)

Lydie spent her days in the luxurious confines of the Marland Mansion.

EXT. PONCA CITY INDUSTRIAL AREA - DAY

Walt working at a manual job.

OLD CHARLIE CONT. (V.O.)

Walt went about the task of making a living, while the couple discreetly found ways to see each other.

CUT TO:

INT. CHURCH - DAY

Inside a rural church with congregational singing Walt and Lydie hold hands.

OLD CHARLIE CONT. (V.O.)

They met at church.

CUT TO:

INT. PONCA CITY LIBRARY - DAY

OLD CHARLIE CONT. (V.O.)

The library.

CUT TO:

EXT. RED BUD CREEK BRIDGE - DAY

Walt and Lydie in an embrace at the bridge.

OLD CHARLIE CONT. (V.O.)

And their favorite meeting place at Red Bud Creek Bridge.

CUT TO:

INT. MARLAND MANSION - NIGHT

Lydie sits inside the mansion and looks out her window. She sees the glow of a cigar in the gardens below and nervously closes her blinds.

OLD CHARLIE CONT. (V.O.)

E.W. Marland kept a close eye on Lydie...closer than anyone knew.

EXT. MARLAND MANSION GARDENS - NIGHT

A man is standing in the shadows watching Lydie's room. As the camera moves, it turns out to be E.W. Marland.

CUT TO:

EXT. DARK STREET CORNER - NIGHT

Lydie meets Walt and the two embrace passionately.

OLD CHARLIE CONT. (V.O.)

Lydie was always careful but
always found her way to Walt.

CUT TO:

EXT. DANIEL CRAIGAN'S WELL SITE - DAY

Walt walks up to Daniel Craigan and has a conversation. Daniel Craigan's well site is old and dangerous. Daniel Craigan appears drunk, but eventually shakes Walt's hand.

OLD CHARLIE CONT. (V.O.)

For a man to make good money in
Kay County without the
endorsement of E.W. Marland
there was only one option, the
Craigan Oil Company. While E.W.
Marland was building a vast oil
empire, Daniel Craigan barely
managed to survive. Craigan's
luck was about to change,
however. Walt Johnson started
out as an underpaid hand on one
of Craigan's wells.

EXT. DANIEL CRAIGAN WELL SITE - DAY

A robust Walt Johnson works hard at a well.

Later Walt is taking more responsibility and supervising other workers.

OLD CHARLIE CONT. (V.O.)

Daniel Craigan's poor wages and
unsafe working conditions in a
chronically hazardous
environment were notorious. The
boy who had once taken Craigan
to the ground was now a man
making him a lot of money.
Craigan started drilling one
gusher after another, even with
the most used up and antiquated
equipment.

Walt watching a well that spews out oil.

EXT. VERANDA OF THE MARLAND HOUSE - EVENING

A crowd gathered for another Marland Party. Lydie is serving as hostess and E.W. is entertaining guest.

OLD CHARLIE CONT. (V.O.)

And then it happened...a day few
in Ponca City will ever forget—
the day Walt Johnson invited
himself to a Marland party.

The crowd reacts to Walt Johnson walking up to the party, interrupting E.W. Marland.

E.W. MARLAND

What do you want?

WALT

I've come to see you. Want to talk here, or inside?

E.W. MARLAND

Don't see that you have any business in my house or at this party for that matter. Say what you will...then leave.

WALT

I've come to ask your permission to marry Lydie.

E.W. MARLAND

That's preposterous. What makes you think she has any interest?
Lydie moves from the crowd to stand by Walt.

LYDIE

It's true Mr. Marland. I love him. We've been secretly engaged since before the war.

E.W. stands in stunned silence.

WALT

I've saved some money. It may not be much to you, but it'll get us a comfortable start. Craigan's being bought out by a group from Bartlesville and I'm moving after I finish this last well. I won't go without Lydie, if she'll have me.

Lydie's body language says the answer will be yes.

WALT CONT.

I'll be back tomorrow afternoon for an answer.

E.W. MARLAND

(In a threatening tone)

You have no idea who you're dealing with!

(Speaking to the crowd)

Let's get back to the party and leave this dreamer to his

pathetic little job with Craigan
Oil. Lydie, come with me.
Lydie exits reluctantly with E.W. leaving Walt alone.

CUT TO:

EXT. FRONT PORCH OF CHARLIE'S HOUSE - NIGHT

Charlie and Elizabeth sit on the front porch. Walt approaches.

WALT

Hey.

ELIZABETH

Hello, Walt.

Elizabeth looks at the two friends and knows they want to talk.

ELIZABETH CONT.

I'm turning in Charlie. Don't be too late.

WALT

I won't keep him long.

ELIZABETH

Elizabeth smiles as she kisses Charlie.

I know better than that.

Elizabeth goes inside the house.

WALT

Guess you heard.

CHARLIE

I think the whole county has heard by now.

WALT

Marland blew up. Lydie wanted to elope, but that wouldn't be right. I still think Marland's a good guy and I wanted to give him a chance to do the right thing.

CHARLIE

He must have come undone.

WALT

Pretty much. Made a comment about my 'pathetic' little job with Craigan.

CHARLIE

What are you doing working for Craigan? He's drunk half the time and barely keeps his equipment operational.

WALT

Craigan's the price I have to pay for Lydie. I've made some money and enough of a reputation to get a better job over at Bartlesville.

CHARLIE

What's going to happen?

WALT

Lydie's coming with me to Bartlesville. I have no idea what Marland will do. I hope he gives us his blessing, but I don't see that happening.

CHARLIE

I don't see E.W. Marland giving in to an ultimatum.

WALT

Me either.

CHARLIE

Do you worry—I mean about keeping Lydie in a standard she's used to?

WALT

Lydie and I have talked about it. You probably don't know much about Lydie before she came here.

CHARLIE

Not really.

WALT

She doesn't like to talk about it. She hasn't always been rich. Sometimes money costs too much. Lydie will like living a more ordinary life. When you own a lot of stuff, the stuff owns you. Lydie feels trapped

sometimes. She feels safe here with the Marlands. Feeling safe is a big deal for Lydie.

CHARLIE

Want to spend the night on the couch? Elizabeth won't mind.

WALT

Naw...I'm heading out to the well. I want to see if I can finish this one before I get Marland's answer tomorrow.

Walt starts to step away.

WALT CONT.

I wouldn't be the same person I am today without you and I've always depended on you like a brother. A person's as small as their fears, or as big as their greatest aspiration. You always let me dream big and believe in myself, Charlie. That's a lot to do for any person. Lydie and I would be honored for you to be our best man.

CHARLIE

Sure.

WALT

It might not bode well with Mr. Marland.

CHARLIE

I know.

WALT

See ya around.

Walt flips on his fedora hat and leaves.

INT. MARLAND HOUSE LYDIE'S BEDROOM - NIGHT

Lydie is in bed sleeping restlessly. E.W. Marland stands in the shadows looking over her.

INT. MARLAND HOUSE BREAKFAST ROOM - MORNING

George sits at the table as Lydie enters.

GEORGE

That was quite a scene you put on last night.

LYDIE

Have you seen Mr. Marland this morning?

GEORGE

Thought he'd be the last person you would want to see.

LYDIE

I wanted to talk with him.

(Sound of an explosion)

What was that?

GEORGE

Don't know...thunder?

Lydie sits down with George.

GEORGE CONT.

You can't really be thinking of marrying Walt Johnson?

LYDIE

I'm beyond thinking about it. He makes me happy George...and I'm not ever really happy anymore unless he's around. I wanted to see Mr. Marland...They're so much alike...surely, he can see Walt's potential.

GEORGE

I don't know.

LYDIE

I've got to try.

GEORGE

You'll have to pick another morning. He headed out before dawn.

LYDIE

So early?

GEORGE

Guess he had things to do.

LYDIE

That's odd.

GEORGE

George starts to leave.

Sis...good luck, no matter what...I know I've not been much help to you, but I do want you to be happy...and I know Mr. Marland wants that too.

LYDIE

Thanks George.

George exits and leaves Lydie alone.

CUT TO:

EXT. MARLAND HOUSE - MORNING

(SCREECHING tires of a car fast approaching)

Sheriff's car races up the driveway.

CUT TO:

INT. MARLAND HOUSE BREAKFAST ROOM - MORNING

Lydie gets up from the chair holding a cup of coffee and looks out the window to see the sheriff approaching. Lydie meets the sheriff at the door.

SHERIFF

Is your father around?

LYDIE

No, Sheriff Finchem, I haven't seen him all morning. Is everything all right?

SHERIFF

There's been an accident at Craigan's well. You probably heard the explosion. We're going to need some of Marland Oil's equipment. I was hoping to catch Mr. Marland home.

LYDIE

Was anyone hurt?

SHERIFF

One killed...and one hurt real bad.

Lydie drops the cup she is holding.

SHERIFF

Walt Johnson's in the hospital.

LYDIE

Hurt's bad...but at least it's not dead.

SHERIFF

He's hurt real bad.

LYDIE

Lydie starts to walk out the door.

I've got to see him! I have to
know he's okay!

SHERIFF

Sheriff Finchem stops Lydie.

Get in the car and I'll take you
to the hospital.

EXT. SHERIFF'S CAR - DAY

Lydie rides in the back seat. The car speeds off and arrives at
the hospital. Lydie runs into the hospital.

INT. HOSPITAL - DAY

NURSE

Nurse stops Lydie from entering the room.

He's badly burned. It's a
miracle he's survived this long.
You don't want to see him now
and he won't want you to see him
like this. The doctors are doing
what they can but you've got to
stay out of their way.

Lydie nearly collapses and is helped to a chair.

E.W. Marland arrives, dressed in clothes that indicated that he
has been outdoors. E.W. checks on Lydie to make sure she's okay.

E.W. MARLAND

I'll see what I can find out.

E.W. leaves to check on the situation as Lydie waits. E.W.
returns shortly.

E.W. CONT.

The doctors...they...well they say
there's no hope. They don't see
how he's survived this long. I'm
so sorry Lydie...I'm so sorry for
everything.

LYDIE

They don't know Walt! I know
he'll be all right! They just
don't know Walt!

E.W. MARLAND

I know. He's a fighter.

Lydie is looking to E.W. Marland for some hope.

E.W. MARLAND CONT.

I've made some calls and I've
already sent my private rail car
to Tulsa to get the best doctors
in here as quick as possible.

Lydie looks hopefully at E.W. Marland.

Doctor steps into the room and subtly shakes his head indicating
Walt did not make it.

EXT. CHURCH BUILDING - DAY

Large group exits a small building for Walt Johnson's funeral.
E.W. Marland and Daniel Craigan are seen in the background
talking inconspicuously.

OLD CHARLIE (V.O.)

It took a long time for me to
get over Walt's death.

EXT. PONCA CITY - DAY

People do daily task on a typical street scene.

EXT. PONCA CITY TRAIN STATION - DAY

Daniel Craigan sells his oil company and leaves town.

OLD CHARLIE CONT. (V.O.)

I was struck by how quickly
everyone else got on with life.
The oilfield was a dangerous
place where men risked life and
limb on a daily basis. People
were hardened to the personal
tragedies that happened
routinely in this harsh
environment. It should not have
been a surprise when others took
this loss in stride, but Walt
Johnson had been my friend.

CUT TO:

INT. MARLAND MANSION LYDIE'S BEDROOM - NIGHT

Lydie looks stoically out the window.

OLD CHARLIE CONT. (V.O.)

Lydie did not get over the
tragedy quickly either. She
disappeared into the confines of
the Grand Mansion. E.W. Marland
did not have time to reflect on
the misfortunes of the past as
he continued building his
empire. Storm clouds of
destruction were gathering,

although they were still
invisible to him.

INT. MARLAND OFFICES - DAY

E.W. Marland holding business meetings.

OLD CHARLIE CONT. (V.O.)

Time passed and I was getting on
with living life.

INT. CHARLIE'S HOUSE - DAY

Elizabeth decorating the house.

OLD CHARLIE CONT. (V.O.)

Elizabeth was busy making a home
out of our house by putting all
the little details together that
only she could appreciate.

EXT. CHARLIE'S MODEST OFFICE - DAY

Charlie enters office.

OLD CHARLIE CONT. (V.O.)

I was a fledgling new lawyer
with a shingle hung in an office
window close to the courthouse
and hungry enough to take almost
any case.

INT. CHARLIE'S HOUSE - EVENING

Charlie and Elizabeth playing with the baby.

OLD CHARLIE CONT. (V.O.)

We named our first baby Walt and
he was a teething toddler. I
could not wait to get home every
evening to play with him and
marvel at his daily development.

EXT. MARLAND GARDENS - NIGHT

Charlie taking a walk in the early evening.

OLD CHARLIE CONT. (V.O.)

After a hard day, I often
excused myself for a walk about
town after Elizabeth and Walt
went to bed. I had no route in
particular, but often strolled
towards the golf course, which
would take me around the
perimeter of the gardens at the
Marland Grand Mansion.

LYDIE

Lydie stands in the shadows of the garden.

Charlie?

Charlie stops, looking for the voice.

LYDIE CONT.

Over here.

CHARLIE

Lydie? It's so good to see you.

LYDIE

It's good to see you, too.

CHARLIE

I came by a couple of times. I haven't talked to you in ages.

LYDIE

I...I've been doing...things. It's been so hectic. What on earth are you doing here?

CHARLIE

Just out for a walk. I needed a little fresh air. I walk a lot in the evenings after Walt...

Charlie winces at mentioning the name to Lydie.

CHARLIE CONT.

My son...he's nearly one now, goes to bed.

LYDIE

Yes Walt. How is he? He must be such a beautiful baby...I'm sorry I haven't been to see him. Is Elizabeth all right?

CHARLIE

We're all fine. It's really good to see you. What have you been doing?

LYDIE

I've made several trips and kept busy. Do you have a few minutes?

CHARLIE

Sure. What do you need?

LYDIE

Come walk around the garden with me. It's been so long since we've walked in the garden.

Lydie and Charlie begin strolling through the gardens.

LYDIE CONT.

I love the garden. I particularly like it this time of the evening. It's so peaceful. No one to bother me...no one to spy on me.

CHARLIE

How's Mr. Marland?

LYDIE

Busy. He's away tonight, but I expect him back tomorrow. He's been running crews down in the Gulf coast and spending a lot of time down there. We're going on a trip next week. I'll be gone for several months.

CHARLIE

Where to?

LYDIE

We're going to Italy. Mr. Marland has some business, but he's invited me to come.

CHARLIE

Should be interesting.

LYDIE

It's so good to see you. I've missed you so much. I miss everyone so much...you know our old gang.

Lydie pauses awkwardly.

LYDIE CONT.

I'm so lonely, Charlie. I feel so alone.

CHARLIE

But you've been keeping busy.

LYDIE

I haven't been that busy. I feel empty. George...he knows and tries to help and be the big brother...you know how George is. Mr. Marland does his best to keep me entertained. I try to be brave. I try to face people, but it's so hard and the longer I

stay away the harder it has become. I feel people are always looking at me, expecting something from me. It's like I'm the center of all this attention, but still all alone. That's why I come to the garden in the evening, to be alone and be lonely. I guess I'm a self-fulfilling prophecy. I'm being silly now. You came for a nice walk, not to hear my problems.

CHARLIE

It's okay. I think it helps to talk. Elizabeth and I have worried about you. It's like you've disappeared. I think you need to get out and see your old friends.

LYDIE

You have Elizabeth. I knew from the first night you two would be together.

CHARLIE

How did you know?

LYDIE

It might have been personality, or even your temperaments, but I think it was the way you looked at her. There was a whole world going on, but all you wanted to see was her.

CHARLIE

I probably looked at her a little much while I was dancing with you, but you set me up good. "You should ask her to dance." I bet you got a laugh from that.

LYDIE

Laughs faintly.

I did, but I couldn't believe how long it took you to ask her. I had to be rude to one of my guests, just so I could see the look on your face.

CHARLIE

I had a crush on you when you first came to town.

LYDIE

I knew. You probably don't know I had a crush on you too.

CHARLIE

Really?

LYDIE

That night in the cemetery, when I grabbed your arm and held it tight.

CHARLIE

You were scared.

LYDIE

I wasn't that scared.
Charlie pretends to be offended.

LYDIE

That's the night Walt knocked Craigan down. That was the night I began to fall for Walt. Young girls are so impetuous with their infatuations. Walt used to look at me like you looked at Elizabeth that night, as if I were the only person in the world. I always felt safe with him. I don't feel right since he's gone. People must think so badly of me the way I've handled this mess.

CHARLIE

You were the world to Walt. There was not a waking minute you were not on his mind.

LYDIE

It's good to talk about things...even the painful things. I haven't talked to anyone about Walt since he's been gone. It hasn't been a subject we talk about here. People have said some terrible things about Mr.

Marland. I overheard one of the gossips suggesting he caused the accident. You must know he did everything he could for Walt in the end.

CHARLIE

You can't pay attention to the town gossips...they'll say anything if it sounds juicy.

LYDIE

You've got to believe me Charlie, I wouldn't stay for a minute if I thought that could be true. But you hear those things in town and you wonder what people must be thinking. What they must be thinking of me. I can't help but feel guilty for no reason at all so I've just stayed away.

CHARLIE

It was just an accident. Craigan was always cutting corners; it was just a bad day.

LYDIE

Thanks Charlie. I could always count on you. I should have never introduced you to Elizabeth, I think you and I might have been an interesting pair.

CHARLIE

No we're both too analytical. We would have talked every issue in the world to death. Charlie begins to walk away before stopping. Lydie, Walt's gone. He loved you very much and I'm confident you still love him, but he wouldn't want to see you this way, hiding in the shadows, afraid, and alone. You've got to move on. You've got to live your life. Believe me when I say Walt would want it that way. Go on this trip...enjoy life, fall in love,

get your heart broke, but live
for today. That's the best you
can do for Walt.

LYDIE

I'll try.

Lydie gives Charlie a hug and kiss on the cheek. Lydie exits into
the mansion. Charlie walks back home.

INT. CHARLIE'S HOUSE - DAY

Charlie, Elizabeth, and baby Walt are in their front room.
Doorbell rings and Elizabeth looks out the window. Several months
have passed since Charlie's meeting with Lydie.

ELIZABETH

I can't believe it. It's Lydie
Marland.

Elizabeth opens the door.

ELIZABETH CONT.

Lydie, so good to see you.

LYDIE

(Cheerfully)

Hello Elizabeth.

Lydie sees Charlie and moves to greet him with a hug.

LYDIE CONT.

Charlie! It's good to see you.

CHARLIE

How on earth are you doing?

LYDIE

Very well. We arrived last night
and I just had to see you.

ELIZABETH

Won't you sit down, Lydie?

Lydie takes a seat.

ELIZABETH CONT.

Would you like some lemonade?

LYDIE

Yes please.

Elizabeth leaves to make lemonade.

CHARLIE

I'm surprised to see you.

LYDIE

I'm sorry—it's been so long
since I've come to visit.

CHARLIE

It's good to have you now. You look great.

LYDIE

Thank-you. I feel great.

CHARLIE

I'm glad to hear it.

LYDIE

Lydie moves closer and leans into Charlie.
Thanks for your advice that night in the garden Charlie.
It's just what I needed.

CHARLIE

We all need an encouraging word sometimes.

LYDIE

Elizabeth looks beautiful.

CHARLIE

Yes, she does.

LYDIE

Looks like you're feeding her well.

CHARLIE

Charlie doesn't immediately understand, but looks at his wife in the kitchen and Elizabeth is beginning to show that she is pregnant.

We're expecting again in May.

LYDIE

That's perfect. I hope it's a girl. That would make you the perfect family—one boy and one girl...that would be the perfect family for the perfect couple.

Elizabeth walks in with Lydie sitting very closely and intimately by Charlie.

LYDIE

He's just adorable Elizabeth.

Elizabeth reacts slightly as if Lydie is talking about Charlie, but Lydie is talking about the baby.

LYDIE CONT.

I love his little nose and his blonde hair.

ELIZABETH

Thank you. He's a good baby.

CHARLIE

How was your trip?

LYDIE

It was grand. I loved Europe. Everything's so old and stately. Everything here is new and shoddy looking by comparison.

ELIZABETH

Where exactly did you go?

CHARLIE

Italy.

Elizabeth reacts to Charlie's knowledge of this.

LYDIE

We went to Rome. Rome was a beautiful city. We saw the coliseum ruins and the Vatican. We then went to Florence in Tuscany. I loved Florence, the art, the architecture, and the culture. It's so romantic.

We went to Milan to shop, but decided to return to Florence. We stayed in the Davanzati Palace...a real palace. It was a wonderful time. So much to see and you meet the most interesting people in Florence.

ELIZABETH

When are you going to take me to Florence, Charlie?

CHARLIE

Maybe Kansas City...or Tulsa.

LYDIE

You really do need to take her sometime, Charlie. Going to Florence is always a good idea.

CHARLIE

It'll give us something to look forward to.

LYDIE

It seems hard to imagine, but I did miss Ponca City. The Tuscany landscape is breathtaking, but I missed my prairie. I got dreadfully homesick, but Florence is a great place to think and recharge.

I almost forgot why I came over. Mr. Marland is throwing a huge European Ball a week from this Saturday to celebrate our return. There will be people from all over, but I would really like you to come—both of you. I don't know about Walt. I don't think he would be well entertained, but he is such a lovely child. Maybe you could find a sitter?

CHARLIE

What do you think?

Charlie asks Elizabeth.

ELIZABETH

I think your mother would love to keep Walter.

LYDIE

Great...Oh I've got to run—here's the invitation. I'll see you there.

EXT. CHARLIE'S HOUSE - DAY

Lydie leaves and gets into a large chauffeured car.

INT. CHARLIE'S HOUSE - DAY

Elizabeth watches Lydie enter the car. Charlie is still sitting.

CHARLIE

It was good to see Lydie looking so well. I think the trip did her good.

ELIZABETH

Yes it did. She was like the old Lydie. I wonder who she met in Florence.

CHARLIE

Met?

ELIZABETH

Yes, she seems as if she's gotten over Walt and that usually means a woman has her eye on another.

CHARLIE

Another? You women and your theories.

ELIZABETH

Elizabeth watches Lydie and whispers to herself.
Yes, our theories.

EXT. MARLAND MANSION - NIGHT

A crowd gathers for a large party. The party is happening inside and outside the Marland home. Mrs. Dingle and Mrs. Berry are watching the party guests and gossiping.

MRS. DINGLE

It looks like the whole town is here.

E.W. Marland walks by to greet the two women.

E.W. MARLAND

Mrs. Dingle ..Mrs. Berry. As always, a pleasure to have you grace my party.

MRS. DINGLE

Thank you.

MRS. BERRY

Good to see you back in town.

E.W. Marland walks off to greet other guests.

MRS. DINGLE

I don't expect he would be so friendly if he knew what I think I know.

MRS. BERRY

What?

MRS. DINGLE

I don't like to talk, but I still think it's mighty suspicious what happened to that poor Walt Johnson.

MRS. BERRY

You mean—

MRS. DINGLE

I have my intuition. He didn't like the boy and left early that morning. No one knows where he was at—

MRS. BERRY

And no one around here would dare ask!

MRS. DINGLE

Makes one wonder.

Lydie walks by.

MRS. BERRY

Lydie looks radiant tonight.

MRS. DINGLE

It's because she has a new man in her life. Someone said she was at Charles McDonagh's house the other day. They always seem to be bumping into each other.

MRS. BERRY

Oh my!

MRS. DINGLE

Exactly.

Lydie walks by. The women talk in an overly polite tone.

MRS. DINGLE CONT.

Lydie. You look beautiful tonight.

LYDIE

Thank you. Have you seen Charlie McDonagh?

Mrs. Dingle and Mrs. Berry give each other a look as Charlie and Elizabeth arrive.

MRS. DINGLE

He just arrived.

Lydie leaves the two women and rushes to greet Charlie as the two women whisper to each other.

LYDIE

You made it!

ELIZABETH

Everything is beautiful.

CHARLIE

I don't think I've ever seen
this many people here before.

LYDIE

I don't know the half of them.
E.W. Marland steps up to get all the partygoers attention.

E.W. MARLAND

Welcome to the Marland home.
Everyone applauds.
A special thanks to Lydie who
coordinated the entertainment
for tonight.

CUT TO:

Lydie standing by Charlie, while people applaud.

E.W. MARLAND CONT.

Although, I did have a little
something to do with the liquid
refreshments.

People laugh as E.W. hoist his wine glass because there is
illegal liquor everywhere at the party.

E.W. MARLAND CONT.

By the looks of things, we've
about outgrown the Grand
Mansion. I've just returned from
an extended vacation in Italy
and have brought a few of its
treasures back to Ponca City.
But as I look around, I find no
walls suitable for their hanging
and not enough room to
accommodate my many friends and
associates, so tonight I have
invited you here to make an
important announcement.

The crowd mutters and someone audibly says, "Do you think they're
leaving Ponca City."

E.W. MARLAND CONT.

While in Florence, I was
privileged to stay in a palace
of magnificent and inspiring
beauty. Tonight I would like to
announce that this palace will
be reborn in even more splendor
in Ponca City.

I would like to introduce Mr. Jo Davidson who will oversee much of the decorating at the "Palace on the Prairie."

Jo Davidson, a dapper looking man, waves to the crowd. Everyone applauds and E.W. Marland shakes hands. A waltz begins to play.

CUT TO:

Lydie stands close to Charlie.

A waltz starts.

LYDIE

Charlie, they're playing a waltz. Could you dance with me for old time sake?

CHARLIE

I don't really dance anymore, Lydie.

LYDIE

Don't be silly.

CHARLIE

Honestly, I don't think I remember how.

LYDIE

(Pouting)

Oh, please Charlie. There's really no one else I want to dance with tonight. Elizabeth won't mind. You two might not have ever met if we hadn't been dance partners.

ELIZABETH

Uncomfortably and somewhat tersely replies.
Go ahead Charlie. I can use a good laugh.

Charlie and Lydie dance.

CUT TO:

Mrs. Dingle and Mrs. Berry watching and whispering—the gossip begins to spread.

CUT TO:

Elizabeth stands alone and watching her husband holding Lydie during the dance.

CUT TO:

E.W. Marland watches protectively before he walks up to Charlie and Lydie at the end of the waltz.

E.W. MARLAND

Charles, how's the law practice going?

Charlie begins to reply when Lydie interrupts.

LYDIE

If you two are going to talk law, I'm leaving.

Lydie leaves in a cheerful, playful mood.

CHARLIE

The law practice is going well.

E.W. MARLAND

I always thought you might work for Marland Oil like your father.

CHARLIE

Marland Oil has certainly been good to Dad. If he had his way, I would be there, but I love practicing law and having my own practice.

E.W. MARLAND

You've got to do what you're passionate about Charles. I've been up on the balcony. I like watching things from up there. You can see everything from the balcony. It gives you perspective. I noticed George standing on the sidelines although many young ladies want to dance. Randle Haman and his group are doing who knows what, but they look a little too serious for a party. I also noticed you and Lydie dancing together.

CHARLIE

Yes.

E.W. MARLAND

All you could see was a small part of the dance floor. Lydie just ahead of you, the couple on either side, but I could see the whole thing. It's good to step back sometimes and evaluate all

that's going on with some perspective.

CHARLIE

I guess so.

E.W. MARLAND

It was good to see you and Lydie together again. She looks happy doesn't she?

CHARLIE

Yes. I think your trip did her much good.

E.W. MARLAND

I spent a lot of time with Lydie in Italy. She told me about your conversation in the garden before we left. I wanted you to know I think it made a big impact, Charles.

CHARLIE

Really? We just talked.

E.W. MARLAND

All I know is she was sulking around and there didn't seem to be anything to cheer her up. But since that trip, just look at her. I just wanted to say thank you and good luck on that law practice. You keep doing the things you're passionate about and you'll do okay.

E.W. walks away. Charlie looks for Elizabeth, but she's gone.

CUT TO:

Elizabeth is searching for Lydie and finds her.

ELIZABETH

Could I speak with you—in private.

LYDIE

Sure.

Lydie leads Elizabeth to a small private room.

LYDIE CONT.

It's a wonderful party, isn't it?

ELIZABETH

Yes.

Elizabeth looks around nervously.

I've noticed a change in you
since you've come back.

LYDIE

(Cheerfully)

I hope it's for the good.

ELIZABETH

I'm not sure.

LYDIE

Is anything wrong Elizabeth?

ELIZABETH

Walt's death affected you. The
whole town knew it. It took
Charlie a long time to recover
and I suspect you took it hard
also. It's been my experience
that a woman who has lost a man
is only satisfied when she's
found a new love. Since you've
been back, you're playful,
cheerful, even flirty.

LYDIE

I think the trip to Florence
has-

Elizabeth interrupts.

ELIZABETH

You've come to my house for the
first time ever. You seem to be
a different person around
Charlie. You danced cozily with
my husband in front of everyone
this evening and I have to know.
Are you in love with my husband?

(Tense silence)

LYDIE

No.

Lydie is nervous and unsure of herself.

When Walt died, a part of me
died with him. I spent weeks
that turned into months that
turned into two years where I
just struggled to move each day.
I struggled to find a reason to

go on. Your Charlie... and I emphasize your Charlie, was the person that was able to get me going again, who explained to me that I had to move on.

Lydie stops for moment to think.

LYDIE CONT.

Charlie's helped me through difficult times. The thing I love best about Charlie is that he's dependable and honest. If he were ever to betray you, he would lose all that makes him attractive. Charlie and I are friends. I don't have many people I can trust. I suppose it was a bad idea for me to dance with your husband tonight, but I've danced with him a hundred times. I was dancing with him the night he asked me to introduce you two—

Lydie stops as if something has occurred to her and her demeanor becomes more anxious almost paranoid.

LYDIE CONT.

Oh my! I've put you in such an awkward way. I'm sorry. Charlie could have no special feelings for me. It's so difficult for me to have friends, especially male friends, my own age. It seems sometimes like everyone I know is older. I'm so sorry.

ELIZABETH

You must think me silly.

LYDIE

(Listlessly)

No. You're lucky to have Charlie. I've told him many times you two are perfect and now you have dear Walt.

(Lydie more paranoid)

I must be more discreet. People in this town will talk...just like they talk about Mr. Marland.

ELIZABETH

I should apologize, also. I have no basis for such an accusation really. It's just my own

insecurity. I trust Charlie and
I know you two are special
friends. I know Charlie—
Charlie enters interrupting their conversation.

CHARLIE
There you are. I've been looking
everywhere for you.
Both women looked sheepishly at each other.

LYDIE
Lydie has regained her composure and calmly replies to Charlie.
Elizabeth was just asking about
my transformation since
returning from Europe.

ELIZABETH
Yes. We were just talking about
Europe.

LYDIE
I was telling her that I found a
passion in Florence. This great
house that Mr. Marland wants to
build is going to be like no
other house on this continent.
We had such a grand time in
Florence we want to bring a bit
of it back home. A person needs
something to be passionate
about.

ELIZABETH
Yes, I would be excited too. I
can't wait to see it. Maybe
you'll have Charlie and me over
sometime.

LYDIE
Absolutely.
Elizabeth steps toward Lydie and women hug.

ELIZABETH
Come see us anytime...I mean that.

CHARLIE
We need to think about leaving
before it gets late.

ELIZABETH

I know. Grandma McDonagh is probably ready for a break by now.

Charlie and Elizabeth prepare to leave when Elizabeth talks to Lydie one more time.

ELIZABETH CONT.

It was good to see you, Lydie. It's good to see you'll have something to keep you busy. Do come by anytime Lydie, if for no other reason than to hold Walt.

LYDIE

I will.

Charlie and Elizabeth leave Lydie painfully alone to watch the happy couple walk away.

EXT. CHARLIE'S HOUSE - DAY

Charlie drives up to see a big car out front. He enters the house.

OLD CHARLIE (V.O.)

Construction started on the Palace on the Prairie with a scope and scale reminiscent of one of E.W. Marland's great refineries. The details of the mansion consumed much of Lydie's time. It would be months before I saw her again. Lydie spent countless hours guiding the artisans through their task to make sure every detail was authentic.

INT. CHARLIE'S HOUSE - DAY

Lydie sits in the front room holding baby Walt while Elizabeth watches.

ELIZABETH

(Relieved tone of voice)

There he is.

CHARLIE

This is a surprise—a good surprise.

LYDIE

I came by to see this little guy.

ELIZABETH

Lydie's invited us out to see
the progress on the new house.

LYDIE

Yes. You will not believe it
Charlie.

CHARLIE

I've been watching the work from
the road.

LYDIE

Come this Saturday, I'll give
you a proper tour.

CHARLIE

Charlie looks to Elizabeth for confirmation.
Sounds fun.

LYDIE

Great!

Lydie stands and hands the baby to Elizabeth.

LYDIE CONT.

I've got to run, but I will see
you Saturday.

Lydie leaves. Elizabeth watches from window.

ELIZABETH

Do you think that's a little
strange?

CHARLIE

What, going to see the new
house?

ELIZABETH

Not that. I mean her coming
here.

CHARLIE

I don't know, I hadn't really
thought about it.

ELIZABETH

Maybe I'm being silly. It's just
been all these months and we
haven't seen Lydie and she just
shows up wanting to show us this
house. There's something odd
about her these days.

CHARLIE

That's just Lydie. She gets focused on a project like that house and becomes obsessive. I'm sure she just wants to show off her work.

ELIZABETH

But to us?

CHARLIE

I'm not sure Lydie really has that many friends around here anymore...you know people her own age. I think working on this house has been good therapy for her.

ELIZABETH

Hmmm.

CHARLIE

You don't want to go?

ELIZABETH

I'm looking forward to it.

EXT. CONSTRUCTION SITE OF THE NEW MANSION - DAY

Charlie and Elizabeth arrive. Lydie talks with Jo Davidson.

LYDIE

Elizabeth! Charlie! Over here!
Lydie and her gentleman friend walk toward them.

ELIZABETH

Hello, Lydie.

CHARLIE

Hello.

LYDIE

I would like to introduce you to Jo Davidson.

CHARLIE

Nice to meet you.
The men shake hands and Jo Davidson kisses Elizabeth's hand.

LYDIE

Jo's a sculptor...a very talented sculptor.

JO DAVIDSON

I try.

LYDIE

He's done a lot of the carving
for the mansion.

JO DAVIDSON

And don't forget the special
project.

CHARLIE

What special project?

JO DAVIDSON

Why, the statue of Lydie. It's
one of my best works, carved
from the finest French
limestone. The statue is as
beautiful as the lady herself.

LYDIE

Charlie and Elizabeth know me
too well to be impressed.

JO DAVIDSON

Let's take a look.

INT. ARTIST STUDIO - DAY

Jo Davidson removes a tarp to reveal Lydie's statue.

CHARLIE

Wow! How did you get her to
pose?

JO DAVIDSON

My approach to subjects is very
simple. I never have them pose.
We just talk about everything in
the world. Lydie is a great
study in American womanhood.

Jo Davidson affectionately pats Lydie's cheek.

LYDIE

Don't you have to meet with a
contractor?

JO DAVIDSON

Oh my...yes. I've got to run...so
nice to meet you.

Jo Davidson covers up the statue.

EXT. CONSTRUCTION SITE OF THE NEW MANSION - DAY

Lydie, Charlie, and Elizabeth watch Jo Davidson leave.

CHARLIE

He seems to be an energetic fellow.

LYDIE

He has energy, all right. These artists all have a passion about them...when they decide they want to.

ELIZABETH

The house looks magnificent, Lydie.

LYDIE

Thank you. I think we've captured the Italian Renaissance period quite well.

ELIZABETH

And the statue-

LYDIE

I know-it's a little risqué isn't it?

ELIZABETH

I don't guess Mr. Davidson thinks so.

CHARLIE

I walked by the other day and it's hard to believe this place. It looks like miles of rose bushes are being planted.

LYDIE

I'll be glad when it's done. Mr. Marland is having a grand bash in about a month, complete with one of his fox hunts. We would love for you to come...both of you.

Charlie looks at Elizabeth.

ELIZABETH

We would love to come, but I'm
in no condition for a fox hunt.

LYDIE

Charlie?

CHARLIE

Sure...some fresh air would do
me good.

ELIZABETH

Just make sure Charlie doesn't
fall off the horse.

CHARLIE

I'm not that bad of a rider.

ELIZABETH

You're not that good, either.

LYDIE

Lydie laughs.

Don't worry we'll get him a
horse that's real gentle...and
real old.

All laugh.

LYDIE CONT.

I've got to run, but I'll let
you know about the specifics.

Lydie leaves Charlie and Elizabeth and runs to join Jo Davidson.

ELIZABETH

How about Mr. Davidson?

CHARLIE

He seemed very artistic. It
looks like Lydie has had fun
working with him.

ELIZABETH

I think he might be just the
medicine Lydie has needed.

CHARLIE

What do you mean?

ELIZABETH

They have chemistry.

Charlie looks at his wife with a tilted head.

ELIZABETH CONT.

You don't carve a statue like
that unless you've got something
on your mind.

Charlie laughs and the couple walks away.

INT. LYDIE'S ROOM - NIGHT

An unseen man is watching Lydie as she turns around. She is not afraid, but seems unsure and a little tormented.

LYDIE

What do you want from me?

The unseen man does not respond. He moves in and passionately kisses Lydie, but his identity is hidden. Lydie does not resist and holds the unseen man close to her.

EXT. COUNTRYSIDE PREPARING FOR FOX HUNT - DAY

Lydie's statue is conspicuously in place for the hunters to see.

The fox is released and the hunt begins. Charlie clumsily rides his horse while the better riders, including Lydie, leave him behind. Lydie returns and takes Charlie's reins and leads his horse away from the crowd and to Red Bud Creek Bridge.

OLD CHARLIE (V.O.)

E.W. Marland's house was nearly finished, but he was losing control of his company. The spring fox hunt was a pleasant distraction from the distasteful battle for control of Marland Oil. Lydie rode a tall dark horse named Rosenbar. Lydie had me ride a horse that was short, old, and lazy. We ended up at our old hang-out, Red Bud Creek Bridge.

Lydie stops the horses at Red Bud Creek Bridge and the two dismount. And stand under the shade of a tree near the small bridge.

LYDIE

How can someone live in Oklahoma
and ride so poorly?

CHARLIE

Some of us find a car more
comfortable. What are we doing
here?

LYDIE

This is one of my favorite places. I've traveled the world and seen many great things, but I find this place...familiar. You and Walt brought George and me here on our very first day in Ponca City. Do you remember, Charlie?

CHARLIE

Sure.

LYDIE

This is where Walt asked me to marry him.

Charlie listens uncomfortably.

LYDIE CONT.

As a lawyer, you have something called client attorney privilege, don't you?

CHARLIE

If a client tells me something, I'm ethically obliged to keep that information confidential.

LYDIE

Lydie reaches into her coat pocket and hands Charlie money.
Will twenty dollars buy me client attorney privilege?

CHARLIE

Charlie refuses to take the money.
Lydie what's wrong? Are you in some kind of trouble?

LYDIE

Am I in trouble? I think I am trouble.

Lydie works up the courage to speak.

LYDIE CONT.

Charlie. I'm getting married.
(Pause)
You're surprised I see.

CHARLIE

I...I am...I had no idea Lydie.
That's great, I had no idea you were even seeing anyone.

LYDIE

I don't think anyone does.

CHARLIE

What do George and Mr. Marland think?

LYDIE

Lydie takes a deep breath.
George doesn't know.

CHARLIE

Is it that Jo Davidson?
Elizabeth told me—

LYDIE

It's not Jo...You can't tell anyone. You can't even tell Elizabeth. You will promise, won't you?

Charlie nods.

LYDIE CONT.

Charlie, I'm marrying Mr. Marland.

An awkward silence as Charlie doesn't know how to react.

LYDIE CONT.

You can't tell anyone Charlie. I took a risk telling you, but I had to talk to someone. You're always so easy to talk to.

Charlie just stares at her.

LYDIE CONT.

Don't look at me that way.

CHARLIE

How Lydie? He's your father.

LYDIE

He's not really my father Charlie. You know that. I was the niece of Mrs. Marland. I'm no blood relation to Mr. Marland. You know Charlie. You know better than anyone that he never really treated me like a daughter.

CHARLIE

But he is old enough to be your father and you are Lydie Marland. You are legally his daughter.

LYDIE

He's not that old. I'm 28 and getting older by the day. Lot's of 28-year-old women would marry a handsome millionaire of his charms and you know that he seems much younger than his age. Charlie still does not know how to respond. I'm 28 years old Charlie and I have no one. You have Elizabeth. You have Walt. I have nobody. I want a family I can call my own before I'm too old. I've never talked to my friends in Ponca City about my life Flourtown before coming here. We were poor for sure, but there were other things, bad situations back there that...that are better forgotten. I have always felt safe with Mr. Marland. I need to feel safe. I need to feel like I belong to someone.

CHARLIE

This will cause a stir.

LYDIE

I know. People are such gossips but...he needs me...and I need him. I need you Charlie...I need you to tell me things are going to be all right. I really have no one else to speak to. If I can do this thing, I need you to believe in me.

CHARLIE

Do you love him?

LYDIE

Lydie turns away.

I respect him...I think I love him Charlie. I'll never replace my feelings for Walt, but yes, I love him and I feel as close to him as any man I've met since. That's why I came here to tell you. I knew if I could convince you here in this place...in this

place where I feel so close to Walt's memory...that my love for him might be genuine. This will be a practical solution to my happiness and I believe I can make Mr. Marland happy, too. He desperately needs someone since Aunt Virginia passed away. You know him Charlie...you know how charming and kind he can be. I feel we will be a happy couple. I think I can be a good partner for him. You need to know that he's always been proper toward me and I respect him very much.

CHARLIE

How will you do it? I mean will you have a big wedding?

LYDIE

Heavens no, Mr. Marland would never want so much publicity. We're leaving in a couple of weeks to go to Flourtown to have the adoption annulled, then we will be married there...by a justice of the peace I assume after we annul the adoption.

CHARLIE

I've seen a change in you since you have returned from Florence that I think you must be in love. Elizabeth thought as much the first time she saw you back in Ponca City.

LYDIE

Elizabeth thought I was in love with you.

CHARLIE

Maybe in another time or place Lydie, but I do hope you will be as happy as Elizabeth and me.

LYDIE

Me too. We need to be getting back. I'll wager the poor fox

has been killed or gone forever
by now.

Lydie leans in and kisses Charlie on the cheek before they mount their horses.

CUT TO:

E.W. Marland is on his horse overlooking Red Bud Creek Bridge and has been watching Lydie and Charlie.

INT. CHURCH - DAY

Lydie wears a simple white dress stands next to E.W. Marland at a very small service.

OLD CHARLIE (V.O.)

Two weeks later, Lydie Marland would have an extraordinary day. She started the day as Miss Lydie Marland, and then was transformed by a judge, who annulled the adoption, to Lydie Roberts. Later that afternoon she married E.W. Marland and became Mrs. Lydie Marland.

CUT TO:

EXT. TRAIN ROLLING THROUGH COUNTRYSIDE - DAY

OLD CHARLIE CONT. (V.O.)

The couple took an extended honeymoon in through Canada-

INT. MARLAND'S PRIVATE RAIL CAR - NIGHT

Lydie and E.W. Marland enjoy the intimacy of their private rail car.

OLD CHARLIE CONT. (V.O.)

Enjoying the privacy of Mr. Marland's private rail car.

INT. MARLAND'S PRIVATE RAIL CAR - DAY

Lydie looks out the window at the open countryside.

EXT. TRAIN STATION PONCA CITY - NIGHT

OLD CHARLIE CONT. (V.O.)

Eventually, the honeymoon had to end and the couple slipped back into town.

EXT. MARLAND MANSION - NIGHT

OLD CHARLIE CONT. (V.O.)

And to the great Palace on the Prairie.

INT. MARLAND MANSION - NIGHT

Lydie and E.W. enter the large empty house alone.

OLD CHARLIE CONT. (V.O.)

Lydie's fairytale in the Palace on the Prairie did not last long. E.W.'s fight for control of his company was lost. He could no longer afford the staff or utilities for the great house and the couple moved to a more modest house adjacent to the mansion.

EXT. CHAUFFER'S COTTAGE - DAY

Lydie and E.W. enter the more modest home.

EXT. PONCA CITY MAIN STREET - DAY

People read the paper and gossip.

OLD CHARLIE CONT. (V.O.)

Lydie had been right about the gossip. As soon as the papers announced this most unlikely union, rumors spread like a wild prairie fire. Some were sure they had sensed something going on between the two while others asserted that Mr. Marland's indifference to Virginia in her last days had been part of a scheme to secure a new bride. The old unspoken rumors of E.W. Marland's whereabouts on the morning of Walt Johnson's death were even rekindled.

EXT. COUNTY COURT HOUSE/CAMPAIGN TRAIL - DAY

E.W. Marland working the campaign trail.

OLD CHARLIE CONT. (V.O.)

E.W. may have been down, but he was never out. After making a losing two fortunes and marrying his former adopted daughter, there was only one thing to do—run for political office. E.W. Marland was a tenacious campaigner and at one time over one-third of the people in Kay County had worked for him. E.W. Marland won his congressional seat and he had managed to keep Lydie out of the fray.

EXT. TRAIN STATION PONCA CITY - DAY

E.W. Marland and Lydie slip onto a regular passenger train to head to Washington.

INT. CHARLIE'S OFFICE - DAY

Charlie meeting with a client in his office.

OLD CHARLIE CONT. (V.O.)

Lydie was out of Ponca City and away from the gossip...at least for a while. I settled into my routine of practicing law and learned opportunities can happen at any meeting.

EXT. CHARLIE'S HOUSE - DAY

Charlie walk's quickly to enter the house.

INT. CHARLIE'S HOUSE - DAY

Elizabeth is cooking.

CHARLIE

Hugs Elizabeth and pats his child on the head.
How's my girl?

ELIZABETH

Kisses Charlie.
What are you doing home so early?

CHARLIE

I've got to pack...and I've got to get you packed too.

ELIZABETH

What?

CHARLIE

We're taking a trip.

ELIZABETH

Where?

CHARLIE

Washington D.C.

ELIZABETH

Why?

CHARLIE

Charlie smiles at his wife.

You ask more questions than an attorney. I've been working on a land case for Lance Carrington. I need to get some information from the Bureau of Indian Affairs.

ELIZABETH

Can't you handle that by telegraph or telephone or something?

CHARLIE

Sure. But then I couldn't take my wife on vacation. I've already bought two train tickets for tomorrow morning.

Elizabeth takes off her apron, turns off the stove, and prepares to leave.

CHARLIE CONT.

What are you doing?

ELIZABETH

You're watching the kids and heading downtown.

CHARLIE

We're not leaving until tomorrow.

ELIZABETH

I can't go to Washington looking like this. I don't have anything to wear. I'm going shopping.

Elizabeth leaves Charlie with the children.

EXT. TRAIN STATION - DAY

OLD CHARLIE (V.O.)

Elizabeth got her new dress and we headed to Washington. The train trip to Washington was a good vacation for Elizabeth and me. The passenger cars were not as busy as they had been before the depression and travel was relaxing. The economic downturn that started with the stock market crash had some impact on Ponca City, but as we moved east, the effects were more acute.

EXT. VARIOUS TRAIN PLATFORMS - NIGHT

People looking ragged at train stations.

OLD CHARLIE CONT. (V.O.)

In every town we passed,
businesses were closed and men
wandered the streets.

CUT TO:

EXT. DOWNTOWN AREAS - DAY

Going out of business signs are on the doors.
Men wander the streets.

OLD CHARLIE CONT. (V.O.)

A dark cloud had descended on
the glory that had been the
twenties.

EXT. UNION STATION WASHINGTON D.C. - DAY

OLD CHARLIE CONT. (V.O.)

A sense of gloom and doom
permeated everything, but when
we arrived in Washington it was
all hustle and bustle. After
checking Elizabeth into the
hotel, I made my appointments
for the day.

EXT. BUREAU OF INDIAN AFFAIRS - DAY

Charlie enters and later exits the office building.

EXT. CAPITAL - DAY

OLD CHARLIE CONT. (V.O.)

My last stop of the day was an
appointment at the Capital to
see E.W. Marland.

INT. E.W. MARLAND'S CAPITAL OFFICE - DAY

Charlie enters and is greeted by an attractive secretary and
takes a seat in a waiting area.

SOUNDS come from an office besides the waiting area including
E.W. Marland talking loudly.

E.W. Marland comes out to invite Charlie in.

E.W. MARLAND

Charles, come in.

CHARLIE

Hope I'm not intruding.

E.W. MARLAND

Nonsense. Have a seat. It'll be nice talking to someone from home instead of the vultures around here. The whole country's falling apart and all these fellows can do is bicker and thump their chests. What can I do for you?

CHARLIE

I don't really need anything.

E.W. MARLAND

Come on Charles, everyone needs something...especially in Washington.

CHARLIE

I came to town on a land case involving a man whose mother had a land allotment in Pottawatomie County, but I'm really here to give Elizabeth and me a vacation.

E.W. MARLAND

I'll look into it. Tell me about things back home. What are you hearing about my company—I guess I should say my former company?

CHARLIE

It's not all good. There have been cuts with the depression and all.

E.W. MARLAND

If Morgan had stayed with banking—

E.W. Marland interrupted by a phone call.

E.W. MARLAND CONT.

No! That's not what I agreed to!
(Pause) Those water rights are essential and I won't do it!

E.W. Marland hangs up.

E.W. MARLAND CONT.

What is the world coming to when I get threatened by my own party leader! There's never a shortage

of people telling you what to do
in this town.

CHARLIE

I can imagine.

E.W. MARLAND

What were we talking about?

CHARLIE

The Continental Oil Company.

E.W. MARLAND

Conoco, yes. If Morgan had let
me develop the seismic
technology and build those
pipelines, they wouldn't be in
this mess. Morgan never
understood the oil business and
the investment it takes on the
front end. He focused on
blocking my every move so he
could take over.

CHARLIE

They're building the pipeline to
Chicago.

E.W. MARLAND

We could've nearly connected
with New York by now. Times are
changing and now we have this
depression to deal with. These
bankers can make the worst kind
of mess and expect the
government to come in and fix it
all. I'd throw them all in jail
if it were up to me. Their
behaviour is treasonous.

E.W. Marland takes a deep breath.

E.W. MARLAND CONT.

I get a little worked up about
things...Lydie says I need to
learn to relax. I bet you didn't
come to see me at all. I bet you
want to know about Lydie.

CHARLIE

How is she?

E.W. MARLAND

Great. She was born for this political game. People like her almost as much as they dislike me. Come have brunch with us tomorrow morning.

CHARLIE

That would be nice.

Phone rings again interrupting E.W. Marland. Charlie begins to leave.

E.W. MARLAND

My secretary has the address.

Charlie nods and leaves.

EXT. WASHINGTON TOWNHOUSE - MORNING

Charlie and Elizabeth approach the townhouse.

INT. WASHINGTON TOWNHOUSE - MORNING

Lydie greets and hugs Elizabeth and Charlie. E.W. is trying to look younger than his age while Lydie is dressing and trying to look older. The two couples have brunch before E.W. Marland excuses himself. Lydie hugs him as he leaves.

LYDIE

Tell me the real news now.

ELIZABETH

There's not much to tell. I struggle with the kids all day and Charlie works...all the time.

CHARLIE

Ponca City is fairly boring now that the Marlands are out of town.

LYDIE

You mean since they don't have me to talk about.

Charlie and Elizabeth glance at each other.

ELIZABETH

People are struggling with all the changes with the company and everything. They don't think badly of you.

LYDIE

Mr. Marland has made plenty of enemies here. He's taken on the bankers and liars around town. They really run everything in the country.

CHARLIE

I noticed yesterday that he still doesn't like to back down.

LYDIE

Mr. Marland still thinks he's running Marland Oil. His temperament is better suited to making decisions than compromise—and compromise is a disease in this town.

Lydie stops, realizing she has been too candid.

LYDIE CONT.

You didn't come all this way to hear me complain. What are you really up to?

CHARLIE

I came on the pretence of business, but Elizabeth and I are really here to sightsee.

LYDIE

Oh! I just remembered.

Lydie steps out of the room and returns with a file.

Mr. Marland looked into that Bureau of Indian Affairs issue and said this might help.

Charlie takes the file and looks through.

CHARLIE

Help? This is beyond help. My client will be very happy.

LYDIE

(Smiles)

Mr. Marland still has some influence.

CHARLIE

I guess. It's nice to have friends in Washington.

LYDIE

Lydie looks perplexed.

Mr. Marland didn't tell you?

CHARLIE

Tell me what?

LYDIE

We're moving back to Oklahoma.
He's not running for re-
election.

CHARLIE

I didn't know.

LYDIE

Lydie appears nervous and agitated.
Oh please don't tell anyone.
I've said too much. The
busybodies in this town don't
need any more to talk about.
Please.

CHARLIE

We won't say a word.

ELIZABETH

Elizabeth tries to change the subject.
We're going sightseeing this
afternoon. Want to come?

LYDIE

(Agitated and anxious)

Oh no, I can't.

Charlie and Elizabeth glance at each other in response to Lydie's
strange response.

CHARLIE

We better get going. We have a
train to catch in the morning so
we need to see the city today.

LYDIE

(Blurts out suddenly)

Okay, I will go...I was going
out...but...I mean I planned to
go alone...but if you'd like to
see Washington I would...love to
come.

Charlie and Elizabeth look at each other.

CHARLIE

That would be great...we could
use a good tour guide.

LYDIE

(In a more rational tone)

I'll get my sweater.

EXT. WASHINGTON D.C. - DAY

Lydie shows Charlie and Elizabeth some of the sights in Washington D.C. Lydie sometimes seems poised and composed, but sometimes nervous.

A man is watching the group from a distance.

At one of the stops, Lydie leans in to tell Charlie something and from a distance they look somewhat intimate, but she is just telling him something.

CUT TO:

The man watching them is now seen and it is E.W. Marland.

INT. WASHINGTON D.C. HOTEL - NIGHT

Charlie and Elizabeth get comfortable in their hotel room after a long day of sightseeing.

ELIZABETH

What do you think of Lydie?

CHARLIE

She seems okay.

ELIZABETH

She seems different to me.

CHARLIE

She looks older?

ELIZABETH

Yes. The way she's wearing her hair and the clothes do make her look more mature.

CHARLIE

We're all getting older.

ELIZABETH

It's more than that. She's so suspicious of things. You had to notice.

CHARLIE

She's a congressman's wife.
She's probably worried about a

reporter or photographer
catching her unprepared.

ELIZABETH

You're probably right. What time
to we leave tomorrow?

CHARLIE

Ten, but I'm getting up early. I
want to thank Mr. Marland for
taking care of that land
problem. You can sleep in,
though.

ELIZABETH

Elizabeth kisses her husband and smiles.
I will.

INT. E.W. MARLAND'S CONGRESSIONAL OFFICE - DAY

Charlie enters office. Secretary looks up to see Charlie.

SECRETARY

Hello Mr. McDonagh. Hope
everything went well with Bureau
of Indian Affairs.

CHARLIE

Very well. I was hoping to thank
Mr. Marland.

SECRETARY

I don't think that will be
possible. Mr. Marland was out
most of yesterday and he's asked
to not be disturbed.

CHARLIE

Oh.

E.W. Marland comes out of his office to hand something to his
secretary before noticing Charlie.

E.W. MARLAND

(E.W. Marland is somewhat distant and
almost curt in his greeting)
I didn't expect to see you.

CHARLIE

I don't want to bother you. I
just came by to thank you for
your help.

E.W. MARLAND

(In a formal, civil tone)

It was nothing—glad to help.

CHARLIE

My client will appreciate your effort. Lydie says you're heading back to Oklahoma after this term.

E.W. MARLAND

E.W. Marland shuffles the papers in his hands nervously. Could you to come in my office...if you have a moment?

CHARLIE

Sure.

E.W. MARLAND

I enjoyed seeing you Charles. Lydie was on top of the world getting to spend time with you...and your wife.

CHARLIE

We enjoyed her yesterday.

E.W. MARLAND

I fear she gets somewhat bored with my old crowd and it was good for her to see some people from home.

CHARLIE

Elizabeth and I had a great time. Thank you for your hospitality. Maybe I can stop by and see Lydie one more time before we leave.

E.W. MARLAND

That won't be possible. She's sneaking off on the noon train to Philadelphia.

E.W. Marland seems to regret sharing this.

E.W. MARLAND CONT.

Lydie misspoke about my not running for re-election. It's true...but Lydie doesn't know the real reason. I'm running for governor in the fall, Charles...you'll appreciate that

I need to keep this under wraps
for a while. Can I count on you?

CHARLIE

Of course, and good luck.

E.W. MARLAND

I particularly don't want Lydie
to know until the time is right.
I know you two are close, but
I'll need some time to prepare
her.

Charlie nods.

E.W. MARLAND CONT.

Have a good trip home and say
good bye to your lovely wife.

E.W. Marland goes back to working at this desk and Charlie leaves
on his own.

INT. TRAIN - NIGHT

Charlie and Elizabeth lay in the train's sleeper car. Elizabeth
sleeps but Charlie looks out the window deep in thought about his
conversation with E.W. Marland.

INT. TRAIN - DAY

Charlie and Elizabeth are in the dining car. They prepare to
leave and Charlie over hears something from a passenger who
happens to be Mrs. Dingle.

MRS. DINGLE

I think he should have been
investigated after what happened
to that Johnson Boy.

CHARLIE

Charlie speaks to Elizabeth.
Go on...and I'll catch up.

Elizabeth leaves the dining car and Charlie approaches Mrs.
Dingle.

CHARLIE CONT.

Excuse me.

MRS. DINGLE

Charlie McDonagh! Where are you
coming from?

CHARLIE

Washington.

MRS. DINGLE

Washington...how exciting.

CHARLIE

Excuse me, but I thought I overheard you say something about...Walt Johnson.

MRS. DINGLE

Mr. McDonagh, eavesdropping is a very bad habit...almost as bad as gossiping.

CHARLIE

I'm sorry. It's just that Walt Johnson was a close friend of mine.

MRS. DINGLE

Well—I hear from a reliable sources that E.W. Marland was at Daniel Craigan's well site the morning of the accident.

CHARLIE

E.W. Marland was at Craigan's well site?

MRS. DINGLE

Mrs. Dingle nods.

You tell me what business E.W. Marland would have with Mr. Craigan? He didn't like the boy...and after the scandal of marrying his own daughter...you don't have to wonder long about what's really going on.

CHARLIE

And what would that be?

MRS. DINGLE

E.W. Marland was at Daniel Craigan's well site not an hour before the explosion. He had threatened Walt Johnson the night before. E.W. Marland knows everything there is to know about an oil well and he would only have to turn the right knobs—and KABOOM.

CHARLIE

That's an outlandish accusation.

MRS. DINGLE

Not if it's true...I have reliable sources.

CHARLIE

What sources?

MRS. DINGLE

I shouldn't say.

CHARLIE

That's what I thought.

Charlie starts to walk away thinking Mrs. Dingle does not have a source.

MRS. DINGLE

You don't have to believe me. Jody Peabody was a deputy for Sheriff Finchem. He was there that day...he knows what really happened.

Charlie stops to look at Mrs. Dingle who has a look of satisfaction at revealing her source of information.

Charlie turns and exits the dining car.

EXT. TRAIN STATION PONCA CITY - DAY

Charlie and Elizabeth exit the train in Ponca City. Charlie hurriedly gets the baggage and Elizabeth to the car.

EXT. CHARLIE'S HOUSE - DAY

Charlie helps Elizabeth inside and hugs his kids.

INT. CHARLIE'S OFFICE - DAY

Charlie sits at his desk in the office looking at newspaper clippings about Walt's death.

OLD CHARLIE (V.O.)

Gossip about E.W. Marland was common. I had always ignored it, but Mrs. Dingle's words bothered me for some reason. Maybe it was Lydie's odd behavior in Washington, or maybe it was because Marland could be governor. Mr. Marland had hired security guards to spy on Lydie and

threatened to shoot Walt once,
but no one took that seriously.
There had been the scene at the
party when Walt defiantly stated
he would be back for Lydie and
Mr. Marland had been missing the
morning of the accident.

EXT. LIBRARY - DAY

Charlie enters library.

OLD CHARLIE CONT. (V.O.)

Could E.W. Marland actually have
had something to do with Walt's
accident? He certainly knew oil
rigs like the back of his hand.
Could he have been in love with
Lydie the whole time his wife
was sick?

INT. LIBRARY - DAY

Charlie looks through old newspaper articles.

OLD CHARLIE CONT. (V.O.)

Had E.W. Marland been planning
this most unlikely union for
years? Was Walt Johnson just one
more obstacle to overcome by a
man used to getting what he
wanted? Could Lydie be in danger
herself? All these questions
filled my mind and I began to
think the unthinkable, as I
searched for any clues to the
truth.

EXT. PONCA CITY MAIN STREET - DAY

Charlie talks to various people.

OLD CHARLIE CONT. (V.O.)

Finding no answers, I looked up
Mrs. Dingle's source and found
Jody Peabody working as
supervisor at the large Conoco
refinery south of town.

EXT. CONOCO REFINERY - DAY

Charlie asks a worker a question.

CHARLIE

(Shouts over background noise)

Is Mr. Peabody around?

Worker points to a man. Charlie walks toward the man.

CHARLIE CONT.

Jody Peabody?

JODY

I'm Jody.

CHARLIE

Could I have a word with you?

Jody nods and leads Charlie to a small office.

INT. REFINERY OFFICE - DAY

CHARLIE CONT.

You used to work for Sheriff
Finchem?

JODY

Yeah, when I was younger.

CHARLIE

This sounds crazy, but I heard
E.W. Marland was at the well the
morning of Walt Johnson's
accident.

JODY

He was there-

Jody hesitates then thinks.

JODY CONT.

But I really can't talk about a
case.

CHARLIE

I understand, but Walt was a
close friend of mine. Did you
actually see Mr. Marland there?

JODY

Jody looks around nervously.

Of course not...we got the
information from Daniel Craigan.
He's the one that made the
report. He was the only person
there besides Marland.

CHARLIE

Did the Sherriff investigate?
What was done?

JODY

Jody is nervous and agitated.

Like I said, I can't really talk
about a case and talking about

E.W. Marland's not good business around here.

CHARLIE

Listen. Marland may have helped you get this job, but he was at a potential crime scene. You can tell me now or answer to a subpoena.

JODY

I don't know nothing, and I'd swear to it in court. If you want to know what happened that morning talk to Craigan.

CHARLIE

Craigan?

JODY

He was there. He's living in Dallas—but you didn't hear it from me.

Jody looks nervously around the refinery.

JODY CONT.

I've got work to do...and I've said too much already.

Jody opens the door for Charlie to leave. Charlie wants to ask more questions, but nods and leaves.

EXT. TRAIN STATION TICKET OFFICE - DAY

Charlie buying a train ticket.

OLD CHARLIE (V.O.)

I bought a ticket on the next morning's train to Dallas.

INT. CHARLIE'S OFFICE - NIGHT

Charlie works alone at his desk while it rains outside.

OLD CHARLIE CONT. (V.O.)

I worked late in the office that night to get things done before my trip.

Charlie hears a noise outside the office and gets up to investigate at first doesn't see anything suspicious, but then hears a sound like someone trying to break in the front door.

CHARLIE

Who's there?

No answer as Charlie grabs something to protect himself and listens tensely.

E.W. MARLAND

It's me Charles.

Charlie is nervous based on the investigation he's been doing. He quickly hides some papers on his desk before opening the door.

CHARLIE

Mr. Marland, what a surprise.

A wet and somewhat ragged looking E.W. Marland enters without an invitation and sits in front of Charlie's desk.

E.W. MARLAND

Can we talk?

CHARLIE

Sure.

E.W. MARLAND

When you're in my position you have to be careful. You make decisions that upset some people...that sometimes create powerful enemies.

Charlie listens, shifting nervously in his chair.

E.W. MARLAND CONT.

I'm used to getting what I want and don't like having events outside my control. You need to know I love Lydie. A man my age has to be careful though. She's a beautiful young woman. I feel obligated to protect her. I'm taking a terrible chance with her happiness by running for governor. I fear she will be subjected to more gossip and ridicule than she deserves. Those strong enemies might see Lydie as a tool to use against me. I can't let that happen.

Charlie continues to listen.

E.W. MARLAND CONT.

People have been talking Charles. People right here in Ponca City. A person in Lydie's situation can be subject to all kinds of unfair gossip and any suspicion of an affair would ruin a couple who are in the public eye like Lydie and me. They tell me that she has been

seeing a lot of one person...and
that person is you.
E.W. Marland studies Charlie's reaction carefully.

CHARLIE
Lydie and I have always been
good friends...nothing else.

E.W. MARLAND
I want to know is if Lydie can
stand up to the scrutiny of a
state-wide race?

CHARLIE
I'm no political expert.

E.W. MARLAND
But you know my wife.

CHARLIE
Lydie would do nothing to
embarrass you...and she's done
nothing to embarrass you.

E.W. MARLAND
I'm announcing my intentions in
two weeks. If you think of any
reason why I should stay out of
the race, you'll inform me?
Charlie nods and E.W. studies him before leaving and disappearing
in the dark night.

INT. TRAIN CAR - DAY

Charlie rides the train alone.

OLD CHARLIE (V.O.)
The next morning I headed to
Dallas with E.W. Marland's words
still ringing in my head from
the night before.

INT. DINGY BAR - DAY

Dreary and wet weather outside as Charlie enters.

OLD CHARLIE CONT. (V.O.)
I found him in the early
afternoon in a dark depressing
place called the Hide-A-Way Inn.
Daniel Craigan is drinking alone at a bar.
OLD CHARLIE CONT. (V.O.)
I used to fear him, but now he
was just a pathetic old man.

CHARLIE

Mr. Craigan?

DANIEL CRAIGAN

Daniel Craigan looks at Charlie suspiciously.
Do I know you?

CHARLIE

Charles McDonagh...from Ponca
City.

DANIEL CRAIGAN

Yeah...they call you
Charlie...Charlie McDonagh.

CHARLIE

Yes.

DANIEL CRAIGAN

You were friends with Johnson?

CHARLIE

Good friends. Could I have a
moment of your time?

DANIEL CRAIGAN

Have a seat.

Charlie sits down.

DANIEL CRAIGAN CONT.

Want something to drink?

CHARLIE

No...I just wanted to talk to you
about Walt Johnson.

DANIEL CRAIGAN

Johnson was a smart kid...smart
and ambitious.

CHARLIE

Yes, he would have done well if
it hadn't been for the accident.

DANIEL CRAIGAN

Daniel Craigan takes another swig of his beer.
Yeah, the accident.

CHARLIE

Were you there that morning?

DANIEL CRAIGAN

Daniel Craigan nods.

We were pushing to get this well done—we pushed too hard.

CHARLIE

What was Mr. Marland doing there?

DANIEL CRAIGAN

Marland...I don't know exactly. Yeah he was there. I'd been at the site all night, Johnson came about midnight to relieve me, but I stayed out there to sleep.

CHARLIE

I heard that Marland and Walt argued.

DANIEL CRAIGAN

Argued? I don't remember that. It was loud everyone shouts at a well-site.

Craigan thinks and then gives an insincere laugh.

DANIEL CRAIGAN CONT.

You think Marland had something to do with Johnson's death?

CHARLIE

I think...I think it's odd that Walt and Mr. Marland had a confrontation the night before Mr. Marland shows up at a well site that's not his to have another argument the morning of Walt's death.

DANIEL CRAIGAN

Daniel Craigan laughs insincerely.

Marland...he's always at the wrong place at the wrong time.

CHARLIE

So you think maybe he—

DANIEL CRAIGAN

Kid, I don't like Marland and he don't like me. I bet even you can figure that out. Believe me, I would be the last person to

help Marland. He's arrogant and thinks he's some kind of nobility. He can find oil like it's a gift from God. I'll grant you that. Johnson had the gift too. In fact, Johnson and Marland were a lot alike, except Johnson was a good Joe. Marland's got the worst timing in the world. He didn't know when to sell in 1907 and even though I tried to tell him, he didn't figure out some of his own people were taking his company and giving control to Morgan.

CHARLIE

So you don't think he had anything to do with Walt's accident?

DANIEL CRAIGAN

I was there. Johnson and Marland didn't have an argument. They talked, but neither one of 'em shouted or cursed or anything. I don't know what they were talking about, but they shook hands when Marland left and Johnson was in a great mood after that.

CHARLIE

You say it was a friendly conversation?

DANIEL CRAIGAN

I wouldn't say friendly, but it was mutual. It wasn't heated.

Charlie thinks silently.

DANIEL CRAIGAN CONT.

Listen kid. It's the oil patch. Accidents happen. This was a bad one, but it was just an accident. I would love to stick this on Marland just to bring him down a notch or two, but Marland liked the kid.

CHARLIE

How do you know that?

DANIEL CRAIGAN

He told me.

CHARLIE

When?

DANIEL CRAIGAN

At Johnson's funeral—Johnson was marrying his daughter.

CHARLIE

How do you know that?

DANIEL CRAIGAN

Johnson told me after Marland left that day at the well. He told me he wouldn't be leaving for Bartlesville after all. Said he was staying in Ponca City to get married.

CHARLIE

Thanks...Thanks Mr. Craigan.

DANIEL CRAIGAN

What's the hurry...have another drink with me.

CHARLIE

I have a train to catch.

Charlie leaves Daniel Craigan at the bar.

INT. TRAIN - DAY

Charlie riding the train.

OLD CHARLIE (V.O.)

Daniel Craigan had been smart in business, but he was a wretched character, with nothing to show for his life's work but his money. E.W. Marland may have been running out of money, but he had friends and respect from the people that knew him. It felt good to be on the train home knowing I could once again believe in E.W. Marland.

INT. SMALL ROOM ADJACENT TO A BANEQUET ROOM - DAY

Lydie enters the room breathing hard and anxious.

E.W. MARLAND

You okay?

LYDIE

The room's stuffy—I couldn't breathe.

E.W. MARLAND

E.W. moves closer to Lydie to comfort her.
I didn't notice, but I guess the luncheon was crowded today.

LYDIE

I know this is a big day for you and I'm sorry to be such a distraction. I'll be all right in a minute or two.

E.W. MARLAND

It's not every day your husband announces that he's going to be governor.

LYDIE

It'll take more than announcing you'll be governor. We'll have to campaign. I'm afraid you'll be away too much.

E.W. MARLAND

We ran the campaign for Congress and won with no problem.

LYDIE

Everyone in Kay County knew you. This is a state-wide race.

E.W. MARLAND

So, we'll get to meet new people.

LYDIE

That's what worries me.

E.W. MARLAND

People will fall in love with you—just like I did.

LYDIE

You know there's more to it than that.

E.W. MARLAND

You're not worried about our age difference, again? I am not ashamed to have a pretty, intelligent wife who happens to be a few years younger than myself.

LYDIE

People will talk. I hear the things they say behind my back.

E.W. MARLAND

E.W. steps close to Lydie and holds her shoulders gently. I'm going to win this governor's race, Lydie and you'll be the finest first lady this state's ever seen. I don't care a whit what people think.

LYDIE

That's the difference between us, Ernest. You don't worry about anything and I worry about practically everything. I'm afraid of what people will say about us...how they might use me to hurt you.

E.W. MARLAND

E.W. laughs good-naturedly. I'm used to dealing with oilmen and politicians. I don't think public opinion can be more scandalous than that bunch.

LYDIE

It's just a little overwhelming.

E.W. MARLAND

You're doing fine.

LYDIE

Lydie takes a moment to touch his jacket. I do like taking care of you.

E.W. MARLAND

Don't know what I'd do without you.

LYDIE

Lydie gently pulls a piece of lint of his jacket.

You'd have lint on your jacket,
that's for sure.

E.W. MARLAND
That's not what I mean.

LYDIE
I know. Thank you for letting me
take care of the little things,
though.

E.W. MARLAND
I know this marriage isn't easy
on you. You're a private person,
but people are counting on us in
this campaign. Times are tough
and I can help—but I need you to
stand with me.

(Pause)
I love you more than anything in
this world.

LYDIE
I love you too, Ernest...I always
will.

E.W. Marland kisses Lydie. Lydie smiles coyly.

LYDIE CONT.
Mr. Marland, what will people
say if they find their future
governor kissing during his big
campaign announcement?

E.W. MARLAND
I could care less!
E.W. offers Lydie his arm.

E.W. MARLAND CONT.
May I escort Mrs. Marland back
to our party?

LYDIE
Mr. Marland, I'll go with you
anywhere you want to go.

INT. CROWDED BALLROOM - DAY

E.W. Marland escorts Lydie back into the crowded ballroom. The crowd cheers.

EXT. CAMPAIGN TRAIL - DAY

E.W. and Lydie campaign in a small town.

EXT. CAMPAIGN TRAIL - DAY

E.W. talks to poor farmers in the country.

OLD CHARLIE (V.O.)

E.W. Marland believed in the rugged toughness of the Oklahoma people. He won the governorship in a hard fought campaign serving as governor during the darkest days of the great dust bowl with Lydie as his gracious first lady.

EXT. STATE CAPITAL - DAY

E.W. Marland is being inaugurated.

EXT. GOVERNOR'S MANSION - DAY

Lydie stands in front of the Governor's Mansion with newspaper photographers around.

OLD CHARLIE CONT. (V.O.)

The newspapers fell in love with Lydie, as E.W. had predicted. They called her a princess. Although Lydie was a shy person who fiercely valued her privacy, she attended many functions and posed for countless pictures to the delight of the press in Oklahoma City. She even lent her sense of style to the Governor's Mansion in Oklahoma City.

INT. GOVERNOR'S MANSION - NIGHT

Lydie collapses in a chair looking much more stressed in her private life than in public.

EXT. STATE CAPITAL-DAY

A group of oil workers drill a well at the state capital while E.W. Marland looks on appearing anxious to be involved in the work.

OLD CHARLIE CONT. (V.O.)

E.W. struggled to get his agenda implemented, but still proved he had the old Marland magic, as the state discovered oil in the front lawn of the state capital during his term of office.

INT. OFFICE - DAY

E.W. Marland engaged in heated conversations about politics.

OLD CHARLIE CONT. (V.O.)

E.W. had been to Washington D.C. as a congressman and wanted badly to return as a senator. He ran twice for the United States Senate, but the voters were not on his side this time.

EXT. CAMPAIGN TRAIL - NIGHT

One of E.W. Marland's opponents gives an impassioned speech and holding up a picture of Lydie.

OLD CHARLIE CONT. (V.O.)

The powers that be didn't want E.W. Marland back in Washington as a senator. E.W. couldn't keep Lydie out of the politics this time.

EXT. CHAUFFEUR'S COTTAGE - DAY

An older looking E.W. Marland enters the Chauffeur's Cottage, while Lydie looks around nervously before entering.

OLD CHARLIE CONT. (V.O.)

E.W. and Lydie returned home to Ponca City. E.W. had sold the great house he had built to the Calamite Fathers for a monastery. The couple moved into a more modest house that had been the chauffeur's quarters when the mansion was built. E.W. had dreams of rebuilding Marland Oil, but Lydie was happy to be home with her husband and out of the public eye in their cozy new home.

INT. CHAUFFER'S COTTAGE - DAY

Lydie takes care of an ailing E.W. Marland. E.W. Marland gently touches Lydie's caring hands.

OLD CHARLIE CONT. (V.O.)

E.W. Marland came to Ponca City with big dreams. On October 3, 1941, the dream was over. E.W. Marland died in the arms of his beloved Lydie...of a broken spirit some said. I like to think he had given all that he had to give.

INT. CHURCH - DAY

People seated in the church for E.W. Marland's Funeral including Daniel Craigan.

OLD CHARLIE CONT. (V.O.)

E.W. Marland was a man most people liked. He had been a risk-taker and innovator. He was the epitome of the oil wildcatter and entrepreneur. He had made and lost a fortune, but he had made numerous fortunes for others. Most people who knew him were better for it and that is saying a lot for anyone's life. For E.W. Marland the dream was over. For Lydie, the nightmare was just beginning.

INT. CHAUFFER'S COTTEGE - NIGHT

Lydie sits in the empty house. She has been crying and occasionally looks out the window.

EXT. GROUNDS OF THE OLD MARLAND MANSION - NIGHT

Lydie walks around the grounds of the old Marland Mansion close to where her statue had been located. Charlie is also walking in the grounds and approaches her.

CHARLIE

Lydie? It's Charlie.

Lydie walks a few steps as if she might walk away before stopping.

LYDIE

Charlie?

CHARLIE

How are you? I haven't seen you in ages.

LYDIE

I'm out for a walk.

CHARLIE

You always did like to walk in the evenings.

LYDIE

Yes. People don't bother me in the evenings...but it's good to see you Charlie. How's Elizabeth?

CHARLIE

She's fine. We've come by a couple of times to visit, but you're a hard woman to catch.

LYDIE

I suppose I am. I've been so busy.

CHARLIE

There never seems to be enough time, does there?

A brief silence as Lydie starts to walk off. Charlie notices the vacant slab where Lydie's statue used to be.

CHARLIE CONT.

Your statue's missing?

LYDIE

Lydie laughs insincerely.

The monks found the statue a little too...provocative, I think.

CHARLIE

It was a good likeness.

LYDIE

Mr. Marland always liked it. They discreetly asked if I had some place to store it.

CHARLIE

Where is it?

LYDIE

It's gone. I paid a gardener five dollars to destroy it.

CHARLIE

Destroy it!

LYDIE

I told him to break it, smash the face first.

CHARLIE

Lydie, that statue should have been preserved.

LYDIE

I saw no point. The woman in the statue doesn't exist anymore.

I'm not sure she ever did. I had
it destroyed and taken away,
frankly the image disturbs me.

All my men have left me,
Charlie. My dear Mr. Marland's
gone. George has moved away. I
have no one Charlie, just
memories.

I'm so alone. I don't think
anyone's as alone as I.

CHARLIE

I can't imagine the loss you're
feeling now, but I think you
need to talk to somebody. You've
got to get on with your life.

LYDIE

My life might have been
different if Mr. Marland and
George hadn't screened my
romances so carefully. They
would interrogate anyone showing
the slightest interest in me. I
remember that I was infatuated
with a young Frenchman. He was
handsome and sophisticated. I
think he was a Count or
something. We were getting along
famously until George gave him
the interview. None were good
enough and now look at me.

CHARLIE

You still have a lot to give.

LYDIE

I lived my life. I loved Walt.
He was the one they couldn't run
away. Walt stood up to Mr.
Marland and Mr. Marland
respected him for that.

CHARLIE

You used to say they would
someday be friends.

LYDIE

I did. Walt and Mr. Marland had
the same kind of dreams. They

dreamed big for themselves and
for everyone around them.

Charlie nods.

LYDIE CONT.

Mr. Marland always watched out
for me and I loved him for that.
He was always kind to me. I was
so proud of him. I wish I could
have given him children. He did
love children you know.

CHARLIE

He was always good to me when I
was a boy.

LYDIE

Some days I long to let it all
go and let other people untangle
the messes, but that would be
just one more way I failed Mr.
Marland and everyone else who
ever cared for me. I'm not as
brave as people think. Nobody
can make it alone and now I'm
all alone. I don't know why they
treated Mr. Marland like they
did. All he wanted was to build
jobs and help people, but they
wouldn't let him alone. They
kept coming back over and over
again for their pound of flesh.
And now they'll be getting it
from me.

CHARLIE

Who are *they*?

LYDIE

It's good you don't know all
that's gone on Charlie. They
tried to ruin Mr. Marland in
that last election and they used
me to do it. You can't imagine
the horrible things they said
about Mr. Marland...the horrible
things they must think about me.

I'm leaving Ponca City, Charlie.

CHARLIE

What?

LYDIE

There's nothing here for me but
gossip and bad memories. I just
want to be left alone.

Lydie leaves Charlie standing alone in the night.

EXT. PONCA CITY CIRCA 1953 - DAY

Lydie drives out of town with artwork in the back of a 1948 Studebaker.

OLD CHARLIE (V.O.)

In February in 1953, Lydie left
Ponca City. She loaded up her
1948 Studebaker, some clothes,
paintings, and \$10,000 in cash.
It was all that was left of the
Marland fortune. Lydie drove
out of town and vanished for 22
years.

It was a big mystery as to where
she was and *The Saturday Evening
Post* wrote an article about it
in 1958, but for most, Lydie
Marland faded from memory.

EXT. CHEAP MOTEL - DAY

Lydie enters a rundown hotel alone looking nervously around.

OLD CHARLIE CONT. (V.O.)

Lydie wanted to be left alone
and tired to disappear.

EXT. SAN FRANCISCO - DAY

Lydie walks the streets alone in a poor part of town.

OLD CHARLIE CONT. (V.O.)

There were reports and the
rumors Lydie hated so much. She
was seen in San Francisco.

INT. INDEPENDENCE, MO CHEAP MOTEL - DAY

Lydie works as a housekeeper. Someone sees her doing the
unglamorous work and she ignores them.

OLD CHARLIE CONT. (V.O.)

Someone said they saw her
working at a motel in
Independence, Missouri.

EXT. NEW YORK CITY - DAY

Lydie is in line at a soup kitchen for homeless people.

OLD CHARLIE CONT. (V.O.)

Another person claimed she was
working at a soup kitchen

or...maybe she was seen eating
at the soup kitchen.

EXT. WASHINGTON D.C. CIRCA 1967 - DAY

Lydie is in a group watching Vietnam War protesters. She is an old woman by now and looks like a homeless person from the side of the march.

OLD CHARLIE CONT. (V.O.)

Some claimed she marched as
Vietnam War protester in
Washington D.C.—no one but Lydie
knows the true story of those
mysterious years.

EXT. PONCA CITY BUS STATION - DAY

Lydie gets off the bus in Ponca City looking old and pitiful. She carries one small sack of her things.

OLD CHARLIE CONT. (V.O.)

In 1975 at age 75, Lydie moved quietly back to Ponca
City.

Old Charlie is there to meet her. Lydie looks awkwardly at him a moment.

LYDIE

Lydie is very self conscious of her appearance.

Hello, Charlie.

Lydie reaches to shake Charlie's hand.

OLD CHARLIE

Don't give me that hand...give
me a hug.

Old Charlie hugs Lydie. Lydie cries.

OLD CHARLIE CONT.

It's good to have you back in
Ponca City...good to have you
back where you belong!

LYDIE

You've kept the press
away...thanks, Charlie.

OLD CHARLIE

We've got you a place to
stay...an apartment...nice and
private like you asked. Conoco
is helping refurbish the
Chauffer's Cottage and it will
be ready in a few weeks.

LYDIE

Lydie looks around at the abandoned bus station and looks satisfied.

Thank you, Charlie...
it's...good to be home.
Charlie leads Lydie to a waiting car.

EXT. PALACE ON THE PRAIRIE - DAY

OLD CHARLIE (V.O.)
E.W. Marland's Palace on the
Prairie was for sale.

INT. CHAUFFER'S COTTAGE - DAY

Lydie struggles to write a letter.
OLD CHARLIE CONT. (V.O.)
Lydie overcame her fear of
public scrutiny and penned a
letter to the local paper to
help convince the citizens of
Ponca City to purchase the
property.

EXT. PALACE ON THE PRAIRIE - DAY

Lydie walks around the grounds alone.
OLD CHARLIE CONT. (V.O.)
Lydie developed a few friends in
her neighborhood and although
she was never again socially
active, she was interested in
other people and would sometimes
walk up to the mansion as a tour
was being given, much to the
delight of the many guests to
the mansion. The people of Ponca
City gave Lydie what she wanted
most in those last years...her
privacy

INT. PALACE ON THE PRAIRIE CIRCA 1987 - DAY

A very small group including Old Charlie is at a service in the
mansion for Lydie.

OLD CHARLIE CONT. (V.O.)
Lydie passed away July 25, 1987
at 87 years of age. She was laid
to rest next to her beloved Mr.
Marland in the family's
mausoleum. A memorial service
was held in the Inner Lounge of
her great Palace on the Prairie
where all those magnificent
foxhunts and parties had
happened. Elizabeth was gone
from me by then, having passed
away the previous winter. I went
to Lydie's service alone. I

thought Lydie's story was over,
but there one last surprise to
her extraordinary life.

EXT. PALACE ON THE PRAIRIE - DAY

Old Charlie leaves the private service for Lydie and is
approached by a man.

GARDENER

Mr. McDonagh?

OLD CHARLIE

Yes.

GARDENER

I know you was a friend of Mrs.
Marland.

OLD CHARLIE

I was.

GARDENER

There's something been bothering
me for a long time. I've kept it
to myself, 'cause Mrs. Marland
told me too, but now she's gone
and I think someone should know.

OLD CHARLIE

Know what?

GARDENER

I'm the one that broke up that
statue. I hated doin' it but
Mrs. Marland said, "Break it,
smash the face first then throw
the pieces in the river."

OLD CHARLIE

You're the one that destroyed
the statue?

GARDENER

Only thing is, I didn't exactly
do what Mrs. Marland said.

OLD CHARLIE

What do you mean?

GARDENER

I had to break it 'cause she was
watching. Broke the face first,

just like she said, but it was a pretty statue and I didn't wanna just dump it in the river so I-buried it.

OLD CHARLIE

You know where Lydie's statue is?

GARDENER

It's been a long time, but I know pretty close where the spot is.

Gardener hands Old Charlie a map.

OLD CHARLIE

Thank you.

EXT. OUTSIDE A STORE - NIGHT

Charlie is back in front of the store with this granddaughter Mary where Lydie's statue is being repaired.

MARY

(Softly)

Uncle Charlie?

(Louder)

Uncle Charlie? Uncle Charlie!

CHARLIE

Humm?

MARY

It is a beautiful statue. It's great that the town is putting it back together. Why do you come every night to look at her?

OLD CHARLIE

The statue being put back together, symbolizes the true spirit of the kind of people E.W. Marland admired. People who would put the pieces of their lives back together again and again, just like the pieces to Lydie's broken statue.

Charlie and Mary begin to walk away from the statue.

MARY

Was any of that story true?

OLD CHARLIE
Only the unbelievable parts.

EXT. PALACE ON THE PRAIRIE - DAY

Lydie's repaired statue is back in place.

THE END
