

Ashes to Ashes

by
Jeremy Pikser and Goldie Hawn

Revisions by
Kurt Russell

April 22, 2005

FADE IN: ANGLE: INDIAN MAN - smoking a cigarette, holds in his hand a book. He looks down at the book

INSERT: MAN'S LAP. "**The Indian Book of Mythology**" his hand bearing a ruby ring on his index finger, opens the book and turns the page revealing a beautiful illustration of two indian lovers under a midnight blue sky dotted with **hundreds of twinkling stars**.

BACK TO INDIAN MAN. As he takes a drag on his cigarette we pan down to the painting. We push into the midnight sky into the milky way. We are now in the real animated universe. We follow one star as it travels through the universe entering the earths atmosphere. It speeds its way to earth at breakneck speed. It enters New York City day.

EXT. OVERHEAD SHOT OF NEW YORK CITY - DAY

We FOLLOW THE STAR as it soars down past SKYSCRAPERS into the deep chasms of the avenues until it reaches a high-rise building. It slows and turns, entering through a window on the 49th Floor where a gynecological examination is taking place.

INT. GYNECOLOGIST'S OFFICE - DAY

MAN'S VOICE (O.S.)
How's your sex life?

WOMAN'S VOICE (O.S.)
You're the expert. You tell me.

The doctor peeps his head over the sheet and smiles.

DOCTOR
Everything looks just fine.

WOMAN'S VOICE (O.S.)
Good. I thought maybe it grew together or something.

A CELL PHONE rings. We follow the hand holding the phone to the mouth of BABY ROBERTS, Editor and chief of Lady magazine.

BABY
Baby Roberts. Yes Katie, speak!

INT. OFFICE OF LADY MAGAZINE

Katie Crumb (40's). She has been the assistant of Baby for that last seventeen years. Baby is her life or her obsession. She sits at her desk, head set perched on her head, eating a peanut butter cup.

KATIE
Hi. Are you busy?

BABY (O.S.)
 What do you mean am I busy! You
 know where I am!

KATIE
 Well, in that case are you lying
 down?

INT. DR.'S OFFICE

BABY
 Well, I'm certainly not standing
 up! Why? Get to the point Katie.

INT. LADY MAGAZINE OFFICE - CONTINUOUS

KATIE
 Julia's publicist is finally
 returning your call. Is this a bad
 time?

BABY (O.S.)
 Stop with the questions and connect
 us.

Katie cross connects, takes a large bottle of Tums from her
 drawer and pops two.

INT. DR. OFFICE

Baby's feet still in stirrups, puts on her phone voice.

BABY
 Hi Pat! Listen, cut to the chase
 doll, we would *kill* to have Julia
 on our cover.

Caught up in the conversation, Baby takes one leg out of the
 stirrup and crosses it over her other leg, revealing the
 doctor's head in between.

BABY
 It's "Lady"'s big 15th Anniversary
 issue. I want her to be our "Lady
 of the Year"!
 (beat)
 Metropolitan?

Baby's face drops, but she covers.

BABY
 Well, two covers are better than
 one! Different audience! We'll pay!

Baby fakes a big laugh.

BABY
Just kidding. Yes, of course and my
love back to her.

Baby hangs up.

BABY
Damn it!

Looking up from Baby's chart.

DOCTOR
I see you have a big birthday
coming up.

She dials her office but it reads "Out Of Range".

BABY
Damn-it! Damn-it-shit! I hate this
phone!

Doctor walks over to Baby and sits beside her.

DOCTOR
Is everything OK, Baby?

BABY
Yeah. I'm fine. Are we almost
finished?

DOCTOR
Almost. Just a few questions. How
are your periods?

BABY
Irregular...just like they've
always been, which makes them fine.

DOCTOR
Hot flashes?

BABY
(lying)
No.

DOCTOR
How are you sleeping these days?

BABY
Days? You mean nights? Good enough.

DOCTOR
Baby we need to talk. My guess is
you are in menopause and...

Baby bolts straight up holding the paper sheet across her.

BABY
 Alfred, I don't have time for your
 "eggs are dying" speech again. I'm
 late for work.

EXT. FIFTH AVENUE - MORNING

Baby exits the building. Perspiring. A WOMAN suddenly approaches her.

WOMAN
 Excuse me. Aren't you Baby
 Roberts?

BABY
 How would I know? I'm in
 menopause.

Baby takes off down 56th st.

INT. LADY MAGAZINE - MORNING

The door to "LADY MAGAZINE" opens. Beneath, its tag-line:
 "YOU CAN HAVE IT ALL!" BABY struts past the cubicles to her
 office.

Katie, at her desk, see's Baby coming in and whispers into
 her headset.

KATIE
 Mom, I have to get off the phone
 now. No dinner tonight ma, I'm
 going to the party remember. I
 don't know what you should eat. I
 gotta go.

Katie eyes Baby coming her way. Nervously, she hides her
 peanut butter cup into her drawer stuffed with junk food.

Baby stops at her desk.

BABY
 I need two Tums and a cup of
 coffee.

Katie picks up a phone sheet as she follows Baby to her
 office.

KATIE
 (enjoying this one)
 Donovan. He wants to have dinner
 tonight, so I've cleared your
 schedule.

BABY
 Call back to confirm and remind him
 his GMAT applications are due on
 Friday.

(MORE)

BABY (cont'd)
 In fact, send him another copy.
 I'm sure he lost them already.

KATIE
 Then after that we have...Le Cirque
 confirmed for the Anniversary
 Party. That should be fun.

BABY
 No more, and stop tailgating me.
 You could cause an accident! No
 milk in my coffee. I'm allergic.

KATIE
 (under her breath)
 15 years, I think I know that.
 I'll get it in a minute.

Baby whips around.

BABY
 Now would be better.

INT. BABY'S OFFICE - DAY

Baby enters. Sitting around the room are Baby's Managing
 Editor BUNNY and their staff of DEPUTY EDITORS: RASHIDA,
 ROBERTA, SALLY, and FRANK.

Caught off guard, Frank hides a newspaper under his chair.
 They have clearly been talking behind the boss's back. Baby
 doesn't notice.

BABY
 Julia's out.

Sighs around the table.

BUNNY
 (Carefully)
 We're striking out here.

Baby looks to the room.

BABY
 No. We're not striking out! We're
 dropping the ball! This is our
 15th Anniversary issue and we can't
 get a star on our cover?

FRANK
 Madeline Albright's available!

Everyone laughs but Baby.

BABY

Not funny! Not at all funny! We have a problem here, people, and we need to get it together or I might have to get a new bunch of people.
(yells) Katie!

Katie standing behind her jumps out of her skin, spilling the coffee.

KATIE

Oh, sorry Baby. I am so sorry. I'll be right back.

She slips out of the office.

EXT. BABY'S OFFICE

Katie takes the Tums off the tray and pops them in her mouth.

BABY (O.S.)

You forgot my Tums?!

Katie spits them out in her hand involuntarily.

KATIE

Coming!!

INT. BABY'S OFFICE

FRANK

Baby, we got a bigger problem than the cover. Advertising's down for the third month in a row.

BABY

I know that! I told you! We're shortening features! I want more color spreads, we need to spice up the cover lines...

Sally raises her hand.

BABY

Speak Sally!

SALLY

I don't think story length is our problem. I think that "Lady"...is getting old.

BABY

Excuse me?

SALLY

I mean it's sticking to an old paradigm. An old formula.

(MORE)

SALLY (cont'd)

Focus groups are showing that young women are looking for something more meaningful in their lives.

BABY

Really? And what do you think can bring them more meaning Sally?

SALLY

Well, I was thinking we could introduce a new feature that deals with the new spirituality. It's people, places and things.

BABY

That's nice. And who's gonna be on the cover? Baba Shivatananda?!

FRANK

Hey! Books on this stuff are flooding the market now.

RASHIDA

Did you read Flow?

FRANK

About a hundred years ago.

RASHIDA

Well, excuse me.

ROBERTA

I just finished Emotional Alchemy. Like my new text book.

Baby in the middle of a hot flash, walks over to the window and tries to open it without success. She snaps back.

BABY

This is not a book! It's a monthly magazine! Those books are a pathetic attempt to sell happiness. We sell Prada!

Baby starts to peel off some layers.

BABY

What are you all on ecstasy or something? Let me tell you what I read from a more reliable source. Focus groups show that over 30% of all women are supporting their families single-handedly and they didn't get there by chanting koom-by-ya! I'm not changing the face of Lady. It's a fun magazine that's a diversion from everyday life. I want edgy, I want hot and I want sexy!

Katie enters holding the morning paper. She nervously hands it to Baby as she gingerly puts down her coffee and Tums.

BUNNY
You might want...to read Keith
Kelly.

Baby takes the paper and looks at it.

Insert New York Post. Page 6 "**Very Unlady Like**"; "RJ Reynolds spotted at Jean Georges with 'Metropolitan' Editor in Chief Anne Blank 3:1 Odds Baby's Crawling out the Door."

Baby, still holding the paper, storms out of the room leaving everyone exchanging knowing looks. Katie looks troubled.

KATIE
Gee, I didn't notice anything was
wrong.

SALLY
How could you? Your head is so far
up her...

BUNNY
Sally!

Sally walks out.

SALLY
I'm preempting the hatchet job
we're all gonna get and quitting
while I'm ahead!

KATIE
My head is not up any bodies..

BUNNY
Katie, let's go back to work.

Katie flustered and still holding on -

KATIE
Ass.

INT. RJ'S OFFICE - DAY

RJ looks up from his phone as Baby bursts through the door.

RJ
Baby! (Into phone) Let me call you
back.

Baby walks up to RJ's desk and leans over it.

BABY
So how was lunch yesterday with the
smut queen?

She slaps the paper down in front of him.

RJ
Now, Baby...

BABY
Don't now Baby me. Do you know the
kind of sleaze she puts out over
there?

RJ
"Metropolitan" has twice the
newsstand of "Lady". She must be
doing something right.

BABY
Look, you and I both know it's not
just about newsstand. It's about
subscription, those are our core
readers.

RJ
Renewals are down.

BABY
RJ, I've been reinventing this
magazine for the last 15 years.
That's my what I do! I am Lady
Magazine! And Lady" Magazine is me!

Baby walks to the door.

BABY (CONT'D)
And no flavor of the month is going
to undermine me or the future of my
magazine. I created it and I'll
keep creating it!

RJ
We got to get edgier Baby.

BABY
You mean sexier RJ? Let me tell you
something.

She walks to the door.

BABY
What I get about sex, Anne Blank
will never know. Or have you
forgotten?

She flies out of the room and leans her head back against the
door in a panic.

INT. LADY MAGAZINE OFFICE

Baby walks through the cubicles, passes Katie who pretends as if nothing happened.

KATIE

Diane Sawyer's office called. They want your pick for "Lady of the Year".

BABY

(under her breath)
Anne Blank.

Baby walks into her office, Katie follows, not too closely.

BABY

Get me Sally, I want to talk to her.

KATIE

Uh...She quit.

Baby stops.

BABY

Quit?

KATIE

Yea. She wasn't very nice anyway.

BABY

Nice doesn't matter. Cancel the rest of my day.

KATIE

What about dinner? You can't cancel dinner.

BABY

I'm the boss. I can cancel anything I want.

KATIE

Not your son! You can't cancel him.

BABY

(exasperated)
Katie...please, no drama. I forgot. What time?

KATIE

Sure. Cipriani's at 7.

EXT. CIPRIANI'S - NIGHT

Baby climbs out of her limo and enters the restaurant.

INT. CIPRIANI'S - NIGHT

Baby walks into the restaurant and gasps!

BABY'S POV

A sea of masks with Baby's picture are floating eerily in a dark room.

MASKS
SURPRISE!!!

Bunny and Katie walk up.

BUNNY
Happy Birthday, Baby!

Baby looks around at the crowd. She doesn't recognize anyone.

KATIE
We fooled ya!

BABY
Well yeah...My birthday isn't for three weeks. Where did all these people come from, central casting?

BUNNY
(laughs)
These are your friends!

BABY
Really? Where's Donovan?

BUNNY
He's coming from rehearsal. Let's get you something to drink!

A waiter approaches.

WAITER
What can I get the birthday girl to drink?

BABY
Hemlock?

EXT. NEW YORK STREETS

Donovan gets out of a cab. He's all rock and roll. Jeans, long hair, thongs and drop dead handsome. He takes a deep breath before he enters the restaurant.

INT. RESTAURANT - NIGHT

Baby is encircled by people. One of which is Barbara Walters.

Donovan enters and jumps back as he spots a mask of Baby lying on the floor.

BARBARA WALTERS
Isn't she?

Charlie Glass, a handsome man (50's) approaches Baby from behind and joins the circle.

CHARLIE GLASS
Isn't she what? The most iconic woman I know?

Donovan joins the circle wearing the mask.

DONOVAN
Happy birthday iconic mother.

Baby jumps! Everyone laughs.

BABY
This is my son Donovan.

Donovan feeling light-hearted shakes everyone's hands still wearing the mask!

BABY
Don, take that thing off. It frightens me.

He lifts it up on his head and spots Charlie.

DONOVAN
Hey man, how are you?

CHARLIE GLASS
My God, have you grown up!

DONOVAN
Did you fly in from London for this?

CHARLIE GLASS
Wish I could say I did but actually I'm writing a piece for Metropolitan.

Baby is speechless.

Anne Blank comes into the circle and puts her arm through his. She's seductive and flirtatious.

ANNE BLANK
Happy birthday, Baby. I want to be just like you when I grow up.

KATIE (cont'd)
 After Baby, we learned that we had
 a third option. We could do both.

Jackson Browne's "Somebody's Baby" suddenly starts to play
 over a montage of PHOTOS.

- A younger BABY sitting at her first office working at her
 computer. A hand-written sign says "LADY" on the door.
- Baby in a photo-op for her first book, "BABY TALK!"
- Baby accepting the Key to the City from MAYOR KOCH.

KATIE
 Baby has broken many hearts.

GUESTS
 (under breath)
 Hearts...Balls?

Tipsy, Baby forces a smile as she polishes off her third
 vodka. She looks around the room. Besides the people at her
 table, no one else is watching the video.

The VIDEO cuts to RJ.

RJ (V.O.)
 Happy birthday Baby, I'm sorry I
 couldn't be with you tonight. It's
 been many eventful years. You've
 become a fixture in my life. Where
 would "Lady" Magazine be without
 you?

Baby getting drunk has a pained expression on her face.

BABY
 Fixture?

KATIE
 While changing the way women see
 their lives, Baby had a baby of her
 own.

Baby and Donovan looking up at the screen:

A PHOTO of a younger Baby in a peasant blouse holding
 Donovan, age 3. Beside them, MAX, a smiling handsome man
 (Baby's ex-husband and Donovan's father).

Both Donovan and Baby look on silently.

BABY
 Where did they get that picture?

DONOVAN
 It's mine.

Baby about to say something.

DONOVAN
I stole it from you.

Baby moved, stares at Donovan. He puts the mask back over his face while more photos of Baby come on the screen.

Baby in a baseball hat kisses Donovan with Little League hat.

Baby in a long gown, Donovan in a tux, holding her arm.

Watching her life flash before her eyes, she downs her drink. Katie's voice becomes increasingly distant and hollow as we notice the room around Baby start to rise. Baby looks up at everyone looking down at her as she sinks deeper and deeper.

KATIE
I just want to say Happy Birthday
to my boss.

FRANK
To my co-worker and friend.

RASHIDA
The sexiest, most powerful, and
most brilliant woman I know.

BUNNY
Baby has created a legacy that has
set the standard my friends. And
she did it her way!

The whole room is looking down now on Baby, applauding.

Baby's POV: drunk Baby stares up in horror from her grave.

CUT TO:

EXT. NEW YORK STREETS - NIGHT

Baby pukes out the window of a limo flying down Fifth Ave.

DONOVAN (O.S.)
Mom. Mom. You drank too much.

INT. LIMOUSINE - NIGHT

She turns her head inside the car.

BABY
No, I didn't. You know I have a
weak stomach. I should have taken
my enzymes. Or...maybe they're
trying to kill me.

DONOVAN
(to the Driver)
Let's take my mom home first.

BABY
You're not taking me anywhere. You
need to get up for class.
(to the driver)
Columbia University!

DONOVAN
Mom. Look, there's something...I
need to talk to you about that.

BABY
You didn't fill out your GMAT
application?

DONOVAN
No! I didn't.

BABY
I knew it!

DONOVAN
Mom, I'm quitting school.

Stricken, Baby looks at Donovan then pukes out the window
again. Donovan hands her a tissue.

BABY
You're what? Quitting! Are you
nuts? Don't do this to me Donovan.
It's not a good time.

DONOVAN
Mom. It's never a good time! Look,
I'm not interested in Business or
anything about it. All they care
about is how much profit I can make
from a widget. Widgets don't even
exist! They're meaningless!

BABY
Widgets are tools? They're not
meant to have a personality. So
explain to me what's meaningful?

DONOVAN
My music.

BABY
Playing in a rock band for the rest
of your life is meaningful? I'm not
letting you give up a lucrative
future for a crazy fantasy of being
a rock star!

DONOVAN

Let me decide what to do with my
life for once!

BABY

I've always let you do whatever you
wanted. You wanted to go to
Columbia so..

DONOVAN

Mom, Columbia was your choice! You
picked a school that was less than
50 blocks from your apartment!

BABY

So I love you. Sue me.

DONOVAN

That's not love mom..that's
control!

BABY

Bull shit! You won't make enough
money to live.

DONOVAN

I don't care about money the way
you do!

BABY

Yeah, that's cause I'm paying the
bills.

DONOVAN

I'll pay my own bills!

Donovan pulls a flyer from his pocket and hands it to her.

DONOVAN

I'm making some money now. Just
come see me, once. You've never
heard me play.

Baby takes the flyer but doesn't look.

BABY

Oh Donovan, I want you to BE
somebody. I don't want you to be
like your father... living on some
island in a...birdhouse!

DONOVAN

Tree-house. And he's living **his**
life not **yours...** and he's happy,
happier than you!

BABY

Whatever. I just don't want you to
end up like him.

The limo stops and Donovan opens the door and climbs out.

DONOVAN

No, you're right mom. I want to end
up just like you. Good Night.

Baby watches stunned as Donovan shuts the door and walks off.

EXT. BABY'S APT. BUILDING. NIGHT

The limo pulls up. Still tipsy, Baby gets out and accidentally
steps in a pile of dog poop.

BABY

Ewww. Who do I sue?

She takes off her shoes and throws them into the street as
she walks past the door man barefoot.

DOORMAN

Good evening, Mrs. Roberts.

BABY

What's good about it?

INT BABY'S APARTMENT - NIGHT

The door opens to the dark apartment. Baby stumbles into her
apartment slowly, drunk, lonely. She shuffles off to...

INT. DONOVAN'S ROOM - NIGHT

The door opens and Baby stands motionless, looking at the
deserted room. She sees the mementoes of his life: trophies,
Little League pennants. She eyes one PHOTO in particular.
It's the SAME photo of her, and MAX, and Donovan they saw at
the party.

INSERT: A HAND TURNS ON AN ELECTRICAL FAN

INT. BABY'S BEDROOM - NIGHT

WE PULL BACK to see BABY spread-eagled in her bed sweating as
she lets the fan blow over her.

She closes her eyes. As we PULL BACK SLOWLY, the moonlight
reveals what vaguely resembles the **SILHOUETTE OF A MAN** by the
window watching her. The hum of the fan takes us into a
dream...

DISSOLVE TO:

EXT. MOUNTAIN TOP - HIMALAYAS - DAY

A beautiful and open MOUNTAIN TOP overlooking snow covered peaks. In a flowered hippie skirt is a younger Baby. A WREATH OF FLOWERS crown her head.

MAX as in the photo appears from behind. She leans back against him and sway together blissfully.

Suddenly, clouds of SMOKE begin to rise from the ground. The smoke grows thicker, blackening the air around Baby.

BABY'S POV: A DEAD BODY BURNS ON A FUNERAL PYRE. The ashes from the body begin to rain down on Baby, choking her. Baby panics and tries to run but MAX won't let her go.

MAN
(whispers in her ear)
LET GO...LET GO...

INT. BABY'S BEDROOM - NIGHT

Startled, Baby wakes up to see the SILHOUETTE of a man standing directly above her.

DONOVAN
Mom, it's OK. It's just me.

Baby looks up to see Donovan standing above her.

BABY
Don...what are you doing here?

DONOVAN
Aunt Rhonda called. Mom. Dad died.

CLOSE-UP: ON BABY as the news hits her.

MAN'S VOICE (V.O.)
The light of Max Feldman
illuminated all those around him.

INT. SUBURBAN HOME - DAY

CLOSE UP OF: A BOX OF ASHES covered with an Indian scarf and a photo of MAX standing victoriously atop a snow capped mountain.

We PULL BACK to the LIVING ROOM of a Westchester home, a middle-aged man in traditional Indian clothes, delivers the eulogy. Incense burns.

MIDDLE AGED MAN
Even though his fire burned out
early, his energy will still live
on in us all.

A mix of family members and religious devotees are present. BABY is sitting beside DONOVAN and Max's sister RHONDA.

A bald Buddhist NUN puts a flower beside Max's picture.

BABY
(whispering to Donovan)
She was more his type.

Donovan shakes his head and rolls his eyes at her gallows humor. Rhonda takes out a SMALL RED STATUE of the Indian Elephant God Ganesh.

RHONDA
He wanted you to have this.

Touched, Donovan takes the statue.

DONOVAN
Thanks Aunt Rhonda.

Harvey pulls out a piece of paper.

HARVEY
Before me I have Max's last will and testament. Let us lift our hearts in joy, celebration, and harmony as I read his final wishes.

BABY
(under her breath)
I wonder who gets the treehouse.

DONOVAN
(glaring at her)
Zip it mom.

HARVEY
"To my students and devotees, do not cry today, as we know life is impermanent. I hope you all will continue your pursuit of higher knowledge no matter what the cost. As you know I don't have many possessions to will you, so I give to you all a wish for a happy joyous life. To my son Donovan..."

Donovan looks up surprised to be acknowledged.

HARVEY
"Even though we lived on opposite sides of the world, I want you to know how much I loved you. I will be nearer to you now. Just look to the sun, the rainbows in the sky, and the stars in the Heavens. I will be there watching you."

Donovan's eyes puddle

HARVEY
 "To my Ex-wife Baby..."

Baby's cell phone rings. Frantically, she fumbles to turn it off. Donovan looks at Baby with disdain as do the others.

BABY
 (whispering)
 I'm sorry.

HARVEY
 "Although we grew apart, I will never forget the young free-spirit who I used to dance with til sunrise, the beautiful girl who ate an entire bag of mushrooms and ran naked through Central Park."

Donovan turns to Baby. She looks down, embarrassed.

HARVEY
 "You may have chosen a different path but know that in my heart, I never stopped loving you. You will always be my beautiful Baby.

CLOSE-UP: BABY IS MOVED AND ON THE VERGE OF TEARS

HARVEY (O.S.)
 "That is why I will to you...my last and final wish. To take my ashes to the beautiful place we were married and scatter me to the wind over our sacred spot - our own "little Everest" - the top of Mount Rishikesh.

CLOSE-UP: BABY LOOKS UP FROZEN.

EXT. LIMOUSINE - DAY

Baby's limousine streaks down the Turnpike.

BABY (O.S.)
 MOUNT RISHIKESH?!!!

INT. LIMOUSINE - CONTINUOUS

The BOX OF ASHES sits between Donovan and a ranting Baby.

BABY
 What was he thinking it's seventeen thousand feet for God's sake. He got frostbite! Of course he was so stoned he didn't notice.

Ignoring her, Donovan holds onto the Ganesh statue and looks out the window. Baby looks down at the box of ashes.

BABY

Why didn't you ask one of those nuns to do this? They would have given their third eye to go.

Embarrassed, Donovan pushes the privacy partition closed.

DONOVAN

Mom, stop. He's gone and you're still complaining.

BABY

(a sudden solution)
Why don't you take him.

DONOVAN

He wanted **you** to do it! Go figure!

BABY

He can't ask me to do this. I hated it there! He knew that! That's why I left. I wanted more than the stars over my head for a roof, a hole in the ground for a toilet!

DONOVAN

Well, you got what you wanted.

BABY

Don't bite the hand that fed you Don. Not now!

DONOVAN

Fed me!! You never even made me dinner. (To Driver) Pull over please.

The limo pulls over on the shoulder of the highway. Donovan races out the door, leaving the statue sitting on the seat.

BABY

(panicked)
Where are you going?!

EXT. JERSEY TURNPIKE - DAY

Donovan walks down the highway.

DONOVAN

Away from you! For Christ sake's mother, he was my father. Does it cross your mind that I may be feeling something?

Baby gets out of the car defiantly.

BABY
(yelling after him)
Of course I know how you feel and
I'm sorry

Donovan stops, turns.

DONOVAN
(Sticking his thumb out)
Really, how Mom? Tell me how I
feel.

BABY
Cheated!

Donovan reacts. Surprised at her perception.

BABY
Everyone in that room knew Max but
you... But they all knew a
different Max, Donovan. I was the
only one who knew your Father.

DONOVAN
And whose fault is that?

An old VW BUG pulls over. Donovan climbs in, the car pulls
away, leaving Baby alone. Baby calls out after him.

BABY
Don! You can't leave me alone with
him!

CUT TO:

INT. BABY'S APARTMENT HALLWAY - NIGHT

Katie breathless running down the hall towards Baby sitting
on the floor outside her door holding a glass of wine.

KATIE
Oh Baby! I got here as fast as I
could. I'm so sorry. Poor Max. I
just spoke to him last week.
Getting the pictures for the party
and all and he was so happy and
seemed so well. I remember when we
were all together so many years ago
and...

Baby irritated by her ramblings.

BABY
Katie stop it. This isn't a wake
we're having here.

KATIE

Oh. Sorry. Are you OK?

BABY

No, I can't be alone with him.

KATIE

(confused)

So where is he now?

BABY

In the broom closet.

KATIE

Oh? The broom closet? Why?

BABY

He's haunting me.

KATIE

Really? Uh...maybe we should go inside.

INT. BABY'S APARTMENT - NIGHT

Baby stares blankly out her living room window. Katie glances at Baby with concern as she struggles with the wine opener.

KATIE

True love never dies.

BABY

Oh Katie, what love? I used to love a lot of things. I used to love this view.

KATIE

Maybe it would be good for you. You haven't taken a vacation in 15 years!

BABY

India is not a vacation! It's a sentence. Besides, India looked different then. I'm not twenty something anymore Katie.

KATIE

What about Donovan? Maybe he could go for you?

Baby stares out the window.

BABY

Donovan hates me.

KATIE

Why?

Katie pours her more wine.

BABY
Because I never made him dinner.

KATIE
Sure you did. Remember that
time...

BABY
It was catered.

KATIE
I think, all things considered,
you'd be happy you did it. We'll
hold down the fort.

BABY
The fort is falling, Katie...it's
falling.

KATIE
All you need is a good night's
sleep. You'll think of something.

BABY
Yeah, something'll come to me. It
always does.

Katie gets her coat and her phone rings.

KATIE
Mom, I'm coming already!

She closes the door, leaving Baby staring out her window.

INT. BABY'S LIVING ROOM - THE NEXT MORNING

INSERT: A BLACK SHARPIE WRITING "**THE YETI HOTEL**", **RISHIKESH,**
INDIA.

We PULL BACK to see Baby writing an address on a POSTAL BOX.
The DOORBELL rings. Baby races to the door and opens it.
It's Donovan. She's panicked.

BABY
Donovan. It's so early. What are
you...?

DONOVAN
Karma Mom! I forgot Dad's statue in
the limo.

Donovan walks inside. Baby nervously follows him.

BABY
Oh. I...I put it in your room.

As Donovan goes to his room, the DOORBELL rings.

Baby races to the door.

BABY
I'll get it.

Baby opens the door to reveal a FED EX COURIER.

FED EX COURIER
You got a pick-up going to India?

Baby quickly grabs the box and gives it to the courier.

BABY
Here you go. Thanks bye.

Baby tries to close the door.

FED EX COURIER
Don't you want your re...?

Donovan walk from his bedroom and see's the box

DONOVAN
Baby Roberts, what's in that box?

BABY
Nothing.

Donovan grabs the box from the courier's hands and sees the address.

DONOVAN
You can't do this!

BABY
Why not?

DONOVAN
You can't mail Dad!

The courier looks at the box curiously. Baby grabs it from Donovan.

BABY
I'm not mailing him, I'm Fed-Exing him. Don! It's like sending him with a baby-sitter!

DONOVAN
You're FED-EXING Dad? You've gone insane!

BABY
Don, I've been up all night. I've arranged everything.

(MORE)

BABY (cont'd)
I called the hotel. They have
Sherpas there who will take him to
the mountain top and sprinkle his
ashes just like he wanted.
Please...

DONOVAN
A Sherpa is not what he wanted. He
wanted you.

BABY
Donovan! If I don't get my magazine
on track, I may as well be in that
box with him. I'm on the verge of
losing everything!

DONOVAN
On the verge of losing it? You've
lost it!

Donovan grabs the box from his mother.

DONOVAN
I'm sick of your magazine. And
everything about it.

Donovan stares into his mother's eyes for what seems like an
eternity. The Fed-ex man is growing increasingly uncomfortable.

Donovan walks out the door, looking straight at his mother.

DONOVAN
I'll take him.

Just as he is about to disappear around the corner -

BABY
Donovan stop! I'll take him!

Donovan stops and turns.

BABY
I'll do it. I promise.

Donovan walks back and hands her the ashes. Baby looks down
at the box.

BABY
I loved your father once. I really
did.

He walks away. As he rounds the corner -

DONOVAN
Prove it.

He leaves her standing in the doorway as she watches him
disappear.

FED EX COURIER
 (hopeful)
 So is this a cancel?

We HOLD on Baby's face in deep thought.

SMASH CUT TO:

INT. BABY'S OFFICE - DAY

Baby enters her office. The editors are all seated.

BABY
 People? I'm going to India.

GROUP SHOT: Everyone stunned. Katie enters with Baby's coffee.

BUNNY
 You are? Great Baby, I'll be here
 to take care of everything.

BABY
 You won't have to. I'm bringing
 "Lady" with me.

BUNNY
 (confused)
 What about Max?

BABY
 Oh, he's coming too.

Baby crosses to a COVERED EASEL.

BABY
 Focus groups show that young women
 are looking for something more
 meaningful in their lives.

The EDITORS look up shocked as Baby repeats their own words.

BABY
 Well, Baby Roberts is taking them
 to the land of the Kama Sutra, the
 birthplace of society and of SEX.
 Tantric sultry, sassy, sexy and
 sooo today! I'm taking this Lady
 into the future with the pungent
 smells of the east.

Baby suddenly sniffs the air.

BABY
 What's that smell?

Smelling nothing out of the ordinary, they look at each other
 confused, at a loss.

KATIE
In your carry-on. With your lunch.

BABY
Perfect.

EXT. RUNWAY - SUNSET

A 747 takes off into the SUNSET.

RJ (V.O.)
Bunny? Has she lost her mind?!

INT. RJ'S OFFICE - DAY

RJ stands fuming behind his desk.

BUNNY
She has a plan, RJ...

RJ
Well I've got a plan too. A bigger plan.

INT. AIRPLANE - SUNSET

Baby is eating scallop salad voraciously from a Tupperware container while talking to CHANCE, her photographer.

BABY
So, I see this cover very clearly.
Magic hour: the snow capped
mountains, blue sky, backlit by the
setting sun on to...me!

CHANCE
Fine, but I don't get the
connection. What does this have to
do with the Kama Sutra?

BABY
Chance, I hired you to take
pictures! Stick to your job
description!

She turns to Katie, who is sitting beside her eating his airplane food.

BABY
How can you eat that airplane
swill? You should have ordered two
of these.

INT. AIRPLANE LAVATORY - A FEW MINUTES LATER

BABY (O.S.)
BLECH!

On her knees, and being tossed from extreme turbulence, Baby pukes into the airplane toilet.

INT. AIRPLANE CABIN - NIGHT

SYLVIA SCHWARTZ, (40's, uptown, wiry thin) sips a hot tea while non-stop talking to a TURBANED SIKH beside her.

SYLVIA
You must be Indian.

The Turbaned Sikh nods.

SYLVIA
I just love your country. It's such a sensual place. The sights, the smells.

The Sikh looks ahead uninterested.

INT. AIRPLANE LAVATORY - NIGHT

Baby looks at herself in the mirror: she's completely green.

CAPTAIN (V.O.)
(Indian Accent)
This is your captain speaking.
Please will you kindly return to your seats.

INT. AIRPLANE - NIGHT

Sylvia continues.

SYLVIA
I'm going to my favorite Ashram to reconnect with my center. Then I'm off to Varanasi to feel the cycle of life and death...to feel the peace of...

Baby wobbles back towards her seat by Sylvia. Turbulence throws Baby into Sylvia's lap, spilling her hot tea all over her, she barks at Baby.

SYLVIA
God damnit!

BABY
Sorry. Bad scallops.

Baby wobbles back to her seat.

INT. DELHI INTERNATIONAL AIRPORT - EVENING

PASSENGERS pour out of the arrival gate. A disgruntled Sylvia Schwartz emerges followed by Baby's crew.

Behind them, Baby is pushing her way out of the crowd catching up rolling Max behind her, trying to look normal.

KATIE

We better hurry. Our connection leaves in twenty-five minutes.

Baby pale and weak follows the troupe

INT. BOARDING AREA - EVENING

Katie and Roberta bicker by the ticket counter.

ROBERTA

Do you have me in a window seat?

KATIE

Yes. I have you in a window seat!

As they join the boarding line, Baby collapses into a seat next to a man who is chewing something red and crunchy. He smiles at her, showing her bits of crushed-up RED BEETLE in between his teeth. BABY gags and dashes for the toilet.

ATTENDANT

Keep the line moving please.

ROBERTA

Are you sure? I can't sit in an aisle.

KATIE

Yes. I'm sure. Now stop stressing! Keep moving. You're holding everyone up!

ROBERTA

Do I have a corner room?

KATIE

What am I, your travel agent? There weren't any corner rooms.

ROBERTA

But I'm claustrophobic!

INT. AIRPORT NIGHT

Baby, desperate, runs into the Men's room.

INT. AIRPLANE - EVENING

Katie and Roberta load their carry-on into the overhead.

ROBERTA

Then where is Baby staying?

KATIE

I got her the Royal suite. You're right below. If that's not good enough, you'll just have to cut my head off, OK? Jesus!

They look around in a panic. The door shuts.

KATIE

Where's Baby?

INT. DELHI INTERNATIONAL AIRPORT - EVENING

A bedraggled Baby sick as a dog, exits the mens room sweat running down her face, runs to the gate, dragging the roll-bag behind her. The gate is deserted.

Baby runs to the gate and is stopped by TWO POLICE

BABY

That's my plane! It's taking off!

Baby rummages for her cell-phone, not there. Katie has it.

BABY

Shit!

INT. TICKET COUNTER - NIGHT

The Sahara Airlines TICKETING AGENT smiles at Baby.

TICKETING AGENT

The next flight to Rishikesh would be flight 427 on Friday morning.

Exasperated, Baby shakes her head.

BABY

Friday is too late! Isn't there something tomorrow?

TICKETING AGENT

Well, there is a flight 211 to Rishikesh from Varanasi tomorrow. Varanasi is the holy city. Very interesting to see...

BABY

I'd rather stick pins in my eyes.

TICKETING AGENT

You could take flight 322 to Varanasi at 6:00 AM from here and make the connection no problem. Shall I book it for you?

BABY

Fine.

EXT. DELHI STREET - EVENING

A rickety TAXI zooms through the crowded tree-lined avenues of New Delhi passing motor rickshaws, women's saris flying out the sides. A MADNESS of humanity going every which way.

INT. TAXI - EVENING

In the back of the cab, Baby's head bobs uncontrollably as the cab swerves from side to side. Max sits beside her.

BABY

Slow down! I don't want to die in India.

The DRIVER taps a picture of Ganesh taped to the dashboard.

DRIVER

Don't worry Madam. Ganesh will take care of us with his divine protection.

BABY

Oh yeah? My ex-husband believed in that little elephant and now he's in this bag. How close are we to the hotel?

DRIVER

Almost there, Madam. Do you like my country?

BABY

"Like" is a pretty strong word.

As the car stops at a red light, a CROWD of begging CHILDREN surround the car from all directions. A blanket of pleading eyes covers the windows. She tries not to look.

EXT. HOTEL DRIVEWAY - EVENING

The cab drives up to the hotel. The DOORMAN salutes Baby as he opens the door, ignoring him she walks into the hotel.

INT. OBEROI HOTEL RECEPTION - NIGHT

BABY

Do you have a corner suite for one?

The RECEPTIONS CLERK looks up from his book.

CLERK

Right now, it looks difficult, but let me see what I can do.

(MORE)

CLERK (cont'd)
 Why don't you have a drink in the
 bar and I'll be right in? Can we
 keep your bag for you?

BABY
 No. I'll keep it, thank you.

INT. OBEROI BAR - NIGHT

It's full of exotic travellers and Business people from all over the world. Pulling the roll-bag behind her, Baby slumps down on the sofa. She Picks up pieces of conversations as her eyes stroll the room. Next to her a German couple HANS AND HENRIK (late 30's gay) they speak in hushed tones. Subtitled

HENRIK
 What if something goes wrong?

HANS
 Nothing is going to go wrong.
 Heimlich has done it four times.

She eyes 3 Korean gentleman and a severe looking Korean Woman-late 60's, in a heated exchange. An Indian man in a cowboy hat singing "Don't it Make My Brown Eyes Blue".

On the other side of the room, half in shadows, two shady looking characters. One in dark glasses, the other sporting a white shirt who slips an envelope to a man whose back is too us. They shake hands. Drug deal?

Heavy laughter from some partying Aussie's next to the deal that just went down. A bottle of beer is accidently knocked to the floor creating a chorus of "WHOAHS!" The man in the white shirt picks up the bottle and places it on the table with a reassuring pat on the Aussie's back and a friendly smile. He now heads in Baby's direction.

BABY
 Waiter! Waiter!

He strides over. He actually has a name, DEREK. He's in his late 40's, good looking. He's probably American, maybe British but definitely cool. Way way cool.

DEREK
 (To Baby)
 Excuse me...

BABY
 You're excused. I want a water. I want it sealed and I want you to open it in front of me.

Derek smiles down at Baby.

DEREK
 (genuine)
 An American.

BABY
And a napkin.

DEREK
(smiles)
Of course. Right away.

He chuckles to himself as he moves off to the bar.

Baby yells after him.

BABY
And no ice! (Looking around her)
Now where the hell do I find a
phone.

The Germans, near by continue to quibble.

HENRIK
(In German, subtitles)
I want to make some shopping?

HANS
Henrik, we'll shop... after! Just think
mein Shatzi, our own house in the Black
Forest.

HENRIK
Just think. Third world prison!
Where is my cosmo?

Hans sighs and heads off to get the drink. Henrik checks out
the piano player

HENRIK (IN ENGLISH)
I like his hat.

Returning with the water Derek walks up to Baby. He opens
the bottle in front of her.

DEREK
Anything else Madam?

BABY
I need a phone?

DEREK
Of course, but how about I get you
a phone after you give me my
jacket?

BABY
Excuse me?

As Baby looks up confused.

DEREK
You're excused.

Derek pulls out his COAT from the seat underneath Baby.

DEREK
This would be mine. If you'd like,
I'll get you someone who actually
works here.

Derek flags down a BELLMAN.

DEREK
(speaking to him in Hindi)
Aditiya, a phone for the cranky
lady please.

The Bellman nods and rushes off to the lobby.

DEREK
Enjoy the hotel and have a
wonderful evening.

Derek smiles at a stunned Baby, picks up his keys and drink
and moves to another table. The BELLMAN returns with a room
key, a receipt and a phone.

BELLMAN
Sorry madam, no corner suites
available. But here is your phone.

Baby signs the receipt begrudgingly and picks up the phone.

BABY
This is Baby Roberts. Get me The
Yeti Hotel in Rishikesh.

INT. YETI HOTEL BAR - NIGHT

The girls are dancing to seventies disco music with chance
and other hotel guests. Katie is on the phone.

KATIE
(yelling over the music)
Baby? Oh thank god! Where are
you? We're all worried SICK about
you.

INT. OBEROI BAR - CONTINUOUS

BABY
Would you or would you not say that
making sure I got on that plane was
part of your job description?

She pulls out her airplane ticket and reads it.

BABY

Just listen to me. I'll be flying
in from Varanasi, arriving on Jet
Airlines at 11:00 AM. Got it?

WE move slowly into Derek's dark eyes as he watches Baby.

BABY

Next time, remember to pack my cell-
phone in *my* bag and remind me to
kill you as soon as I get there.

DEREK'S POV: Baby clicks off the phone, Takes another swig of
water, leans her head back on the sofa, and closes her eyes.
She's out. A real WAITER comes over and tries to wake her.
She's dead to the world. Derek crosses to Baby.

DEREK

(in hindi)
She's out of her misery.

Derek picks up her room key from the floor.

DEREK

It's all right I'll take care of
this.

INT. HOTEL HALLWAY - NIGHT - BABY'S FLOOR

LOW ANGLE: We hear a DING! And elevator doors opening. A
pair of shoes back out from the elevator, on a bellman's CART.
A body lying on the cart. The head attached to the body
lolling back and forth is Baby's.

TRACK AND WIDEN TO REVEAL: Derek pulling the bellman's cart.
Aditiya, the bellman pushing from behind. Baby's black bag,
her purse and the water bottle ride with her. They reach the
door, Derek scoops her into his arms, Aditiya opens the door.

INT. HOTEL ROOM - NIGHT

Derek lays her on the bed, removes her shoes, puts her water
bottle on the bed stand, smiles at her and closes the light.

INT. HOTEL ROOM - MORNING - THE PHONE RINGS

Baby picks up the phone.

VOICE ON PHONE

Your wake-up call Madam.

She bolt straight up, noticing she is fully dressed. She
looks around disoriented. She see's MAX perched on a chair.
Then suspiciously eyes the water bottle on the bed stand.

INT. HOTEL LOBBY - DAY

The black roll-bag speeds across the marble floor.

BABY (V.O.)
Hi Don. I'm letting you know I'm on
my way to Rishikesh, just like you
wanted.

We PULL OUT to reveal Baby pulling the bag through the lobby.

INT. DONOVAN'S APARTMENT - CONTINUOUS

Donovan's ANSWERING MACHINE records the call.

BABY (V.O.)
I couldn't imagine you never
speaking to me again, so your
mother who can't leave the Upper
East Side is here in India.

EXT. OBEROI HOTEL - CONTINUOUS

Baby rushes out frantically and dives into a cab.

BABY (V.O.)
By the way, last night I'm pretty
sure somebody spiked my water and I
passed out. There's a lot of weird
people here... Anyway, I'm fine
but in case of emergency or if you
might need me, I'll be at The Yeti
Hotel in Rishikesh. If you need
anything else, call Katie.

The cab pulls away, leaving the DOORMAN holding the bag with Max.

BABY (V.O.)
Don't worry. Dad is in safe hands.

The cab backs up. Frazzled, Baby gets out and grabs the bag.

INT. DONOVAN'S DORM ROOM - CONTINUOUS

BABY (V.O.)
I hope you're feeling better about
me. I love you. Bye Don.

As the phone hangs up, we PAN OVER to see Donovan packing his stuff into boxes as he listens to the message.

INT. DELHI INTERNATIONAL AIRPORT - DAY

CLOSE-UP: ON BABY FRAZZLED.

BABY
It's CANCELLED?! I have to make a
connection in Varanasi TODAY!

Baby stands back at the Sahara Airlines check-in counter.

BABY
I was told last night, standing
right here that there would be a
flight leaving today.

CHECK IN CLERK
It's been cancelled, Madam, but we
do have Flight 251 going out on
Monday.

BABY
Look, I am not trying to get to
Varanasi. I am trying to get to
Rishikesh.

CHECK IN CLERK
Yes Madam, I explained to you,
there is a Friday flight direct to
Rishikesh. No stops. Would you
like me to book it?

BABY
No! I have to get there today!

HANS and HENRIK pull their black roll-bag and come up in line
behind Baby. Henrik bobs his head to his CD WALKMAN. Hans,
nervous, pushes past Baby.

HANS
Excuse me. We have a flight to
Varanasi to make.

BABY
It's cancelled.

HANS
Cancelled?!

Still bobbing to his music, Henrik does not hear and holds
out his passport. Hans grabs the earphones from his head.

HANS (IN GERMAN SUBTITLED)
There is no flight. Put that damn
thing away.

Henrik sullenly takes the Walkman off and sticks it in his
black roll-bag.

CHECK IN CLERK

(to Baby)

Well, if you can get to Varanasi by 11:00, there is a flight leaving to Rishikesh today.

BABY

I know! I'm on it!

HANS

So do you have ideas on how we get to Varanasi? Rickshaw?!

CHECK IN CLERK

Train?

EXT. TAXI STAND - DAY

The three dash into a taxi cab. As they climb in...

HANS (O.S.)

I'm Hans.

HENRIK (O.S.)

I'm Henrik.

HANS AND HENRIK (O.S.)

We're from Germany.

INT. CAB - CONTINUOUS

Baby is crammed in the back between Hans and Henrik. She sighs.

BABY

Guten tag.

EXT. DELHI TRAIN STATION - DAY

Hans runs out of the station and up to the car.

HANS

Scheisse. The train just left.

Baby sits in the backseat, fanning herself.

BABY

Naturally. (Turns to the driver)
How far is it to Varanasi?

CAB DRIVER

Oh, Varanasi. It's quite a distance, Madam. But these trains make many many stops. I can beat the train and drop you off at the Gwalior station.

Hans hops back in the cab.

BABY
How long will it take?

DRIVER
How long is life? These things we
do not know.

He slams the door shut and the cab takes off, weaving through
the chaos of the New Delhi streets.

BABY (O.S.)
Well, ballpark it. Ten
minutes...ten hours? What?

DRIVER (O.S.)
Absolutely, Madam.

BABY (O.S.)
Absolutely, what?

DRIVER (O.S.)
(laughing)
Absolutely everything you said,
Madam. In India...anything is
possible.

EXT. COUNTRY ROAD - DAY

MUSIC UP over beautiful colorful countryside. Rolling fields
of yellow mustard flowers. The cab bumps along, dodging cows
and tossing the three around.

INT. CAB - LATER

Henrik sleeps on Hans' shoulder. Baby is in the front seat
also asleep, with MAX on the floor by her feet. Suddenly, a
loud HISSING SOUND awakens Baby.

BABY
What's that?

DRIVER
(lying)
Not to worry, Madam. It is
nothing.

EXT. COUNTRY ROAD - DAY

Miserable, Baby, Hans and Henrik push the cab through the
village. Baby can barely move in her tight skirt and heels.

MAN'S VOICE (O.S.)
"Oh lovers! Where are you going?
Who are you looking for?"

INT. LANDROVER - CONTINUOUS

DEREK drives in his own world, reciting along with a CD playing "Gift of Love", a Rumi love poem. A rope of JASMINE hangs from his mirror.

CD PLAYER/DEREK
 "Your beloved is right here. She
 lives in your own neighborhood.
 Her face is veiled."

EXT. COUNTRY ROAD - DAY

Baby looks up and sees Derek's LANDROVER drive by. She runs after it, waving madly.

BABY
 STOP!

INT. LANDROVER - DAY

Derek looks into his rearview mirror. Baby is in the middle of the road, flailing her arms over her head.

CD PLAYER (V.O.)
 "Calling for you while you search
 and lose yourself in the
 wilderness..."

Amused, Derek shakes his head and smiles.

DEREK
 Amazing.

He throws his car in reverse.

EXT. ROADSIDE - DAY

Steam pours out as the driver opens the car hood. MEN FROM THE VILLAGE are gathered around two deep, watching the steam rise. Derek pulls up and leans out the window.

DEREK
 Car trouble. Welcome to India!

Baby runs up to him.

BABY
 Oh thank God!

She steps in a pile of cow poop. The INDIAN MEN circle around her, they begin to laugh. Baby looks down.

BABY
 Perfect! Absolutely perfect! This
 whole COUNTRY is one big SHIT HOLE!
 (MORE)

BABY (cont'd)
 Why don't you clean up your sacred
 cow poop, for God's sake?

Laughing, Derek gets his camera from the car, and snaps a
 PICTURE of Baby, cleaning her feet.

BABY
 What are you doing?!

DEREK
 Sorry I couldn't resist.

BABY
 This isn't funny.

DEREK
 That's disputable.

Baby studies his face.

BABY
 Didn't I see you...

DEREK
 Yes, you were keeping my coat warm
 for me. I never did get to thank
 you.

Hans and Henrik walk up.

HANS
 Excuse me, mein Herr. We are
 desperately trying to catch a train
 to Varanasi. Could you give us a
 ride to the Gwalior train station?

HENRIK
 How far is it? We are very late I
 think.

DEREK
 Happy to help. Gwalior's not far.
 Get your stuff and hop in.

Derek walks up to Baby who is still cleaning her shoes by the
 side of the road.

DEREK
 How much was he charging you for
 the ride?

BABY
 20,000 rupees I think.

Derek walks over to the cab driver and slips him some money.

DEREK
 (in Hindi)
 I'll take them from here.

Derek takes Baby's bag out of the car and walks past her.

DEREK
(jokingly)
I'm afraid you were taken.

BABY
Really? And what would you be
charging?

Derek puts Baby's roll-bag in his trunk.

DEREK
Oh, I try to find my rewards in non-
monetary ways.

BABY
I'll bet you do.

Derek and Baby both walk up to the car doors and look at each other across the top of the car.

BABY
Well, what a coincidence.

DEREK
There are no coincidences in India.

They both get in the car at the same time.

BABY
(under her breath)
Great. Just what I need. Another
person who believes in the
universe.

She slams the door behind her as the car peels off.

INT. LANDROVER - DAY

Derek turns to Baby with a winning smile.

DEREK
I never got your name.

BABY
Baby. Baby Roberts.

DEREK
Derek.

From the back.

HANS
Hans.

HENRIK
Henrik.

HANS AND HENRIK
We're from Germany.

DEREK
Welcome to the Magical Mystery Tour
of India!

EXT. COUNTRY ROAD - DAY

The Land Rover drives down a dusty road.

INT. LANDROVER - AFTERNOON

CD PLAYER (V.O.)
"By day, I praised you and never
knew it. By night, I stayed with
you and never knew it. I always
thought that I was me - but no, I
was you and never knew it."

Baby bounces around as she gazes out the window. She sees
VILLAGE LIFE: a shop displaying brilliantly colored silks.
Women and children sitting on the road selling mounds of
beautiful orange and yellow spices. Baby watches as a MOTHER
playfully washes her LITTLE BOY in a tub of water.

BABY
What are we listening to?

DEREK
Sting.

Baby seems confused.

DEREK
It's Sting reading Rumi. Why? Do
you like it?

BABY
I don't mind it.

Derek chuckles

BABY
What?

DEREK
I was just wondering. Is there
anything you like, or just things
you don't mind?

BABY
I like knowing where I am going.
Are we almost there?

DEREK
 (Looking in the mirror)
 We're close. So what brings you to
 India?

BABY
 I'm the editor-in-chief of "Lady"
 Magazine. We're doing a cover
 story on India.

DEREK
 No, I meant you two.

HENRIK
 (Slightly alarmed)
 Oh, ah just shopping

DEREK
 This your first time here?

HANS AND HENRIK
 Yes.

DEREK
 You?

BABY
 No. I was married here.

DEREK
 Oh, where's your husband?

BABY
 In your trunk.

Derek doesn't quite know to make of that. From the back.

HENRIK
 Where are you going, Derek?

DEREK
 After I drop you off, I'm heading
 to the Lotus Ashram.

BABY
 (smirking)
 To do what? Levitate?

DEREK
 How'd you know?

Baby grunts and sees a box of Nabisco cookies sitting on the
 dash.

BABY
 May I?

DEREK
Go ahead.

Baby tears open the box of cookies and eats them ravenously.
Derek suddenly pulls onto a dirt road.

DEREK
Here's my stop.

BABY
(with cookie in her mouth)
Stop? Who said anything about a
stop?!

DEREK
Life's full of surprises!

EXT. INDIAN FAMILY HOME - DAY

Derek drives into a family gathering around the dusty
courtyard of an authentic Indian home.

CHILDREN are playing. The family are gathered in the garden.
A small, ancient Ganesh Temple sits next to the house. They
all rise to greet Derek with excitement. A large man, RAM,
approaches the car with joy, his arms raised to the sky.

Derek full of joy, gets out to greet them all. Baby takes
note as Derek discreetly hands Ram the same envelope he was
given at the bar.

RAM
Oh my god, you've got it!

Ram bends down and kisses Derek's feet. Baby is shocked.

HANS
(in German, subtitled)
He is like a God.

HENRIK
You can say that again.

Baby grows impatient as Derek brings Ram over to the car.

DEREK
Ram, this is Baby Roberts.

BABY
Hello.

DEREK
And...this is Heinz.

HANS
Hans.

HENRIK

Henrik.

DEREK

They're German.

SHIVA, a girl of 10, comes carrying teas on a tray. She offers one to Baby.

BABY

Oh, we're not staying. We have to catch a train.

Ram throws his head back and laughs.

RAM

Of course you are staying. Any friend of Derek's is a friend of ours.

He opens the car door and pulls Baby to her feet

RAM

Come! You have now entered the hermitage of our great departed guru St. Satisananda.

A WOMAN holding a tray of powdered flowers blesses Derek as she presses a dot of yellow on his forehead.

WOMAN

God bless you.

DEREK

Nameste

Ram walks over with Baby, Hans and Henrik in tow. Ram points to a humble structure on stilts.

RAM

You see, Swami retreated in here for years. I was blessed by him when he took me as his devotee when I was ten years of age. He died in there at 120 years old. Derek wanted to make some photos for his book.

Hans and Henrik are impressed.

HENRIK

A hundred and twenty! What was his secret?

RAM

Peace, good man. Gratitude, meditation.

Derek is shooting the family around the Ganesh temple.

BABY
(loosing patience)
Derek, shouldn't we be going now?!

DEREK
It's ok, we've got time. Come here. I need you.

BABY
Me?! What?!

DEREK
Just for one minute! Come on.

RAM
Yes, yes you must have a blessing from Ganesh for your safe journey. Come.

Ram pulls Baby toward Derek and the temple, Henrik follows.

HENRIK
What about me?

HANS
(in German)
Don't be an ass.

HENRIK
We need the blessing.

DEREK
Baby Roberts. Please do me a service and pose for me in front of this temple.

Baby looks down at this blood red Elephant god. Just like the one Donovan was given by Max.

BABY
Listen I really don't want to.

DEREK
One good deed deserves another!

Baby glares at his seduction and tentatively crouches down near the temple.

BABY
You drive a hard bargain.

DEREK
Just look at the Elephant.

BABY

I'm looking at losing my job! Why are you doing this?

He clicks away as the family gathers around Baby and starts the chant of Ganesh. The woman with the crushed marigolds blesses Baby with a dot on her forehead. Henrik, eyes closed, is caught up in the ritual, chanting along with the family.

DEREK

It's for my book, "Images of the Sacred". What do you find sacred, Baby Roberts?

Ram chanting a prayer takes Baby's hand and wraps a thick red string around her wrists. Baby glares up at Derek.

BABY

"Lady" Magazine.

Derek takes a picture of this moment. Freeze frame.

DISSOLVE TO:

INT. MEDITATION CENTER - DAY

KATIE and RASHIDA sit uncomfortably in Lotus Position in the middle of a crowd of INDIAN MEN AND WOMEN, all in silent meditation. CHANCE takes photos from beside.

GURU

Let the silence take you deep within yourself...

They lose themselves to the bliss, Rashida turns to Katie.

RASHIDA

Katie, I have a cramp.

The GURU walks over to Rashida.

GURU

You must let go of your ego, your worries, submit yourself to the universal sea of consciousness.

RASHIDA

And how long is that going to take?

GURU

12 more hours.

Rashida looks like she is going to die.

HANS (OS)

Danke! Danke!

INT. LANDROVER - DAY

Hans and Henrik race out of the backseat.

HENRIK
We'll get all the bags!

They are pulling their bags from the trunk. Baby opens the car door. Derek catches her with his eyes.

DEREK
Perhaps we'll meet again.

BABY
Well...anything is possible in India.

DEREK
Good luck with your magazine.

BABY
Good luck levitating. (She smiles)

The train whistle blows.

HANS
Let's go! Come on! Macht schnell!

Laden with bags, Hans and Henrik race up to the station.

DEREK
Hurry. You'll miss the train.

BABY
Thanks...for everything.

Baby awkwardly smiles on her way. Derek watches her run, hobbled by her wrinkled skirt and heels.

EXT. TRAIN PLATFORM - DAY

Baby, Hans and Henrik climb on the train. Baby reaches for her black roll-bag.

BABY
I'll take that.

HANS
(nervously grabs it back)
Nein. That is ours.

BABY
No it isn't. It's mine.

HANS
Nein. It's ours!

BABY
What do you mean "ours"? Let me
look!

HANS
You can't look! It's ours!

BABY
Yours? Then where's mine?

They all look around frantically as the train starts to move slowly out of the station. Henrik and Hans argue in German.

HENRIK
Mein Gott en Himmel! Derek!

BABY
Derek's car?!

Baby leaps from the train, falling on the platform.

EXT. TRAIN STATION - DAY

Derek's Landrover pulls away into the crowded street. Baby chases after him.

BABY
DEREK! WAIT! COME BACK!

Baby sees a long line of motored rickshaws. She jumps in the first and points frantically to the Landrover.

BABY
Follow...Landrover! Follow!

The driver mumbles something in Hindi.

DRIVER
Chella. Chella...Landrover.

BABY
Yeah. Chella Landrover, let's GO!

The driver spits and steps on it throwing Baby against the cab, just as the landrover disappears around the corner.

INT. RICKSHAW - CONTINUOUS

The rickshaw weaves in and out of traffic looking for the Landrover. Baby swings from side to side as the rickshaw dodges an OXCART to see...a COW crossing the street in front of them. He pulls a sharp left to avoid the cow. Baby is tossed left then as the driver pulls hard to the right, Baby is catapulted out of the side of the rickshaw into a huge pile of tumeric at a spice stand at the side of the road.

EXT. SPICE STAND - DAY

She lifts her head, covered with orange powder.

BABY
(wiping her face)
Ow.

BABY'S P.O.V: THROUGH THE ORANGE TINTED HAZE, SHE SEES A FIGURE ABOVE HER - A LITTLE BOY SURROUNDED BY A RADIANT GLOW.

PAPU, aged 10, gently takes Baby's hand. Papu takes the tail of his dirty shirt, and cleans Baby's face.

PAPU
Mrs. You are OK? Do not be
afraid. I will help you.

A crowd of SHOPKEEPERS run over to see if Baby is alright.

BABY
(breathless)
Please...my dead husband, he's
leaving in that car...and I need to
get him back...

Papu turns to the group.

PAPU
(in Hindi)
Her husband died and he drove away
in the car and she needs him back.

The shopkeepers look at Baby. She winces underneath the orange powder. Questioning her sanity, they slowly back away. Papu continues to wipe Baby's face.

PAPU
My name is Papu. I will help you.
I will be your guide.

BABY
Thank you, I don't need a guide. I
need to find...

PAPU
Would you like to buy a rug?

BABY
No!

Papu pulls her to her feet.

PAPU
Come. Do you want to buy a ring,
Madam?

Baby looks at the sign. It reads "LOTUS JEWELS".

BABY
That's it! Do you know where the
Lotus Ashram is?

PAPU
Yes Madam. Not far. I am Papu,
your guide today. I take you there.

BABY
You're hired.

EXT. VILLAGE ROAD - DAY

EXHAUST pours out as an old INDIAN BUS drives down the road.

INT. BUS - CONTINUOUS

Sitting next to Papu, Baby is crushed in this CROWDED bus full of INDIAN FAMILIES, BUNDLES, FARM ANIMALS.

Sitting across from her is A WELL-DRESSED MAN in a sportscoat. Smoking a long cigarette, he looks oddly out of place. But we recognize him now as the man we met at the very beginning of the story. "**The Book of Indian Mythology**" lies next to him. He steals glances at a bedraggled looking Baby. Baby covers her nose and mouth with her lapel.

The bus comes to a stop. STREET VENDORS come to the window selling SAMOSAS.

WELL-DRESSED MAN
Two please.

The man buys the samosas and hands them to Baby and Papu.

WELL-DRESSED MAN
For you. Bon appetit.

Baby hands Papu her samosa.

BABY
You have this. I'm not hungry.

WELL-DRESSED MAN
Everyone must eat, Madam.

BABY
I haven't been well.

WELL-DRESSED MAN
Oh. Delhi-belly. First time in
India?

BABY
No, I was here a long time ago.
Twenty years ago.

WELL-DRESSED MAN
India has changed a lot in twenty
years. We have the fastest growing
middle class in the world.

Baby looks around her.

BABY
Really?

Brij looks up and smiles, extending his hand.

BRIJ
Brij Gupta.

BABY
Baby Roberts

PAPU
I'm Papu.

Brij says something to Papu in Hindi.

BRIJ
(in Hindi)
Little man. Where are you two
going?

PAPU
(in Hindi)
To find her dead husband.

Brij looks at Baby curiously.

EXT. VILLAGE ROAD - DAY

The bus barrels down the road, covered with INDIAN FAMILIES
riding atop the bus. We hear BRIJ start to laugh.

BRIJ (O.S.)
You lost him?!

INT. BUS COMPARTMENT - DAY

Papu is asleep on Baby's shoulder.

BABY
I don't find that funny.

BRIJ
Life can be funny or sad. This is
a matter of choice.

BABY

I suppose all this poverty must
keep you in stitches.

BRIJ

(drags on his cigarette)
There are many kinds of poverty,
Madam.

BABY

Look, all I know is that I'm hot,
I'm tired, I'm hungry and every
possible thing has gone wrong from
the minute I landed in this mess
you call a country. And losing the
whole reason I came here is just a
little more than I can bear.

The bus stops. Brij puts his cigarette out.

BRIJ

My stop. I am sorry to hear of
your misfortunes. Can you help
pull me up?

BABY

Help you up?

Brij points to a shelf overhead to a pair of METAL CRUTCHES.

BRIJ

Just over there to my crutches.

Baby looks down to see that his legs are withered and limp.

BABY

(stunned)
Oh...I don't think I'm strong
enough.

Holding his good arm out to her, Brij laughs.

BRIJ

You'd be surprised.

Unsure, Baby struggles with all her might and gets him on his
feet.

BRIJ

There, now. You see? You're
stronger than you think!

Brij places his crutches under his arms and turns to Baby.

BRIJ

Madam. Life is like mud. The
harder you squeeze it, the faster
it runs through your fingers.

(MORE)

BRIJ (cont'd)
I hope you find what you're looking
for.

BABY
(quietly)
Thank you.

Brij smiles and makes his way off the bus. Baby watches out the window as his FAMILY embraces him and sits him in his wheelchair. The bus starts to pull away.

DISSOLVE TO:

DIRTY FEET IN RUBBER THONGS PEDALING A RUSTY BIKE. WE PULL
BACK TO REVEAL...

EXT. COUNTRY ROAD - AFTERNOON

Baby and Papu bounce along in a rickshaw. Baby fans herself.

BABY
How can anyone tell if they're
having a hot flash when it's 120
degrees?

EXT. LOTUS ASHRAM - LATE AFTERNOON

The rickshaw stops at a BEAUTIFUL LOTUS-SHAPED BUILDING.

PAPU
We are here.

BABY
Ugh...Thank God.

Exhausted and weak, Baby hands Papu some money.

BABY
Here Papu, you were a very good
guide.

Papu shakes his head and refuses to take the money.

PAPU
I will wait for you Madam.

BABY
No, I'm OK now. You go home. Your
mother will be worried.

She walks toward the door, she turns and sees him still
standing there.

BABY
Papu, go home.

PAPU
Yes, Mrs. Baby.

As Baby enters the ashram, Papu sits on the steps and waits.

INT. ASHRAM RECEPTION AREA - DAY

Baby enters. HARMONIUM MUSIC and OMS waft through the air.

Baby follows the sound into THE DARSHAN AREA where people sit chanting in meditation. MELINDA, bliss incarnate, comes to Baby floating like a cloud, and takes her hand.

MELINDA
(whispering)
Welcome. Please remove your shoes.

BABY
(whispering)
It's OK. I'm not praying. I'm
just looking for someone.

Melinda stares at Baby. A beat. Baby removes her shoes. Melinda smiles and takes her hand.

MELINDA
Come. You are home now.

BABY
Uh, His first name is Derek. He's
a photographer...he was coming here
to take pictures...it's urgent that
I find this man...has any one seen
him?

MELINDA
Don't worry. Guru Shivananda will
answer this for you.

A BELL RINGS.

MELINDA
(excited)
Afternoon Assanas!!

EXT. ASHRAM MEDITATION AREA - LATE AFTERNOON

Paired in twos, DEVOTEES are playing the TRUST FALL GAME. A yoga instructor in Indian Robes, leads the class.

TEACHER
This exercise teaches us to always
be present, and to trust and
support each other. It reminds us
of our inter-connectedness to all
living matter. Now ready? One,
two, three...TRUST!

A WOMAN closes her eyes and free-falls backwards into Baby's arms. Baby's legs buckle and the two fall to the ground.

TEACHER
Very good.

Baby looks up from under her partner.

BABY
Sorry. I'm out of shape.

Her partner is SYLVIA SCHWARTZ, the woman from the plane.
Sylvia is not amused.

TEACHER
Now switch positions...

Sylvia raises her hand.

SYLVIA
Can I have another partner please?

TEACHER
AND TRUST!

Baby winces and falls backwards into Sylvia's arms. She opens her eyes- Sylvia glares down at her.

SYLVIA
Do I know you?

The GURU SHIVANANDA suddenly floats out from an alcove. The whole room stops and bows to the guru. Namaste.

Baby awkwardly copies. The guru crosses the meditation area and disappears around a corner, Baby turns to Sylvia.

BABY
Who was that?

SYLVIA
The Guru Shivananda.

TEACHER
ONE, TWO, THREE...TRUST!

We follow Baby as she races in pursuit out of the Guru. We hear a distinctive THUD as Sylvia hits the ground.

SYLVIA (O.S.)
AAAHHH!

INT. HALLWAY - AFTERNOON

Baby rounds the corner to find the GURU.

BABY
Excuse me!

GURU

Yes.

BABY

I'm looking for a man named Derek.
See my ex-husband died...

GURU

Yes. We are all dying.

BABY

Yes. I know that. But the thing
is...

GURU

And to accept death, you must let
go and quiet your mind through
meditation. To experience inner
bliss and happiness.

BABY

Yeah, but I've got a bigger
problem. I'm looking for this
photographer and...

GURU

What you are looking for is
useless. What you need to know is
everything.

The Guru slips away through a door as Baby grabs his robe and catches it in the shut door.

BABY

They said you would help me! Why
can't any one give me a STRAIGHT
ANSWER in this country!!!

An elder devotee rounds the corner with two strange looking darkly clad devotees. They race towards Baby.

SEVERE DEVOTE

Excuse me, You'll have to leave
now.

BABY

Listen, Mother Earth I just need an
answer and I'm not leaving 'til I
get it.

SMASH CUT TO:

EXT. ASHRAM

The door opens and Baby is pushed out of the door by two DEVOTEES.

The devotees then put their hands together and bow in Namaste. Baby looks up from the ground.

BABY
What was that, tough love?

Papu is still there. He runs up to Baby and takes her hand.

PAPU
Mrs. Baby! Are you all right?

The door opens again, and Baby's SHOES come flying out.

EXT. VILLAGE ROAD - ALMOST DUSK

Baby, exhausted, wobbles down the road with Papu. Lights of STREET VENDORS flicker. Papu waves his arms for a rickshaw, can't find an empty one. Baby struggles as they move along.

EXT. VILLAGE ROAD - LATER

The two continue walking. Baby babbling

BABY
I need to get a train...I need...to
get home...I left him...in a
trunk...

Papu still holding Baby's hand, looks at Baby concerned.

PAPU
You are sick now, Mrs. Baby.

They continue walking down a path cut between Marigold fields. They become smaller and smaller as they walk away.

PLAYER/DEREK (V.O.)
"Die. Die. Cut those chains that
keep you."

EXT. COUNTRYSIDE - ALMOST DUSK

The last of the sun peeks over the horizon as Derek's LANDROVER drives down the road.

CD PLAYER/DEREK
"Prisoner to the world of
attachment..."

Behind Derek we TRACK BACK to the backseat and reveal Baby's BLACK ROLL-BAG hidden underneath CAMERA BOXES.

EXT. ROADSIDE - SUNSET LATER

Baby, weak and looking faint, stumbles along beside Papu. Papu reaches out for Baby's hand. As they continue down the road their two small figures are silhouetted against the sun.

CD PLAYER/DEREK (V.O.)
 "Die. Die. Die in this love."

EXT. ANIMAL RESERVE - JUST AFTER SUNSET

Derek drives through arched entrance to the KIPLING ANIMAL RESERVE. Two INDIAN MEN, **WITH RIFLES** open the gate for him.

CD PLAYER/DEREK (V.O.)
 "If you die in this love, your soul
 will be renewed."

SLOW DISSOLVE TO:

EXT. A PATHWAY THROUGH A FIELD - ALMOST DARK.

A weakened Baby falls in SLOW MOTION to the ground. Papu, feeling helpless, kneels beside her as she lies motionless.

CD PLAYER (V.O.)
 "Die. Die. Die to the din and the
 noise of mundane concerns..." "In
 the silence of love, you will find
 the spark of life."

AN ELEPHANT'S TRUNK enters frame, searching Baby's face. We hear whispered HINDI VOICES from out of frame.

WIDER - to see the ELEPHANT surrounded by Papu with four SADHUS painted in sandal-wood paste.

PAPU
 (in Hindi)
 She is very sick. Can you help us?

Papu reaches in his pocket and pulls out a worn figurine of Ganesh, the elephant God. He holds it in his little hand.

DISSOLVE TO:

INT. DONOVAN'S DORM ROOM - NIGHT

Donovan holding his own statue of Ganesh. He puts it in a box, with the rest of the stuff from his desk and tapes it up. DAN, his bass guitarist/best friend comes into the room.

DAN
 Anything else Don?

DONOVAN
 Just this last box. Thanks.

Dan unplugs the lamp and starts to bring it out of the room.

DONOVAN
 Hold on a second man, I gotta make
 a call.

OLIVER

Sorry.

Oliver plugs the light back in. Donovan dials on his phone.

INT. YETI HOTEL - DAY

The RECEPTIONIST picks up the phone.

RECEPTIONIST

Good morning. YETI Hotel.

DONOVAN (V.O.)

Baby Roberts please.

RECEPTIONIST

I'm afraid she hasn't checked in yet.

INT. DONOVAN'S DORM ROOM - NIGHT

DONOVAN

She hasn't?!

RECEPTIONIST (V.O.)

But her other associates are here.

DONOVAN

What other associates?

RECEPTIONIST

Just a moment please.

EXT. YETI HOTEL POOL SIDE- DAY

Katie paces back and forth with the hotel portable phone held to her ear. We see Chance in the BG getting a massage.

KATIE

Donovan! No, she's not actually. There's been kind of a mix up. We don't actually know exactly WHERE she is, but..

INT. DONOVAN'S DORM ROOM - NIGHT

DONOVAN

Katie, pull it together. Where is my MOTHER?!

EXT. FIELD - DAWN

An ELEPHANT walks through a field of yellow mustard flowers carrying a lifeless Baby on its back. Papu beside her. The Sadhus walk along side them.

EXT. ANIMAL RESERVE - MORNING

Derek shoots photos from a coracle boat on the Kabini River.

EXT. JUNGLE - MORNING

The ELEPHANT carrying Baby and Papu emerges through the trees, the Sadhus behind.

EXT. ANIMAL RESERVE RIVERSIDE- MORNING

Derek is taking pictures of a stone GANESH shrine. Through the lens he sees an elephant emerging in the background. He adjusts his lens to see the Sadhus taking Baby off the elephant. Derek reacts in disbelief, then glancing heavenward

DEREK

What the hell are you up to here?

He paddles his boat to them. Papu spots Derek coming and runs over to him.

PAPU

Please Mister, come! I knew my god would help.

DEREK

Well, someone's God is, that's for sure. What's your name?

PAPU

Papu. I was her guide. Not very good guide.

He offers his hand to Derek. Derek smiles and takes it.

DEREK

No, You're a very good guide. I'm Derek. (Turning to the Sadhus)
Namaste.

The Sadhus bow in Namaste and start to head off with the elephant. Derek lifts Baby into the boat. Papu climbs in. As the boat moves off we PUSH IN on the marigold flowers that drape over the side. HOLD then PULL OUT to reveal the marigolds now draping over a side of a platform being carried over the heads of four people. We are now in a funeral procession. GURU Shivananda, Hans and Henrik, and Brij are carrying the body. Sylvia Schwartz trails. A lively drum major leads the procession. Baby walks beside the body. The drum major turns to look at Baby. It's Max! Baby, frightened, looks up at the corpse - it's her!

DISSOLVE TO:

INT. BUNGALOW - EVENING

Baby is lying on a cot falling in and out of consciousness. Papu places a rag on Baby's head. She opens her eyes and looks up at Papu.

BABY
Am...I...dead?

PAPU
No. Mrs. You are safe now.

EXT. ANIMAL RESERVE - EVENING

TARA, a huge elephant, is being led by a MAHOUT across the compound. Derek sits around a bonfire with PAPA, (English, jolly ex-colonial, 70's). Papa sips from a glass of royal gin piazz and looks proudly at Tara.

PAPA
What a beauty, eh?

DEREK
Quite a mistress you have there.

PAPA
(laughing)
Look who's talking.

DEREK
Purely an act of mercy, I can assure you.

PAPU comes rushing down.

PAPU
Derek! Papa! Come quick! She woke up! She woke up!

INT. BUNGALOW - NIGHT

Papa and Derek enter the room. Baby looks up.

BABY
Where am I?

She focusses on Derek.

BABY
And what are you doing here?

DEREK
The magical mystery tour continues.

BABY
Where am I?

Papa sips from another drink and walks to the foot of her bed.

PAPA

Ah! There are no coincidences.
Welcome to the Kipling Animal
Reserve. A paradise of nature and
my home for 30 years. You can call
me Papa.

Derek produces a bottled water - sealed

DEREK

One water. No ice. Drink. You need
this.

Derek unscrews the bottle of water and gently feeds it to Baby. Baby takes a sip.

BABY

How long have I been here?

DEREK

Almost two days.

Baby jumps out of the bed in her bra and underwear.

BABY

Oh My God. I need to get to
Rishikesh. I need a phone. I
need...Max! He's in your trunk.

DEREK

No, he's not.

BABY

What?

Derek reveals the BLACK ROLL-BAG from beside him.

DEREK

He's right here. Your little guide
took very good care of you.

Baby is wobbly. She takes hold of Papu's hand.

BABY

Papu. Thank you.

Derek gently helps Baby sit down on the side of the bed. Baby softens at his attentiveness. Noticing she's undressed!

BABY

Where are my clothes?

DEREK

Being washed.

He covers her up with the sheet.

BABY
Oh, thank you. Uh...where...

DEREK
Don't you worry. Everything's
being taken care of. Just rest.

BABY
Oh God, my hair, I must look
terrible.

PAPA
Impossible. Besides, we'll fix
you up and when we are through
you'll look like a Goddess!

DISSOLVE TO:

INT. ANCIENT SEXUAL TEMPLES OF INDIA - DAY

A carving of an Indian naked woman. WE PULL BACK to see she
is being penetrated from behind.

Katie and Roberta are studying this tantric temple in which
sexual depictions of the Kama Sutra are carved. Katie looks
down at a book.

KATIE
It's called...Congress of the Anus?

ROBERTA looks closer at the image with a pained expression.
Katie's cell phone rings.

KATIE
Hello?

EXT. ANIMAL RESERVE - DAY

Looking rested, Baby stands in a towel, drying her hair. Baby
holds a SAT PHONE to her ear.

BABY
(into phone)
Katie. It's me.

KATIE (V.O.)
OH MY GOD!!! Baby! Thank God
you're...

BABY
Just listen. This phone could die
at any second. I'll be on Flight
533 tomorrow from Delhi to
Rishikesh arriving at 4:00. Get
everyone a bottle of champagne,
whatever they want. It's on me.
(MORE)

BABY (cont'd)
 Just make sure everything's ready
 by the time I get there tomorrow.
 Have you got all that?

INT. ANCIENT SEXUAL TEMPLES OF INDIA - DAY

KATIE
 Yes. I understand.

Katie looks curiously at the phone then over to Roberta.

ROBERTA
 Katie...Have we been shit canned?

KATIE
 No, she's buying us champagne.

EXT. RIVER - SUNSET

INDIAN MUSIC plays over an ORANGE SUN setting on the horizon. Baby, Derek, and Papu sit on the river bank watching an elephant and her baby bathing. They walk toward them. Apprehensive, Baby takes Derek's arm. Derek is amused.

DEREK
 Don't worry. Elephants are pretty
 peaceful creatures. Magazine
 editors are much more deadly, trust
 me.

Derek is photographing them. He gives Baby his camera.

DEREK
 Here. Take a look.

Through the lens, Baby watches as the little baby elephant tenderly nuzzles his mom with his trunk.

DEREK (O.S.)
 The Mom's name is Tara. She's
 blind. That's her son. He never
 leaves her side.

Baby returns the camera continuing to gaze at the mother and child. Derek sneaks pictures of Baby lost in thought. The sound of the SHUTTER CLICKING takes us to...

INT. LADY MAGAZINE - MORNING

CLOSE-UP: FEET storming across the floor. With a look of determination on his face, Donovan marches down the aisle towards Baby's office.

INT. BABY'S OFFICE - CONTINUOUS

Donovan barges into the room. Bunny looks up, startled, from Baby's desk and stands up in front of a series of MOCKED-UP COVERS on the wall.

DONOVAN
Where's my Mom?!

BUNNY
You mean right now?

DONOVAN
Yes, right now.

BUNNY
I don't know exactly. I'm sure she's just fine. You know how the phones and everything are over there.

Donovan tries to look behind Bunny, but she blocks his view.

DONOVAN
Why is Katie over there with her?

BUNNY
Katie? She's her assistant. Assisting?

DONOVAN
With what?

The phone rings. Nervously, Bunny bends out of frame to answer the phone revealing the mock-ups behind her.

BUNNY
Can I call you right back?

Donovan gets a quick peek before Bunny pops back into frame.

DONOVAN
What was that?

BUNNY
What was what?

Donovan moves behind Bunny to see the cover mock-ups: we see the picture from earlier - Baby with a sari covering her head, with titles that read: "BABY DOES BOMBAY!", "LADY AND THE CIRCLE OF LIFE!", "BURYING THE PAST WITH BABY!"

DONOVAN
What the hell is this?

BUNNY
The Anniversary Issue?

The sound of DRUMS BEATING begins to play.

DONOVAN
Oh my God. This is sick! You're all just...SICK!

Donovan turns and storms down the hallway.

WE DISSOLVE FROM DONOVAN'S BACK TO:

114 A LIT TORCH igniting a large BONFIRE into flames. 114

EXT. RIVERBANK - NIGHT- HOTEL GUESTS SURROUND THE FIRE

PAPA

Tonight, On the eve of the
celebration of Holi, we light the
fires to clean the air of all evil
and bring forgiveness back to the
world! There is nothing but now..

MUSIC starts, the crowd erupts with cheers

115 A FLURRY OF GOLD SILK billows across the screen. We PULL 115
BACK to reveal Derek draping a beautiful GOLD SARI around
Baby's body.

INT. BUNGALOW - NIGHT

DEREK

Lift your arm.

Baby looks at Derek, unsure of what he is doing.

DEREK

Turn please.

Derek softly turns Baby around, continuing to wrap her in the
silk masterfully. She's slightly uneasy by his touch.

BABY

I.....

DEREK

Shhhh. Hold still.

He expertly folds the skirt.

DEREK

Now you have to be very very nice
and behave yourself, or I won't
take you to your plane tomorrow.

BABY

How do you know how to...?

DEREK

I was once married...too.

BABY

Was she from India?

DEREK
 (shakes his head)
 Tallahassee. But she liked pretty things.

He completes the final touches, draping the remaining fabric over her shoulder. She is transfixed.

DEREK
 There.

He smiles and takes Baby's hand.

DEREK
 Alright, let's go.

BABY
 I really don't feel much like a party.

DEREK
 It's not a party. It's a celebration of color and light. Call me crazy... but you could use some of that.

BABY
 I'll think about it.

DEREK
 All dressed up and nowhere to go. Sure?

Derek stands back and looks at her new image.

DEREK
 Papa was right.

Derek closes the door, revealing the BLACK ROLL-BAG sitting beside it. Baby stares at her reflection in the mirror hanging on the back of the door.

EXT. BONFIRE - NIGHT

CLOSE-UP: HANDS playing on the TABLA. We PULL BACK to see Derek sitting cross-legged beating furiously on the drum.

MUSICIANS of the village play local instruments. DANCERS dance and chant around the circle of fire, hitting each other's sticks as they pass.

Derek looks up and sees Baby emerging from the darkness of the woods. Luminous. He smiles.

BABY'S P.O.V: Beautiful Indian rugs adorned with burning candles spread out on the sandy riverbank. GUESTS FROM THE RESERVE, PAPU and VILLAGERS dance joyfully around the fire in colorful saris. Derek plays the tabla.

Papa approaches Baby and hands her a drink.

PAPA
Welcome to the festivities! A
Divine Gin Piazz for a divine
beauty. Welcome my dear.

BABY
Oh...I...I don't think...

PAPA
Nonsense. This is just a little
medicine that I've concocted for
you.

Baby looks at the drink cautiously then takes a little sip.

BABY
This tastes too good to be
medicine.

PAPA
It's a little piece of Heaven.
Cheers.

BABY
Cheers.

Papa takes Baby's hand, and pulls her up to dance.

PAPA
Come, my dear, let's celebrate the
moment, shall we?

BABY
Oh Papa. I'm not a very good
dancer.

PAPA
Oh no no, you must, it's an
expression of the spirit, let
yourself go!

Papa hands Baby a stick and dances her into the circle. Confused, Baby doesn't know which stick to hit. A DANCER turns to Baby and tries to hit her stick. Scared, she ducks.

BABY
See, I can't do this!

PAPA
Hit the sticks! We hit the sticks!

Baby stands up and bravely faces a DANCER. She pulls back her stick, and gives his a good whack. Pow!

PAPA
There you go!

Baby laughs, getting the hang of it she hits another stick and another, down the circle. She pulls her stick back to face her next partner and freezes at the sight of a poised and grinning Derek.

DEREK
Come on slugger, here's your
chance!

Baby laughs and smacks Derek's stick with all her might.

They continue to dance with growing abandon, surrendering to the rhythm of the drums and the power of the music.

Derek and Baby dance their way into the center of the circle as everyone watches, clapping and whooping.

They finish with a flourish. Derek, exhilarated and a flushed Baby, share a moment.

As the drums start up anew Derek gets pulled in to another circle dance as Baby Spots Papu alone. She dances to him.

BABY
Come. Papu. Come dance with me.

Papu smiles, picks up a stick and joins the circle dance. As he comes back to Baby in the circle, looks up at her

PAPU
I love you.

Deeply touched, she watches as Papu twirls like a dervish in the center of the circle.

Baby sees Derek "Sticking" with a pretty Indian woman. Just the hint of insecurity rising up inside her when...WHACK! A handsome Indian Man invites her to play. She accepts and starts twirling with increased abandon at each smack of his baton. His stick catches Baby's sari- it starts to unravel.

Derek sees this-

She is so caught up in the dance that she is unaware that her sari is unravelling...

Baby, now frantically trying to reassemble it is saved by **Derek**, as he jumps to her rescue and twirls her back into her sari.

Suddenly, Derek wheels and whacks the handsome Indian man's stick. A challenge! Challenge accepted!!

They begin an aggressive stick fight/dance resembling capeirera, the crowd urges them on. Baby's not sure if these two are seriously fighting over her or if this a routine. Suddenly the drums cease! Derek and the man FREEZE - a draw!

Rolling with laughter they share a hug. The crowd claps madly. Derek winks at Baby.

CLOSE ON BABY. She smiles back. He makes her feel special. He did defend her honor....didn't he?

DISSOLVE TO:

EXT. RIVERBANK - EVEN LATER

Derek's hands beating quietly on the tabla. The guests have gone. We find Baby and Papu lying together on an Indian rug. She plays softly with his hair as he falls asleep.

BABY

A long time ago, I knew a little boy who reminds me of you. We met him not too far from here in Varanasi. I was here on my honeymoon. He came up to me, and asked to be my guide just like you.

PAPU

Like me?

BABY

That's right. He brought us everywhere. And he always brought us safe and sound back to our hotel. He was such a good boy. We told everyone he was our child and snuck him into our hotel. He was almost as good a guide as you.

Baby looks down tenderly to Papu. He is fast asleep. She snuggles next to him, covering him with her sari. Listening to the soft tabla, she looks up at the stars.

BABY'S POV OF STARS.

CLOSE-UP on Baby as the Tabla fades to a stop. She hears a soft click. She looks in the direction of the sound. We RACK FOCUS to find Derek off in the distance as he lowers his camera. They share a long look until he quietly backs into the darkness, magically disappearing.

BABY: Watching as Derek disappears. All we hear are the sounds of the river and chatter of crickets. She lies back down, looks back to the stars, and drifts off to sleep.

EXT. EDGE OF THE RIVER - SUNRISE

CLOSE-UP: BABY'S EYES squinting from the light of the sun.

TRYING TO FOCUS, SHE SEES A BLURRY IMAGE IN THE RIVER. THE IMAGE SLOWLY COMES INTO VIEW...

Derek, backlit with beautiful golden rays, wearing soaked linen cotton, clinging to his body, he stands in the river washing Tara. He looks like a God.

Papu is perched on top of Tara, scrubbing behind her ears with a pumice stone.

PAPA (O.S.)
Sleep well?

Baby turns to see Papa standing beside her.

BABY
I think I'm still dreaming.

Papa sits down next to Baby on the rug and hands her a cup.

BABY
Oh Papa. Not another surprise drink.

PAPA
(laughing)
No, my dear. A lovely cup of tea to start off Holi. (Looking proudly over the vista). This is Heaven here. Don't you think?

Baby looks out at the sunrise shining off of the river.

BABY
It's awesome. Is this your home?

PAPA
Yes. I was born here. My father was a Viceroy, worked for the government. Ah, those were the days.

He laughs to himself.

PAPA
We lived like kings, but when India gained her independence, everyone went home... but me. I had to make a choice. Go back to England and push papers around in some government office or stay here in India.

Papa looks to the river. Baby continues looking at Papa.

PAPA
I have no regrets. I'll die a happy man.

Baby's eyes Derek playing in with Tara and Papu in the water.

BABY
How long have you known Derek,
Papa?

PAPA
Derek? Oh, I don't know. I'm not
sure anyone really knows
Derek...except Derek. It's getting
late my dear. You must get your
things together. You don't want to
miss your plane.

Baby, still looking at Derek, smiles.

BABY
You might want to remind him of the
time.

PAPA
(laughs)
You catch on quick! I'm afraid he
doesn't put much importance on
time.

EXT. SUBURBAN HOME - NIGHT

DONOVAN walks out of a suburban home with a BOX in his hands.
He is wearing the shirt we saw on Max in the photo.

The rest of his BAND follows behind with more of his father's
belongings.

Dan follows behind holding onto a giant HOOKAH.

DAN
Don, your dad was cool.

Oliver comes out wearing a leather fringe vest.

OLIVER
Can I wear this on Friday?

DONOVAN
Hey! This isn't a garage sale.
Take it off!

JAKE, the drummer, holds up a large AFGHANI RUG.

JAKE
What do you think about this as a
backdrop for the show?

OLIVER
Totally.

Rhonda comes running out of the door with a TAPE in her hands.

RHONDA
Wait! Donovan. I found this the other day. You should see this, honey.

Donovan takes the tape.

DONOVAN
Thanks for everything, Rhonda.

They finish putting in all the boxes. Donovan slams the trunk.

EXT. CAMP - DAY

PAPU SLAMS THE TRUNK of the landrover And jumps in the back as Baby moves to the passenger side. We pick up Derek and Papa on the move in mid conversation:

DEREK
But he said he would be there and arrange a boat?

PAPA
Well that's when the phone died.

Papa senses concern from Derek.

PAPA
Don't worry, Parag's very resourceful.

Having arrived at the Land Rover Papa quickly lifts his glass of gin piazz to Baby.

PAPA
Have a safe journey and Happy Holi!
And may all your dreams come true!

Baby turns and waves to Papa.

BABY
Thank you Papa. I'll never forget you.

DEREK
(winks)
Stay cool Papa.

Derek starts the car and pulls away.

SITA
Wait a minute! Just a minute!

Sita comes running after the car, holding a neatly folded sari. Derek stops. Sita hands Baby the sari.

SITA
Please. A gift for you from all of us. (Bowing to Baby) Namaste.

BABY
(deeply touched)
Oh thank you so much. Namaste.

As the Landrover pulls away, Baby looks into her rearview mirror to see the whole crew waving goodbye. Baby's eyes begin to fill.

EXT. VILLAGE - DAY

The Landrover drives into Papu's village. They pull up to the sidewalk stand where Baby first met him.

EXT. SPICE STAND - DAY

Papu jumps out of the car. He offers his Ganesh to Baby.

PAPU
For you.

BABY
I can't take this Papu, he's yours.

PAPU
He is your God now. He will protect you.

Baby smiles, takes the Ganesh, and gets out of the car.

BABY
You are my protector.

They hug tight. She takes her diamond necklace and puts it in his hand.

BABY
Here. Give this to your mother.

Papu looks up at her and puts it back in her hands.

PAPU
Please. I can not take it.

BABY
Why not?

PAPU
Please. I don't have a mother, Mrs.

Papu turns and runs away, disappearing into the crowded street.

BABY
Papu! Wait!

Derek puts his arm around Baby.

DEREK
(softly, from behind)
Baby, he'll be alright. Don't worry.

Baby visibly upset look off in the direction Papu.

INT. BUNNY'S OFFICE - NIGHT

As Bunny is packing up for the night, her phone rings.

BUNNY
Hello?

RJ (V.O.)
Bunny. I'm pulling the plug.

BUNNY
But RJ, they're already in India...

RJ (V.O.)
I want them home by tomorrow.

BUNNY
I don't know where she is, RJ.

INT. RJ'S BATHROOM

RJ is lying in his steaming tub on the speaker phone.

RJ
More importantly *she* doesn't know where she is! And it's becoming my problem. Get everyone on the next flight back home.

A manicured woman's hand holding a martini enters frame. He takes it. Anne Blank?

INT OFFICE BUNNY'S OFFICE LATE NIGHT

Bunny hangs up, looks at her watch, and picks up the phone.

INT. GURU'S TEMPLE - DAY

ROBERTA sits cross-legged across from a very handsome TANTRIC MASTER. They are gazing deep into each other's eyes.

ROBERTA
I'm not sure this is working.

TANTRIC GURU
You must let go of your tension and let the light of sexual fulfillment enter your body. Through the crown chakra. Breathe in and... out..aum....

ROBERTA
OM!

TANTRIC GURU
Now let the light ignite the lower chakras, the home of your sexual energy.

ROBERTA
OM!

TANTRIC GURU
Yes! Now, shine your light back onto your partner, let it pour between you and so become the fertile valley of pleasure.

The Guru looks Roberta deeply in the eyes. She flirts.

ROBERTA
I'm shining. Can you feel it?

TANTRIC GURU
Yes, my beautiful disciple. And I am shining it back on you. Breathe with me.

ROBERTA AND GURU
OM! OM! OM...

KATIE (O.S.)
Um. Excuse me Roberta?

KATIE walks into the room, a little embarrassed.

ROBERTA
Katie! Not now! I am being filled with light!

KATIE
Then just dim it for a second. We're packing up. They're sending us home.

EXT. VILLAGE STREET - DAY

The Landrover enters a mad TRAFFIC JAM. Cars honking, ringing bells, motor scooters darting in and out.

People are running around wildly throwing handfuls of COLORED POWDER and tagging anyone they see. Madness.

INT. LANDROVER - DAY

BABY
This is great! I'll never make
this plane.

DEREK
Indians drive with intuition and
faith in God. Any attempt to
control the chaos only makes
matters worse.

A PINK WATER BOMB hits their windshield. SPLAT!

BABY
Ah! What is this?

DEREK
This my dear is Holi. Get ready.

He pulls the car over and stops.

BABY
What are you doing?!

DEREK
Little Detour! Come.

He grabs for his camera and starts to climb out of the car.

BABY
No Derek. We can't do this. Not
now.

DEREK
There's no choice. We're in it!

Derek starts out into the frenzy of activity. Baby is hot.

BABY
Well I am not missing my plane.
Derek!

It appears as though Derek is greeting a tall, young Indian man in a funny yellow hat.

DEREK
Perfect timing Dhali.

SPLAT. Another balloon full of blue paint explodes on the windshield in front of Baby.

BABY
Derek this isn't funny.

Derek pops his head back in the drivers side window.

DEREK
Looks like fun to me.

He moves off towards the back of the truck. Baby looks out on the spectacle colors and human madness.

BABY
Derek! God Damn it!

Suddenly his head pops in her window.

DEREK
(strangely calm)
Baby, time to look in the mirror.

BABY
What? Derek no games. I mean I am not going to miss my plane because...

SPLAT! ORANGE!

DEREK
(moving off)
Down to the river, let's go.

Derek disappears into the crowd as she faintly hears him yell once more "The River!" He is swallowed up by the crowd of revelers. Baby gets out.

BABY
(yelling after Derek)
Wait! Wait! This is ridiculous.

He moves off towards the back of the truck. Baby looks out on the spectacle of teeming colors and human madness.

BABY
Derek! God Damn it!

Suddenly his head pops in her window.

DEREK
(strangely calm)
Baby, time to look in the mirror.

BABY
What? No! I mean it! I am not going to miss my plane because...

SPLAT! ORANGE!

DEREK
(moving off)
Down to the river, let's go.

BABY
Wait! Wait!

Derek disappears into the crowd as she faintly hears him yell once more "The River!" He is swallowed up by the crowd of revelers. Baby gets out.

BABY
(yelling after Derek)
This is ridiculous.

EXT. INDIAN STREET - DAY

The streets, alive with people playing HOLI in a psychedelic frenzy. POWDERS of the most vibrant yellows, blues, greens, pinks are piled high along the road. COLORED WATER BOMBS fly through the air. Baby has lost Derek in a sea of colored faces. She pushes her way through the masses.

BABY
Derek!

BAM! A SPLASH OF BRIGHT PINK COLORED WATER HITS HER FACE, BLINDING HER.

BABY
(panicked)
Ow! Derek!

A MOTORCYCLE ROARS BY - BAM! A blue water bomb blindsides her and knocks her back into a BLUE FACED WOMAN who comes toward her laughing. She looks like a monster, her tongue is pink, her hair is dark green. Holding yellow and pink powder in each hand, she throws the powder at Baby.

WOMAN
(laughing)
Happy Holi!

Baby, horrified, starts to scream.

BABY
NO! Get away! Help! Help me!

DEREK, unseen by Baby, watches her carefully. As he snaps pictures of her flashes of yellow and blue cross his lens. Colored powdered hangs in the air like smoke. His face is bright green.

BABY, disoriented and frightened, is being bumped and shoved around by the jubilant crowd.

BABY
Help me somebody!

But DEREK simply continues to clock her movement. All the while pushing through the crowd, dodging color bombs and clearly letting her experience this mayhem.

He keeps close TRACK of Baby as she runs up the steps to an ancient temple. He moves off in her direction.

INT. SMALL TEMPLE - DAY

MOVING P.O.V: We travel across the faces of a cluster of OLD WOMEN swaying and singing devotional songs. Incense drifts over a statue of Shiva, and around the corner to find Baby huddled in a corner shaking. WE HEAR DEREK'S VOICE.

DEREK (O.S.)

Lost?

Baby looks up at him with fear in her eyes, then anger.

BABY

Get me out of here.

EXT. RIVER BANK - DAY

Derek leads Baby to the river smiling as she rails at him.

BABY

This is all your fault! I'M PINK!!

DEREK

And green.

BABY

This is not a joke! I'm never going to make my flight.

DEREK

We have time. There's time for everything.

Unable to resist, he snaps a quick shot of her.

BABY

Put that camera away. I'm sick of it!

Derek chuckles now as they reach the river's edge. He glances up stream as if looking for something.

BABY..rigorously scrubbing her arm in the river.

BABY

If you hadn't stopped, this would never have happened.

DEREK

If I hadn't stopped, you'd still be standing in a pile of cow shit in Ganeshpoori. But I'll admit Holi can be pretty daunting.

BABY

Daunting? I call it hand-to-hand combat.

DEREK

I'd say you're pretty good at that.

BABY

What is that supposed to mean?

DEREK

Isn't that what magazine editors do every day?

BABY

You know nothing about my life. You know nothing about me. And who are *you*, Derek whatever your last name is?

DEREK

Me? A citizen of the world.

BABY

That is such new-age bullshit! Citizen of the world. You're such a cliché. Let me tell you who I am. I work hard for a living. You're right. My life *is* about hand-to-hand combat, that's how I survive. People like me are busting their asses trying to pay the bills. We don't have time to ponder our existence and think about why we're here. We have to put bread on the table, pay the doctor bills, put our kids through school! Believe me I know, OK?!

Baby points to the black roll-bag.

BABY

Let me formally introduce you to my ex-husband. Ash. Not light, not spirit, not eternity just ash! You have a lot in common with Mr. Ash. He believed there was time for everything too. You both have shunned the responsibility of life to search for your selfish truth. "Let go, let live, there's time for everything!" Blah blah blah. I am SICK of your platitudes. Water is wet. Heat is hot. It's all meaningless. It's all BLAH! Any minute we could be interrupted by an earthquake or blown up by terrorists, who knows?!

(MORE)

BABY (cont'd)
 Things are happening here that
 Buddha never dreamed about! And
 everyone comes up with witty words
 for existence, "Let it go". "Be
 here now". "You're already there."
 "Empty your mind" Well, let me tell
 you...someone has to pilot this
 mother of a planet or we're all
 gonna float up in our beads while
 the bastards take over the world!
 Now please take me to the airport
 so I can finish what I came here to
 do!

Baby grabs the roll-bag and storms back up the path they just
 walked down. Suddenly, she stops and bows down her head. She
 is completely spent. All her Western guile useless in this
 land. She starts to weep.

CLOSE-UP: DEREK WATCHES HER VALIANTLY TRYING TO Stifle HER
 GROWING SOBS.

DEREK (O.C.)
 What's the matter.

BABY
 I don't...know where I am going.

DEREK (O.C.)
 (gently)
 Maybe that's because...you're
 already there.

BABY turns to him spent.

POV BABY: Derek stands there grinning as behind him a single
 panga type skiff with two wicker chairs in the back is
 pulling to shore. The Indian man from the camp at the helm.

BOAT OPERATOR
 Derek, I am here for you.

Derek nods and motions for Baby to join him. Baby slowly
 moves down to Derek, looks at the boat and the Indian Man.

DEREK
 You remember Parag, second best
 stick dance partner I have ever
 had.

Baby now recognizes Parag as the handsome Indian man who
 cleverly tried to unravel her sari. Parag nods and smiles.

DEREK
 Parag is going to scoot us down the
 river a little bit.

BABY
 To...where?

DEREK

The other side of this village,
where I have another car waiting
for us.

PARAG

It is a short cut we use during
festival time, Mrs...to get more
quickly to the airport.

Baby nods slightly then looks back up towards the holy
revelers who we can still hear. Back towards the mirror that
Derek clearly held up for her to look into. The sad
reflection of who she is beginning to sink in. She turns to
Derek who simply offers his hand to help her into the panga.

CUT TO:

EXT. RIVER WATER - DAY

CLOSE UP: Reflection of baby's face . We PAN up to find Baby
staring down at herself as the panga gently glides down
river.

WIDER: to reveal Derek just as gently washing her shoulder
and arm. She can't look at him. She is crying.

BABY

I am so unhappy.

Derek puts his arm around Baby. She cries into his arm.

DEREK

I know.

BABY

I'm so...mean.

DEREK

No, you're not.

BABY

Yes I am. I'm sorry. I'm sorry for
so many things.

DEREK

Shhh.

BABY

Everybody hates me. My son hates
me. I hate me. The only person
who ever loved me is in that bag.

Derek takes her in his arms and hugs her close.

DEREK

I don't hate you.

Derek's eyes find Parag's who feels compelled to offer

PARAG
I don't hate you Mrs.

Baby reacts and shares a small smile with Derek. He dips his sleeve into the water and continues to wash Baby's arm. The water looks thick like oil.

Baby surrenders to trust and unconditional love for the first time.

CUT TO: the Roll-Bag perched on the bow, watching Derek and Baby together.

DISSOLVE TO:

EXT. RIVERBANK - DAY

The boat, beached down at the rivers edge. Baby and Derek take the car from Dhali and head off down the road.

INT. CAR - DAY

Baby, still multicolored, sits beside Derek as they drive through the countryside. Baby's pink hair is blowing from the wind. She has a beatific look on her face.

Derek touches her hand as she closes her eyes.

DISSOLVE TO:

EXT. PLATEAU - DAY

The YOUNGER BABY walks along a beautiful MOUNTAIN TOP with Max by her side. They are holding each other's hand, very much in love. It is Max and Baby's WEDDING.

INT. LOFT APARTMENT - NIGHT

We PULL BACK: Donovan watches the tape in his new apartment. It is adorned with his father's belongings.

WE CUT BACK TO THE SCREEN: BABY laughing and holding infant DONOVAN beside a tent.

As the movie continues, we see Baby swinging on a vine. Donovan laughs.

The film cuts to show Max and Baby playing with Baby Donovan, swinging him back and forth between them.

The movie continues as a younger Baby feeds Donovan joyfully on her lap. She plays airplane with the food, laughing and singing as she feeds him.

Donovan pushes rewind on the remote control to watch this image again.

He freezes the frame, and stares at the image, seeing a new side of his mother for the first time.

FADE TO:

EXT. DEHLI AIRPORT - EVENING

ESTABLISHING SHOT NEW DEHLI AIRPORT.

DEREK (O.S.)
They wouldn't exchange your
Varanasi ticket for one to
Rishikesh so I just bought you a
separate one.

CUT TO:

INT. DELHI AIRPORT OUTSIDE LADIES RESTROOM - EVENING

Derek is leaning against the wall talking through the closed door to Baby on the other side. Derek's face is washed and he's changed his shirt.

BABY'S VOICE (O.C.)
Oh Derek thanks. I owe you. How
much time do I have?

DEREK
Well there might be a problem
there.

He moves from the door as Baby pops out, cleaned up and tucking in the last flap of the sari she is now wearing. Only her hair remains multi-colored. She holds her soiled clothes.

BABY
Problem?

Immediately two Indian women hustle out from behind Baby and nod to her smiling.

BABY
Thank you. Namaste.

DEREK
Well, look at you.

BABY
(touching her hair)
You promise this will wash out?

DEREK
Promise.

BABY
What's the problem?

DEREK
The flight to Rishikesh...

BABY
(worried)
No, what?

DEREK
It's...on time.

They share a knowing smile. He hands her both tickets.

BABY
Walk me to the gate?

They move off.

INT. DELHI AIRPORT SECURITY CHECK - EVENING

A SECURITY MAN puts Baby's ROLL-BAG on the conveyer.

Baby turns to Derek and takes his hand.

BABY
Well...the Magical Mystery Tour
comes to an end.

A beat. Derek pulls Baby toward him. He kisses her.

DEREK
(whispers in her ear)
I had fun.

BABY
Me too.

ANGLE ON: The SECURITY MEN put Baby's bag on a table and open it.

DEREK
Do I get an address?

BABY
You won't use it. It's OK.

DEREK
Then it's safe to give it to me.

Baby smiles and hands him her card. Looks at him.

BABY
How about yours? I need to know
where to send you the money for the
ticket.

DEREK
 (smiles)
 Derek Cooke - Singapore.

BABY
 That's it?

DEREK
 I'll get it.

ANGLE ON: Two security guards looking inside Baby's open black-roll bag. They begin a somewhat heated exchange in Hindi.

PA SYSTEM (V.O.)
 Flight 322 to Varanasi is now ready
 for boarding at gate 7.

SECURITY MAN
 May I see your ticket, please?

Baby gives him the ticket. The Guard turns to Derek.

SECURITY MAN
 Are you two travelling together?

BABY
 No, I'm travelling alone.

SECURITY MAN
 Step over here, please.

BABY
 Huh?

DEREK
 Is there a problem here?

The Guard takes Baby through the security check over to the open roll-bag. Derek follows. The Guard attempts to stop him.

SECURITY MAN #2
 You can't enter without a ticket.

DEREK
 Yeah, I can. I'm her husband.

He joins Baby at the table, the Guard points to the roll-bag.

SECURITY MAN
 (to Baby)
 And this is your bag?

BABY
 Yes, it's my bag.

The Guard opens the bag, revealing a BROKEN ELEPHANT CERAMIC containing A CRUSHED YELLOWISH POWDER.

BABY
(stricken)
Derek this isn't my bag!

A SECURITY CHIEF now joins them at the table. The chief reeks of a man in love with the authoritative power he wields. His silent demeanor palpable.

SECURITY MAN #2
You just said it was.

BABY
No, no, it's not.

The Chief runs his fingers through the spilt powder and brings his fingers to his nose to sniff the content.

CHIEF
This is Rhinoceros Horn. Highly illegal aphrodisiac. Poaching endangered species is a very serious offense.

Shocked, Baby turns to Derek.

DEREK (INNOCENTLY)
How'd that get in your bag?

Baby, completely bewildered, has no answer.

CHIEF
Come with me.

CUT TO:

INT. SIDE ROOM.

An extremely bare room save for a table, one chair and a telephone. Baby is emptying the contents of the black roll-bag in front of the Chief. The two security men, and Derek look on. Baby pulls out a CD PLAYER and a few CD's.

BABY
This is not my bag. This isn't my CD player.

She suddenly seems appalled, holding up a particular CD as obvious evidence to her innocence.

BABY
David Hasslehoff!!

The two security men suddenly snap to with interest.

BABY (CONT'D)

There! See?! This can't be my bag.

As she tosses the CD distastefully on to the table both security men lurch forward to grab it. Annoyed, the Chief puts up his hand to stop them. Baby now pulls out an ITINERARY, it is in German.

BABY

Look, this isn't mine it's in German...Derek! The German's have Max!

CHIEF

(with steely authority)
Who is this German, Max?

BABY

Oh for God's sake! Derek, Max is lost somewhere in Varanasi. I've got to find Hans and Henrik.

She turns to the Chief.

BABY

Please, take this ground...hippopotamus... tail whatever it is keep it! It's not mine. I have to go!

She turns for the door but the two security men quickly make it clear she's not leaving. She turns back to the Chief.

CHIEF

Sit Down.

PA SYSTEM (FEMALE)

Flight 322 to Varanasi now boarding gate 7.

BABY

(at a loss, to Derek)
What do I do?

Derek takes a long look at Baby and calmly...winks. Then he turns to the Chief and just as calmly becomes a man we have not known. Mr. Kobayashi addressing the 'Usual Suspects' but with a little more charm.

DEREK

Excuse me, what is your name?

CHIEF

I am Rajinder Sengara Lhakinder Dahliwahl, Chief of Security.

DEREK

(nods)

That's a serious name.

CHIEF

(humourless)

I am a serious man.

DEREK

OK Chief, I want you to listen closely because what I am about to tell you and how quickly you react to it will determine whether or not you still have your job tomorrow. Are you with me so far?

The Chief stares at him

DEREK

Very Good. Now, according to the lovely voice of the PA announcer Flight 322 to Varanasi has commenced boarding which means that aircraft will be pulling away from the gate in less than 20 minutes. If Ms. Roberts is not on that aircraft I'm afraid you will find yourself unemployed before that plane lands in Varanasi.

A sense of control shift is not lost on the Chief.

DEREK (CONT'D)

You see Chief, Ms. Roberts is the founder and editor of an extremely influential magazine. She has a deadline she must meet in order for a story she is writing. A story reflecting among other things modern India and a select few of it's inhabitants.

(with emphasize)

I can assure you Ms. Roberts is not involved in the dark trade.

(beat)

Now. An unfortunate mistake has occurred. Ms. Roberts bag containing the ashes of her deceased husband has been replaced somehow with an identical bag containing ground Rhinoceros horn. I understand fully your predicament sir, you have a tough job. Especially, these days, and from the look of it you do it crudely but well. But you are new to this position.

Looks pass from the two security men to the Chief and back "how can he possibly know that?". Baby, as well, increasingly impressed and intrigued.

DEREK (CONT'D)

And I can tell you in order to continue doing it well you're going to have to make - and depend - on important friends. Friends like me. So why don't we get our friendship off to a good start.

Derek, fully in control now, his demeanor becomes ever more direct.

DEREK (CONT'D)

I need you to do two simple things. First, send one of your very able but musically challenged colleagues here for an electric cart because after you do the second thing we are going to need that cart to get Ms. Roberts to that plane before it leaves gate 7, which because of this unfortunate delay, will take too long to walk to.

The Chief glances at the two security men as Derek takes a step toward him and locks eyes.

DEREK

(very direct)

Thing two. You're going to pick up that phone and call a friend of mine. A very old, close, personal friend Mr. Gurpreet Singh Gupta.

The Chief's face slackens noticeably, the two security men are visibly shaken

DEREK (CONT'D)

That's right. Your boss. The same individual who just recently found it necessary to fire your predecessor. Inform minister Gupta that you are detaining a Mr. Derek Cooke and his beautiful American friend. Now at that point you're going to hear a response from your boss that is going to cause you to hand the phone to me in the hope that I can somehow persuade my Goddughter's father to keep your miserable ass on the payroll.

The Chief is FROZEN, which is strange because beads of sweat are now visible on his forehead.

DEREK (CONT'D)
 (zero bullshit)
 Now I suggest you hop to it Chief.
 We're down to eighteen minutes, and
 Ms. Roberts is in my care and where
 it concerns Ms. Roberts, I
 guarantee you...I am a very serious
 man.

Derek's cold eyes remain locked on the Chief. He then reaches out and plucks his PASSPORT from the Chief's hand. The warmth returns to Derek's eyes as he calmly turns to Baby and - WINKS. The deafening silence in the room is broken with the sound of the electric cart's ever increasing ...

SOUND: beep, BEEP, **BEEP**.

CUT TO:

INT. AIRPORT HALLWAY ELECTRIC CART

The warning beeps continue as we TRACK with Baby on the back of the electric cart moving away from us. Staring just past us, off camera, at

REVERSE POV: Derek, his receding figure - watching Baby go. After awhile he casually salutes, turns and strolls off.

BACK TO BABY: Fascinated and grateful as she watches the most interesting man she has ever met slowly disappear.

EXT. YETI HOTEL - DAY

Roberta and the TANTRIC GURU are standing together waving goodbye to Katie and the rest of the "Lady" crew drive off in a taxi, on their way back home. Katie turns to Rashida.

KATIE (V.O.)
 She'll be back.

The sound of an INDIAN SITAR brings us to...

The BOLLYWOOD MUSICAL "SHOLAY" as a huge cast of characters dance celebrating the festival of Holi.

INT. HOTEL ROOM - DAY

We PULL BACK to a smoky and messy hotel room. Henrik is sitting in front of a television watching "Sholay" as Hans chain smokes.

HANS (IN GERMAN, SUBTITLED)
 Stop smoking, you're killing
 yourself!

HENRIK
I'm trying to kill myself! I'm
going crazy sitting here for all
these days. They're not coming
already.

The phone rings. Hans gets up from his chair to answer.

HANS
Hello? Yes! Ya! uh, I mean, Nee how
ma.

Hans is now speaking Chinese.

HANS (IN CHINESE SUBTITLED)
Yes, yes. I understand. Five
o'clock. We will be here.

Hans hangs up the phone.

HENRIK
Nee how ma?!!

Henrik gets up from his chair walks to the door.

HANS (IN GERMAN SUBTITLED)
Where do you think you're going?

HENRIK
Shopping!

HANS
No shopping! We are staying right
here until they come.

The phone rings. Henrik and Hans freeze. Hans answers.

HANS
Nee how ma?

EXT. VARANASI AIRPORT - DAY

Baby leaning up against a pay phone outside the terminal. A
sign behind her reads "Welcome to Varanasi."

BABY
Oh, I'm afraid I have the wrong
room.

INT. HOTEL ROOM - INTERCUT SCENE

HANS (IN ENGLISH)
Who...Who is this?

BABY
Who is this?

HANS
Is this Baby? Baby Roberts?

BABY
YES, Oh! I'm so glad you're still
there. Is this Henrik?

HANS
No! It's Hans. Are you OK? We've
been so worried about you! How did
you find us?!

BABY
Your itinerary.

HANS
How do you get our itinerary?

BABY
I'm afraid there's been a mix-up.
You have my bag and I have yours.

HANS
You've got our bag?!

Henrik races to the closet, pulls out the bag and opens it.

HENRIK (IN GERMAN SUBTITLED)
I knew this wasn't going to work.

INSERT: THE FED-EX BOX WITH BABY'S RETURN ADDRESS ON IT.

Hans and Henrik's faces drop.

BABY
I'm in Varanasi. I'm on my way
over to your hotel.

HANS
You're on your way over?

Henrik shakes his head desperately.

HENRIK (IN GERMAN SUBTITLED)
No! No! No! What if she's with
the police? Let's meet somewhere
outside!

HANS (IN ENGLISH)
No...um...I think it would be
better if we met somewhere else.
But it has to be immediately, no
later than four o'clock.

BABY
Fine, Hans, where?

HANS (THINKING)
Uhhh...

Hans looks at a poster of the RAM GHAT on the wall.

EXT. VARANASI STREET - LATE AFTERNOON

A TAXI pulls over in front of a line of shops. Baby climbs out and pays the driver. He hands her a piece of paper with DIRECTIONS on it.

BABY
Thank you.

TAXI DRIVER
It's not difficult to find, Madam.

EXT. BAGGAGE SHOP

Baby walks into THE BAGGAGE SHOP.

FLIP CUT: to Baby walking out of the store pulling a NEW BAG behind her.

EXT. GHATS - LATE AFTERNOON

At the edge of the ghats, Sylvia Schwartz is upside down doing a sun salutation.

YOGI (O.S.)
Now don't forget to breathe!

We PULL BACK to see a YOGI standing beside her.

YOGI
And after this, we will take a dip
in the Ganges to cleanse your soul.

Sylvia looks out to see PEOPLE bathing in the filthy water.

SYLVIA SCHWARTZ
My soul might have a problem with
that.

EXT. NARROW STREETS OF THE OLD CITY - LATE AFTERNOON

Hans and Henrik pull the roll-bag into the crowded bazaar.

HENRIK (IN GERMAN SUBTITLED)
All I wanted was a trip to India.
The Taj Mahal, a camel ride, and
the best silks in the world! And
all I've seen is the inside of a
stupid hotel room. You're a
shithead! And now we could be
killed. I'm not talking to you
ever again.

GLITTERING GOLD SILKS catch Henrik's eye.

HENRIK
Ah! Schotzie look! Fantastisch!

HANS
What happened to you not talking to me?

Henrik sets the ROLL-BAG down and plays with the scarves.

HANS
We don't have time for this Henrik!!

A passing RICKSHAW snags its wheel on the roll-bag, dragging it down the street until it falls off the wheel into the middle in the road. TWO INDIAN CHILDREN play with it.

HANS
Henrik. After we do this, I'll buy you the whole store! Please. Let's go!

Henrik reaches for the bag. It is gone.

HANS
(panicked)
Where's the bag?!

They both look up and see one of the KIDS pulling the other, as he sits on the bag, down the dusty road.

HANS
Scheisse!

Hysterical, Hans and Henrik take off after them.

EXT. NARROW STREETS OF THE OLD CITY - LATE AFTERNOON

Pulling the new bag, Baby checks her watch. INSERT WATCH 3:40PM Baby hurries down the smoky narrow street, crowded with people, merchants, cows...

She wraps the sari around her head and nose to shield her from the smoke.

Anxiously, she walks quickly through the crowds towards the ghats.

EXT. NARROW STREETS OF THE OLD CITY - LATE AFTERNOON

Hans and Henrik run through the maze of streets after the bag. The kids appear from around the corner and sail right by them. They take off after them.

HANS (SUBTITLED)
Come back! Come back!

BAG's POV: Hans and Henrik struggle to keep up, but then it turns a corner onto a tiny alleyway, losing them completely.

HENRIK (SUBTITLED)
Hans...I'm...so...tired...

HANS
Then just sit here. Don't move!

Hans continues to run after the bag. As Henrik sits down by a fruit stand, a BOY comes up selling TWEETING TOY BIRDS.

Henrik looks curiously at the birds.

EXT. NARROW STREETS OF THE OLD CITY - LATE AFTERNOON

Lost, Baby walks deeper into the maze. VOICES come at her from every direction, TEMPLE BELLS chime above her, the sounds of the streets get louder, making her anxious. Checking her directions, she turns a corner.

Behind her, the kids riding Max race across the street, Hans, running behind her as well.

EXT. NARROW STREETS OF THE OLD CITY - EVENING

Baby is surrounded by a CROWD OF PEOPLE, chanting Hindi Prayers and walking slowly through the alley. She realizes she has entered a FUNERAL PROCESSION and she's surrounded by all sides and can't escape reminding her of her past dream.

Baby panics but the Procession swallows her as it moves forward.

She looks up to see the same WOODEN STRETCHER, a BODY wrapped in layers of fabric, being held on the shoulders of MOURNERS.

As if in her dream, Baby follows the procession.

EXT. NARROW STREETS OF THE OLD CITY - LATE AFTERNOON

Hans runs back to Henrik, pulling a black roll-bag behind him, out of breath. Hans checks his watch.

HENRIK (IN GERMAN SUBTITLED)
Schotze! You got it! How did you do that?

Hans snatches the toy bird that Henrick is holding and throws it to the ground.

HANS
Don't ask. Come on.

EXT. BURNING GHAT - SUNSET

The funeral procession leads Baby out of the alley into the open space of the burning ghats. a sign reads Ram ghat.

They passes the CREMATORIUM. Facing her nightmare she stops and looks down.

CLOSE ON: A BODY BURNING ON A PYRE - EXACTLY AS IN HER DREAM.

Baby courageously watches the MUMMIFIED BODIES BURN. SMOKE BILLOWS upwards, WORKERS chop wood, stoking the fires, the industry of death and rebirth.

A TEAR rolls down Baby's cheek as she looks into the face of her nightmare, but she no longer feeling afraid.

MALE VOICE (O.S.)
Baby Roberts?

Startled, Baby snaps around. It is HANS AND HENRIK.

HANS
(paranoid)
Sorry, we're late.

Hans hands over the black roll-bag.

HANS
Here's your bag. We will take ours
now.

Baby hands them her black roll-bag.

BABY
You don't know how much this means
to me. Thank you.

Hans and Henrik start to back up.

HANS
No, thank you so much.

HENRIK
Well, I'm sorry but we have to run.

BABY
Of course you do. As do I.

HENRIK
All the best!

HANS
Good luck to you.

BABY
And good luck to you too.

Hans and Henrik take their bag and disappear into the maze of narrow streets. Baby sits down on the stoop.

Baby tenderly unzips the bag. It's empty except for a pair of tags! Hans, like Baby, bought a new bag.

BABY
WHAT?!

Leaving the bag behind, Baby races after the Germans.

EXT. NARROW STREETS OF THE OLD CITY - NIGHT

Baby runs to an intersection in the maze, looking in all directions. But they are nowhere to be found. She collapses.

BABY
MMMMMMAAAAAAAXXXXX!!!!!!!!!!

We CRANE UP away from Baby and over the rooftops of the city to...pick up Hans and Heinkrik running down the steps of the ghats screaming at each other. They pass the KIDS, not noticing them as they still ride MAX along the steps to the river's edge.

They loose control of the bag and jump off. In SLOW MOTION, the bag tumbles down the steps behind Sylvia Schwartz who is standing in tree pose. One leg lifted. The bag hits her from behind and knocks her into the water.

SYLVIA SCHWARTZ
AAHHHHH!!!

Sylvia flails in the dirty river wildly spitting water from her mouth. She looks up. There lit up against the steps, looking like a monolith, is the BLACK ROLL-BAG.

EXT. GHATS - TWILIGHT

BABY- sits on the steps at the rivers edge. Crying softly.

DISSOLVE TO:

EXT. GANGES RIVER - NIGHT

Baby is being rowed in a boat on the river. MUSIC from the ancient buildings on the shore wafts across the water. CANDLES ON BANANA leaves float on the river. Baby leans back and looks up at the stars. The boatman, looks at her kindly.

BABY
When my son was a little boy, he believed that when we died, we became stars.

BOATMAN
Yes. This could be so.

Baby lights her candle on a banana leaf, places it in the water, and watches it dance and swirl away from the boat.

Soon, the little flicker of Baby's candle joins in with the HUNDREDS of others floating on the river. A magical FLICKERING SYMPHONY OF LIGHT sailing into the darkness.

BABY
Forgive me Max.

CLOSE ON BABY- over CACOPHONY OF ELECTRONIC DANCE MUSIC and RAPID-FIRE CONVERSATIONS

Her face MORPHS INTO AN EXPRESSIONLESS BABY. A SARI OVER HER HEAD COVERING HER PINK HAIR.

CHANCE (O.S.)
Close your eyes and imagine
yourself up on the mountain top.
Feel the wind...

159 Behind Baby, snow-capped HIMALAYAS.

159

WE PULL BACK to reveal BABY posing, amidst a WHIRLWIND of MAKE-UP, HAIR, and Katie. We are in Chance's New York studio. FLASHES OF STROBE LIGHTS pop off. Baby looks past them obviously distracted, her mind is somewhere else.

KATIE (O.S.)
RJ's been calling all day.

CHANCE (O.S.)
Come on Baby! This is the cover!

KATIE
Says if the copy and cover shot aren't in by 9 AM he'll kill the issue and run the "Fucker-ware Party" piece.

A lock of Baby's pink hair falls out from the sari. Rashida runs over.

RASHIDA
Hold on! Coming in!

Rashida tucks it back in and hides the hair.

BABY
Did you reach Donovan?

Katie shakes his head.

KATIE
No. His roommate said he moved.
But I got a telephone number.

He hands it to Baby.

ANGLE ON: BABY, HURTING.

BABY
Thanks Katie. Please, I need his
address.

CHANCE
Baby, one more roll.. let's...

Baby pulls the sari off her head.

BABY
I can't do this.

She walks off the set. The crew watches in disbelief as she leaves the room.

INT. BABY'S STUDY - NIGHT

A computer screen. We see a line of text being written.

BABY (V.O.)
"My trip to India in search for the
secrets of the kama sutra..."

The text is deleted.

BABY (V.O.)
"SEX INDIA AND THE KAMA SUTRA..."

It's deleted again. We PULL BACK to see Baby, at her computer.

Frustrated, She stands and pours herself a glass of wine. Pausing for a moment she picks up the piece of paper Katie handed her, goes to the phone and dials. She gets voicemail.

BABY
Don... uh... Congratulations on
your new digs. I'm home. I have so
much I want to say to you honey.
You're right about a lot of things.
Give me a call when you feel like
it.

She gently puts the phone down and looks out her window. Out at the same shitty view.

Her computer beeps: "YOU'VE GOT MAIL!" Baby walks back to her desk. Its from "citizenoftheworld@aol.com" "IMAGES OF THE SACRED". She opens it and reads...

BABY
Thought you might like these. Or
rather...not mind them. I miss
you. Derek.

Smiling, Baby clicks the download button and a PHOTO appears:
BABY, PASSED OUT ON THE COUCH OF THE OBEROI HOTEL. She
scrolls down

BABY, ANGRY, STANDING IN THE PILE OF COW SHIT.

BABY IN THE BOAT LOOKING AT THE MOTHER AND BABY ELEPHANTS.

BABY AND PAPU CLICKING THEIR STICKS, DANCING AROUND THE FIRE.

BABY AND PAPU FAST ASLEEP ON THE RIVERBANK.

We STAY ON BABY'S FACE as she scrolls down to a close up of
her streaked with color from Holi. She starts writing.

INT. BUNNY'S OFFICE - NEXT DAY

Baby walks into Bunny's office and plops the magazine on her
desk.

BUNNY
What's this?

BABY
The Anniversary Issue.

Baby glances at her watch.

BABY
Fifteen minutes early.

Bunny looks at the cover. It reads: "**BABY'S MAGICAL MYSTERY
TOUR: OUR 15th ANNIVERSARY ISSUE**". On the cover is Baby's
face streaked with color and a mass of pink hair.

BUNNY
Oh Baby! Has RJ seen this? I'm
not sure this is going to fly .

Baby starts out of Bunny's office as Sally walks in

BABY
RJ isn't the editor of "Lady"
magazine. I am. If he doesn't
like that he can replace me.

As Baby walks out of the office

SALLY
It looks like she dropped acid.

Baby on her way out the door.

BABY
 No, I just dropped the bullshit.
 See you at the party!

Katie runs after her and hands her a piece of paper

KATIE
 I got Donovan's address. Your car
 will pick you up at eight.

EXT. APARTMENT BUILDING - DAY

Baby looks up from a piece of paper with Donovan's address.
 She presses the buzzer.

DAN (O.S.)
 Hello?

BABY
 It's Donovan's mother. Is he home?

DAN (O.S.)
 No, he's not in.

BABY
 I have something to drop off. Do
 you mind if I come up?

Dan buzzes Baby inside.

INT. LOFT APARTMENT - DAY

The door opens revealing Dan.

DAN
 Come on in, Ms. Roberts. How you
 doing, I'm Dan, Bass.

Baby looks around at this converted industrial loft. A
 modern day version of a commune, a blast from the past.

DAN
 I think you should put it on his
 bed. This place is like the black
 hole.

Dan leads her through the mess to Donovan's corner of the
 apartment.

DAN
 This is his area.

Baby looks around. On the walls- pictures of Donovan on
 stage mixed with tapestries, Afghan rugs, old scarves. This
 could have been Max's room when he was a young man. Baby
 looks around touched. She sits on the bed.

DAN
Hey, you're coming right?

BABY
Where?

DAN
We're headlining at the Hole.

Baby doesn't know what he's talking about

DAN
When he heard you were back he was pretty revved. I just figured he told you.

Baby looks down at the flyers sitting on his bedside table. There is her son looking so happy playing with his band. She picks it up.

DAN
(remembering)
Oh, that's right. Some guy told Donovan you couldn't make it cause your celebrating an anniversary or something.

BABY
Really.

Baby pulls the MAGAZINE from her bag and puts it on his bed.

DAN
Do you want me to, tell him or something?

BABY
No, I'll tell him myself.

We MOVE IN to Baby's picture on the cover of the magazine and then DISSOLVE TO:

EXT. NEW YORK MAGAZINE STAND - DAY

STACKS of the magazine are being tossed on the sidewalk.

EXT. BABY'S APT. BUILDING - NIGHT

Dressed to the nines, Baby emerges from the revolving door of her building and races towards her waiting limo.

INT. NEW YORK RESTAURANT - NIGHT

A PARTY celebrating the 15th Anniversary of "Lady" Magazine. A COMBO plays a pop-version of Indian music. The room is jumping with HIGH-PROFILE NEW YORKERS.

BUNNY turns to Katie.

BUNNY
Have you seen Baby yet?

KATIE
She's probably on her third dress
by now.

FRANK comes rushing up.

FRANK
We just got in the first read.

Everyone looks at Frank with anticipation.

FRANK
It's flying out of the slots. It's
going to be HUGE!

RJ walks up from behind.

RJ
Great party, huh? Did you guys see
this yet?

RJ hands Bunny a copy of Keith Kelly's column in the NEW YORK
POST.

BUNNY
(reading it)
"Our Baby's All Grown Up! Baby
Roberts empowered women fifteen
years ago by teaching them how to
have it all, now she's doing it
again by teaching them to let it
go. The issue of the year!"

RJ
(smiling)
She's not my little Baby for
nothing.

INT. LIMO - NIGHT

Baby looks out the window as the limo drives down Park
Avenue.

INT. PARTY - NIGHT

RJ looks at his watch.

RJ
She should be here.

BUNNY

You know RJ, I'm a little confused, according to Page Six, Anne Blank's already packing up her office.

RJ

Never trust what you read in the press.

EXT. LIMO - NIGHT

The limousine pulls over to the curb. Baby climbs out of the limo and onto the sidewalk.

INT. PARTY - NIGHT

Sally see's a town car pull up. We catch a WOMAN walking through the door. Sally calls out.

SALLY

OK guys! She's here!

RJ weaves his way to the band and takes the microphone.

RJ

Excuse me. May I have your attention? First, I'd like to congratulate the entire "Lady" staff on what is the beginning of a new "Lady".

The whole room applauds.

RJ

We've been around for FIFTEEN years and it is all because of one person. She is a visionary, a true legend in this business. I want everyone to applaud our founder, the original, the one and the only...

A SPOTLIGHT turns to light up the entrance. Sylvia Schwartz walks into the light, a beat-up black roll-bag in her hand.

SYLVIA SCHWARTZ

Does any one know where I can find Baby Roberts?

INT. THE HOLE - NIGHT

Donovan is performing on stage with his band. The club is PACKED to capacity. Eyes closed, Donovan pours his heart out into the microphone.

Baby walks into the club, and finds her way to the back. There she stand and takes in her sons talent for the first time since the recital years. The room is electrified. Everyone is dancing wildly.

Donovan doesn't see her. He just plays on as she continues to watch him with pride.

Suddenly spot lights twirl around the room. A sort of light show. He spots Baby in the back pink hair and all.

He beams at the sight of her. Baby smiles back giving a thumbs up sign.

He touches his hair and says into the mike..

DONOVAN
I like your hair MOM.

Everyone looks and laughs with Baby.

They start another song as he motions her to come closer.

Baby works her way near him by the platform. He walks over to her for a quick moment.

DONOVAN
Is there a story behind your new hairdo?

BABY
Oh yeah. I have so much to tell you.

DONOVAN
Want to have lunch tomorrow?

BABY
How bout I make you dinner?

Donovan smiles. His bandmates call out..

DAN
Hey Don!

BABY
Go.

Donovan picks up his guitar, and whispers to the band. Suddenly, they stop what they are playing and begin a new song: a hard-rock version of Jackson Browne's "Somebody's Baby."

As Baby works her way towards the door, she stops, taking one last look at her son. Lost in his music and his passion. The crowd lost in the music as well.

Donovan looks up at her. She waves. He waves back. Baby backs out of the door and into the street.

EXT. VILLAGE - NIGHT

Baby walks briskly down the street. Her pace picks up as the MUSIC SWELLS.

EXT. BABY'S APARTMENT BUILDING - NIGHT

Baby runs across the street towards her building. Free

The screen FADES TO BLACK.

INT. BABY'S APARTMENT - NIGHT

Darkness. Baby opens the door, letting the light flood in from the hallway. She walks into her apartment, and trips over something, landing on all fours.

BABY

Ow!

The hallway backlights what she has tripped over: the BLACK ROLL-BAG. Baby looks at it in shock. She quickly checks a note attached to it then embraces it like an old friend.

BABY

MAX!

BABY (V.O.)

Someone once told me that there are no coincidences. And perhaps they were right.

Baby takes the box out of the suitcase and embraces it tight.

BABY (V.O.)

I often thought of life as a race.

DISSOLVE TO:

EXT. NEW YORK CITY - DAY

PEDESTRIANS racing past each other as they rush to work.

BABY (V.O.)

You only win if you can get to the finish line first, the glory of living coming from being the fastest...the strongest.

One of the PEDESTRIANS stops at a NEWSSTAND and buys a copy of LADY MAGAZINE.

BABY (V.O.)

I thought that the people behind me were the losers in a game that I knew how to play better than anyone. But the race of life doesn't have a finish line. Until you die. There will always be more hurdles in front of you. No one is there to tell you when it's over. And I couldn't tell myself to stop.

DISSOLVE TO:

INT. DONOVAN'S APARTMENT - DAY

Donovan sits on his bedspread, reading the MAGAZINE. His mother's face beaming from the cover.

BABY (V.O.)

While I had my eye on the brass ring, I lost out on the simple joys of life, like cooking my son's dinner and tucking him into bed at night. Instead of trying to have it all, I should have been looking at all that I have.

Donovan looks up from the magazine, moved.

DISSOLVE TO:

EXT. BUILDING SINGAPORE - LATE AFTERNOON

We are street level. In front of us a beautiful massive eighty storey building. The tasteful sign beside the huge entry way doors reads. C.O.T.W. ENTERPRISES - Singapore, Hong Kong, London, New Dehli, Sydney, Cairo, Bangkok.

BABY (V.O.)

My last night in India, I drifted down the Ganges river. Lit candles placed on banana leaves glowing with human prayers for a happier life, a better world.

CAMERA PANS SKYWARD: Up this truly impressive structure to find at the top an enormous sign, COOK ENTERPRISES.

ORSON WELLS SHOT: Sign at top. The letters gigantic in the foreground.

BABY (V.O.)

It all seemed so right. I had lost all track of time, dates, deadlines. For the first time in my life, I was unafraid of dying.

The camera first angles downward to find the street so far below. Then DESCENDS and gracefully moves in on the bank of top floor windows, finally coming to rest on one particular window. Behind it we can barely make out the figure of a man alone facing out the window head down apparently reading something.

CUT TO:

INT. TOP FLOOR

We TRACK through an exquisitely decorated outer office.

BABY (V.O.)
I realized it didn't matter whether
Max had become a star or a
flower...a sexy photographer ...or
even a pile of cow dung."

A SECRETARY, Asian, moves in front of us now leading us towards two large ornate doors.

BABY (V.O.)
Max was all around me, offering me
this wonderful journey to help me
lift the veil from my eyes. I had
fallen in love again, not only with
Max, but more importantly, with
life.

INT. OPPULANT OFFICE.

We take in this extraordinary space as the secretary, SERI, moves towards the man facing out the window reading.

BABY (V.O.)
And along the way I met someone. A
mystery really, who gently urged
Alice to peer into the looking
glass. Into the future. To see
that I truly am already there.

The secretary arrives at his desk.

SERI
Sir, here are the papers you
wanted.

ANGLE ON THE MAN: He is chuckling to himself as he turns around. It is Derek, impeccably dressed he looks up over the anniversary issue in his hands and nods.

DEREK
Thanks, Seri.

Seri places the papers on his desk.

SERI

Prime Minister Blair sends his heartfelt appreciation and Mr. Trump wondered if Tuesday night would work for you instead of Wednesday. I explained that...

DEREK

(gently interrupting)
Seri, did you have any luck with Ms. Roberts.

SERI

Well, I called her New York office but she is no longer with the magazine.

DEREK

No forwarding address?

SERI

Just that.

She points to a MANILA ENVELOPE lying next to the "Lady" magazine on Derek's desk.

INSERT: DESK. We see five hundred American dollars lying next to the magazine as well.

Derek's fingers slightly adjust the envelope. The return address reads "Baby Robert's/Citizen of the World".

DEREK

Not much to go on, is it?

SERI

(chooses her words)
It is...challenging.

A small smile comes over Derek's face - Seri knows her boss well. He looks up at her and nods in appreciation.

DEREK

Thank you, Seri.

He moves over to the coat rack holding his coat. Puts it on.

SERI

(nods)
where will you be going sir?

DEREK

New York City.

Derek moves off towards the door.

SERI (O.C.)

Oh, what shall I tell Mr. Trump.

In answer, we see that now familiar infectious grin spread across Derek's face as he strides past camera.

CUT TO:

A HEAD BOBBING INTO FRAME.

We see BABY'S HEAD SLOWLY CLIMB INTO FRAME AND THEN PULL BACK TO SEE...

EXT. TOP OF MOUNT RISHIKESH - DAY

The beautiful MOUNTAIN TOP from the dream once again. Having just climbed to its heights, Baby reaches the crest, flushed and breathing heavily, hair a mess and looking much like her younger self from the dreams.

BABY (V.O.)

One day I'll revisit the mountain top where Max and I were married. And when I do, it will be the beginning of a new life, full of magic and miracles and the people that I love.

She is followed by SHERPAS carrying Max's ashes swinging in a hammock. Reaching the spot where she and Max were once married, she takes the box of ashes from the hammock and gingerly opens them up.

BABY (V.O.)

I will savor each day of that life as a gift.

Baby slowly puts her hand in the box and feels the ash run through her fingers.

Getting up her courage, she takes a huge handful and throws them up with all her might. The wind catches the ashes and sends them flying skyward. Baby now bravely takes the box and offers it's entire contents to the wind. We follow the ashes as they swirl around Baby and up into the air, the light bouncing off Max's remains like thousands of crystals.

BABY (V.O.)

To quote Max, my celestial guru:
"Never get in the way of the universe in all of its perfection."

Baby twirls around and around beneath the ashes, arms open like a child, embracing life and death. The ash surrounding her, not choking her, but rather releasing her. She opens her eyes now watching Max sail off on the wind.

WIDE SHOT: MOUNTAIN TOP. Baby and the Sherpa's looking skyward as one small crystal breaks off alone and travels at breakneck speed toward the heavens. Max ascends.

CLOSE: BABY. There. It's done. Over. All we hear is the sound of the wind. Max is gone.

Slowly we watch Baby come down off her high. She looks out over the mountains. Silence. She looks down to the box that once held her husbands remains.

ANGLE: BABY. She moves to a little rock outcropping and sits. Looking out, out to her unknown future. The wind whistles eerily.

SERIES OF DISSOLVES - DIFFERENT ANGLES ON BABY:

-The day progresses as Baby remains seated on the rock looking out contemplating her existence, her future. The sherpa's have not moved.

181 ANGLE: MOUNTAIN TOP - LATE AFTERNOON.

181

From behind Baby the lead sherpa takes a step forward and respectfully addresses her.

LEAD SHERPA

The sun will be setting Mrs. What would you like to do?

Baby continues to gaze at the mountain tops as if they might hold the answer. Finally...

BABY

I don't know.

The sherpa waits patiently.

BABY

Something will come to me. It always does.

FADE OUT:

FADE IN:

182 CLOSE ON: "The Book of Indian Mythology." Jiggling slightly 182 up and down, the book is already open to the beautiful illustration of the **idyllic evening with all the twinkling stars**. We PUSH in closer and PAN across the illustration to find a single star off by itself, shining brightly - perhaps a little brighter than the others. Now the book is closed by a pair of brown hands, on the left index finger we see the ruby ring belonging to Brij.

FADE OUT.

We read as Sting recites:

"THUS SHALL YOU CONSIDER THIS WORLD, LIKE A STAR AT DAWN, A BUBBLE IN A STREAM, A FLICKERING LAMP, A FLASH OF LIGHTNING IN A SUMMER CLOUD - AN ECHO, A MIRAGE, A DREAM"

- SAKYUAMUNI BUDDHA