

INTO THE WILD

A New Musical

Book and Lyrics by Janet Allard
Music and Lyrics by Niko Tsakalagos

*Based on "Into the Wild" by Jon Krakauer
and "Back to the Wild" by the Christopher J. McCandless Foundation*

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CHARACTERS: (6 M, 3W)

CHRIS MCCANDLESS aka ALEXANDER SUPERTRAMP: Just graduated from college. Complex, driven, curious. A truth-seeker, charming in an authentic way. People are drawn to him and invest in him quickly.

WALT MCCANDLESS: Chris's father, a rocket scientist. High status, intellectual, overbearing in a calm, silent, steady way. Can have an edge, expects a lot of his son. Can seem distant or hard, but full of love.

BILLIE MCCANDLESS: Chris's mother. Spirited, stubborn, willful, protective. Capable of tremendous tenderness, but can run cold.

JIM GALLIEN: An electrician. Works and lives in Alaska. No nonsense and grounded.

WAYNE WESTERBERG: A renaissance man of the plains. Runs a grain elevator. Life of the party, rabble-rouser, loyal friend, rebellious and irreverent, funny, working-class, industrious.

JAN BURREN: An earthy woman who travels around the country in her van with her boyfriend Bobcat - a "rubbertramp". Salt of the earth, soulful, empathetic, warm, capable of great acidic humor but there's also a melancholic undertow (she's experienced loss). A product of the 60s. Has perspective, levity.

TRACY: A teenager. She travels around with her parents in an RV. Challenging, teasing, a little disheveled or grungy/alternative – somehow of the counterculture. Worldly yet innocent, flirtatious, alluring.

RUSSELL FRITZ: A veteran who has lost his family. Paternal, lonely, vulnerable, traditional, conservative or rigidly practical. Doesn't really think outside the box.

YOUNG CHRIS: Christopher McCandless at age 11. Smart, driven, idealistic, winsome. A dreamer. Willful in his own boyish way.

The following characters can be played by the actors playing GALLIEN, WAYNE, TRACY, RUSS and JAN (see Doubling Scheme below)

BOBCAT: Jan's boyfriend. A rubbertramp. A freewheelin' kind of guy.

RANGER: A National Park Service Ranger

APARTMENT MANAGER

RAILROAD BULL: A railroad cop.

HOMELESS MAN

MCCUUN: A man in the wilderness.

HUNTER

Possible Doubling:**Male track 1:** Jim Gallien, Apartment Manager, Railroad Bull, McCuun**Male track 2:** Wayne, Bobcat, Homeless Man**Male track 3:** Russell, Ranger**Female track 1:** Tracy, HunterSONG LIST:ACT ONE:

1. Prologue: To Go Somewhere (Young Chris)
2. Alone (Chris)
- 2a. Alone Reprise: Alexander Supertramp (Alex)
3. Home is the Road (Jan/Bob/Tracy/Alex)
4. Restless Soul (Billie/Jan)
5. Off the Map (Tracy, Alex)
6. Alaska [Part 1] (Alex, Young Chris)
7. One More Round (Wayne/Alex/Ensemble)
8. Fathers Need Sons (Russell)
9. Live Before You Die (Alex)
10. Into the Wild (Alex/Walt/Billie/Company)

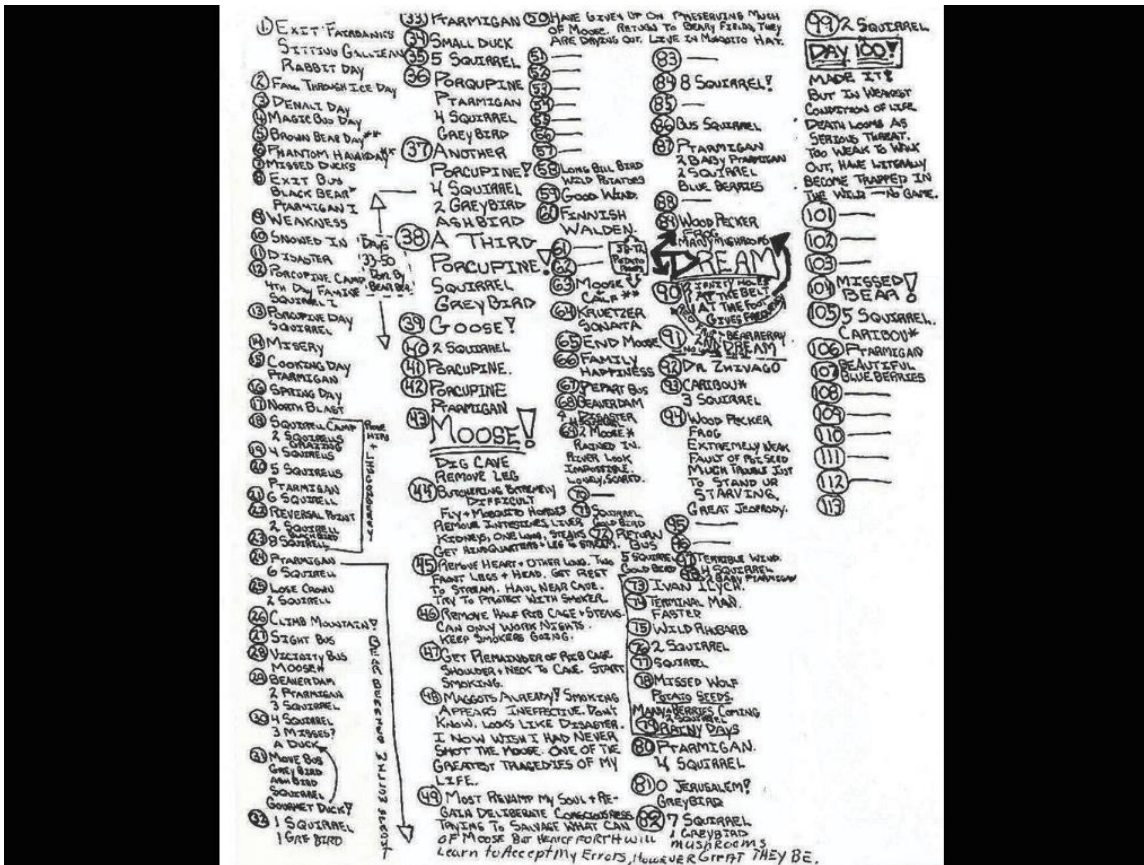
ACT TWO:

11. Alaska [Part 2] (Alex)
12. Satellites (Young Chris/Walt/Alex)
13. Hard (Alex/Walt/Billie)
14. Hungry (Alex)
15. Forgiveness (Jan)
16. Happiness (Tracy)
- 16a. Happiness Shared (Alex/Tracy/Jan/Wayne/Russell)
17. Enough (Alex/Tracy/Jan/Wayne/Russell)
18. Teklanika (Billie/Alex)
19. Alone Reprise (Alex)
20. Seeds (Alex)
21. Just in Time (McCunn, Alex)
22. Finale: The Climb (Chris/Company)

Note:

Into the Wild is based on the true story of Christopher McCandless. During his days in the wild McCandless kept a one-page journal (pictured below). On his two-year odyssey across the country including his travels in Alaska he took photographs documenting his journey and the people he met along the way. Our stage production would include projections of Chris's handwriting and possibly his photographs. We've included some samples of his writings and photos throughout this script. This is a jumping off point so that you can begin to imagine how these artifacts might be incorporated onstage. The Christopher McCandless Foundation has granted us permission to use over 200 photos that Chris took along his journey.

Chris's Journal:



[A pool of light on Young Chris, 11 years old. He holds a book in his hand.]

SCENE ONE: CALL OF THE WILD

1. PROLOGUE: TO GO SOMEWHERE

YOUNG CHRIS

TO GO SOMEWHERE
 TO LAND SOMEPLACE NEW...
 LIKE NEIL ARMSTRONG
 TO DO SOMETHING GREAT
 SOMETHING NO ONE'S EVER DONE
 TO MAKE IT INTO THE GUINNESS BOOK OF WORLD RECORDS
 TO BE THE FIRST ONE TO WALK ON MARS
 FIND A NEW PLANET
 HIDING IN THE STARS

A CHALLENGE
 A MISSION
 AN ADVENTURE
 SOMEWHERE OFF THE MAP

[He reads from "Call of the Wild".]

YOUNG CHRIS

"But he is not always alone. When the long winter nights come on and the wolves follow their meat into the lower valleys, he may be seen running at the head of the pack – through the pale moonlight or glimmering borealis, leaping gigantic above his fellows, is great throat a-bellow as he sings a song of the younger world, which is the song of the pack."

ALASKA
 ALASKA

[Transition Underscore: "Graduation" Theme.]

Projection: 1993. Emory University, Graduation.
 Two Years before Alaska.

SCENE TWO: GRADUATION DINNER

BILLIE

Here's to the Graduate! Emory University's best historian/anthropologist ever!

WALT

And a member of Phi Beta Kappa.

CHRIS

Actually, I turned it down.

WALT

Phi Beta Kappa.

CHRIS

Yeah, it's just a title, it doesn't really mean anything.

WALT

Why does that not surprise me?

CHRIS

And Happy Mother's Day, Mom.

[Chris presents Billie with flowers.]

BILLIE

Oh, Chris.

WALT

I thought we weren't doing presents anymore on principle.

BILLIE

They're beautiful.

WALT

Speaking of presents, we haven't talked graduation gift yet. But your mother and I decided—

BILLIE

With all the traveling you like to do—

WALT

We'd like to get you something useful. A new car.

CHRIS

I have a car.

WALT

It's an '82, it's got, what? Over a hundred thousand miles?

CHRIS

A hundred twenty-eight.

BILLIE

We want to make sure you have something reliable.

CHRIS

Thanks, but my car runs great. It's mechanically sound.

WALT

Are you kidding me? That Datsun is a piece of shit.

CHRIS

I love that car, we've spanned the continent together. It's never given me a single problem—

WALT

Fine. No car. We'll pay for law school, if there's not enough money left in your college fund to cover it—

CHRIS

Who said anything about law school?

WALT

What's left in there maybe 20,000 dollars? We can add to that--

CHRIS

Are you trying to buy my respect?

WALT

What?

CHRIS

I never said I was going to law school.

WALT

Well, what's next then? You must have some kind of plan?

CHRIS

I haven't really decided.

BILLIE

We're curious what you're thinking, Chris. It's okay if you don't know.

[Chris shrugs. silence]

WALT

He knows, he's just not communicating.

BILLIE

Walt.

WALT

If you want to work at NASA I can see what I can do to get you in the door--

BILLIE

Or you can come home—

CHRIS

I was thinking maybe South Africa.

WALT

Is that a joke?

CHRIS

Haven't you been reading about what's going on down there? Nelson Mandela just got released, it's a really pivotal time--

BILLIE

You're not going to a third world country, Chris. It's not safe.

CHRIS

I'm sure there are organizations, I could go there and see—

WALT

And what, join the resistance? You're a skinny little white kid, they'd line you up against a wall and shoot you.

BILLIE

You're scaring the hell out of me, Chris.

CHRIS

I'm just saying it's unimaginable what's happening there - and we're sitting here at a fancy restaurant blowing a few hundred dollars on dinner and nice wine.

WALT

Then don't drink your wine.

CHRIS

You're right.

[Chris puts down the glass.]

BILLIE

Can't we just have a celebratory dinner—

CHRIS

No, we can't. Because there are people out there – right outside this door in fact, with not enough to eat, and look – you won't be able to finish your steak – and look at the size of these plates of food—

BILLIE

You're right, Chris, we are lucky. We have so much to be thankful for—

WALT

We have what we have because we've worked for it. Some people don't—

CHRIS

Because they don't have the opportunity to work for it. And our President—

BILLIE

We are not going to talk about George Bush tonight.

WALT

Is this why I paid for college, so you could become some kind of Marxist? He's embarrassed we have money.

CHRIS

This isn't about money.

BILLIE

This is not the place.

CHRIS

Why are you so concerned with appearances?

BILLIE

It's good that you're empathetic, Chris--

WALT

Yeah like the time you put that homeless guy up in the RV in our driveway and told him he could live there. He drank himself into a coma. You think you were helping end homelessness? You were enabling that guy—

BILLIE

You really want to help these people, go to law school—get an education

CHRIS

Spend hundreds of thousands of dollars on law school so I can make \$800 an hour helping people. And drive a Mercedes and have a yacht and live a comfortable life.

BILLIE

We just want the best for you Chris.

WALT

Maybe it's time to become a contributing member of society. Start being responsible.

CHRIS

Who are you to talk about responsibility.

BILLIE

Now Chris—

2. ALONE

[Chris starts to detach from the situation.]

WALT

You know. Some kids would be grateful.

BILLIE

He's right, Chris.

WALT

I started from nothing-- and when I graduated I didn't have anyone offering me a new car. I had to make my own way--

[Chris tunes them out as they continue talking.]

CHRIS

(overlapping)

ALL MY LIFE
I'VE BEEN LED BY THE HAND LIKE A CHILD
I NEED TO BE ON MY OWN
LEARN TO WALK MYSELF
COMMIT MYSELF
TO SOMETHING ABSOLUTE
DETACH MYSELF COMPLETELY
ROOT BY ROOT

WALT

Are you even listening, Chris?

CHRIS

ALONE
 UNHEEDED AND HAPPY
 NEAR TO THE WILD HEART OF LIFE
 ALONE
 YOUNG, WILLFUL, WILD HEARTED
 ALONE AMIDST A WASTE OF WILD AIR
 AND VEILED GREY SUNLIGHT
 ALONE

[Chris tunes back in.]

WALT

So, when are you moving out of your apartment?

CHRIS

I'm thinking of spending some of the summer on the road.

BILLIE

Oh. Where this time?

CHRIS

Just thought I'd disappear for a while.

WALT

That's cryptic.

BILLIE

Just make sure you come and see us before you go.

CHRIS

Of course I will.

CUT ALL TIES
 LIFE IS SWEET
 WHEN IT'S LIVED NEAR THE BONE
 THE ULTIMATE SACRIFICE
 TIME TO CLEAN THE SLATE
 DISASSOCIATE
 FROM PEOPLE AND THEIR PATTERN
 AND TEST MYSELF IN WAYS
 THAT REALLY MATTER

[Walt and Billie fade. Chris hits the road in his
 yellow Datsun. Breaking free.]

CHRIS (CONT.)

ALONE
 GO PROPHETS AND PILGRIMS
 HERMITS AND EXILES HAVE TO BE
 ALONE
 NOT ESCAPING BUT SEARCHING
 SEARCHING TO FIND REALITY

JUST STOP
 AND CLOSE MY EYES
 BREATHE IN THE AIR
 THE BROAD EXPANSE AROUND ME
 TO FEEL ITS WILD ENCHANTMENT
 NEARER TO ME THAN KIN
 BETTER THAN A LOVER
 WISER THAN A BOOK
 TO REDISCOVER
 REDISCOVER

ALONE
 UNHEEDED AND HAPPY
 THE REASON THAT I AM
 ON THIS EARTH
 ALONE
 YOUNG WILLFUL
 WILD HEARTED
 TRYING TO MEASURE
 WHAT I'M WORTH

I'LL TAKE MY CHANCES
 ON THESE BROAD EXPANSES
 WITH A HEART THAT DANCES
 ALONE
 ALONE
 ALONE –
 ALONE

[Chris, alone in a desert wash.]

[Projection: One week later. Lake Mead National
 Recreation Area.]

[Projection: We see a yellow warning sign that
 reads "Flash Flood Area."]

CHRIS

I'm free!!! Hello! The air is free! Being alive is free!

[The sound of rushing water – a flash flood.]

CHRIS (CONT'D)

Water. Water!

[Rushing brown water snakes down the wash enveloping Chris's yellow Datsun. The car is caught in the middle of a foaming, full-blown river. The flood leaves, quickly as it came. He gets in the car and tries to start it.]

Come on, come on, Start! Start. Just start. Come on. Shit.
What now? Well Chris, you could walk two miles up that road and get the authorities to help you drag it out of here, see if you can get it started again. That's a great idea, Chris, but they are rangers and they might ask a few questions:

[A National Park Ranger appears.]

RANGER

Why did you ignore posted regulations and drive down this wash in the first place?

CHRIS

I felt like it?

RANGER

Are you aware your vehicle's registration expired two years ago?

CHRIS

Yeah.

RANGER

And do you know that your driver's license has also expired, and this vehicle is uninsured as well?

CHRIS

Have you ever read Henry David Thoreau's essay "On the Duty of Civil Disobedience"? He says it's our duty, our moral responsibility to rebel against the laws of the State – to answer to a higher order.

[The Ranger looks at his ID]

RANGER

Christopher McCandless? Is this your current address? –Maybe we should contact your family.

CHRIS

No—

[The Ranger disappears.]

CHRIS (CONT.)

So what now?

(pause)

You know what, Chris, what if this flood is an opportunity? Who needs a car? It's just a hunk of metal weighing me down. Who needs it?

[He writes a note]

[Projected in Chris's handwriting: This piece of shit has been abandoned. Whoever can get it out of here can have it.]

[He puts the note on the windshield and takes his backpack from the car.]

How about my money, Chris? Breathing is free. Water is free. Eating. Not so free but possible. Fish from the river is free. How much you got, huh? One-hundred twenty-three dollars and three cents. Henry David Thoreau and Leo Tolstoy, watch this!

[He lights his money on fire. Takes a photograph.]

2A. ALONE REPRIS: ALEXANDER SUPERTRAMP

CHRIS

ALL MY LIFE
I'VE BEEN LED BY THE HAND LIKE A CHILD
WHAT IF I CHANGED MY NAME?
I COULD SHED MY SKIN
TRADE THE STRAIGHT PATH IN
FOR THE FREEDOM TO MEANDER
AND WALK UPON THIS EARTH
MY OWN COMMANDER

[Projected in Chris's handwriting as he scrawls his new name in the desert sand.]

ALEXANDER
ALEXANDER
ALEXANDER SUPERTRAMP
I'M ALEXANDER
ALEXANDER

ALEXANDER
SUPERTRAMP!

[Chris now Alex, in a vast desert. Alone.]

[Projection: The Oregon Coast. Hwy 101]

SCENE THREE: HOME IS THE ROAD

[Chris, now Alex, sticks his thumb out, trying to hitch a ride.]

[JAN, BOBCAT and TRACY appear in their van.]

3. HOME IS THE ROAD

JAN
Climb on in.

ALEX
Thanks for stopping. I've been out here a while.

JAN
I'm Jan, this is Bobcat.

TRACY
And Tracy.

ALEX
Alexander. Alexander Supertramp.

JAN
Supertramp? Man, I told Bobcat, this kid's never gonna get a ride, got his thumb half out, sittin' down with a stupid hat on, reading a book.

BOBCAT
Yeah, whatcha reading?

ALEX
Guide to edible plants.

JAN
You're eating berries off the side of the road? Get this kid some snacks.

BOBCAT
Where you headed?

ALEX
Making my way up the coast to Seattle.

TRACY
We're heading up to Orick Beach. Wanna come?

ALEX

Thanks, but I'm kinda doing a solo thing –

BOBCAT

Lone wolfing it! Right on, Supertramp.

JAN

You're missing out, kid. Orick beach is something else.

ALEX

You have a beach house up there?

BOBCAT

Beach house?! Hell, yeah Brah, you're riding in it.

JAN

WHO NEEDS WALLS AND PICKET FENCES?
WHEN YOU'VE GOT WHEELS TO TAKE YOUR SENSES
FURTHER THAN YOU KNOW

TRACY

YOU CAN HAVE A WINDOW VIEW
THAT NEEDS IMPROVING
BUT WHY NOT HAVE A VIEW THAT'S MOVING EVERYWHERE
YOU GO?

JAN/TRACY

LOSE THE HOUSE
WITH HARDWOOD FLOORS
AND YOU'VE GOT MILES
OF SANDY SHORES
WHEN HOME IS THE ROAD

JAN

YOU DON'T HAVE TO SETTLE

JAN/TRACY

HOME IS THE ROAD

JAN

PUT YOUR FOOT TO THE PEDAL
GET WITH THE VIBE.
NOW YOU'RE ROLLING WITH THE TRIBE

ALEX

If you're going through Redding, maybe you could drop me at a bus station –

JAN
You got money for a bus?

ALEX
No.

JAN
You're not gonna get a ride from a bus station, Novice-tramp.

BOBCAT
Besides where you gonna spend the night?

TRACY
Orick beach is on your way—sea cliffs— foamy waves.

ALEX
I'm not a fan of the ocean – you can't tell what's under there-

BOBCAT
Suit yourself, Bra, but the sunsets you see there are the meaning of life personified.

JAN
You got somewhere else you need to be?

ALEX
Nah, I'm free.

JAN
You're just tramping around the country having a big old adventure, huh?

ALEX
You could say that.

BOBCAT
Us too, best way to live cheap under the sun.

JAN/BOBCAT
OUR NEIGHBORHOOD IS EVER-CHANGING
AND THERE'S NO NEED FOR REARRANGING
SOFA BEDS AND CHAIRS
YOU DON'T NEED TO LAY DOWN NEW LINOLEUM
JUST PUT IN SOME PETROLEUM
AND BURN AWAY YOUR CARES

TRACY
START THE ENGINE

TURN THE KEY
HIT THE HIGHWAY
WILD AND FREE

JAN/BOBCAT/ALEX/TRACY

WHEN HOME IS THE ROAD

JAN/BOBCAT/ TRACY

YOU'RE ROLLIN' TOGETHER

JAN/BOBCAT/ALEX/TRACY

HOME IS THE ROAD

JAN/BOBCAT/TRACY

WHATEVER THE WEATHER

JAN/BOBCAT

WHERE YOU NEED TO BE

JAN

YOUR NEWFOUND FAMILY

ALEX

HOME IS SOMETHING BIGGER
I FEEL IT WHEN I'M HEADING SOMEWHERE NEW
HOME'S A NEW HORIZON

ALEX/TRACY

I FEEL IT WHEN I'M RIDING NEXT TO YOU

JAN/BOBCAT/ALEX/TRACY

WHEN HOME IS THE ROAD
HOME IS EACH OTHER
HOME IS THE ROAD
LEANING ON ONE ANOTHER
AT THE END OF THE DAY

JAN

I'VE GOT YOU

BOBCAT

I'VE GOT YOU

ALEX/TRACY

I'VE GOT YOU

JAN/BOBCAT/ALEX/TRACY
AND HOME IS THE HIGHWAY

[Lights shift. Transition to a beach bonfire.]

[Projection: Orick Beach, California.]

[By the fire. Jan and Bobcat smoke a joint, drink tequila.]

ALEX

You've got cool parents.

TRACY

I wish they were my parents.

JAN

I won't tell your mom you said that.

TRACY

Nah, we're neighbors- they park their rig near us.

BOBCAT

We took her on a little jaunt, now we're on our way back down to The Slabs.

ALEX

The Slabs?

JAN

It's an old abandoned navy base - just a big slab of concrete out there in the middle of the desert.

BOBCAT

When the weather turns cold *everybody* shows up there.

TRACY

It's really cool, you'd love it.

BOBCAT

This kinda life appeals to ya, huh Supertramp?

ALEX

Yeah.

JAN

What're you doing for cash?

ALEX
Money makes you complacent. Life's way more interesting penniless.

JAN
Is that so?

BOBCAT
You riding the rails then? Hopping trains?

ALEX
Not yet.

JAN
Don't go telling him how to hop trains—

BOBCAT
You get on it moving slow. But that's when the bulls are watching for you—and they are lunatics.

JAN
You can get thrown in jail.

BOBCAT
It'll get you places a lot faster than hitching—

JAN
You know a freight train will kill you.

BOBCAT
Quit mothering him. He's a grown man.

JAN
He's a kid.

BOBCAT
What do you want to do, adopt another stray?

JAN
You had enough to drink yet?

BOBCAT
He can take care of himself, can't you?

[Silence.]

He doesn't need you.

[She doesn't respond.]

The way you smother people it's your own damn fault.

[Silence.]

Shit. See you in the morning, Supertramp.

[He exits. Pause.]

TRACY

I'm gonna to take a walk on the beach. Anybody want to come?

JAN

I'm good, thanks hon.

ALEX

Maybe in the morning?

TRACY

Maybe.

[She exits. Pause.]

JAN

Alexander Supertramp, breaking hearts.

ALEX

I'd rather stay here with you.

[Pause.]

JAN

Some things are easy to get into and hard to get out of.

ALEX

How long have you been together?

JAN

Too long.

ALEX

So?

JAN
So?

ALEX
You can get out of anything you need to, you know.

JAN
That's a great outlook, kid. Hang onto that.

[He smiles and shrugs.]

JAN
What are you doing out here with no money? If things get rough out here, or you get stuck in a bad situation. You get into trouble, take that safety net.

ALEX
What safety net?

JAN
You've got this fancy designer backpack and a homemade sleeping bag. Who made that for you?

ALEX
My mom.

JAN
Does she know where you are?

ALEX
I haven't talked to them in a while.

JAN
I'm just saying – it looks like you're pretty well loved. If I was your mom, I'd want to know.

ALEX
I've done things like this before.

[Billie and Walt appear with an Apartment Manager. Projected: A 'For Rent' sign.]

BILLIE
But never without calling, Walt, he's never just dropped off the face of the earth.

WALT
You sure? Christopher McCandless.

APARTMENT MANAGER

McCandless, yeah, he moved out.

BILLIE

When?

APARTMENT MANAGER

Couple of months ago. End of June.

WALT

You're kidding me.

APARTMENT MANAGER

Tell me about it, I probably won't be able to rent the place till September.

JAN

You should let 'um know you're okay. Just write them a postcard or something.

BILLIE

Did he say why? Where he was going?

APARTMENT MANAGER

Didn't say anything. Just cleared out. You're his parents?

BILLIE

We hadn't heard from him since May, and he doesn't have a phone, so we drove down here. Surprise him.

WALT

Looks like he surprised us.

APARTMENT MANAGER

If I hear anything, I'll let you know.

[Walt and Billie are gone.]

ALEX

It's just best this way.

JAN

Best for who?

(pause)

Did something happen between you and them?

[Alex is quiet.]

I bet they want to know that you're okay. Just give them a call.

4. RESTLESS SOUL

ALEX

It's just better being out here on my own. I can breathe.
Besides, I know what she'd say.

RESTLESS SOUL

BILLIE

WHEN YOU WERE TWO I COULDN'T SLEEP
I TOSSED AND TURNED
I WOKE UP IN A SWEAT
AND RAN DOWNSTAIRS
I CHECKED YOUR ROOM
AN EMPTY BED
AND SAW THE FRONT DOOR OPEN WIDE
I FROZE AND MOUTHED SOME PRAYERS

I STOOD THERE STARING AT THE WORLD OUTSIDE
A FOGGY NIGHT IT WAS COLD
I FELT SUSPENDED
A FRANTIC SEARCH THEN FLASHING LIGHTS,
BLUE AND RED IN THE DRIVEWAY
THE NIGHTMARE HAD ENDED
AND YOU WERE SAFE IN MY ARMS...

IT TURNED OUT THAT YOU HADN'T GONE FAR
I FOUND YOU WITH YOUR HAND IN THE NEIGHBOR'S CANDY
JAR
I TOLD THE OFFICER WHEN HE ASKED
IT HAD ALL BEEN A MISTAKE
MY SON, GIVE HIM A BREAK,

HE'S JUST A RESTLESS SOUL
A RESTLESS SOUL
A RESTLESS SOUL I GUESS
HE'S GOT A RESTLESS SOUL
A RESTLESS SOUL
A RESTLESS SOUL, GOD BLESS
HIS RESTLESS SOUL

JAN

I've got a kid about your age.

ALEX

Yeah?

JAN

Haven't seen him in a while. He took off – he got some job in Reno and said he'd call. But months went by and now it's years – I haven't heard from him.

ALEX

Wherever he is, he's probably just doing what he needs to do.

JAN

Nah, I messed him up.

ALEX

It's not you.

JAN

EVERY NIGHT
A SLEEPLESS NIGHT
SITTING HERE TALKING TO MYSELF
STARING AT THE SAME
BLANK GREY WALL
EVERY RUNNER IN THE STREET I SEE
EVERY KID WITH A BACKPACK ON
I THINK IT'S HIM
CAN'T HE CALL?

IF HE SHOWED UP NOW
OUT OF THE BLUE
I DON'T KNOW IF I WOULD HIT HIM OR HOLD HIM
I LEFT HOME WHEN I WAS SEVENTEEN
DOESN'T HE THINK I UNDERSTAND
I WISH I HAD TOLD HIM

“I WAS A RESTLESS SOUL
A RESTLESS SOUL
A RESTLESS SOUL LIKE YOU
YOU'VE GOT MY RESTLESS SOUL
MY RESTLESS SOUL
MY RESTLESS SOUL, YOU DO
MY RESTLESS SOUL”

BILLIE/JAN

GOD GAVE YOU TO ME AND YOU WERE MINE
I LOOKED INTO YOUR EYES AND SAW THEM SHINE

WHERE IS MY RESTLESS SOUL
 MY RESTLESS SOUL
 MY RESTLESS SOUL TONIGHT?
 I HOPE MY RESTLESS SOUL
 MY RESTLESS SOUL
 IS GONNA BE ALRIGHT...
 RESTLESS SOUL...
 RESTLESS SOUL...

JAN

We're heading down to The Slabs in the morning. You're welcome to come along.

ALEX

Thanks.

JAN

You can stay with us as long as you want.

RESTLESS SOUL

[Jan exits. Alex alone.]

SCENE FOUR: RIDING THE RAILS

[Alex puts on his backpack.

Projected: A postcard to Jan.

The scene changes, Skid Row.]

ALEX

Hey Jan! How are my favorite rubber tramps doing? Hello! Sorry to have disappeared but, you know, itchy feet. I'll try to make it up to the Slabs to come see you-maybe by Christmas. I've been living on the streets of San Diego for the past week. The first day I got here it rained like hell. I've learned to bury my belongings when I enter town, and recover them when I depart. The missions here suck and I'm getting preached to death.

[Alex asks a passerby for change:]

ALEX

Hey, man do you have a quarter. I need to make a call.

Hey, man, do you have a quarter.

Hey--thanks.

[At a payphone. Alex picks up the receiver.

Hesitates. He has one quarter.]

[He sees an image of Billie sitting at home by the phone.]

BILLIE

Chris? Wherever you are, whoever you're with, do you really think this is fair?

[A Homeless Man interrupts.]

HOMELESS MAN

You run away or something? Just go home, because every time you get caught on a train, or squattin' or bummin' change you make it harder for the people like us, people who can't work, who don't have anywhere to live -- and now the cops are all over us because some stupid trust fund kid gets busted bumming change. Get the hell outta here!

ALEX

You're right man. Here.

[He hangs up the phone. He gives the quarter to the Homeless man.]

HOMELESS MAN

Thanks.

[Projected: Months later... A postcard to Jan.]
[The scene changes, a train yard.]

ALEX

Hey Jan, Greetings from Seattle, I'm a hobo now. I'm riding the rails!

[He takes a photograph]

It does have some drawbacks however. I was sitting in a hotshot in L.A. at about 10am when a railroad bull found me--

[A train yard. A Railroad Bull grabs Alex, sticks a gun in his face.]

RAILROAD BULL

You think this is some happy anarchist bullshit fucking game?

[He pistol-whips him.]

Get outta here before I kill ya. If I ever see you around this train again, I'll blow your fucking head off.

ALEX

What a lunatic. I got the last laugh when I caught the same train 5 minutes later. And rode it all the way to Oakland. I'll be in touch. Alex.

[The scene shifts. The Sea of Cortez.]

ALEX

January 11th, 1991. A very fateful day. Paddling the Sea of Cortez--

A storm came up. I couldn't get back to shore. In great frustration I scream and beat canoe with oar. The oar breaks.

With one spare oar, I calm myself. If I lose second oar I'm dead.

Through extreme effort and much cursing

I manage to beach canoe on jetty and collapse exhausted on sand at sundown.

This incident has led me to decide to abandon canoe and return north. I have not seen or talked to another soul in thirty-six days. For that entire period I have subsisted on nothing but five pounds of rice. But my spirit is soaring.

God it's great to be alive.

Thank you, thank you --

And see you around, Alex.

SCENE FIVE: OFF THE MAP

[Projection: The Slabs.]

[Alex and Tracy sell used books.]

TRACY

The Sea of Cortez, you're making that up.

ALEX

I'm not.

TRACY

One oar?

ALEX

It happened.

TRACY

You're like someone out of this Louis L'Amour book – some kinda crazy cowboy.

ALEX

(trying to sell the book to a passerby)

Get your Walden Pond here – cheap – going fast!

TRACY

No one wants to read that. Try these Steven Kings they sell like crazy.

ALEX

Saturday Swap Meet Special, Walden Pond, the best book you'll ever read.

TRACY

No way, false advertising.

ALEX

Have you read it?

TRACY

I mean it's okay but—when Thoreau had to do his laundry, he just walked to his mom's house.

ALEX

What?

TRACY

His mom lived in walking distance from Walden pond.

ALEX

That's not true.

TRACY

I read about it. Here. Louis L'amour. He's your style.

ALEX

(selling)

Louis L'amour, get them while they're hot!

TRACY

Saturday's are good money. You can make a lot on the those— it's just quarters but they add up.

ALEX

You're here every weekend?

TRACY

Every weekend same thing.

(pause)

It's cool you came back. I didn't think you would.

ALEX

I like it here. I told Jan I'd come back and visit, so.

TRACY

So, where next, Supertramp?

ALEX

I don't know. I mean, how do you top the Sea of Cortez?

TRACY

Yeah.

ALEX

Where would you go?

TRACY

Me?

ALEX

Yeah.

TRACY

Oh, I don't know. Never thought about it.

There must be somewhere?
ALEX

There must be somewhere?
ALEX

5. OFF THE MAP

TRACY
I don't get around much. Besides, who would sell these books?

But if you did?
ALEX

TRACY
NEVER TRAVELED ON A PLANE
I BET IT FEELS INSANE
WHEN YOU'RE FLYING THROUGH THE CLOUDS
AND ALL THAT THUNDER
AND THOUGH I'VE TRAVELED ALL AROUND
MY FEET HAVE NEVER LEFT THE GROUND
HEARING YOU HAS SOMEHOW MADE ME WONDER

MAYBE I COULD DO SOMETHING
THAT I NEVER THOUGHT I'D DO
'CAUSE THERE'S MORE
SO MUCH MORE THAT I DON'T KNOW
MAYBE I COULD GET LOST
AT THE FAR ENDS OF THE EARTH
PACK MY BAGS UP ONE DAY AND JUST GO

OFF THE MAP
TO A LAND UNCHARTED
OFF THE MAP
IT SOUNDS ALMOST SURREAL
NEAR THE BONE
WHERE LIFE IS SWEETEST
ALL ALONE
IT'S JUST SOMETHING I'D LIKE TO FEEL...
TO FEEL...
TO FEEL...
TO FEEL...

WOULD I LEAVE WITHOUT A TRACE?
IS THERE EVEN SUCH A PLACE?
OR IS IT ONLY FOUND IN BOOKS THAT I'VE BEEN SELLING
JACK LONDON, HENRY JAMES

THEY'VE ALL GOT FANCY NAMES
 COULD I EVER HAVE A STORY THAT'S WORTH TELLING?

TRACY (CONT.)

WILL I SPEND MY WHOLE LIFE HERE?
 GET A JOB, MEET A GUY
 HAVE SOME KIDS AND GET CAUGHT UP IN THE FRAY
 OR COULD I FIND SOME PURPOSE
 MEANINGFUL AND TRUE
 SOMEWHERE

TRACY/ALEX

MILLIONS OF MILES AWAY?

TRACY

ALEX

SOMEWHERE OFF THE MAP

OFF THE MAP

SOMEWHERE NEAR THE BONE

IN A LAND UNCHARTED

TAKING BIGGER RISKS

OFF THE MAP

FACING THE UNKNOWN

WHERE THE STRUGGLES ARE REAL

SOMEWHERE ON THE EDGE

NEAR THE BONE

CLOSER TO WHAT'S REAL

WHERE LIFE IS SWEETEST

ALL ALONE

TRACY/ALEX

IT'S JUST SOMETHING I HAVE TO FEEL
 TO FEEL...
 TO FEEL
 TO FEEL
 OFF THE MAP...
 OFF THE MAP
 OFF THE MAP
 OFF THE MAP

ALEX

OFF THE MAP...

6. ALASKA (PART 1)

[YOUNG CHRIS appears, holding "Call of the Wild".]

YOUNG CHRIS

A CHALLENGE
A MISSION

ALEX

AN ADVENTURE

YOUNG CHRIS

SOMEWHERE OFF THE MAP

ALEX

SOMEWHERE OFF THE MAP

ALEX AND YOUNG CHRIS

SOMEWHERE OFF THE MAP

[Alex looks at the book in his hand.]

ALEX

ALASKA?
ALASKA...

THERE'S A LAND UNCHARTED FAR FROM ALL WE KNOW
A PLACE UNTOUCHED BY HUMAN KIND
TRUST THE VOICE INSIDE ME URGING ME TO GO
DESPITE THE DANGER THAT I KNOW I'LL FIND

ALASKA
ALASKA
WILD AND ALLURING
NOT WORTH ENDURING FOR SOME
ALASKA
ALASKA
I'VE MADE MY DECISION
ALONE ON A MISSION I COME

TO WALK ALONE
UPON THE LAND
AND TEST MYSELF IN WAYS
I CAN'T EVEN BEGIN TO UNDERSTAND

ALASKA
ALASKA
VAST AND ENTHRALLING
MY ULTIMATE CALLING
ALASKA
ALASKA

SCENE SIX: CARTHAGE

[**Transition Underscore:** “Carthage” Theme]

Projection: Carthage, South Dakota. Three months before Alaska.

[An ocean of ripe blonde grain.]

[Alex mucks out the bottom of a grain elevator. He works tirelessly, obsessively.]

WAYNE

So, I've been meaning to ask you...your W2?

ALEX

What about it?

WAYNE

Is Iris Fucyu your real name? Your permanent address: none of your damn business?

ALEX

That's it.

WAYNE

Look, I don't care what your mom and dad call you, Alex, but you might want to use it on the forms - those Feds can be sons of bitches.

ALEX

You know how many dead rats there are down here?

WAYNE

Better dead than live ones. What are we drinkin'?

ALEX

I started this, I'm gonna finish it.

WAYNE

Wow! What a hard worker! Damn! Good work ethic. You're extremely ethical, okay are you satisfied? Now come on, what are we drinkin'?

ALEX

White Russians.

WAYNE

White Russians?

[At the Cabaret Bar: a few drinks in.]

ALEX

On the edge! Way out in the Wilderness, Wayne! The razor's edge of existence.
ALASKA! That's where I'm going.

WAYNE

Why the hell Alaska? Why not the Caribbean?

ALEX

Somewhere off the map--

WAYNE

There is no off the map, Columbus, it's 1992.

ALEX

Then I'll throw away the map.

WAYNE

You have a way of twisting logic to suit your own needs, huh?

ALEX

It's the ultimate adventure, Wayne--to get way out there – live off the land.

WAYNE

You know how to take down big game? Smoke it? You're gonna have to do that if you want to survive out there.

ALEX

You can show me, Wayne.

WAYNE

What about gear? Stick around a while, make some money, outfit yourself. Why are you in such a rush to get away from all this. The heaven that is Carthage, South Dakota.

ALEX

Yeah, but. Society. Aren't you outraged Wayne?

WAYNE

Outraged! Hell Yes! About what?

ALEX

About the injustice in the world.

WAYNE

Hell yeah! What injustice are we talking about?

ALEX

World hunger, and all the inequalities in the distribution of wealth - in our OWN country. The land of opportunity,

[Walt and Billie appear.]

WALT

He donated \$25,000 to Oxfam America.

BILLIE

How? When?

WALT

He wrote them a check just after graduation, cleaned out his college fund.

ALEX

It's bullshit, I mean I don't think everyone needs to have everything, but just basic human needs like- food.

BILLIE

What is Oxfam? Poverty—what do they---?

WALT

World hunger.

ALEX

It matters!

WALT

Our son, the teenage Tolstoy.

ALEX

It matters. And you'd think the fucking President would make sure people don't starve to death on his watch.

BILLIE

He's a compassionate kid. It's not unlike him.

WALT

But \$25,000 without communicating with us. Telling us his plans, telling us the truth.

ALEX

Everyone talks out of one side of their mouth and does just the opposite. Everyone lies and then when the truth comes out, they want to be forgiven, because they're only human. But we live under their lies - and immoral actions.

[Walt and Billie are gone.]

WAYNE

Getting too deep into all that stuff will get you into trouble.

ALEX

It matters, Wayne.

WAYNE

It doesn't.

ALEX

It matters! Why, Wayne, why are people so bad to each other so often?

WAYNE

People, who?

ALEX

People.

WAYNE

Huh. So, you're running away. When you leaving?

7. ONE MORE ROUND

ALEX

Soon. Here, I wanted to give you this. War and Peace. That is a very powerful and highly symbolic book. It has things in it that I think you will understand. Things which escape most people.

WAYNE

PICKED A LOT OF KIDS UP OVER THE YEARS
RUNNING AWAY LIKE YOU IT APPEARS

ALEX

I'm not running away, I'm running towards something.

WAYNE

GIVIN' THEM WORK WAS THE LEAST I COULD DO
NONE OF THEM WORKED QUITE AS HARD AS YOU
MM-HMM

ALEX

Haven't you ever wanted to really test yourself?

WAYNE

YOU TRY TOO HARD FAR AS I CAN TELL
 YOU NEVER GIVE UP AND YOU'RE SMART AS HELL
 WAYNE (CONT.)

AND MAN YOU'RE TOUGH FOR A COLLEGE GRAD
 YEAH YEAH YEAH
 YOU'RE THE BEST WORKER I'VE EVER HAD

ONE MORE ROUND
 IT'S ON ME
 ONE MORE ROUND
 TAKE IT EASY
 ONE MORE ROUND
 MAKE IT THREE!

[They drink.]

FOLKS BEEN SAYING WHAT A RIOT YOU ARE
 PLAYING THOSE TUNES AT THE PIANO BAR
 THE GIRLS COME BY JUST TO SEE YOUR FACE
 YEAH YEAH YEAH
 YOU'RE THE ONE WORKER I CAN'T REPLACE

ALEX

ONE LAST ROUND
 IT'S ON ME.
 ONE LAST ROUND
 HERE'S TO RAMBLIN' FREE
 RAISE A GLASS
 TO MY NEXT ODYSSEY

[They down another shot.]

WAYNE

WHY YOU GOTTA GO ON A TREK SO FAR
 TO FIGURE OUT THE WORLD AND WHO YOU ARE
 I JUST DON'T GET WHY YOU HAVE TO ROAM
 WHEN YOU CAN JUST CALL CARTHAGE HOME
 A HARD DAY'S WORK AND AT NIGHT SOME FUN
 A SIMPLE LIFE IS THE WAY IT'S DONE
 PLUS THE FOLKS ROUND HERE WON'T TELL YOU LIES
 YOU CAN SEE THE TRUTH RIGHT IN THEIR EYES – OH

ALEX/WAYNE

ONE MORE ROUND

WAYNE

WE'RE NOT THROUGH

ALEX/WAYNE
ONE MORE ROUND

WAYNE
WE'VE GOT WORK TO DO

ALEX/WAYNE
ONE MORE ROUND

WAYNE
JUST A FEW MONTHS MORE

ALEX/WAYNE
ONE MORE ROUND

WAYNE
IT'S ALL I'M ASKING FOR

ALEX/WAYNE
ONE MORE ROUND

ALEX
TILL THE HARVEST COMES

ALEX/WAYNE
ONE MORE ROUND

ALEX
WORKING WITH YOU BUMS.

[The music picks up. We transition to the grain elevator. Alex and Wayne work side by side. Three months later:!]

ALEX/WORKERS
SUN GOES UP AND THE SUN GOES DOWN
WORK THAT GRAIN DIGGING INTO THE GROUND
A SIMPLE LIFE, BEING USEFUL IN ONE SMALL TOWN

ALEX
YEAH YEAH YEAH
I THINK I'LL STAY
THROUGH THE FALL
FIND THE MEANING
UNDERNEATH IT ALL
I CAN SEE MYSELF STICKIN' 'ROUND

WORKERS
YEAH YEAH YEAH
STAY
THROUGH THE FALL
UNDERNEATH IT ALL

FOR THE LONG HAUL

LONG HAUL

WAYNE	ALEX	WORKERS
ONE MORE ROUND	YEAH YEAH YEAH I'M GONNA STAY THROUGH THE FALL	YEAH YEAH YEAH STAY THROUGH THE FALL
ONE MORE ROUND	YEAH YEAH YEAH WE'RE GONNA HAVE US A BALL	YEAH YEAH YEAH WE'RE GONNA HAVE US A BALL

ONE MORE ROUND	ALEX/WORKERS YEAH YEAH YEAH IT'S NOT SO BAD A LIFE AFTER ALL
----------------	--

ONE MORE ROUND!	WAYNE/ALEX
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ONE MORE ROUND!	WORKERS
-----------------	---------

ONE MORE ROUND! ONE MORE ROUND!	WAYNE/ALEX
------------------------------------	------------

ONE MORE ROUND!	WORKERS
-----------------	---------

ONE MORE ROUND! HEY!	WAYNE/ALEX/WORKERS
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[Sirens wail and lights flash. Wayne is surrounded by FBI agents.]

WAYNE
Ah shit. The Feds. I'm a Renaissance man of the plains, Man, I made some black boxes to help folks sneak some cable TV. Looks like the Feds don't like free fucking TV!

ALEX
They've got the wrong guy, Wayne.

WAYNE
Don't worry Alex, I'll cop a plea. Be out in a few months.

ALEX

I'll look after the place for you, while you're gone.

WAYNE

Nah, you can't stay, we got to shut it down.

ALEX

Oh.

WAYNE

Come back in a few months, Alex. I'll be out by the next harvest, I'll have some work for you then.

7A. ONE MORE ROUND REPRISE

ALEX

Remember, Wayne, War and Peace. Listen to Pierre. You'd relate to him. You have one of the highest characters of any man I've ever met.

WAYNE

I'VE DONE SOME THINGS I MIGHT REGRET
BUT ONE THING'S SURE I'M GLAD WE MET

ALEX

GUESS ALL GOOD THINGS MUST COME TO END

WAYNE

YEAH YEAH YEAH
YOU CAN ALWAYS CALL ME A FRIEND

WAYNE

Don't go to Alaska yet you animal, we've got more White Russians to drink.

ALEX

ONE MORE ROUND
THAT I PROMISE YOU

ALEX/WAYNE

ONE MORE ROUND

WAYNE

THAT I'LL HOLD YOU TO

SCENE SEVEN: LIVE BEFORE YOU DIE

[**Transition Underscore:** Bryce Canyon]

[Projection: Bryce Canyon. On the Way to Alaska]

[Alex steps out on a ledge overlooking the canyon.]

RUSSELL

Ok, let's go, Alex.

ALEX

Come on, Russ.

RUSSELL

There's a lot more ahead if you want to make it to Alaska.

ALEX

Look at the view, Russ. You can see everything from up here.

RUSSELL

I'm happy where I am.

ALEX

You don't look happy.

RUSSELL

How do I look?

ALEX

Sedentary.

RUSSELL

Yep, sedentary is my middle name.

ALEX

You wouldn't even stop to see the Grand Canyon. I mean the Grand fucking Canyon. Why are you so stubborn?

RUSSELL

Who's the stubborn one?

ALEX

You're going to live a long time, Russ. There's so much more for you to see and do - God has put it all around you for you to grasp. All you have to do is reach for it.

[Alex takes another step.]

RUSSELL

Alex! They put a railing there for a reason. Alex!

ALEX

Live a little, Russ!

RUSSELL

Alright, I'm coming up. Just sit down, will ya?

[Russell climbs up to where Chris is.]

RUSSELL

I survived two heart attacks. I can't wait to get home and sit on my couch.

ALEX

You're not dead yet Russ, come on! Keep going!

RUSSELL

Quit telling me what to do, will ya?

[They sit. Silence. They take in the view.]

RUSSELL

Wow.

ALEX

Yeah.

(pause)

RUSSELL

Sorry, I can only drive you part of the way up to Alaska, I've got an appointment Monday ya know--

ALEX

It's okay.

RUSSELL

I still don't see why you have to go. You can stay with me as long as you want.

ALEX

Alaska, Russ. The Ultimate Adventure.

RUSSELL

You're an ambitious kid. You're driven. I knew that when I first picked you up. That you were different. Instead of wandering off into the wilderness or living at those campsites you like with all those nudists and drunks and dope smokers, you could really do something with your life, do some good in the world. You seem half-way intelligent. You could be a doctor.

ALEX

No thanks, Russ. Careers are 20th century inventions.

RUSSELL

Look, I'll send you to med. School. I'll help you pay for it.

ALEX

I'm not destitute. I'm living like this by choice.

RUSSELL

Why?

ALEX

Above all give me truth.

RUSSELL

Your mother and father still alive?

ALEX

Yeah.

RUSSELL

Do they know where you are and what you're doing?

ALEX

Nope.

RUSSELL

Why not?

ALEX

It's just best that way.

RUSSELL

Best for who?

(pause.)

You see, I'm a Christian, I spent most of my life in the army, stationed in Shanghai and Okinawa. New Years Eve, 1957, I was overseas, my wife and only child were in a car wreck. Killed. Drunk driver. My son was supposed to graduate from medical school that June. So, I did what any good Christian would do. I hit the whiskey, hard. Six

months later I managed to pull myself together. Quit drinking cold turkey. But I never really got over it. The loss. You never do. With something like that. Especially with children. They're not supposed to die before their parents- it upsets the whole way of being.

ALEX

The whole idea of "parents" sets me off. I don't need "parenting". I don't want to rely on anything or anyone.

RUSSELL

You probably got stuck on something that happened and you just can't leave it be.

ALEX

Let's just say I found out something that made my whole childhood seem like a fiction. How my Dad wasn't even married to my mom when he had me, he had a whole 'nother family. He was living this double life and all the time he and my mom kept up this image that we were the perfect family. I just finally passed my breaking point. I divorced them

RUSSELL

You can't divorce your parents.

ALEX

No? Well, I did.

RUSSELL

Is he as stubborn as you?

ALEX

Who?

RUSSELL

Your dad.

ALEX

Way more.

RUSSELL

Sees things in black and white.

ALEX

Always.

8. FATHERS NEED SONS

RUSSELL

Short sighted, overconfident, ambitious.

ALEX

He's a rocket scientist.

RUSSELL

So this Alaska thing, it's your trip to the moon.

ALEX

No way.

RUSSELL

YOU CAN'T ADMIT YOU'RE PROBABLY JUST LIKE YOUR DAD
 YOU CAN'T ACCEPT
 THAT THE CHOICES YOU MAKE ARE LIKE HIS
 AND JUST AS BAD
 FIGHT IT AS MUCH AS YOU WANT
 TRY TO DENY IT
 STICK TO YOUR GUNS
 SONS NEED FATHERS
 FATHERS NEED SONS

THINK OF THE SONS
 WHOSE FATHERS WERE LOST IN THE WAR
 THINK OF THE FATHERS WHOSE SONS RUN AWAY
 AND DO NOT WRITE HOME ANYMORE
 WHY WOULD YOU CARRY THAT WEIGHT?
 YEARS OF SILENCE CAN WEIGH MORE THAN TONS
 SONS NEED FATHERS, FATHERS NEED SONS

TO STAVE OFF THE LONELINESS
 FILL UP THE EMPTINESS
 FATHERS NEED SONS
 TO KEEP THEM COMPETITIVE
 SHOW'EM HOW NOT TO LIVE
 SONS NEED FATHERS

[We see Young Chris - with a massive backpack –
 hiking a steep trail.]

THERE'S NO ONE TO NEED ME
 NO ONE WHO'LL CARE WHEN I'M GONE
 NO BRANCHES LEFT IN MY FAMILY TREE
 TO CARRY MY MEMORY ON
 WHY ARE YOU RUNNING AWAY?
 YOU ARE ONE OF THE LUCKIER ONES
 SONS NEED FATHERS, FATHERS NEED SONS

AS YOU KEEP WANDERING
 THINK WHAT YOU'RE SQUANDERING
 FATHERS NEED SONS
 YOU'RE YOUNG, BRIGHT AND CLEVER, KID
 CAN'T RUN FOREVER, KID
 SONS NEED FATHERS...

[Walt with backpacking gear.]

WALT

There's a storm coming in, we're turning around.

YOUNG CHRIS

I'm going to the top.

WALT

We're turning around. When you're older you can do what you want but you're twelve and I call the shots.

[Chris sits down. Defiant. His dad stands. A
 standoff.]

RUSSELL

EVERYONE NEEDS TO BE LOVED
 THESE DAYS TOGETHER
 HAVE BEEN SO MUCH FUN

WALT

I'll see you at the bottom.

[Walt leaves.]

RUSSELL

IF YOU FIND YOURSELF LONGING
 FOR ALL THAT YOU SHUN

[Young Chris heads down the mountain.]

YOU NEED A FATHER
 YOU NEED A FATHER
 AND I NEED A SON

(beat)

RUSSELL

You see what I'm trying to say is --what if you let me adopt you? You could be my grandson.

ALEX

Can I have some time to think about it?

RUSSELL

You know, I get along remarkably well for an old guy living alone. At least I did. Until you came along.

ALEX

We'll talk about it when I get back from Alaska, okay Russ?

(pause)

9. LIVE BEFORE YOU DIE

ALEX (CONT.)

You know, happiness doesn't only come from other people. You should get out of Sultan City. Hit the road. See things you've always wanted to see.

ALEX

YOU CAN WALLOW
IN A ROOM THAT'S HOLLOW
AND STARE ALL DAY AT THE DOOR
YOU CAN WONDER
TILL THE ROOF YOU'RE UNDER
COMES CRASHING DOWN TO THE FLOOR

YOU CAN SIT AND CRY
TILL YOUR EYES ARE DRY
LET YOUR LIFE GO BY
OR YOU CAN LIVE
LIVE BEFORE YOU DIE

RUSSELL

I'm gonna tell God to keep his finger on your shoulder. I'll tell him, this boy is something special.

ALEX

If I get through this Alaska deal in one piece, you'll be hearing from me.

[Russell fades away and we see Alex's journey up to Alaska: trains, road signs, heading north.]

[Projection: A fragment of Chris's letter to Russ.]

ALEX

WHEN YOU'RE YOUNGER

THERE'S A HUNGER
A FIRE THAT STIRS IN YOUR SOUL
A RESTLESS SPIRIT
ONLY YOU CAN HEAR IT
IT'S THE PART THAT MAKES YOU WHOLE

WHEN YOU SEE THE SKY
YOU CAN BREATHE A SIGH
KISS YOUR DREAMS GOODBYE
OR YOU CAN LIVE
LIVE BEFORE YOU DIE

PLEASE DON'T BLAME ME
FOR STAYING LONGER
TO CATCH THE SUNSET

ALEX (CONT.)

TO FEEL THE WONDER
THAT IS ALL AROUND
THE BOUNDLESS WONDER
THAT IS SO PROFOUND
SO PROFOUND..
SO STOP COUNTING ON
STARS YOU WISH UPON
JUST SET OUT ONE DAWN
AND YOU WILL LIVE
YOU WILL LIVE
LIVE BEFORE YOU'RE GONE

SCENE EIGHT: THE STAMPEDE TRAIL

[**Transition Underscore:** Gallien]

[Projected in Alex's handwriting:]

Day 1. Exit Fairbanks

Sitting gallien

[JIM GALLIEN and ALEX in the front seat of a pickup truck.]

GALLIEN

There's still a lot of snow for April. This is as far as I go. Any further I'll get stuck in the stuff.

ALEX

Thanks for the ride, Gallien.

GALLIEN

This isn't even really a trail you know, it's not even on the map. Look, I'll drive you all the way to Anchorage, buy you some decent gear, then I'll drive you back. How 'bout that?

ALEX

I've got what I need, thanks.

GALLIEN

No bug dope, no snowshoes, no compass. You gonna live off a bag of rice?

ALEX

Worked for me a year ago down in Mexico. Spent 36 days living off five pounds of rice and whatever I could pull from the sea. Plus I've got this plant book. Learning to call each thing by its right name.

GALLIEN

That .22 isn't gonna be good for much except small game. And you run into a grizzly, it isn't gonna do anything but make him mad.

ALEX

Trying to scare me with bear stories, huh?

GALLIEN

Alaska's not like the magazines make it out to be. People from the outside, you come up here thinking, I'm going to live off the land, go claim me a piece of the good life. But

when you actually get out there in the bush,-- the rivers are big and fast. Those mosquitos will eat you alive. Livin' in the bush isn't no picnic.

ALEX

Here. Take my watch.

GALLIEN

You're determined, huh?

ALEX

I don't want to know what time it is. I don't want to know what day it is or where I am. None of that matters.

GALLIEN

You left your change.

ALEX

You can have it-- all my money.

GALLIEN

Eighty-five cents?

ALEX

You don't take it, I'm gonna throw it away.

GALLIEN

Who knows what you're up to? Anybody know your plans?

ALEX

You?

GALLIEN

I'm gonna pass the State Troopers post on my way through Healy, you want me to stop and tell 'em where you're at?

ALEX

I'll be okay.

[Alex starts to walk away.]

GALLIEN

Wait. You're gonna need something waterproof.

[Gallien reaches behind the seat, pulls out a pair of old rubber work boots - Extra Toughs. He holds them out to Alex.]

They're too big.

ALEX

Wear two pairs of socks.

GALLIEN

I can't take your boots.

ALEX

Here's my number, Alex. If you make it out alive, give me a call, and I'll tell you how to get them back to me.

GALLIEN

Thanks.

ALEX

[Alex takes the boots.]

If you get hungry – just walk out to the highway, that's what any normal person would do.

GALLIEN

[Alex takes a photograph.]

SCENE NINE: INTO THE WILD

[We see Walt and Billie, Alex's parents.]

10. INTO THE WILD

BILLIE

COME BACK HOME
COME BACK HOME SON

WALT

WRITE US A LETTER
SEND US A POSTCARD

BILLIE/WALT

TELL US WHERE YOU ARE
WE KNOW YOU'RE OUT THERE
TRYING TO FIND YOURSELF
BUT AREN'T YOU TAKING THIS TOO FAR

[Projection: Alex's postcard to Jan]

JAN BURREN

Hi Guys! This is the last communication you shall receive from me. I now walk out to live amongst the wild. Take care, it was great knowing you--Alexander.

[Projection: Alex's postcard to Wayne.]

WAYNE WESTERBERG

This is the last you shall hear from me Wayne. Arrived here 2 days ago. Please return all mail I receive to sender. If this adventure proves fatal and you don't ever hear from me again, I want you to know you're a great man. I now walk into the wild.

ALEX

INTO THE WILD
FAR FROM FOREVER
A BOY EMBRACES
THE EMPTY SPACES
THAT LIE UNFURLED

INTO THE WILD
COLD, COLD AS EVER
I FIN'LLY MADE IT
AND I WOULDN'T TRADE IT
FOR THE WORLD

IT MAY BE A LONG TIME
LEAVING THE SOUTH BEHIND ME

IT MAY BE A LONG TIME
 DON'T EVEN TRY TO FIND ME
 LET ME GO
 LET ME GO

[Projection: The Stampede Trail. Alaska.]

WALT/BILLIE

COME BACK HOME
 COME BACK HOME, SON

ALEX
 INTO THE WILD

I WALK ALONE NOW

WITH NO COMPANION

BUT THE ICY CANYON

AND THE SNOW

INTO THE WILD

ALL ON MY OWN NOW

IT CAPTIVATES ME

AND WHAT MORE AWAITS ME

I DON'T KNOW

IT MAY BE A

WALT/BILLIE

WRITE US A LETTER
 SEND US A POSTCARD
 TELL US WHERE YOU ARE
 WE KNOW YOU'RE
 OUT THERE TRYIN' TO FIND YOURSELF
 BUT AREN'T YOU TAKING THIS TOO FAR

WALT/WAYNE
 ARE YOU SAFE?

BILLIE/JAN

ARE YOU WARM?

WALT/WAYNE/BILLIE/JAN
 ARE YOU SHELTERED FROM THE STORM

WALT/WAYNE/BILLIE/JAN/RUSSELL
 WE'RE
 RIGHT WHERE YOU LEFT US
 GIVE US A CALL
 NO MATTER WHERE YOU'VE GONE
 YOU KNOW WE'LL COME
 RIGHT BY AND PICK YOU UP
 AND WE'LL LEAVE THE PORCHLIGHT ON

BILLIE/JAN
 ARE YOU HUNGRY?

WALT/WAYNE/RUSSELL/GALLIEN
 ARE YOU COLD?

TRACY/BILLIE/JAN/WALT
 IS THERE SOMEONE YOU CAN HOLD?

LONG TIME
I'M LOVING THE AIR I'M BREATHING

IT MAY BE A
LONG TIME
IF YOU DON'T HEAR FROM ME THEN
I WANT YOU TO KNOW
I'M RIGHT WHERE I BELONG

IF THIS PROVES FATAL
MY FINAL DOWNFALL
IT DOESN'T MATTER
CAUSE THIS IS THE ULTIMATE SUMMIT
MY
GREATEST ADVENTURE OF ALL

INTO THE WILD
ALL'S COMIN' CLEAR NOW
I DISAPPEAR NOW
I DISAPPEAR
I DISAPPEAR

COMPANY

LONG TIME
LONG TIME

LONG TIME
LONG
TIME

GREATEST ADVENTURE OF ALL

OOH...
OOH...
OOH...

END OF ACT ONE

ACT TWO**SCENE ONE: MAGIC BUS****11. ALASKA**

ALEX

Alexander Supertramp's Great Alaskan Odyssey. As written on the back page of "Tanaina Plantlore". A guide to edible plants. Day 1:

LIKE THE CRUMPLED BLANKET ON AN UNMADE BED
THE RIDGES SPRAWL ACROSS THE PLAIN
YOU DESTROY THE NOTIONS THAT WERE IN MY HEAD
AND SPARK EMOTIONS THAT I CAN'T CONTAIN

ALASKA, ALASKA
I'VE FINALLY FOUND YOU
AND BEING AROUND YOU IS REAL
ALASKA, ALASKA
THERE'S NO WAY OF PHRASING
JUST HOW AMAZING I FEEL

THE SNOW LOOKS COLDER MORE MYSTERIOUS
THE SKY A BRIGHTER SHADE OF BLUE
THE TOWERING GLACIERS SEEM MORE SERIOUS
THE AIR IS CLEARER AND IT'S CRISPER TOO

ALASKA
ALASKA
THIS MOMENT WAS FATED
HOW HAVE I WAITED SO LONG?
ALASKA
ALASKA
WHO CARES WHAT YOU'RE COSTING
LET ME GET LOST IN YOUR SONG

OH YEAH
COME ON
ALASKA! ALASKA!
ALASKA!

[**UNDERScore:** "Into the Wild" Theme]

[A rusted school bus appears in the wilderness. The green and white paint is badly oxidized. Weathered lettering indicates that this was once a part of the Fairbanks City Transit System: Bus 142.]

ALEX

Hello? Hello? Fairbanks Bus 142. You're a long way from home. Where you headed bus? Going my way?

[Projected in Alex's handwriting, as he speaks:
4.Magic Bus Day

ALEX

DAY 4. Magic Bus Day.

[He sits in the driver's seat.]

What do you mean you don't have exact change? You don't need it. This bus is free! This is the Wilderness Express. Headed straight to the wild heart of life. Stay behind the yellow line and hold on tight.

[Alex carves his manifesto on a piece of plywood
in the bus. Projected in Alex's handwriting:]

ALEX

Two years he walks the earth.
No phone, no pool, no pets, no cigarettes.
Ultimate freedom.
An extremist.
An aesthetic voyager whose home is
THE ROAD.
And now after two rambling years
Comes the final and greatest adventure.
The climactic battle to kill the false being within
And victoriously conclude the spiritual revolution! Ten days and nights of freight trains
and hitching
Bring him to the Great White North.
No longer to be poisoned by civilization
He flees, and walks alone upon the land
To become
LOST IN THE WILD.

Alexander Supertramp (May 1992)

SCENE TWO: HARD

[Projection: ALASKA. WEEK TWO.

[Alex shoots his gun.]

Projection: Rabbit
Grey bird

[Alex shoots his gun.]

Projection: Ptarmigan
Squirrel
Ash bird

[Walt comes in with a racquet in hand.]

WALT

Nuance, strategy, technique

[Alex shoots and misses.]

Projection: 7. Missed Ducks

WALT

You've got a lot of natural talent, but you've got to work on the gaps in your game.

[Alex shoots and misses.]

You're gonna come up against someone with a lot of experience- someone methodically testing you, probing for your weakness and as soon as he figures out which shot gives you the most trouble,

[Alex shoots and misses.]

Projection: 8. No game

--that's the only shot you're gonna see and it's gonna be all over.

[Walt disappears. The sound of rushing wind.]

ALEX

Where's all the game now? I'm hungry!

[The wind picks up.]

9. Weakness

[A light shift. The weather turns.]

10. Snowed in[The storm gets worse.]11. Disaster

ALEX

Disaster.

[Quiet.]

[The stars come out.]12. SATELLITES[Alex stares up at the stars. Young Chris appears looking through a telescope Walt stands beside him. A memory.]

WALT

TO GO SOMEWHERE
TO LAND SOMEPLACE NEW...

YOUNG CHRIS

LIKE NEIL ARMSTRONG

WALT

TO DO SOMETHING GREAT
SOMETHING NO ONE'S EVER DONE

YOUNG CHRIS

TO MAKE IT INTO
THE GUINNESS BOOK OF WORLD RECORDS

WALT

TO BE THE FIRST ONE
TO WALK ON MARS
TO FIND A NEW PLANET
HIDING IN THE STARSA CHALLENGE
A MISSION
AN ADVENTURE

ALEX/WALT

SOMEWHERE OFF THE MAP

[Walt looks through the Telescope, speaks to Young Chris.]

WALT

We had to beat out the Russians. That was the race into space way before you were born. After sputnik. Surveyor 1. That was my baby. The first soft landing on the moon. There's one. Come here, have a look.

WALT

SATELLITES MOVING
TRAVERSING THE SKY
SATELLITES FLASHING
PULLING DATA FROM UP HIGH
REMOTE SENSING INFORMATION
FROM A DISTANCE
FROM A DISTANCE

YOUNG CHRIS

SATELLITES MOVING
TRAVERSING THE SKY
SATELLITES FLASHING
PULLING DATA FROM UP HIGH
REMOTE SENSING INFORMATION
FROM A DISTANCE

WALT/YOUNG CHRIS

FROM A DISTANCE

ALEX

FROM A DISTANCE

ASK HIM TO TELL YOU THE STORY
ASK HIM TO TELL YOU THE WHOLE TRUTH
ASK HIM HERE, ASK HIM NOW
ASK HIM RIGHT HERE RIGHT NOW

YOUNG CHRIS

Dad?

WALT

Hmmm?

YOUNG CHRIS

My step-brother Quinn, when was he born? After me?

WALT
Yeah. You know that.

YOUNG CHRIS
But were you already married to mom?

WALT
Oh, here we go now...look at this.

YOUNG CHRIS
But Dad—

WALT
That thing is moving 5 miles per second, circling the Earth in just two hours

YOUNG CHRIS
SATELLITES MOVING
TRAVERSING THE SKY
SATELLITES FLASHING
PULLING DATA FROM UP HIGH
REMOTE SENSING INFORMATION
FROM A DISTANCE

ALEX/YOUNG CHRIS
FROM A DISTANCE

ALEX
FROM A DISTANCE

TELL HIM YOU FOUND OUT SOME NEW THINGS
A SIDE OF THE STORY YOU DIDN'T KNOW
FROM THE NEIGHBORS ON HIS OLD BLOCK IN EL SEGUNDO

WALT
It's pretty cool, isn't it?
(pause)
Hey, that software you made for me, I want you to show me how it works.

YOUNG CHRIS
It works, that's all you need to know.

WALT
You'd make a great CIA agent. Just the facts.

WALT
SATELLITES MOVING
TRAVERSING THE SKY

YOUNG CHRIS
SATELLITES MOVING

WALT
PASSING NEVER TOUCHING, NEVER MEETING EYE TO EYE

WALT/YOUNG CHRIS
REMOTE SENSING INFORMATION
FROM A DISTANCE

ALEX
ON A MISSION TO FIND THE TRUTH

WALT/YOUNG CHRIS
FROM A DISTANCE

ALEX
ON A MISSION TO GATHER DATA

WALT/YOUNG CHRIS
FROM A

ALEX/WALT/YOUNG CHRIS
DISTANCE

WALT
CIRCLING WITHOUT LANDING

ALEX
NEVER UNDERSTANDING

WALT
JUST SCRATCHING THE SURFACE
FROM THE VANTAGEPOINT OF SPACE IN AN EFFORT TO
EXPLAIN THE LAWS THAT GOVERN OUR EXISTENCE

ALEX
WHAT'S THE POINT OF MY EXISTENCE?
WE'RE SNAPPING PICTURES FROM A DISTANCE
IF I COULD JUST GET THAT HIGH
IF I COULD SEE US FROM AFAR
WHAT WOULD I UNDERSTAND, WHY DOES HE LIVE A LIE?
CALL HIM OUT, AND ASK HIM WHY? WHY?

YOUNG CHRIS
So, I just want to know, when I was born, were you married to mom or Quinn's mom?

WALT

It doesn't matter, I'm married to your mom now.

YOUNG CHRIS

It matters to me.

WALT

Everything's not always cut and dried, black and white.

ALEX

TELL HIM THAT YOUR WORLD IS CRASHING IN
TELL HIM THAT YOUR CHILDHOOD FEELS LIKE A FICTION
TELL HIM THAT YOUR WORLD IS IMPLODING
I'M IN PIECES
I'M EXPLODING
I'M EXPLODING

HOW COULD I THINK YOU'RE THE EPITOME
OF WHAT A GROWN MAN SHOULD BE
WHEN YOU CAN'T MEASURE UP TO ALL THAT YOU EXPECT
AND YOU IMPOSE ON ME

YOUNG CHRIS

CAN YOU SEE ME
CAN YOU HEAR ME
CAN'T YOU SAY YOU'RE WRONG
CAN'T YOU SAY YOU'RE SORRY

YOUNG CHRIS/ALEX

CAN YOU SEE ME
CAN YOU HEAR ME
CAN'T YOU SAY YOU CARE
CAN'T YOU SAY IT MATTERS

YOUNG CHRIS

WHY CAN'T YOU JUST SAY SOMETHING

ALEX

JUST SAY SOMETHING

WALT

JUST SAY SOMETHING
FUNNY HOW WITH ALL THOSE SATELLITES UP THERE
THERE'S STILL SO MUCH WE DON'T KNOW

Projected: Day 12.

ALEX

4th Day Famine

Cheeseburgers. Kit Kat bars. Ketchup. Gatorade. Sprite. Ice Cream.

14. Misery

Fall Through Ice Day

[Alex treks across a frozen river. The ice cracks.]

13. HARD

ALEX

What did you think, Alex? This was gonna be easy?

THESE DOUBTS COME OVER ME
 THESE DOUBTS WON'T LET ME BE
 WHAT AM I TRYING TO PROVE OUT HERE?
 ONE STUMBLE THROUGH THE ICE
 ONE STUMBLE WON'T SUFFICE
 TO KEEP ME FROZEN BY THE FEAR

BUT IT'S HARD SOMETIMES TO KNOW
 IF IT'S TIME FOR ME TO JUST LET IT GO
 AND IT'S HARD SOMETIMES TO FEEL
 I'M NOT READY FOR SOMETHING SO REAL

AND IT'S HARD
 HARD TO BREATHE
 KEEP MY HEAD ABOVE THE WATER
 HARD TO SCREAM
 HARD TO SHOUT
 KEEP MY HEAD ABOVE THE WATER

I STILL CAN HEAR THE CRACK
 MY MIND KEEPS FLASHING BACK
 DON'T KNOW WHY I WAS EVER BORN
 THE PERFECT FAMILY
 WAS ALL A FALLACY
 THE TRUTH CAN LEAVE A SOUL SO TORN

AND IT'S HARD SOMETIMES TO SAY
 IF I'M CHASING SOMETHING OR I'M RUNNING AWAY
 AND IT'S HARD SOMETIMES TO SEE
 IF I'M CLOSER TO MY DESTINY

AND IT'S HARD, HARD TO BREATHE
 KEEP MY HEAD ABOVE THE WATER
 HARD TO REACH FOR THE TOP
 CLAW MY WAY UP TO THE SURFACE

WHEN I'M BACK ON THE GROUND
 AND I'M BREATHLESS
 AND I'M HEAVING
 WILL I STILL BELIEVE
 AND WHAT IS WORTH BELIEVING?

BUT I CAN'T GO BACK

WALT/BILLIE
 YOU GOTTA A LOT TO EXPLAIN

ALEX
 I CAN'T GO BACK

WALT/BILLIE
 ARE YOU COMPLETELY INSANE?

ALEX
 I CAN'T GO BACK

WALT/BILLIE
 YOU DIDN'T LEAVE US A TRACE
 IT'S SUCH AN UTTER DISGRACE
 IT WAS A SLAP IN THE FACE

ALEX
 AND I CAN'T GIVE UP

WALT/BILLIE
 YOU CAN'T KEEP ROLLING THE DICE

ALEX
 I CAN'T GIVE IN

WALT/BILLIE
 AND TAKING NO ONE'S ADVICE

ALEX
 CAN'T GIVE IN TO CAUTION

ALEX/WALT/BILLIE
 FAILURE'S NOT AN OPTION
 FAILURE'S NOT AN OPTION

ALEX
 FAILURE'S NOT AN OPTION

ALEX/WALT/BILLIE
 AND IT'S HARD
 HARD TO BREATHE

ALEX
 AND IT'S HARD
 HARD TO BREATHE

[Alex sees a moose. He levels his rifle. Shoots.]

ALEX

Day 43. Moose!
 Jackpot!

[The sound of flies buzzing. Wayne appears.]

WAYNE

You bag something that's a few hundred pounds of meat. You can live off that for months. If the flies don't get to it first.

WALT

You got lost in The Mojave Desert?

BILLIE

My God, Chris, you look like Jesus on the cross. Too thin.

WAYNE

You're gonna want to butcher it ---

[Alex cuts into the Moose.]

ALEX

44. Dig cave, Remove leg. Butchering extremely difficult. Fly and mosquito hordes.

WALT

What kid goes off on a road trip the summer after he graduates from high school and heads for the Mojave Desert?

ALEX

46. Remove half rib cage and steaks. Can only work nights..

WAYNE

Find a cave,

ALEX

Dig cave

WAYNE

Make a fire. Then smoke it.

ALEX

Keep smokers going.

BILLIE

Come eat something. We're gonna put some meat back on your bones.

WALT

Hopefully you learned from that. Hopefully you'll exercise a little more caution in the future.

ALEX

Remove Heart and other lung. Two front legs and head.

BILLIE

We worry about you.

ALEX

Get rest to stream. Haul near cave.

WAYNE

Keep it smoking.

ALEX

Try to protect with smoker.

WALT

By God, you better not try a stunt like that again. You're too confident.

ALEX

Fly and Mosquito hordes.

WALT

That's your problem, you're supremely overconfident!

WAYNE

As long as the flies don't get to it –

BILLIE

As long as the flies don't get to it –

WALT

As long as the flies don't get to it--

ALEX

No no no no no no! No please no!! Maggots...maggots...no...

48. MAGGOTS ALREADY!
 SMOKING APPEARS INNEFFECTIVE. DON'T KNOW.
 LOOKS LIKE DISASTER.

14. HUNGRY

ALEX

IF THIS IS FULFILLING
 I'D RATHER BE HUNGRY
 HUNGRY
 MAGGOTS IN THE MEAT
 AND THE FIRE'S STILL SMOKING
 IT'S KILL OR BE KILLED
 THE ANIMALS HAVE SPOKEN
 THE COST IS GREAT BUT IT'S ALL WORTH NOTHING
 THIS LIFE I HAVE TAKEN HAS GIVEN ME NOTHING
 THIS BEAUTIFUL CREATURE HAS PERISHED FOR
 NOTHING
 ITS LIFE WAS WORTH NOTHING

I TOOK ITS LIFE
 JUST TO WASTE ITS LIFE
 I TOOK ITS LIFE
 JUST TO WASTE ITS LIFE
 LET ME GO HUNGRY
 LET ME GO HUNGRY
 IF KILLING IS LIVING I'D RATHER BE STARVING
 I WISH I HAD NEVER TAKEN THIS LIFE THAT I'VE
 WASTED
 WASTED
 HUNGRY

Projected in Alex's handwriting:

ALEX

I now wish I had never shot the moose. One of the greatest tragedies of my life.

AH... AH...AH...

SCENE THREE: FORGIVENESS

[Alex watches wolves devour what remains of the
moose carcass.]

[Jan appears.]

15. FORGIVENESS

JAN

PEOPLE MAKE MISTAKES, ALEX
PARENTS, KIDS, EVERYONE
WE'RE ALL HUMAN IN THE END, ALEX
WE BARELY EVERY KNOW THE DAMAGE WE'VE DONE

I WAS GOOD AT MESSING UP MY OWN SON
THERE'S THINGS I WISH I DID
AND THINGS I WOULD UNDO
I KNOW YOUR PARENTS MESSED UP
BUT WHAT'S THE POINT IN HURTING THEM
TO GET BACK AT THEM AT FOR HUTING YOU

WHILE TIME IS WASTING
THE YEARS KEEP FLOWING
THE RIFT BETWEEN
KEEPS GROWING GROWING GROWING

SO YOU GOT TO LEARN FORGIVENESS, ALEX
IT'S THE ONLY WAY YOU'LL EVER GET BY
AND YOU GOT TO FIND ACCEPTANCE, ALEX
IF YOU WANT TO GET ALONG
IF YOU WANT TO GET ALONG
WON'T YOU TRY?
PLEASE TRY

DON'T TELL ME YOU GOT PROBLEMS
YOU THINK YOU'VE GOT IT BAD
THERE'S KIDS OUT THERE WHO'D KILL TO HAVE
HALF OF WHAT YOU'VE HAD
YOUR PARENTS MAY NOT LIVE UP
TO ALL YOUR BIG IDEALS
BUT DON'T YOU THINK YOU'RE BEING HARSH
HAVE YOU THOUGHT OF HOW IT FEELS
ALL THESE YEARS YOU HAVEN'T SPOKEN
ALL THESE HEARTS YOU'VE BROKEN BROKEN BROKEN

YOU CAN'T LIVE WITHOUT FORGIVENESS, ALEX

IT'S THE ONLY WAY YOU'LL EVER GET BY
YOU CAN'T LIVE WITHOUT ACCEPTANCE, ALEX

JAN (CONT.)

IF YOU WANT TO GET ALONG, IF YOU WANT TO GET ALONG
WON'T YOU TRY, PLEASE TRY
'CAUSE WE'RE ALL A LONG WAY FROM PERFECT

WALT

WE'RE ALL A LONG WAY FROM PERFECT

JAN

WE'RE ALL A LONG WAY FROM PERFECT

BILLIE

WE'RE ALL A LONG WAY FROM PERFECT

JAN

WE'RE ALL ALONG WAY

ALEX

ALL ALONG WAY

JAN/BILLIE/WALT

ALL ALONG WAY

[Projection: Alaska: Week Seven.]

ALEX

DAY 49. MUST REVAMP MY SOUL and RE-GAIN DELIBERATE CONSCIOUSNESS. TRYING
TO SALVAGE WHAT CAN OF MOOSE BUT HENCE FORTH WILL LEARN TO ACCEPT MY
ERRORS, HOWEVER GREAT THEY may BE.

Day 51. No game.

52. _____

53. _____

54. _____

55. _____

56. _____

57. _____

[Alex cuts a notch in his belt and tightens it.]

[Alex, reading.]

SCENE FOUR: HAPPINESS

ALEX

“He was right in saying that the only certain happiness in life is to live for others. I have lived through much, and now I think I have found what is needed for happiness.

[Tracy appears.]

TRACY

A quiet secluded life in the country, blah blah blah, being useful blah blah blah then work.

Work?

And then, on top of all that, you for a mate, and children, perhaps--what more can the heart of a man desire?” Who is this joker?

ALEX

Leo Tolstoy. Family Happiness.

TRACY

That other one you gave me-

ALEX

Call of the Wild.

TRACY

Yeah, now that was cool.

ALEX

Jack London is King.

TRACY

My mom said he shot himself when he was like 40 or something.

ALEX

Yeah but before that he was a passionate guy, a pilgrim.

TRACY

In his pic on the back of the book, he looks really lonely.

ALEX

He was an adventurer though.

TRACY

I can see why you like him though I guess. He makes Alaska sound like no place I've ever been. *(pause)* You want to go for a walk?

I've got stuff to do.

ALEX

Stuff like pushups?
We could go hang out at my rig.

TRACY

Tracy, I think you're really—

ALEX

My parents are out.

TRACY

I really like you but—

ALEX

Yeah yeah yeah - You have a girlfriend somewhere.

TRACY

No, I it's just that what if there's something bigger, a bigger connection than we can have with one person – that we can have with nature—with the universe?

ALEX

Are you Catholic or something?

TRACY

No, why?

ALEX

You like denying yourself.

TRACY

Denying myself what?

ALEX

Everything.

TRACY

It's just "There is pleasure in the pathless woods,

16. HAPPINESS

ALEX

there is rapture in the lonely shore, there is society where none intrudes by the deep sea
and music in its roar. I love not man the less but nature more.”

TRACY

OH OH OH OH OH OH

TRACY (CONT.)

OH OH OH OH OH OH

SOME SAY IT'S A VIEW OF THE OCEAN
THAT'S SO BEAUTIFUL YOU WANNA WEEP
SOME SAY IT'S THE KIND OF EMOTION
THAT'LL CAUSE A GIRL TO LOSE HER SLEEP
A SECRET SHE CAN'T KEEP

HAPPINESS
HAPPINESS
YOU MAKE ME FEEL IT
HAPPINESS
HAPPINESS
AND YOU'RE THE REASON WHY
I'M LIKE A BUTTERFLY

HAPPINESS
HAPPINESS
I WANNA SHOW YOU
HAPPINESS
HAPPINESS
SO YOU COULD FEEL IT TOO
THAT'S ALL I WANNA DO

ALEX

It's just that, haven't you ever thought about--

TRACY

Stop--

YOUR EYES, THERE'S JUST SOMETHING ABOUT 'EM
THAT I HAVEN'T FIGURED OUT JUST YET
I SWEAR I'M NOT MAKIN' IT UP
BUT YOU'RE THE STRANGEST BOY I'VE EVER MET
AND YOU MAKE ME SWEAT

HAPPINESS

HAPPINESS
 I WANNA TASTE IT
 HAPPINESS
 HAPPINESS
 DON'T WANNA WASTE A DAY
 AND LET IT SLIP AWAY

HAPPINESS
 HAPPINESS
 HEY, DON'T YOU WANT IT?
 HAPPINESS
 HAPPINESS
 HEY, DON'T YOU WANNA SEE
 HOW PERFECT THIS COULD BE?
 DON'T SAY THAT I'M TOO YOUNG FOR YOU
 OR YOU'VE GOT BETTER THINGS TO DO
 CUZ YOU WOULDN'T SAY THAT IF YOU KNEW...

HAPPINESS
 HAPPINESS
 YEAH, YOU CAN HAVE IT
 HAPPINESS
 HAPPINESS
 IT'S WHERE I'VE NEVER BEEN
 COME ON AND LET ME IN

HAPPINESS
 HAPPINESS
 DON'T WANNA LOSE IT
 HAPPINESS
 HAPPINESS
 CUZ IF WE LET IT GO
 WE MAY NEVER KNOW...
 WE MAY NEVER KNOW...

[Alex back in the Wild.]

ALEX
 HAPPINESS HAPPINESS
 HAPPINESS HAPPINESS
 HAPPINESS HAPPINESS

TRACY
 WE MAY NEVER KNOW
 WE MAY NEVER KNOW

[Tracy kisses him. He closes his eyes. When he opens them she is gone.]

16A. HAPPINESS SHAREDProjected in Alex's handwriting:66. Family Happiness[Alex reads.]

ALEX

“And now I think I have found what is needed for happiness. A quiet secluded life in the country. Being useful. Then work. And then, on top of all that, you, for a mate, and children, perhaps--what more can the heart of a man desire?”

ALEX

HAPPINESS IS ONLY REAL WHEN IT'S SHARED

HAPPINESS IS ONLY REAL WHEN IT'S SHARED

ALEX/JAN/WAYNE/RUSS/TRACY

HAPPINESS IS ONLY REAL WHEN IT'S SHARED

ALEX/ JAN/WAYNE/RUSS/TRACY

HAPPINESS IS ONLY REAL WHEN IT'S SHARED

ALEX

WHEN IT'S

ALEX/ JAN/WAYNE/RUSS/TRACY

SHARED

ALEX

WHEN IT'S

ALEX/ JAN/WAYNE/RUSS/TRACY

SHARED, SHARED

[Projected in Alex's Handwriting: Happiness is only real when shared.]

SCENE FIVE: RETURN17. ENOUGH

ALEX

IS THIS ALL FOR NAUGHT?
 HAVE I FOUND THE TRUTH
 THAT I SOUGHT?
 OR WAS EVERYTHING IMAGINED?

IS IT WORTH THE COST?
 WILL I GAIN BACK THE PART OF ME THAT I LOST?
 HAVE I LEARNED FROM ALL THAT HAPPENED?

WHAT IS MY SUCCESS?
 WHAT IF MY SUCCESS
 IS THE PEACE I HAVE FOUND?

IF IT'S THE END OF THE JOURNEY NOW
 WAS IT ALL
 WAS IT ALL ENOUGH?
 AND IF THE ROAD'S POINTING ME BACK HOME
 CAN THIS BE
 CAN THIS BE ENOUGH?

JAN/WAYNE/RUSS/TRACY

HAPPINESS, HAPPINESS

ALEX

CAN IT BE ENOUGH?

JAN/WAYNE/RUSS/TRACY

HAPPINESS, HAPPINESS

ALEX

I WOULD JOIN MY FRIENDS AND
 WE'D LAUGH
 AND WE'D DOWN SOME BEERS
 AND I'D HEAR HOW CLEAR THEIR
 VOICES SOUND AND IF I'M
 BLESSED TO SEE THEIR FACES
 I WILL NOTICE THE COLOR OF
 THEIR EYES
 AND THE WORDS THEY SAY WILL
 BE PROFOUND

JAN/WAYNE/RUSS/TRACY

MY FRIENDS AND
 WE'D LAUGH
 DOWN SOME BEERS
 HOW CLEAR THEIR
 VOICES SOUND
 SEE THEIR FACES
 I WILL NOTICE THE COLOR OF
 THEIR EYES
 AND THE WORDS THEY SAY WILL
 BE PROFOUND

ALEX

WHAT IS MY SUCCESS?

WHAT IF MY SUCCESS
IS THE FRIENDSHIPS I'VE MADE?

ALEX	JAN/WAYNE/RUSS/TRACY
IF IT'S THE END OF THE JOURNEY	END OF THE JOURNEY
NOW	NOW
HAVE I LEARNED?	
HAVE I LEARNED ENOUGH?	LEARNED ENOUGH?
AND IF THE ROAD'S POINTING ME	ROAD'S POINTING ME BACK HOME
BACK HOME,	
AM I FULL?	
AM I FULL ENOUGH?	AM I FULL ENOUGH?

Projected in Alex's handwriting:
67. Depart Bus

[Alex closes the book. He packs his bag and
shoulders it.]

ALEX	JAN/WAYNE/RUSS/TRACY
PACK MY BAGS I'M HEADING HOME	HEADING HOME
DON'T HAVE TO MAKE MY WAY ALONE	
BEING USEFUL, WORKING GRAIN,	HEADING HOME
HITCHING RIDES AND JUMPING TRAINS	
NEW ADVENTURES TO INSPIRE	NEW ADVENTURES
TELLING STORIES	TELLING STORIES
ROUND A FIRE	

ALEX/JAN/WAYNE/RUSS/TRACY
WHAT MORE CAN THE HEART OF MAN DESIRE

ALEX	JAN/WAYNE/RUSS/TRACY
IF IT'S THE START OF A JOURNEY NOW	START OF THE JOURNEY NOW
THIS IS ALL	
THIS IS ALL ENOUGH	ALL ENOUGH
AND NOW THE ROAD'S	ROAD'S
POINTING ME BACK HOME	POINTING ME BACK HOME
I WILL BE	
I WILL BE ENOUGH	

JAN/WAYNE/RUSS/TRACY
HAPPINESS, HAPPINESS

ALEX
LIFE HAS JUST BEGUN

HAPPINESS, HAPPINESS JAN/WAYNE/RUSS/TRACY

LIFE HAS JUST BEGUN ALEX

HAPPINESS, HAPPINESS JAN/WAYNE/RUSS/TRACY

LIFE HAS JUST BEGUN ALEX

HAPPINESS, HAPPINESS JAN/WAYNE/RUSS/TRACY

SCENE SIX: RIVER

[Alex reaches the Teklanika River, now in full flood.
[A vision of Billie appears.]

Shit.
ALEX

Is this the same river you crossed on your way in?
BILLIE

The Teklanika River.
ALEX

18. TEKLANIKA

Is this the same place I crossed it?

BILLIE
YOU NEVER TRUST
THE VALUE OF THINGS THAT COME EASILY
YOU THOUGHT YOU COULD LEAVE
FILLED WITH MEANING AND PURPOSE
HOW FITTING
YOU STAND AT A CROSSROADS NOW
YOU MADE A MISTAKE
YOU WISH YOU COULD DISAVOW

ALEX
I SHOULD'VE KNOWN
I SHOULD'VE FORESEEN
THAT GLACIERS MELT
TURNING SOIL TO MUD
WHAT ONCE WAS A MILD STREAM IN SPRING
IS NOW A THUNDERING MIDSUMMER FLOOD

BILLIE
ROCKS THE SIZE OF BOWLING BALLS
SCRAPE ALONG THESE JAGGED WALLS
THE RIVER'S DEEP AND FAST
AND IT'S COLD COLD AS ICE
IT'S SPEEDING SURGING DOWN THE GORGE
A BOILING CAULDRON YOU CAN'T FORGE
AND IF YOU DARE TO PASS
YOU'LL PAY A HEAVY PRICE

ALEX

UPSTREAM
DOWNSTREAM
IS THERE ANYWHERE TO CROSS?

DAYLIGHT, DIMMING

BILLIE

YOU'RE COMPLETELY AT A LOSS

BILLIE / ALEX

STYMIED BY THE NECK HIGH FLOW
WHAT TO DO AND WHERE TO GO
IT'S TIMES LIKE THESE YOU NEED A PLAN
TO MAKE IT BACK

BILLIE

I KNOW YOU CAN
I KNOW MY SON YOU'RE RACKED WITH DOUBT
DO YOU TAKE THE PLUNGE?
OR DO YOU WAIT IT OUT?
DO YOU WAIT IT OUT?

ALEX

CAN I MAKE IT TO THE OTHER SIDE
WHEN THE ODDS ARE LOOKING RAZOR THIN
CAN I MAKE IT TO THE OTHER SIDE?
I WON'T KNOW UNLESS I JUST JUMP IN

[Alex steps into the river. Tries to cross.]

BILLIE

TEKLANIKA
SHE DON'T CARE
TEKLANIKA
SHE WON'T HEAR MY PRAYER
TEKLANIKA
RUMBLES ON
SHE'S THE DEVIL
YOU HAVE COME UPON

BILLIE/ALEX

TEKLANIKA
SHE'S SO COLD
TEKLANIKA

SHE WILL NEVER FOLD
 TEKLANIKA
 SPITTING FOAM

ALEX
 SHE'S THE REASON I CAN'T MAKE IT HOME

BILLIE
 MAKE IT HOME

BILLIE/ALEX
 MAKE IT HOME
 MAKE IT HOME

ALEX
 I CAN'T MAKE IT HOME

BILLE
 YOU SHOULD'VE KNOWN
 YOU SHOULD'VE FORESEEN
 WHAT ALL THESE RISKS YOU TOOK WOULD MEAN

YOU CAN'T ERASE MISTAKES YOU'VE MADE
 BUT DON'T GIVE UP, DON'T BE AFRAID

ALEX
 TIMES LIKE THESE THERE'S NO MORE DOUBT
 IT'S IMPOSSIBLE

BILLIE
 IMPOSSIBLE

ALEX
 SO I'LL

BILLE/ALEX
 WAIT IT OUT

[Projected in Alex's handwriting:]

River looks impossible. Lonely, scared.

[Alex returns to Bus 142.]

72. Return Bus

SCENE SEVEN: ALONE

[Walt appears in golf attire - club in hand.]

19. ALONE (REPRISE)

WALT

So what's your plan?

ALEX

My plan.

WALT

You just swing with all you've got. That's not how the game is played.
Sometimes you hit the ball 300 yards but mostly you slice it into the next fairway.
Form is everything, don't swing until you have a plan.

ALEX

I have a plan. There's small game, berries, seeds. Be patient, wait it out—then try the river again--

ALEX

WHY DO THE CLOUDS LOOK MORE MASSIVE?
TERRIBLE OMINOUS FRIGHTENING
WHY ARE THE MOUNTAIN PEAKS MORE JAGGED?
THE SHADOWS LIKE A NOOSE THAT'S TIGHTENING

WHY IS THE SKY BROKEN?
WHY ARE THE SPRUCE FROWNING?
WHY IS THE LANDSCAPE DROWNING?
IN AN UNBEARABLE STILLNESS SILENCE DARKNESS

WHY ARE THE TREES SUDDENLY BARE
WHY ARE THE BRANCHES BARBED WIRE FENCES
AM I LOSING MY MIND?
AM I LOSING MY SENSES?

ALONE IS SUDDENLY LONELY
NOTHING I'VE EVER FELT BEFORE
ALONE IS NOTHING BUT LONELY
I DON'T WANT TO FEEL IT ANYMORE
I DON'T WANT TO FEEL IT ANYMORE
I DON'T WANT TO FEEL IT ANYMORE

Projected in Alex's handwriting:

78. Missed Wolf

Potato Seeds

[Starving in the wild, Alex wretches. Vomits.
Doubles over. Russell, Gallien, and Wayne appear.]

GALLIEN

Who knows what you're up to? Anybody know your plans?

ALEX

I'll be fine.

WAYNE

I'm gonna need you back for the harvest.

ALEX

I'll be back for the harvest.

RUSSELL

I'm gonna tell God to keep his finger on your shoulder. I'll tell him, this boy is something special. Look out for him.

ALEX

I'll get through this and you'll be hearing from me.

[He scrambles for his plant book.]

ALEX

Wild Potato. Wild Potato. Not to be confused with the Sweat Pea. I didn't. I didn't confuse it. To call each thing by its right name. Wild potato roots. Fine. All fine. What did I eat? What about the seeds?

20. SEEDS

What is happening to me! It doesn't say. It doesn't say anything. What is happening! You're gonna make it out of here, Alex. You are making it out of here.

ALEX

I GAVE EVERYTHING TO THIS
THE LEAVES, THE TREES, THE SNOW, THE SKY,
I GAVE EVERYTHING TO THIS
IS THIS HOW I'M GOING TO DIE?

SPIRALING OUT OF CONTROL
MY BODY GOING TO HELL
FROM EATING SEEDS SEEDS SEEDS?
CAN'T BE THE SEEDS SEEDS SEEDS SEEDS SEEDS

IS THIS A SICK AND TWISTED JOKE
 TAKE IT BACK, SPIT IT OUT, THIS IS ABSURD
 I SWEAR I GOT THIS RIGHT.

ALEX (CONT.)

I FOLLOWED EVERY WORD,
 IS IT THE SEEDS SEEDS SEEDS?
 IS IT THE SEEDS SEEDS SEEDS SEEDS SEEDS?

I'M TWENTY FOUR
 I'M TWENTY FOUR
 THERE'S SO MUCH MORE MORE MORE
 THERE'S SO MUCH MORE MORE MORE MORE MORE

THERE'S PROMISES TO KEEP
 THE HARVEST I TOLD WAYNE I'LL REAP
 WE'LL SLAM A FEW WHITE RUSSIANS DOWN
 AND THEN TEAR UP THAT ONE BAR TOWN

I'M GONNA WRITE A BOOK
 A NOVEL RICH AS HEMMINGWAY
 I PROMISED JAN I'D STAY IN REACH
 WE'D CLIMB THOSE CLIFFS AT ORICK BEACH

THE THINGS I STILL HAVE TO DO
 THE THINGS I STILL HAVE TO DO
 SLIPPING AWAY, SLIPPING AWAY
 BECAUSE OF SEEDS SEEDS SEEDS
 THESE LITTLE SEEDS SEEDS SEEDS SEEDS SEEDS

THE GIRL I'LL NEVER FIND
 THE PIANO I WON'T PLAY AGAIN,
 THE CROSS COUNTRY RUNS I WON'T TAKE AGAIN
 THE FRIENDS THAT I WON'T MAKE AGAIN
 THE GOODBYES I WON'T SAY
 THE CHILD I WOULD'VE HAD ONE DAY
 THE PERSON I WAS GONNA BE
 THE SOUTH DAKOTA NIGHTS I WON'T SEE

THE THINGS I WON'T GET TO DO
 THE THINGS I WON'T GET TO DO
 STOLEN AWAY, STOLEN AWAY

BY THE SEEDS SEEDS SEEDS
 THEIR SUPPOSED TO BREED LIFE
 NOT THROW ME IN THE WEEDS
 SEEDS SEEDS SEEDS

IS THIS PUNISHMENT FOR ALL MY SELFISH RECKLESS DEEDS

I'D DO ANYTHING TO HAVE
I'D TRADE ANYTHING TO HAVE
I'D GIVE ANYTHING TO HAVE

ALEX (CONT.)

THE THINGS I WON'T GET TO DO
THE THINGS I WON'T GET TO DO
STOLEN AWAY
STOLEN AWAY

AND IT'S NOT FAIR.
I'M 24
THIS CAN'T BE
THERE'S SO MUCH MORE MORE MORE
THERE'S SO MUCH MORE MORE MORE MORE

Projected in Alex's handwriting:

92. Dr. Zhivago

[Alex reads from Dr. Zhivago]

ALEX

Lara walked along the tracks following a path worn by pilgrims and then turned into the fields.

[Billie appears.]

BILLIE

When you were two you snuck out of the house in the middle of the night

ALEX

Mom!

BILLIE

And we found you down the street with your hand in the neighbor's candy jar.

ALEX

Mom!

BILLIE

Always a restless soul –

[Alex hands Billie a piece of paper with his note on it.]

BILLIE

Attention possible visitors. S.O.S. I need your help. I am injured. Near death, and too weak to hike out of here.

94. Extremely Weak

ALEX

Here she stopped and, closing her eyes, took a deep breath of the flower-scented air of the broad expanse around her.

BILLIE

I am all alone. This is no joke.

Fault of potato seed

ALEX

For a moment she rediscovered the purpose of her life.

BILLIE

In the name of God, please remain to save me --

Much trouble just
To stand up

ALEX

She was here on earth to grasp the meaning of its wild enchantment

BILLIE

I am out collecting berries close by and shall return this evening. Thank you –

Starving
Great jeopardy

ALEX

and to call each thing by its right name.

[Billie puts the S.O.S. note on a pole outside of the bus.]

BILLIE AND ALEX

Chris McCandless.

Chris mccandless
August?

SCENE EIGHT: SAVED

[Underscore: “Just in Time”]

[Alex sees a man— obstructed — in the trees.]

ALEX

Hey! Hey! Over here! Hey!

[A man who looks like he’s been living in the wilderness steps into the clearing, holding a rifle. He sees Alex.]

MCCUNN

Shit.

ALEX

Thank god.

MCCUNN

Here, man. Water. What the hell happened to you?

ALEX

I need help— I tried to cross the river but—

MCCUNN

I know. We’re in the same fucking boat. Name’s Mccunn.

[Alex takes this in.]

ALEX

I ate something, seeds maybe and now I’m too weak to walk out--

MCCUNN

Don’t worry, I’ve got a pilot on the way. Bush pilot. He dropped me off six months ago. He’s coming back to pick me up.

ALEX

When?

MCCUNN

That’s the thing. We never actually arranged a time. That part slipped my mind.

ALEX

But he’s coming.

MCCUNN

Of course he is. Wouldn't just drop me off here and forget me.
[A low rumbling sound.]

ALEX

But you didn't give him a time?

21. JUST IN TIME

A time you were coming out. When to expect you?
You didn't tell anyone to come get you. You didn't tell anyone you were here.

MCCUNN

He'll figure it out, Man. Or someone will.

MCCUNN

SOMEONE'S GONNA FIND US
SOMEONE WHO'LL REMIND US
IT DOESN'T END THIS WAY
SOMEONE'S GONNA SPOT US
AN ANGEL OR A GODDESS
THAT PILOT'S FLYIN' BY TODAY

WE'RE NOT QUITE IN THE MIDDLE OF NOWHERE
WE'RE NOT VERY FAR FROM A ROAD
SOMEONE'S BOUND TO STUMBLE UPON US
THIS BUS IS A SHELTER, A CAMPSITE
WHERE HUNTERS UNLOAD

JUST IN TIME, JUST IN TIME WE'LL BE RESCUED
JUST IN TIME
SOMEONE WILL SHOW UP AND SAVE US
AND CARRY US HOME

ALEX

I'VE BEEN OUT HERE FOR THREE MONTHS
AND I HAVEN'T SEEN ANYONE
I'VE BEEN OUT HERE FOR THREE MONTHS
WE'RE THE ONLY ONES UNDER THE SUN
WE'RE RUNNING OUT OF TIME

ALEX/MCCUNN

WE'RE RUNNING OUT OF TIME

[A low rumbling sound.]

ALEX

Did you hear that?

[The rumbling gets louder.]

Over here! We're over here!

MCCUNN

What did I fucking tell you!
Hunters. It's fucking hunting season.

ALEX/MCCUNN

JUST IN TIME
JUST IN TIME WE'VE BEEN RESCUED
JUST IN TIME
THEY FOUND US, THEY SAVED US,
THEY'RE FINALLY TAKING US HOME!

[A hunter on an ATV arrives.]

HUNTER

Dispatch - You better call the troopers. There's a man in the back of the bus off the Stampede Trail. Looks like he's been dead a while.

ALEX

What are you talking about?

[The ATV drives off.]

ALEX

Wait!

[The motor sounds become thunder. Rain.]
[Alex alone with McCunn.]

ALEX

What was she talking about?

MCCUNN

Time.

ALEX

Wait. McCunn. You're that guy I read about. Carl McCunn, right. A photographer--who went out into the Alaskan wilderness and...

MCCUNN

We've just got to wait it out, Man. Someone's gonna realize.

ALEX

I'VE BEEN OUT HERE FOR THREE MONTHS
THERE'S NOBODY COMING FOR US
I'VE BEEN OUT THERE FOR THREE MONTHS
GONNA DIE ALL ALONE IN THIS BUS

WE DON'T HAVE TIME
WE DON'T HAVE TIME

ALEX

WE DON'T HAVE TIME

OUT OF TIME
OUT OF TIME

MCCUNN

SOMEONE'S GONNA FIND US
SOMEONE TO REMIND US
IT DOESN'T END THIS WAY

[McCunn shoots himself.]

[Alex alone. He holds his rifle in his hand.

Contemplates killing himself. Alex puts down the
rifle.]

SCENE NINE: THE CLIMB22. FINALE: THE CLIMB

ALEX

Day 100!
 Made it!
 But in Weakest
 Condition of life
 Death looms as
 Serious threat.
 Too weak to walk
 Out, have literally
 Become Trapped in
 The wild ---no game
 101. _____
 102 _____
 103 _____

[Alex encounters a brown bear. The bear is ethereal,
 almost as though it is a spirit. Alex stays still.
 Terrified. He raises his gun, shoots. The bear
 disappears.]

104. Missed Bear!
 107. Beautiful Blueberries

ALEX

To call everything by its right name. Christopher McCandless.

[Underscore: "The Climb"]

WALT

You're not looking so good, Pal.

[Walt appears dressed in Ice-Climbing gear.]

CHRIS

It's freezing in here.

WALT

Don't nod off.

I'm awake.

CHRIS

Good, cuz you're not at the top yet.

WALT

The top?

CHRIS

Snow's comin' in. We've got to keep moving if we're gonna make it.

WALT

Make it where?

CHRIS

To the summit, son.

WALT

Dad?

CHRIS

This squall's gonna turn into a blizzard--won't be able to tell the slope from the sky. Ready?

WALT

Give me a minute.

CHRIS

Get out of that sleeping bag or you're gonna be buried in it.

WALT

What's this?

CHRIS

Ice ax.

WALT

[Chris tries to stand. He stumbles.]

Whoa.

CHRIS

Cramping up.

CHRIS

It looks easier to the left, but it's quicker to go straight for the top.

WALT

CHRIS

I'm gonna be sick.

WALT

Don't look down. This is it! The razor's edge.
Nothing but you and the ice. A sheer cliff. The rock face. There's nothing better.
Come on. Swing your ax.

CHRIS

This is terrifying.

WALT

What else were you hoping for?

SWING SWING
KICK KICK

CHRIS

Let's try another day.

WALT

Nope, today's the day.

SWING SWING
KICK KICK

RELY ON YOUR HAND, YOUR FEET, YOUR HEAD
TRUST IN THAT SUDDEN TWINGE OF DREAD
SETTLE YOUR NERVES BEFORE YOU GO
KEEP ON SWINGING, KEEP ON SWINGING

CHRIS

SWING SWING
KICK KICK
SWING SWING
KICK KICK

WALT

FEEL THE ABYSS PULLING AT YOUR BACK
SCOUR THE FACE TO FIND THE CRACK
KEEPING IT STEADY KEEP IT SLOW
KEEP ON SWINGING
KEEP ON SWINGING
CLIMBING BECOMES A CLEAR-EYED DREAM
HOURS SLIDE BY WITHOUT A SEAM
CLUTTER OF DAY TO DAY FORGOTTEN
KEEP ON SWINGING

KEEP ON SWINGING

WITH EACH SWING OF AN AX
THE ICE IS THINNING

WALT (CONT.)

WITH EACH SWING OF AN AX
YOU'RE MOVING UPWARD
YOUR DREAM IS IN YOUR GRASP
FIGHT TILL YOUR VERY FINAL GASP
AND KEEP ON, KEEP ON, KEEP ON, KEEP ON,
KEEP ON SWINGING
KEEP ON SWINGING

YOUNG CHRIS

SWING SWING
KICK KICK
SWING SWING
KICK KICK
SLAM.

WALT

YOUNG CHRIS/CHRIS

WHAT YOU DESIRE IS WHAT YOU DESERVE
IF YOU WANT IT BAD, YOU'LL FIND THE NERVE
IT'S YOUR GOD GIVEN RIGHT TO REACH THE TOP

SWING SWING
KICK KICK..
SWING SWING
KICK KICK...

DON'T LET UP NOW, AND DON'T LOOK DOWN
BLOW OUT THE LIGHTS OF THAT DISTANT TOWN
CLUTTER OF DAY TO DAY FORGOTTEN
KEEP ON SWINGING

WALT/CHRIS

WITH EACH SWING OF THE AX
YOU'RE GETTING CLOSER
WITH EACH SWING OF AN AX
YOU'RE CLAWING HIGHER
YOUR DREAM IS IN YOUR GRASP
FIGHT 'TILL YOUR VERY, FINAL GASP
AND KEEP ON, KEEP ON, KEEP ON, KEEP ON,
KEEP ON SWINGING

CHRIS

INTO THE WILD
FAR FROM FOREVER
A BOY EMBRACES
THE EMPTY SPACES
THAT LIE UNFURLED

CHRIS AND YOUNG CHRIS

INTO THE WILD
COLD, COLD AS EVER
I FIN'LLY MADE IT AND I WOULDN'T TRADE IT
FOR THE WORLD

COMPANY

IT MAY BE A LONG TIME
I'M LEAVING THE SOUTH BEHIND ME
IT MAY BE A LONG TIME
DON'T EVEN TRY TO FIND ME

WALT AND BILLIE

LET ME GO

COMPANY

LET ME GO

WALT AND BILLIE

LET ME GO

COMPANY

LET ME GO OH...

LET ME GO OH...

LET ME GO OH...

LET ME GO OH...

CHRIS

INTO THE WILD

NOW AND FOREVER

INTO THE WILD

NOW AND FOREVER

CHRIS

MY GREATEST ADVENTURE OF ALL

CHRIS

INTO THE WILD
ALL'S COMING CLEAR NOW
I DISSAPEAR NOW

YOUNG CHRIS

I DISSAPEAR

CHRIS

I DISSAPEAR

108. _____

109. _____

110. _____

111. _____

112. _____

113.

[Chris inhales.]

End of Play