

MARIE'S GARDEN

BY

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EXT. EDGAR BENNETT' FARM - DAY

On a brisk Fall morning, EDGAR BENNETT, an elderly recluse, is out in his well cared for, apple orchard. The grounds of his property are unkempt as is his SMALL FARMHOUSE and OUT-BUILDING.

A sign on the fence next to the road reads, "Marie's Garden" - "Fresh Fruits and Vegetables" - "in season."

Everything needs painting. Several farm animals, a mule, two old hounds, and several chickens and ducks have run of the property. Off on a small hill under an elm tree is a headstone. Printed on the headstone are the words, "MARIE BENNETT", "3/12/1938 - 9/30/2002," "Caretaker of Marie's Garden."

Edgar talks to himself as he works in the orchard.

EDGAR

Oh, Marie, look at this one. We may not get as many as we used to but the ones we get are pure beauty. It's been what, four years now? I've done good. Kept your trees alive.

Edgar picks a few more apples examining each one as he places them in his arms. He walks over to the grave and kneeling he places the apples next to the headstone.

EDGAR (cont'd)

There you are, Marie. That should hold you for a while.

Edgar pauses briefly staring at the grave. A tear forms in his eye. After a minute he turns and starts for the house. The mule passes him and as Edgar reaches the house the mule reaches the grave and starts to eat the apples. Edgar does not notice.

INT. EDGAR'S HOUSE - DAY

The inside matches the outside, unkempt. On the mantel is a picture of a younger Edgar, Marie, and a small girl.

As Edgar is moving about the kitchen fixing his breakfast, Bill, and Bob, identical hounds enter thru a dog door. They lay at his feet as he eats.

Breaking the silence from outside comes the shrill voice of SALLY WATERS, a sexy, sixty-something senior citizen who wears her clothes two sizes too small showing too many bulges.

SALLY

(Sally sings as she speaks)

Edgar, Edgar honey, yooooo hooo,
it's Sally, Sally your neighbor!
Yoooo, Hooooo!

EDGAR

(to the dogs)

Oh god, not now! It's Sally the seductress. I swear that woman gets feistier the older she gets. How did her husband keep up? Oh right, he died. Well not for me, not for me!

SALLY

Edgar, where are you? Edgar Honey, it's Sally!

After placing his plate in the sink, Edgar slowly walks out to the front porch with the dogs following. Sally is standing in the front.

EDGAR

Hello, Miss Walters. What can I do for you this fine morning?

SALLY

A fine morning it is Edgar. Edgar if I didn't know better I would think you were trying to avoid me. I haven't seen you in days.

EDGAR

Now, Miss Walter you know I have a lot to do around here.

SALLY

Yes, I know. It must take a lot of effort to keep this place so gloomy. Well, tonight I'm making something special for supper. And call me Sally, it's not like we haven't been close.

EDGAR

(under his breath)
Oh god!

SALLY

You can't spend all your time with those trees. See you at seven.

EDGAR

I, a, a, a, well, I

Sally promptly walks out.

EXT. EDGAR'S FRONT YARD - NIGHT

Edgar is walking back from Sally's house shoes in hand. The dogs come out to greet him.

EDGAR

(to the dogs)
Don't you two say nothing!

EXT. EDGAR BENNETT'S FARM - DAY

Edgar is working in the garden. The MAILMAN drives up and honks his horn.

MAILMAN

Hello, Edgar. I've got a letter for you. Looks like the others. Looks like it's from the same place.

EDGAR

Oh great! Why don't you announce it to the world!

Edgar stops what he's doing and grabs the letter.

EDGAR (cont'd)

Why don't you read them before you come over! Save you some time.

MAILMAN

Now, Edgar, I'm just doing my job.
Looks like a letter from your
daughter. Third one this year, I
believe. How long has it been since
she left?

Edgar is staring at the letter.

MAILMAN (cont'd)

Edgar.

EDGAR

(salty)

None of your damn business! She
just wants my estate!

The mailman scans the property.

MAILMAN

(sarcastic)

I can see that. This place must be
worth what, two or three thousand.
The place sure has gone to hell
since Marie died.

EDGAR

Asshole!

MAILMAN

So long Edgar.

The mailman drives off. Edgar starts for the house.

INT. EDGAR'S HOUSE - DAY

Inside the house, Edgar opens a drawer in a corner cabinet.
Inside the drawer are several unopened letters. He places the
newly arrived letter with the others. He then sits at the
table and stares. After a few moments, he walks over to the
drawer and opens it. He quickly slams it shut and walks out
of the house.

EXT. MARIE'S GRAVE - DAY

Edgar is speaking to the grave.

EDGAR

Got another letter today. Third one
this year. Still can't read 'em.
She would come home if she wanted
to.

Edgar turns toward the house and then back to the grave.

EDGAR (cont'd)

Oh, Miss Walters trapped me again,
but I escaped.

INT. EDGAR'S HOUSE - LIVING ROOM - NIGHT

Edgar is sitting in his well-worn recliner reading. An old
RCA television is on with the volume low. The wind is blowing
and tree branches are scraping the roof.

Edgar looks up from his book as he hears a faint noise from
outside.

Suddenly, Edgar jumps out of his chair. The book drops to the
floor. He rushes out the door with the dogs following slowly.

EDGAR

(to himself)

Looks like, kid chasing time.

Edgar rushes out of the house and down the porch stairs past
the apple orchard. As he approaches the pumpkin patch,
several children laughing and screaming with pumpkins and
watermelons in hand scurry off.

Edgar gasps for breath resting his hand on the fence.

EDGAR (cont'd)

Almost, almost had them! I'm
slowing down a might.

A noise from behind startles Edgar. He jumps and turns to see
Sally approaching in a skimpy nightgown. She is frantic and
grabs onto Edgar. Edgar looks annoyed.

SALLY

Edgar, Edgar what was it! What's
going on?

EDGAR

(annoyed)

It's just the kids. Pumpkin stealing time. That's why I plant so many melons and pumpkins. The ones I can't sell, go for hog food anyway.

Sally is still clinging to Edgar tightly shivering in her gown. She looks into his face as he speaks. Edgar is looking into space and is speaking to himself as much as to Sally.

EDGAR (cont'd)

Hell, we used to raid old man Potters garden when we were kids, me and my brother. Ma couldn't get around so good so we had to fend for ourselves. Old man Potter whipped me good a couple times. After a while, he gave up. Guess he knew we was hungry.

SALLY

With what's going on in the world. I thought it might be terrorists.

EDGAR

(mocking)

Terrorist, terrorist, could be. Why the FBI called me and warned me about them stealing gourds and hollowing them out for bombs.

SALLY

Funny, funny! It's not funny. You don't know what it's like being a vulnerable female all alone. Why every time I go to the city people stare. A girl not safe alone.

EDGAR

Who stares, the terrorist?

SALLY

No! The kids.

EDGAR

You don't dress like that when you go to town, do you? I could see people staring.

SALLY

Don't be silly, I got this for you.
Do you like it?

EDGAR

My arms have gone to sleep. Could
you loosen your grip?

SALLY

(irritated)

Oh, Edgar! When are you going to
stop being so distant? It isn't
like we haven't been close.

EDGAR

I told you, there's only one Marie.

SALLY

All you think I am is a horny old
broad! I lost my husband long
before you lost Marie. I have not
seen one visitor to your house.
Surely no women.

EDGAR

Marie was enough for me.

SALLY

Marie has been gone for some time.
You're still here, sort of.

EXT. EDGAR'S FRONT YARD - NIGHT

Later that night Edgar is walking back to his house from
Sally's, shoes in hand. The dogs come out to greet him.

EDGAR

(to the dogs)

Don't you two say nothing! That
woman is trying to put a spell on
me!

INT: EDGAR'S HOUSE - LIVING ROOM - NIGHT

Edgar is sitting in his easy chair reading. A knock at the
door startles him.

EDGAR

(to the dogs)

What. Who could that be this time of night? Hope it's not Sally. Let me tell you boys, it's a curse being an incredible lover. Woman knocking down my door day and night.

Edgar slowly raises from his chair as the knock comes again. He approaches the door and opens it. Edgar has a shocked look on his face. Standing on the porch in the dim light is a female. Edgar strains to get a look.

EDGAR (cont'd)

Sally is that you! Who is there? You're not Sally.

CLAIRE

Papa has it been that long. Have I changed that much?

EDGAR

(stunned)

Papa? CLAIRE, is that you? Oh my God! You came back!... Why?

CLAIRE

The letters, didn't you get the letters? You never wrote back, how come?

EDGAR

Never read 'em.

An uneasy moment as they stare at each other.

CLAIRE

(tearing)

Oh, Papa, I'm so sorry. I made you hate me.

EDGAR

Oh,... I don't know.

CLAIRE

Papa, please.

EDGAR

(looking down)

You left us, never said goodbye.
You broke your mother's heart!

CLAIRE

Papa, Papa I had to! This town is
not accepting! I couldn't be here
anymore. I never wanted to hurt you
and mom.

EDGAR

Your mother is gone.

Claire starts to tear more.

CLAIRE

I know. I never planned to be gone
this long. I never thought, I
talked to a friend from school and
she told me about mom after it was
too late. She said you were still
planting the pumpkins so I knew you
were all right.

EDGAR

(concerning)

Why are you here?

CLAIRE

We had no place to go.

EDGAR

We?

CLAIRE, twenty-six-year-old, slender, with long brown hair,
is wearing a long coat. Edgar's eyes travel down to the
bottom of the coat as it moves. Edgar looks puzzled.

EDGAR (cont'd)

What the!

Out from behind Claire's coat pokes a little girl's face. The
face belongs to BONNY, a very cute curly-haired, four-year-
old with a big smile. Edgar is startled stares. Bonny is
black.

CLAIRE

Papa, I would like you to meet
Bonny, your granddaughter.

Edgar stares speechlessly.

EDGAR

She's black! My granddaughter is black! We don't have black people in this town! They're all in Des Moines! She won't be welcome here!

CLAIRE

Papa! She is a little girl! Just a little girl. My little girl!

Awkward silence as Bonny and Edgar stare at each other. Bonny's smile starts to fade.

EDGAR

(abruptly, tense)

No! No, you can't come here and cause trouble! The town won't accept her and you deserted your mother in her time of need!

Edgar slams the door. Bonny starts to cry. Claire is startled. Edgar is standing in the window, a confused look on his face.

From the darkness comes Sally's voice startling Claire and Bonny.

SALLY

Well, if that doesn't beat all! He never surprises me with his saltiness. Sweetie you'll have to give him some time. He doesn't adjust to change too well. I'm Sally his neighbor. You all come over to my house just over the hedges. He'll need some time.

INT: SALLY'S HOUSE - KITCHEN - NIGHT

Sally is helping bring their baggage into the house. Bonny is quiet, sad.

SALLY

Make yourself at home. There are two bedrooms upstairs and plenty of food in the fridge... You girls hungry?

CLAIRE

I'm sure she is. We've been on the bus for two days.

SALLY

Go ahead and settle in. I'll make something.

CLAIRE

Thank you, how nice. I'm Claire, Edgar's daughter and this is Bonny, my daughter.

SALLY

(bending down to Bonny)

Yes, I heard. It's Sally. Kind of a rough welcoming. Honey, it will take your grandpa a little time. He has a real hard head.

Bonny, sad, tugs on Claire's coat.

BONNY

(sad)

Does he hate me?

Claire goes down on one knee and hugs Bonny.

CLAIRE

No, he's just set in his ways. He doesn't know you.

SALLY

I've lived next to him for three years and half the time I don't think he likes me let alone try to get to know me. You go get settled in. I'll make some food. The little one looks like she needs some sleep.

INT. SALLY'S HOUSE - KITCHEN - DAY

Sally, Claire, and Bonny are at the kitchen table, eating.

SALLY

How nice having company. People to cook for and talk to.

CLAIRE

We sure do appreciate it. We would have had to track down an old high school friend.

SALLY

Stay as long as you like, I have plenty of room. It may take your dad some time to adjust. Until then, this is your home.

CLAIRE

I do need to get Bonny enrolled in school.

SALLY

No problem, we'll have to go over to Carroll. Everyone in the county registers there now. I'll drive us over after chores this morning.

INT. SCHOOL ADMINISTRATORS OFFICE - DAY

Sally and Bonny are sitting quietly as Claire fills out some forms on a clipboard. The administrator is eyeing Bonny as she waits for Claire to finish.

ADMINISTRATOR

I'm sure you will find the school district to be quite accepting. We have a Japanese student and several Hispanic students.

SALLY

Ah, diversity has reached the plains.

ADMINISTRATOR

The world has come to rural America via the internet.

CLAIRE

I hope so, that wasn't how it was when I was growing up around here. I know a friend who had an uncle in the Klan.

ADMINISTRATOR

They are diminished considerably.

SALLY

But not completely and not forgotten. There will always be knuckleheads.

ADMINISTRATOR

You will find the children to be accepting and some adults not so much.

SALLY

Yes, we know one in particular. Stubborn as a mule.

EXT. SALLY'S FARM - FRONT YARD - DAY

Bonny is playing in the front yard with Sally's dog. She is giggling and happy as she tries to get the dog to fetch a stick. The dog is elderly and not interested in playing.

BONNY

Go get the stick dog! Come on!.

Bonny runs and gets the stick and teases the dog with it before tossing it again.

BONNY (cont'd)

Dog, go get it!

As she jumps around she turns to see Edgar working in his vegetable garden. Edgar stops hoeing as he hears Bonny. They stare at each other. Bonny's expression goes from happy to nervous.

EDGAR

(to himself)

Well, I'll be. Well, I'll be damn.
Never really looked at her. Her face looks like Claire's face.

He rests the hoe against the fence and from his worn wallet he takes a picture of himself, Marie, and Claire. He stares at the picture and then at Bonny. He smiles to himself. Bonny smiles back. Suddenly Sally calls Bonny in from the house for lunch. Bonny runs toward the house yelling.

SALLY

Bonny! Bonny lunch is on.

BONNY

(happy)

Mommy! Sally! He smiled at me.

SALLY

Honey, if you got him to smile,
well that's quite an
accomplishment. That only took two
weeks.

She speaks loud enough for Edgar to hear and he reacts.

EDGAR

(to himself)

Why I smile all the time damn it!
...Or I used to.

EXT: MARIE'S GRAVE - DAY

Edgar has just left the pile of apples. As he raises Claire approaches, coffee cup in hand.

CLAIRE

Papa.

EDGAR

(startled)

Oh, I didn't hear you.

CLAIRE

Are you still mad?

EDGAR

Don't know if I'm mad, maybe just
confused, disappointed. Mad at the
world. It's been me and these
animals for so long and now all
this. A little girl and a black one
to boot. I don't need the trouble.

CLAIRE

Oh, Papa! Everything in your life
was unchanged for so long when mama
was alive.

EDGAR

Then you left and nothing was the
same.

CLAIRE

What about Sally? She sure is a change.

EDGAR

Oh hell! She's not in the picture.

CLAIRE

Tell her that!

Pause:

EDGAR

She so wanted to see you. We had no idea where you were. Your letters hadn't come yet. We talked about you and your growing up on the farm as we had. Thought your kids would too. Guess that's what life is, talking about the good times when your time comes.

Claire starts to sob. She moves into Edgar's arms. Edgar is awkward.

CLAIRE

(sad)

Did she suffer?

EDGAR

At first. But the doctors gave her something for the pain. She went real fast after that. She told me to find you. I didn't know-how. Your letters started coming after she was gone. Didn't see any reason to find you after that.

CLAIRE

Oh, papa! I'm so sorry!
I messed up. Guess I was young and foolish. I felt closed in here. Then I found something wild and exotic. I know it's hard for you to understand. This farm was your and mom's life.

EDGAR

So that's why you left, why did you come back?

CLAIRE

We needed someplace to go.

EDGAR

Trouble, that's what I thought!
Thinking of my only daughter laying
with a black man! Tell me you
adopted her. You found her in an
alley, right.

CLAIRE

No Papa.

EDGAR

Oh god! What will the town think!
Everyone will know! Everyone will
stare. She can't stay here!

CLAIRE

Papa! We had nowhere else to go! We
needed to be safe. Mom would want
us home.

EDGAR

Yup, trouble... Well, this place is
safe all right. Bill and Bob take
real good care of things around
here... You are right, I guess,
your mom would want you home. She
told me so.

Claire glances over to the two hounds lazily laying on the porch.

CLAIRE

And she would love her grandchild.

Edgar pauses to think.

EDGAR

Yes, she would. Better come in and
freshen up that coffee.

As they start for the house the mule passes them and on reaching the apples, starts to eat. Claire looks over her shoulder.

CLAIRE

Does he always do that?

EDGAR

Who does what?

CLAIRE

The Mule.

EDGAR

The mule! That old dumb ass. I've been talking to him for years and I can't get him to do nothing!

Claire gives Edgar a concerning confusing look.

INT. EDGAR'S HOUSE - DAY

Claire walks around the house sadly remembering.

EDGAR

Guess I haven't kept it up as good as I should. Didn't see much use, it being just me and the dogs.

CLAIRE

Oh, papa the times we had with Mama. She was so alive. Always helping someone with something.

EDGAR

Your Ma was something else, the church was packed.

CLAIRE

(tearing)

She was so active and youthful. I never thought I would never see her again.

EDGAR

It was a shock to everyone... I could start cleaning, maybe a little paint. I guess you better stay here. Don't know what the people will think. Maybe she won't have to leave the farm.

CLAIRE

Papa! She's a little girl. She started to go to school already.

EDGAR

Oh.

CLAIRE

Trust me the town will get over it.
Bonny needs stability. I knew I was
doing the right thing coming home.

EDGAR

It will be all yours someday.

As soon as Edgar stops talking a knock comes on the door. The
dogs do not move.

EDGAR (cont'd)

This place is getting busier than a
bus station.

CLAIRE

(mockingly smiling at the
dogs)

Now you two settle down! Don't make
such a fuss.

From the outside comes the shrill voice of Sally.

EDGAR

Edgar, Edgar honey, where are
youuuuuuu.

Edgar moves over slowly and opens the door. In springs Sally.

SALLY

Hello, Hello!

EDGAR

Come on in.

SALLY

Everyone kissing and making up?

EDGAR

I see you met Sally.

SALLY

Are you going to let them stay Mr.
Crabby?

EDGAR

What will the town think?

Sally moves over to Claire and puts her arm around her.

SALLY

Who cares! Edgar, you barely go into town. It's not 1950 anymore. Hell, I've been trying to get you to go to the V.A dance. Like trying to get a horse to climb a tree.

EDGAR

Watch her Claire, she's really fast and sneaky.

SALLY

You never mind Edgar!

CLAIRE

I believe we're staying for a while.

SALLY

Great! I'll go get Bonny and your things! She'll be so happy! It's supper at Sally's tonight. I'll fix something special. Supper at seven.

Sally bounds out of the house as fast as she came in.

EDGAR

Great, more Sally! At least Bonny will have someone her age to play with.

CLAIRE

(teasing)

Papa do you have a girlfriend?

EDGAR

(irritated)

I do not! That woman has been trying to trap me for years!

CLAIRE

Lots of energy there.

EDGAR

Tell me about it.

Claire walks over and puts her arms around Edgar.

EDGAR (cont'd)

There was only one of your mom.

CLAIRE

That is true but I know Sally would take care of you. She seems the type.

EDGAR

(irritated)

Take care of me hell! She would run me into the ground what with that yoga and whatever else she reads in those magazines! I got too much to do around here. You just forget that nonsense!

EXT. A PRISON - DAY

MARTA, a forty-something bleached blond with a rough sexuality, is leaning against a rusted out old automobile. She is smoking and wearing a sleeveless T-shirt and cut-off jeans. After a few moments, the gates open, and escorted by two guards is HENRY "Raspberry" REED a rough-looking ex-con with prison tattoos and a body honed by years of lifting weights. The raspberry comes from a raspberry-shaped cigarette burn on his cheek given to him by one of his mother's ever-changing boyfriends.

Marta runs to Henry as he emerges and throws her arms around him.

MARTA

(loving)

Seven years is a long time.

HENRY

Baby get me out of here! Get me out of this place.

They jump into the automobile with Marta driving.

INT. MARTA'S AUTO - DAY

HENRY

All those years locked up with those ugly men.

(MORE)

HENRY (CONT'D)

I'm ready for something soft and sweet-smelling. Claire waiting?

MARTA

I thought we would surprise her. She's such a good naive farm girl. I've got her under my thumb. Getting her trained.

HENRY

You did as I told you, kept her isolated?

MARTA

She was easy. Small town girl, no street smarts. It took me about two minutes to convince her I was her best friend.

HENRY

Good, just as I told you. How about the kid, she's what four or five?

MARTA

I don't know, I guess.

HENRY

I know people who like them that age. Time for Henry to make some money. That's two, a few more and I'll have my stable. But tonight is my night.

EXT. MARTA'S HOUSE - NIGHT

At dusk, Marta drives her vehicle into the front yard. She parks on the lawn and they enter through a broken kitchen screen door.

INT. MARTA'S HOUSE - KITCHEN - NIGHT

The house is a mess with dirty dishes, broken furniture, and garbage tossed about. Marta hurries about the house calling for Claire.

MARTA

Claire, Claire are you in bed? She worked last night, she should be home with the kid. She should have some money for you.

Marta heads upstairs.

MARTA (cont'd)

(oc)

Claire honey, come down and meet Henry. He's anxious to meet you.

HENRY

(to himself)

You bet I am.

Marta bounds down the stairs a concerned look on her face.

MARTA

(concerning)

Claire, hun! Where the hell! She's always here with the kid when she's not working at the club. That's strange, she didn't know you were coming. Maybe out to get groceries.

Marta rushes over and opens a closet door and looks inside before slamming it shut. She then rushes into the kitchen and opens the oven door and takes out an empty mason jar. She slams the jar on the floor smashing it to pieces.

MARTA (cont'd)

(shaken)

Damn it! Her suitcase is gone and so is the money! Bitch! Almost five grand I was going to surprise you with!

HENRY

(violent)

What! You dumb cunt! Where the hell are they!

MARTA

Hell, I don't know! She never goes anywhere. Shit!

Marta paces the room and lights a cigarette. Henry glares.

HENRY

(loud)

What the hell is going on here?

MARTA

What the fuck! She didn't act strange or nothing.

HENRY

(louder)

I thought you had control of her?

MARTA

I did! Shit! Where could she go? She had no place else. She had no phone, no phone in the house like you said.

HENRY

(loud, angrier)

You stupid cunt! I come home to this crap after seven years! You fucking idiot! How could she get away?

MARTA

I, I, she must have left when I went to get you!

HENRY

Guess I'll have to straighten things out.

Henry backhands Marta throwing her across the room and removes his belt.

HENRY (cont'd)

(violent)

Get your fucking ass upstairs!

Marta with fear in her eyes rushes up the stairs followed by Henry swinging his belt.

INT. RUSTIE'S BIG SPIKE - NIGHT

Marta is walking behind Henry as they enter Rustie's strip club. As Henry enters he is greeted by old friend INDIAN GEORGE. They slap each other on the back.

GEORGE

Good to see you, bro, how long has it been? It's been years.

HENRY

Seven.

GEORGE

Wow, that long!

HENRY

What's going on here?

GEORGE

Did you hear about Big Ed? He rolled on gravel down by the lake. He's dead. Too drunk I guess.

HENRY

No shit! Too bad. Did he still have that Asian chick?

GEORGE

Yea I think so. She's around somewhere. I didn't go to the funeral.

HENRY

I'm looking for more talent. She would be a nice addition to my family, an Asian chick. I need a beer, Marta, go get two.

Marta, standing behind Henry with her head down, moves to the bar to reveal a bruised and battered face.

GEORGE

(concerned)

Girl what truck hit you!

MARTA

(sarcastic)

This is what you get when you have such a romantic boyfriend.

Marta walks to the bar.

GEORGE

A little rough on her aren't you?

HENRY

(indifferent)

That's my business! I'm a little out of practice with the ladies. I'm looking for Claire. Have you seen her lately?

GEORGE

She wasn't here last night. Has she gone missing? Did someone hurt her?

Marta returns with the beers.

MARTA

No, she took our money. Looks like she split. Did she say anything to you?

GEORGE

No, no nothing. I talked to her two nights ago. She didn't say anything about leaving. Are you sure, that doesn't sound like her?

HENRY

Are you sure?

GEORGE

Sure I'm sure. If she left then she kept it a secret. I thought her and Marta were tight.

HENRY

(getting angry)

Anyone else she's tight with?

GEORGE

Everyone likes her. She has a couple regulars.

MARTA

Maybe Lynn. They hang out when she's working.

HENRY

Where's Lynn?

GEORGE

Upstairs getting ready.

HENRY
 (to Marta)
 Go get her.

Marta without hesitation heads upstairs.

HENRY (cont'd)
 Not only did she steal my money but
 she's my meal ticket. Gotta find
 that whore.

GEORGE
 She doesn't seem the type. I can't
 see her doing that.

HENRY
 Oh, she's the type all right! A
 mama bear will do anything to keep
 her cub safe.

GEORGE
 You are a scary dude.

HENRY
 I know what it takes to be
 successful in the sex business,
 control!

Marta returns with LYNN, a typical twenty-two-year-old
 stripper.

MARTA
 Henry this is Lynn.

Henry's demeanor changes from evil Henry into nice Henry as
 he puts his arm around Lynn.

HENRY
 Any friend of Marta's is a friend
 of mine.

LYNN
 (indifferent)
 Any asshole who beats her up is not
 a friend of mine.

She tosses his arm off her.

HENRY

Now, now, I'm just out of practice with the ladies. Cooped up too long. She likes it rough anyway. We're looking for Claire. Any idea where she has gone?

LYNN

She was here a couple nights ago, why is she missing?

MARTA

She stole our money and took off with the kid.

LYNN

That doesn't sound like her.

HENRY

Did she say anything to you? Anywhere she might go?

LYNN

No, she said nothing about taking off. She did have me mail a couple letters. She didn't have a car.

Henry getting mad, grabs Lynn's shoulders

HENRY

Letters, what fucking letters?

George reacts getting between the two.

GEORGE

Ease up! Let her go!

HENRY

(calmer)

Okay, okay, She didn't know anyone here then where did she send the letters?

LYNN

Well, I remember it was an "I" state like Indiana or Ohio or maybe Illinois.

HENRY

Oh great, a real smart one.

MARTA

Iowa?

LYNN

Iowa, that's it!

MARTA

She went home. That's where I found her, Iowa.

HENRY

Where in Iowa?

MARTA

Some farm town outside a bigger town.

HENRY

Some farm town in Iowa! Hell, they're all farm towns. The state is loaded with farm towns!

GEORGE

I think there's a road atlas in the office. I'll go look for it.

George walks off.

HENRY

Take Marta with you.

Marta follows. Henry moves in on Lynn.

HENRY (cont'd)

(sweet)

Honey, if you're not doing anything after work tonight we're having a little party at our house.

LYNN

No thanks, I think I'll skip the trip to the hospital.

HENRY

Now you've got me all wrong. I just have an edge. Prison turns you into an animal.

LYNN

Or prison is where the animals belong. I know what you did to get there.

HENRY

One bad night. I could make you rich.

LYNN

You mean you rich.

George and Marta return. Marta is scanning the atlas. Henry turns back to them.

HENRY

Well!

MARTA

I think this is it. I was coming down 30 from Ames and I broke down here.

She shows Henry the atlas.

MARTA (cont'd)

It had a funny name and here it is, Farnhamville. And I had to be towed to Carroll the only town around with a mechanic. She was working in a cafe and she was knocked up.

HENRY

Are you sure that's where she's headed?

MARTA

I've known her for a few years and that's the only place she has ever talked about. Her folks have a farm.

HENRY

A farm. All farmers are rich. Want to make big money George?

GEORGE

No thanks. I got it good here.

HENRY

Marta, let's get ready for a road trip. I know a couple of guys I can get.

EXT. SERVICE STATION - NIGHT

Marta's vehicle is parked next to a payphone. Marta is on the phone and Henry is pacing.

MARTA

Iowa, yes Iowa, Farnhamville, Iowa. Bennett, that's right, Bennett.

INT. EDGAR'S HOUSE - LIVING ROOM - NIGHT

Edgar is sitting in his chair watching television. Claire, Sally, and Bonny are in the kitchen cooking.

SALLY

How is Mr. Grouchy handling this change in his life? He's been alone for a long time.

CLAIRE

He's fine with me, well a little awkward maybe. But that's how he always was.

SALLY

And Bonny

CLAIRE

He hasn't talked to her yet.

SALLY

Is that because she's black?

CLAIRE

I don't think so. He's always been uncomfortable with the human race. He's better with the animals. He loved me, he just wasn't comfortable with me. I don't think he ever went to my school. It was always mom.

SALLY

And I thought this all happened
when he lost his wife.

CLAIRE

No, not at all. You know he has a
lot of love in him. He really
enjoys chasing the kids. He's been
doing it for years and the kids
love it.

Suddenly from the other room comes Edgar's voice.

EDGAR

Shush!

All become quiet with puzzled looks on their faces. Edgar
suddenly jumps up and runs out of the house. Bonny becomes
excited and follows. Claire and Sally slowly follow.

EDGAR (cont'd)

Come on they're getting away!

BONNY

(excited)

Come on!

Edgar and Bonny are running towards the garden. Sally and
Claire are a few steps behind. Children, laughing and
screaming with pumpkins and watermelons in hand, scatter.

EXT. EDGAR'S FARM - NEAR THE PUMPKIN PATCH - NIGHT

Edgar, huffing, and puffing stops to catch his breath resting
his hand on the fence. Bonny is laughing, screeching, and
jumping around. Sally and Claire catch up.

EDGAR

Gone too fast! I'm getting older
and the kids are getting younger.

CLAIRE

I can't believe you're still doing
this.

SALLY

Ha! He does this all the time!

CLAIRE

Since I was a kid he's been doing this. It's a big deal around here.

The phone rings from inside the house.

CLAIRE (cont'd)

I'll get it.

SALLY

Edgar, you haven't given Claire and Bonny any time alone since they moved in. You could come over for a while tonight.

EDGAR

I got a something. Maybe something to do.

SALLY

Now Edgar.

INT. EDGAR'S HOUSE - NIGHT

Claire is on the phone.

CLAIRE

Hello, hello.

EXT. SERVICE STATION - NIGHT

Marta hangs up the payphone. Henry is pacing.

HENRY

Well?

MARTA

It's her. I know her voice.

HENRY

Let's go visit the Barger brothers. We're going to need some seed money for the trip. Go get some dates with the truckers.

MARTA

Oh god, not the Barger!

Marta without hesitation heads toward the parked rigs.

INT. EDGAR'S HOUSE - NIGHT

A puzzled look on Claire's face as she hangs up the phone.

EXT. NEAR THE PUMPKIN PATCH - NIGHT

Claire returns to the garden.

EDGAR
Someone for me.

CLAIRE
Must have been a wrong number. Come
on sweetie off to bed, school
tomorrow.

Claire and Bonny walk towards the house leaving Sally and Edgar at the fence in awkward silence.

INT. EDGAR'S HOUSE - CLAIRE AND BONNY'S BEDROOM - NIGHT

Claire is putting Bonny to bed.

BONNY
(excited)
That was fun! Grandpas fun! Are we
going to stay here? I like it here.

CLAIRE
We may. Has grandpa spoken to you
yet?

BONNY
No, not yet. Sally says I have to
keep being charming. Whatever that
is.

CLAIRE
That's you being you honey.

BONNY
Bill and Bob like me. I heard
grandpa say Bill and Bob take real
good care of this place.

CLAIRE
Yes, they do.

EXT. BARGER BROTHERS FRONT YARD - DAY

Henry and Marta drive up and stop at the curb in front of a small run-down house. Rick and George Barger, two biker brothers with prison tattoos, are in the yard working on their Harleys. George is sitting on the stoop with his prosthetic leg propped up against the house. Henry notices the leg.

HENRY

Wow! Look at that. His leg!

MARTA

(Snide)

That's an improvement.

Henry exits the automobile as Marta remains in the passenger seat with the window down.

HENRY

Hey guys! What the hell happened to your fucking leg?

RICK

(laughing)

Lola, Lola that's what happened to his leg!

MARTA

What did she do, bite it off?

GEORGE

Shit that would have been humane!

RICK

(laughing harder)

She finally got pissed off enough to run him over with his truck! His own truck!

GEORGE

Run me over shit! She kept running me over till my leg was hamburger. Fuck, there was nothing left! So I shot her.

MARTA

(shocked)

You shot her!

GEORGE

Hell yes! She was trying to kill me. Lucky I had my gun in my other boot. The judge let me off for murder, self-defense. Only had to do six months for the gun.

HENRY

What a shame she had a real sweet ass on her.

MARTA

God!

HENRY

You guys ready for a road trip? I've got something really sweet in Iowa. A mamma and something special for you Rick, her little one. Just the age you like them. And there is money. I don't know how much but I know there's at least five thousand.

RICK

(sneering)

A long way to Iowa but that would make the ride worth it. I have to see my parole officer in two weeks. Then I can go.

HENRY

We leave in two weeks then. You two can ride your bikes behind us.

GEORGE

Two weeks it is.

HENRY

After it's over and we get split up head back here and meet at Rusty's. It's about a three-day drive so pack your gear.

INT. CAFE IN FARNHAMVILLE, IOWA - DAY

Sally and Claire are sitting in a booth with a window seat.

CLAIRE

This was a breakfast place when I worked here many years ago.

SALLY

It changes owners every few years. How's Mr. Crabby coming along? Is he talking to the little one yet?

CLAIRE

No, not really. He's not mean or anything he just doesn't know what to say, I think. It reminds me of my relationship with him. Not an affectionate person even with his own daughter. I don't expect too much from him.

SALLY

Like pulling teeth, getting him to be friendly. Probably would have been different if you were a son.

CLAIRE

Yes, it's like he's not comfortable around females...Could we talk about something?

SALLY

Sounds serious.

CLAIRE

Maybe, I'm not sure. I am a little worried about something. Remember last week when we were kid chasing and the phone rang?

SALLY

I remember the kid chasing.

CLAIRE

Yeah, I ran into the house and answered it.

SALLY

That's right, I remember.

CLAIRE

I know there was someone on the other end, I could hear them breathing. They didn't speak. Made me suspicious so I called a friend back at the club I worked at. She said they were coming after me.

SALLY

Who's coming after you? Why? Oh, that's why you came home!

CLAIRE

It was a bad situation for Bonny. I got in with a really bad crowd. My roommate's boyfriend, the ringleader, was into owning women. I heard that he was getting out of prison and thought I better get Bonny out of there. I took some money that I earned. I'm sure that made them mad.

SALLY

Where are they coming from? When did they leave?

CLAIRE

Florida. Not sure when they left or if they've left yet but my friend is sure they are coming!

SALLY

Well, you're in the right place. Nobody comes to this town unnoticed. And the farm is well protected. Hell between all the local farmers we've got a rather large arsenal.

CLAIRE

Good, it does feel safe here.

SALLY

How did a nice girl like you get mixed up with the bad folks?

CLAIRE

Bonny came along after a wild weekend partying with a Reggae band in Des Moines. None of us had ever been with a black guy. It was a novelty. I ended up pregnant. I sure couldn't stay around here. A lady came into the restaurant after she broke down outside of town. She was here for three days and by that time she had sweet-talked me into going with her.

SALLY

I can understand that. Gossip is the main sport around here. And lord have mercy if I get Denzel Washington alone in a room with a bed and a rope.

CLAIRE

I ended up in Florida. Bonny was born and I had to get a job. A local strip club was all there was. I ended up supporting my roommate and whoever else she brought in.

SALLY

Nice people. I can't imagine trying to explain these things to your dad.

Entering the restaurant is AL ANDERSON, a grade school teacher referred to by the locals as "The Sheriff", after he stopped a robbery at a convenience store. Sally perks up and calls him over.

SALLY (cont'd)

Al, oh Al!

AL

Hi Sally.

Al heads over to their table after stopping at the register to pick up his order.

SALLY

(whispers)

You've got to meet this guy. Best catch in town or the county.

Claire is a little shocked.

CLAIRE

(whispers)

I didn't know I was looking.

AL

How's Sally?

SALLY

As good as ever. Al, meet Claire,
Edgar Bennett's daughter.

AL

Hello. Edgar, the pumpkin patch
guy?

CLAIRE

That's the one.

AL

Raiding his patch is a tradition
for the kids this time of year.
Nice to meet you.

CLAIRE

Nice to meet you.

SALLY

Al teaches at the grade school.
He's also the one who stopped the
robbery at the gas station. That is
how he got the tag "sheriff".

AL

And I haven't been able to live
that down. I need to get back to my
class. It's mac and cheese day at
school so I had to go out and get
some real food.

SALLY

Now, Al, you need to come out for
supper soon. We're having a coming
home party for Claire and Bonny.

AL

Oh, Bonny is your daughter. She's
really popular. The kids love her.

CLAIRE
She loves her school and
classmates.

SALLY
I'll give you a call.

AL
Okay, nice to meet you.

Clair smiles. Al departs.

CLAIRE
(leans in)
Could you be more obvious!

SALLY
Pickings are mighty slim around
here. A gals gotta move fast.

INT. SALLY'S HOUSE - KITCHEN - NIGHT

Supper at Sally's. A knock, and entering through the kitchen door are Claire and Bonny slowly followed by Edgar. Sally is happy and high energy as she moves about the kitchen preparing the meal.

SALLY
(from the stove)
Come on in.

CLAIRE
Hi, Sally, we're here to help.

SALLY
You girls can dig in and set the
table. Edgar, you can sit in front
of the television.

CLAIRE
Did you get Al to come over?

SALLY
Aha! I knew you were thinking about
him. Good for you. None of us are
getting any younger. He just
called, should be here any minute.

Shortly a knock on the door. Sally springs over and opens it. In comes Al carrying a pie.

SALLY (cont'd)
Come on in, sheriff. What do you have there?

AL
Pie, cherry pie. Hi everyone.

CLAIRE
Hello, that looks homemade.

AL
It is.

CLAIRE
You can bake a pie?

AL
Sure, pies, cakes. I make Christmas cookies every year for my kids.

SALLY
Now that is a guy worth marrying. Let me take that.

Edgar has entered the room and is standing in the doorway between the kitchen and living room.

EDGAR
I heard that! I don't know who you are but you better run. There's a big spider web in here.

SALLY
Very funny Edgar. Al, this is Claire's dad, Edgar, and you've met Bonny.

AL
Hello, Mr. Bennett.

Al offers his hand. Edgar moves slow.

EDGAR
Hello.

AL
And I have Bonny in my gym class.

EDGAR

Kids, that age have gym?

AL

Well, that's what we call it. More of an effort to get children four to seven years old to burn off energy from sitting in class.

SALLY

How did you get so handy with an oven?

AL

Being a bachelor I guess. I was in school for several years and then traveled from substitute teaching job to substitute teaching job. One of those jobs was a Home Economics teacher.

CLAIRE

How long have you been here?

AL

I've been here two years and it feels like home. It helps that my uncle left me his house.

EDGAR

Who was your uncle!

AL

Wilbur Andersen.

EDGAR

Wilbur's dead! When did that happen?

AL

About two years ago.

SALLY

Like I said Edgar, you might get off the farm every once in a while.

EDGAR

Well, I'll be damn. Guess I don't have to return his rototiller.

(MORE)

EDGAR (CONT'D)

He won't be needing it where's he's at. Unless you need it?

AL

No, if I do I'll come over and borrow it.

SALLY

So what else can you do in the kitchen?

AL

I found a recipe for pheasant. I just need to get a bird.

SALLY

I could get you one. I heard some down by the East fence yesterday.

CLAIRE

You hunt?

SALLY

Sure, I grew up on a farm. Many times we had to hunt to have meat on the table. I was hunting and fishing by the time I could walk, farm girl.

AL

I've never hunted. I grew up in Omaha, city boy. It's not going to come to me with feathers on it, is it?

SALLY

Don't worry, city boy. It's called dress a bird and yes I will dress it. Time to get washed up. Supper in ten.

Supper is finished and the table has been cleared. All are in the dining room putting on their coats.

AL

That was a wonderful meal. I don't eat like that when it's only myself to cook for. I eat way too much school food.

SALLY

Now that's what home life is like
Al. Wouldn't you like that every
night?

Suddenly Edgar starts flailing his arms above his head.

EDGAR

Look out, Al! Here comes that
spider! Look out for the web!
You'll get caught!

All laugh except Sally.

SALLY

Funny, funny, funny! Isn't there a
prom coming up?

EDGAR

There we go trap set.

AL

Yes, there is. And there is float
building and lots of kids to look
after. We can always use help with
that and organizing everything.

CLAIRE

I remember doing that when I was in
school. What fun. Bonny would love
that.

SALLY

And don't you need a date for the
dance? A teacher should have a
date.

AL

Well, I never thought of that.

EDGAR

And we're trapped.

CLAIRE

A little fast there Sally. I would
like to go help with the floats.
That would be fun.

AL

Okay, I'll call you. And when you get a bird we'll have supper at my house.

EXT. MARIE'S GRAVESITE - DAY

Edgar is at the grave having left the apples. Bonny approaches from behind startling him. She does not speak.

EDGAR

What! Oh boy! You are quiet. You could sneak up on a mouse. Is your mom still asleep?

Bonny stares still not speaking.

EDGAR (cont'd)

Well, I know you can talk I heard you.

BONNY

(shyly)

You never talked to me before.

EDGAR

I well, I never, I don't know. Guess I'm better at talking to animals.

BONNY

They don't talk back.

EDGAR

Exactly.

BONNY

Mamma said you would take care of us. Said you would keep the bad people away from us. She said you always did.

EDGAR

She did. Well, I guess I should then.

Bonny rushes over and grabs on to Edgar's leg.

BONNY
You are my Papa!

EDGAR
(to himself)
Headstrong like your grandma.

Bonny releases Edgar.

BONNY
What's the horse's name?

EDGAR
Horse? Oh, honey that's a, a, ass I mean a mule. Kind of like a dumber version of a horse. I never gave him a name. You could name him.

BONNY
Name him, name him, I know Eddy like Sally's husband she misses so much.

EDGAR
(laughing)
Sounds good to me. If you want him to be your friend give him some of those carrots. Hold them up to him by the greens.

BONNY
Won't he bite me?

EDGAR
No, he's really gentle.

Bonny holds out the carrots and Eddy approaches and eats. He then nuzzles Bonny. Bonny giggles.

BONNY
He has a soft nose.

EDGAR
Looks like you've got a friend. Do that every day and you'll have a friend for life. Are you hungry? I could whip up some hotcakes and deer sausage.

BONNY
You killed a deer!

EDGAR
Aaa, no not me. This guy I know. He was a mean deer anyway.

BONNY
Why do you put those apples on the grave?

EDGAR
I don't know I just do. No one ever asked me that before. I just do.

BONNY
Mommy gives me apples and says they're really good for me.

EDGAR
Yes, they are.

The sudden shrill voice of Sally startles the two.

SALLY
Good to see you two talking. How is everyone this fine morning?

BONNY
I learned to feed Eddy. I made a new friend.

SALLY
Eddy?

BONNY
I named the horse, I mean mule, Eddy like your husband you miss so much.

SALLY
Oh, that's funny. I bet Edgar had something to do with this.

EDGAR
(chuckling)
Don't look at me. Not my idea.

SALLY

Well, I guess they both have the same disposition.

Claire approaches coffee cup in hand.

BONNY

Mommy! Mommy, I fed carrots to Eddy!... He likes me!

SALLY

Yes, my late husband is now the mule. Don't ask. Your dad's sense of humor. I'm having supper next week and Claire, AL is invited. I find a little cleavage works wonders.

EDGAR

There's that spider web again.

SALLY

Oh, Edgar, not everyone wants to be alone. I think he wants to see Claire again. No need to wait till the float building.

Claire grins wide.

CLAIRE

(shyly)

That's okay I guess.

SALLY

And Edgar maybe you could clean up a bit. A little aftershave works wonder.

BONNY

I take a bath every night.

SALLY

Good for you honey. Nobody should smell like an old horse.

EDGAR

Why is everyone looking at me?

CLAIRE

Papa, could you pick up Bonny at her school today? Sally is driving me to a job interview, we may not be back in time.

EDGAR

School? Well, I, a,

Bonny and his eyes meet.

EDGAR (cont'd)

I guess I could.

CLAIRE

And pick up some spaghetti and mozzarella cheese for supper tonight. And bread.

EDGAR

Is that all?

CLAIRE

Maybe a bottle of wine. Sally's eating with us.

EDGAR

(sarcastic)

Of course.

EXT. BONNY'S SCHOOL - DAY

Edgar is waiting in his truck at the curb. He is straining to spot Bonny.

A herd of children is running from the school to the waiting parents.

Bonny comes out walking with two girls her own age. They are talking and laughing.

EDGAR

(to himself)

She sure looks different than the others... They don't seem to mind.

When they reach Edgar's truck, Edgar jumps out to open the door for her.

BONNY
Hi, grandpa.

EDGAR
Hi, ready to go?

BONNY
Yes.

Edgar glances at her several times. They ride in silence.

EXT. GENERAL STORE - DAY

Edgar parks at the curb in front.

EDGAR
You better wait here.

BONNY
I go in here with mom all the time.

EDGAR
Well, you better wait.

Coming down the street are two local, old-timer brothers, CLEB and OWEN. They are noticeably drunk. They spy Bonny.

CLEB
Well, look at that.

Pointing to Bonny.

They both get their faces close to the truck window scaring Bonny.

CLEB (cont'd)
We ain't had one of those around here since we scared them all off.

OWEN
You know what our pappy used to do to them kind.

CLEB
Look at how ugly she is.

Bonny starts to cry.

OWEN
She looks burnt.

CLEB
I want to touch her, see if she
feels burnt.

He goes to open her door.

Through the store window, we see Mary, the rotund cashier
watching the scene.

Suddenly she starts to get animated, waving her arms.

Edgar appears next to her, drops his groceries, and runs out
to Bonny's aid.

As he reaches Owen he punches him in the face knocking him to
the ground. Cleb reacts punching Edgar first in the stomach
and then in the face.

Bonny is hysterical.

Out of the store comes Mary carrying a baseball bat.

MARY
Edgar, here!

She hands Edgar the bat and goes to holding Bonny.

Edgar clips Cleb in the legs. You can hear the bone
splitting.

Cleb is on the ground screaming in pain.

EDGAR
(angry - yelling)
Pick up your brother and get the
hell out of here. You come around
my granddaughter again and I'll
split your head!

Owen helps Cleb to his one good foot and they limp away.

EDGAR (cont'd)
Thank you, Mary.

MARY
Jackasses.

INT. EDGAR'S HOUSE KITCHEN - DAY

Edgar is sitting at the kitchen table with Bonny on his knee. He has an ice pack on his right eye. Claire and Sally arrive.

CLAIRE
I everybody, we're running a little late. I'll start sup... Pappa! What happened to you?

BONNY
(sad)
Bad men.

SALLY
Bad men?

Claire moves the hand holding the ice pack.

CLAIRE
Papa! Your eye!

SALLY
Wow, that's a shiner.

CLAIRE
What happened?

BONNY
Bad man hit grandpa.

CLAIRE
(intense)
Why?

EDGAR
The Smith brothers, always trouble.

SALLY
Trouble, why?

EDGAR
They thought they would pick on my granddaughter.

CLAIRE
(sympathetic - to Bonny)
What happened, baby, are you all right.

BONNY

They were mean. They said I was ugly. I'm not ugly, mom.

CLAIRE

No honey, you are beautiful.

SALLY

So, you did what had to be done.

EDGAR

That's right! Shattered one of their legs with a baseball bat.

SALLY

Good for you.

CLAIRE

It's been so peaceful around here. The town has been so accepting.

SALLY

Those two asses.

EDGAR

They were drunk.

SALLY

Always are.

EDGAR

They won't be any more trouble.

Bonny hugs her grandpa.

Start montage:

Edgar is waiting in his truck at Bonny's school. Bonny comes out walking with her two friends. She runs to the truck with a big smile. Edgar smiles as he lifts her into the truck. Edgar speaks with all three girls.

Edgar is holding Bonny's hand as they enter the General Store. His eye has healed some.

Edgar and Bonny are picking apples on the farm and talking and smiling.

Edgar and Bonny are baking an apple pie. All are smiles.

Bonny and Edgar are at the kitchen table eating pie. He is helping her with her homework. Claire is leaning in the doorway smiling. Edgar's eye is healed.

End montage:

EXT. BARGER BROTHERS FRONT YARD - DAY

Marta is sitting in her vehicle smoking. Out of the house comes Rick carrying a sleeping bag and a backpack.

RICK
(to Marta)
Toss me the keys.

He walks to the back of the vehicle and puts his items into the trunk. Henry and George emerged from the house carrying a duffle bag, tent, and sleeping bag. They place these items into the trunk. Henry pulls a pistol out of his waistband and places it under the duffle bag.

HENRY
Put that in the trunk. It's unloaded so it's legal. Okay, it's a three-day drive so let's try and stick together. You have a map but you two follow in your bikes and stop when we stop.

RICK
Got it.

INT. SALLY'S KITCHEN - NIGHT

Sally has finished cleaning up from supper. She removes her double-barreled Browning shotgun from her hall closet. She sits at the kitchen table cleaning the gun and talking to herself.

SALLY
There you go, Mr. Brownie. All oiled up and ready for a bird. A big fat pheasant. And maybe a dirt-bag too.

EXT. COUNTRY STORE, CARROLL, IOWA - NIGHT

Henry and the others have arrived in Carroll, Iowa, some twelve miles from the Bennett farm. They stop at a general store for fuel and directions.

HENRY

Okay everyone, top off so we can get out of here fast. I'll go inside to pay and get directions to the farm.

Henry enters the store as the others fuel their vehicles.

HENRY (cont'd)

Hello miss. I want to pay for those three pumps, fill em up. I was looking for an old friend, Bennett, the Bennett farm. Somewhere around Farnhamville.

CASHIER

Not sure about the Bennett farm but Farnhamville is just down the road. East on 30. You could ask someone over there. Or look in the phone book. There's a map of the area in the back and he's probably listed.

HENRY

Okay, thanks.

Henry walks to the back to the payphone and proceeds to scan the phone book. He rips out a page in the book before grabbing an armful of food items and returning to the counter. The cashier rings up his items.

CASHIER

That will be sixty-seven-thirty.

Henry hands her some money.

HENRY

There you go, sweetie. Are there any places to camp around here?

CASHIER

There's the lake south of town, Swan Lake. Follow Grant Street south and you'll run into it.

HENRY

Thanks.

Henry walks back to the pumps and tosses the food to Marta.

HENRY (cont'd)

That's our dinner for tonight.
We're going to camp at the lake
outside of town. We don't want to
be seen any more than we have to.
Let's go!

INT. CAMPSITE AT SWAN LAKE - DAY

Henry and Marta are asleep in the automobile parked next to the lake. George and Rick are asleep in a tent at a nearby campsite. The sun is rising to show a campsite littered with food wrappers. Henry crawls out of the auto and walks over to a bush to take a leak. He then walks over and kicks the tent.

HENRY

Come on, guys! This is a business
trip! Let's go!

Marta emerges from the automobile and walks off in the direction of an outhouse. George and Rick slowly crawl out of the tent.

HENRY (cont'd)

Rick and I are going to do a little
reconnaissance.

GEORGE

Re what?

HENRY

We're going to find the Bennett
farm. Check out the situation. Then
I need to come up with a plan.

GEORGE

Oh.

Marta returns.

HENRY

You two stay in the camp. If anyone
comes by, act as a couple. But stay
away from everyone.

MARTA

Got it.

HENRY

We'll be back as soon as we can.

MARTA

Bring some food.

GEORGE

Yeah, I'm starved.

INT. MARTA'S AUTO - DAY

Henry is driving slowly down a dirt road as he and Rick look at the mailboxes.

HENRY

It's Bennett, keep your eyes peeled. It has to be close. Not too many houses around here. That's good for us.

RICK

Bennett, there it is, Bennett. On this side.

HENRY

Only one neighbor close. I don't see any dogs. Let's see if there is a road on the other side of those woods.

RICK

The place looks pretty ratty.

HENRY

That's no matter. Farmers aren't fancy people. They don't need fancy things. That pick-up in the front yard is pretty new... He's got some money.

INT./EXT. MARTA'S AUTO - DAY

Henry and Rick are parked on a gravel lane on the other side of Edgar's woods.

HENRY

I think I'll walk through the woods to see if we can get to the house from here. This would be perfect. Get behind the wheel. If anyone comes take off and come back. Keep your eyes open!

RICK

Got it!

Henry walks through the ditch. As he reaches the wire fence he pushes it down to gain access. He takes off through the woods.

EXT. EDGAR'S WOODS - DAY

Henry has walked through the woods to a spot when he can see Edgar's house. He pauses long enough to smoke two cigarettes as he watches the activity at the farm. Edgar emerges from the barn and walks into the house.

HENRY

(to himself)

Too easy, one old man. And it looks like kid's toys in the yard.

He turns and walks back.

EXT. SWAN LAKE CAMPSITE - DAY

Henry is drawing on the ground with a stick. He has command, as the others are gathered around.

HENRY

This is the barn on the right. The house is to the right of it. Now there are woods on this side where we can walk through. We can park the car on the backside of the woods. Marta will stay in the car. I didn't see any farm dogs so that shouldn't be a problem. Looks real easy if we stick to my plan. One in the front door one in the back and one lookout.

GEORGE

Looks good.

RICK

The house looks kind of shabby.
Doesn't look like much money there.

HENRY

There's five thousand for sure. And
there's gotta be more. Once we get
a hold of the little girl we'll
make the mother hand over the
money.

MARTA

Yeah, she's crazy about the kid.

GEORGE

When?

HENRY

There's no moon in eight days.
It'll be darkest then. Until then
we're campers.

EXT. SALLY'S FRONT YARD - DAY

Sally emerges from her house carrying her shotgun and dressed in hunting gear. She is joined by her dog. Edgar is working in his garden as the mailman drives up. Sally approaches as he is handing Edgar his mail.

MAILMAN

(teasing)

Look out Edgar here she comes! It's
marrying time!

SALLY

Funny, funny Steve. If I thought
the gun would help, I'd give it a
try. I'm looking for a pheasant.

EDGAR

Is your name Steve?

SALLY

He's been delivering your mail for
years,

MAILMAN
(interrupting)
Seven to be exact.

SALLY
And you don't know his name!

EDGAR
I just always called him Newman.
Seems to fit.

MAILMAN
Seven years and he hasn't gotten my
name right once.

SALLY
While you two fight over me, I'll
go find a bird.

MAILMAN
You might try Edgar's woods. I saw
some fly in earlier.

SALLY
That's where I'm headed then.

EXT. EDGAR'S WOODS - DAY

Sally has tramped through the woods until she comes to the place where Henry was standing. She looks around talking to her dog.

SALLY
Something stomped the weeds down
here. And it looks like they came
from that direction.

She spies a path through the weeds. Looking around some more she finds the two cigarette butts left by Henry. She picks them up and rubs them thru her hand.

SALLY (cont'd)
These aren't very old. A couple of
days maybe. Edgar doesn't let
anyone hunt in his woods.

She spins around and sees a clear view of Edgar's house.

SALLY (cont'd)
 Someone had a nice view of the
 house. Let's see where they came
 from.

She starts down the trail made by the pushed down weeds. She comes upon where the back fence is pushed down. Standing at the fence she can see where the weeds are pushed down into the ditch.

SALLY (cont'd)
 Someone parked on the road and
 walked through the ditch over the
 fence to where they could see
 Edgar's house. They stayed long
 enough to smoke two cigarettes.
 That ain't no hunter. Better keep
 alert for any strangers in town.

A pheasant is heard in the distance. Sally pulls up the wire fence and takes off in that direction.

SALLY (cont'd)
 That's my bird.

INT. QUONSET HUT OUTSIDE OF TOWN - NIGHT

A hectic scene as float building is in full swing. Claire and Bonny are involved.

BONNY
 (excited)
 Mommy, mommy, mommy, this is so
 much fun!

CLAIRE
 Yes, it is honey.

Sally walks in. Bonny runs over to her.

BONNY
 Sally, we're having so much fun!

SALLY
 I can see that and what a beautiful
 float. Is your mom here?

BONNY
 Over with Mr. Anderson.

SALLY

The sheriff, perfect!

Sally walks to the other side of the float to find Al and Claire chatting away.

SALLY (cont'd)

Hi, kids how's it going?

AL

Making progress.

CLAIRE

Bonny's around here somewhere.

SALLY

I just saw her. I was looking for you.

AL

I need to go to storage and get more crepe paper and tacks. I'll be right back.

Al walks to the back of the building.

SALLY

Have you heard from your friends from out of town?

CLAIRE

My friends, no, why? I was having so much fun I forgot all about them. You see something?

SALLY

No, not really. Just a gut feeling. Go back to having fun. Sally's looking after things. It's probably one of my hot flashes. I'll hang around and give you a ride home.

CLAIRE

Oh, you don't have to bother, Al will take us home.

SALLY

Okay, I'll hang around and do some float building.

CLAIRE

Have at it, jump in anywhere.

EXT. EDGAR'S FARM - NIGHT

Al is dropping Claire and Bonny off at the house. Sally, already home is standing in her yard partially hidden among the bushes. She is within earshot. She has her shotgun in one hand with the butt resting on the ground. She has two shells in the other hand. It is a cloudy calm night.

CLAIRE

Well, thank you for the ride. That was as much fun as I remember.

AL

There will be more to do. They need volunteers anytime. Just call me.

CLAIRE

I will do that. Bonny, say good night to Mr. Anderson.

BONNY

Good night Mr. Anderson.

AL

Good night Bonny, see you at school tomorrow. And I hope to see you soon.

CLAIRE

You will.

BONNY

Bye.

Claire and Bonny enter the house as Al drives off. Sally stays in the bushes for a few minutes more.

SALLY

(to herself)

Slow going girl, I would have jumped his bones by now. Looks quiet. Enough guard duty for this night.

Sally heads towards her house.

EXT. SWAN LAKE CAMPSITE - NIGHT

Henry and his crew are sitting around the camp passing a bottle of whiskey. Rick swigs the last of the bottle.

RICK
Whiskeys gone?

HENRY
Whiskeys gone. Must be time to get to work. It's nine, everyone should be getting into bed. A good time to surprise them.

GEORGE
Let's get in and out as fast as we can and get down the road.

HENRY
That's right, as fast as we can. We can get several hours on the local sheriff if we do this right. Let's get out of here unnoticed. Be real quiet and get everything picked up, all the trash.

RICK
Where do we go afterward?

HENRY
If we get split up, meet at the station we stopped at.

GEORGE
Let's try and stick together. It's a long ride back home.

HENRY
Okay, break camp.

They proceed to take down the tent and clean up the area.

INT. SALLY'S KITCHEN - NIGHT

Sally is showered and in a sweatshirt and sweatpants. She is in her kitchen making tea. We see the shotgun propped up in the corner of the room. With the tea made she goes into the living room and sits reading a magazine.

INT./EXT. MARTA'S AUTO - NIGHT

Henry parks in the lane behind the woods. George and Rick park their bikes behind the car.

HENRY

This is it. Straight through those trees. Marta, stay in the car and get behind the wheel. Keep the engine and the lights off until you see us come out.

MARTA

Got it.

Rick, George, and Henry meet at the back of the car.

RICK

It sure is dark.

HENRY

That's what we want. Be quiet when we get to the other side.

The trio approaches the fence. Henry pushes it down and they enter the woods with Henry leading.

After stumbling through the woods and tripping several times they come upon the spot where they can see the house.

HENRY (cont'd)

(hushed)

Everyone quiet. Let's look for a minute. The lights are still on.

Rick goes to light a cigarette.

HENRY (cont'd)

Damn, it put it out! Stupid!

RICK

Oh, sorry.

INT. EDGAR'S LIVING ROOM - NIGHT

It's a Fall night and there is a chill in the air and the wind is picking up. Bonny and Claire are at the kitchen table doing Bonny's homework and Edgar is in the living room watching television. Edgar comes out to the kitchen and looks out the window.

EDGAR

Looks like a little rain coming in.
Winds picking up. Bonny do you want
to help me put Eddy in the barn.

BONNY

Sure, he needs a snack.

CLAIRE

Put on your coat.

BONNY

Okay, mom.

CLAIRE

I'll make you two a snack.

Bonny and Edgar put on their coats and exit the house.

EXT. EDGAR'S WOODS - NIGHT

The trio is watching and shrivng as the rain picks up.
Edgar and Bonny exit the house and walk out to the corral.

RICK

(excited)

There! Someone's coming out!

HENRY

Shhhhh, quiet! Let's watch.

Edgar grabs Eddy's reins and leads him into the barn with
Bonny following with carrots.

HENRY (cont'd)

Okay, this is it. Rick, you grab
the kid and get rid of the old man
as they come out of the barn. Get
the kid back to the car. George,
you go in the back door of the
house. I'll go in the front.

RICK

Get rid of the old man?

HENRY

Whatever it takes! Let's go!

Rick heads to the barn and creeps along the side to the
front. He readies to attack when they come out.

Henry heads towards the front door of the house while George heads to the back.

The rain and wind pick up as Edgar and Bonny emerge from the barn. As Edgar attempts to swing the barn door closed, Rick jumps out from behind it knocking Bonny to the ground. He then knocks Edgar to the ground and jumps on top of him. Pulling a knife from his boot he slashes at Edgar's throat opening a large gash. Bonny is stunned, scared as she lays on the ground.

Rick then grabs Bonny and drags her into the barn.

EXT. EDGAR'S HOUSE - BACK DOOR - NIGHT

George is creeping up the back steps and entering the kitchen through the back door he alerts Bill and Bob. They lift their heads and start to growl. Claire is in the kitchen cleaning up.

INT. EDGAR'S HOUSE - KITCHEN - NIGHT

CLAIRE

What's up boys. It's just the wind
and rain.

Suddenly George appears in the kitchen startling Claire. Terrified she grabs a knife as she backs away.

Bill and Bob start to react. First growling then suddenly and faster than we have ever seen them, they attack. Bob goes for George's leg as Bill leaps up and bites into his face. Blood starts to flow.

Appearing from the front door, Henry grabs Claire from behind. She fights as he knocks the knife out of her hand. He drags her out the front door as she struggles.

INT. EDGAR'S BARN - NIGHT

Terrified, sobbing, Bonny is backed into a stall with Rick hovering over her. He starts to unbuckle his pants. Suddenly Eddy lets out a loud bray. Lifting his front legs Eddy comes crashing down on Rick from behind. He continues stomping Rick.

INT. SALLY'S HOUSE - LIVING-ROOM - NIGHT

Sally is sitting in her chair reading a magazine. She pauses her reading as she hears the dog's howl and then Eddy bray. Suddenly she realizes what is happening. She jumps out of her seat after she pushes on her lace-up work boots. She then runs into the kitchen stopping to grab Brownie and a box of shells off the shelf. She's out the kitchen door. As she reaches outside she hears George's diminished screaming and the dogs starting to howl. She spies Edgar on the ground in front of the barn and heads towards him.

EXT. EDGAR'S WOODS - NIGHT

Henry is dragging Claire through the woods. She is fighting and escapes his grasp briefly. He tackles her and after smacking her a few times he pulls a zip tie out of his pocket and ties her hands behind her back. He then heaves her over his shoulder and carries her off toward the car. She never stops fighting.

EXT. EDGAR'S BARN - FRONT - NIGHT

Sally has reached Edgar in a controlled panic. Edgar is bleeding from the gash on his neck.

SALLY

Edgar! Edgar, how bad are you hurt!

She examines the gash on his neck as he sits up stunned. Sally rips her sweatshirt off and wraps it tight around his neck.

SALLY (cont'd)

Lay still and try and hold this
Edgar. Where are Bonny and Claire?

Edgar cannot speak. He motions to the barn. Sally runs into the barn shotgun in hand. She finds Bonny shaking in a stall with the crumpled bloody body of Rick laying next to it. She takes Bonny by the hand and leads her out.

SALLY (cont'd)

Come this way hun. Don't look, look
at the door.

They reach the outside. Edgar is moving slowly on the ground. Bonny is starting to cry.

SALLY (cont'd)
 Honey, I need you to be strong now.
 Help your grandpa hold this sweater
 tight. Do you know where they took
 your mom?

Bonny shakes her head no. Edgar does the same slowly. Edgar is starting to go in and out of conciseness.

SALLY (cont'd)
 Hold that tight dear. Better check
 the house. Wait, the woods!

Sally quickly realizes they came through the woods. She starts in that direction. She quickly changes direction and jumps into Edgar's truck pulling her cell phone out of her pocket. She dials 911.

INT. EDGAR'S PICK-UP - NIGHT

SALLY
 Yes 911, We have a situation out to
 the Edgar Bennett farm off 30 West
 of Farnhamville. We have a male
 with a gash on his neck, losing a
 lot of blood. Right and send the
 sheriff. We have one dead in the
 barn. Yes, that's right.

She hangs up and drives.

EXT. EDGAR'S WOODS - BACK SIDE - NIGHT

Sally comes around the corner to see Claire being shoved into Marta's car. She is fighting. Sally drives up from behind and stops the truck in front of the car. She jumps out, shotgun in hand. Claire falls to the ground as Henry pulls a handgun from his waist. Sally takes aim.

SALLY
 (angry, commanding)
 Mines bigger! Put it down or get
 splattered all over the road! Don't
 move Claire, I've got 'em! Now put
 it down!

Henry slowly, reluctantly tosses the gun to the ground.

SALLY (cont'd)
Now Claire, over here. And you out
of the car! Both of you in front of
the car!

Claire scrambles to get behind Sally. Marta gets out of the car and walks to the front as does Henry. Sally takes a pocket knife from her pocket and cuts Claire free.

CLAIRE
(excited)
Bonny! Bonny, is she all right!

SALLY
(controlled)
Scared as hell but otherwise all
right. She's with Edgar. Edgar has
a gash on his neck. We better get
back to them. You two around to the
back of the car! Claire go pick up
his gun.

Henry and Marta move to the back as Sally leans into the driver's side. She removes the keys and moves to the back and unlocks the trunk. We hear a siren in the distance.

SALLY (cont'd)
Move back! Now get in!

The two climb into the trunk and Sally slams the lid down.

SALLY (cont'd)
Let's go!

CLAIRE
What if they get out?

SALLY
I have the keys. They won't get
far. These the people you were
talking about?

CLAIRE
Yes, that's them.

The two quickly enter the pick-up.

EXT. EDGAR'S FRONT YARD - NIGHT

The sirens are getting louder as Sally and Claire arrive back at Edgar and Bonny. Claire and Sally jump out of the truck. Sally is holding her shotgun and is looking cautiously around. Edgar's breathing is heavy and Bonny is scared, shaking still holding the sweater to Edgar's neck. Sally springs to action laying her gun down and taking over for Bonny. Claire throws her arms around Bonny. Bonny is sobbing. The rain is coming harder. The sirens are getting louder. The scene gets hectic as two police cars arrive along with an ambulance. Claire waves the sheriff and ambulance over.

SHERIFF

What do we have here!

Two EMTs jump out of the ambulance and tend to Edgar.

SALLY

He has a weak pulse. He's lost a lot of blood.

EMT

Let's get him stable. Get an IV into him.

Claire and Bonny are standing holding each other as they watch the EMTs work on Edgar. SHERIFF HARLES approaches Sally, gun in hand.

SHERIFF HARLES

What the hell Sally! What's going on here?

Two more officers arrive sirens blaring.

SALLY

You are not going to believe this Carl.

SHERIFF HARLES

(interrupting Sally as he addresses the officers)
Jim, go check the barn.

CLAIRE

Better check the house. They were in there.

SALLY

And there's two in a trunk of a car
on the other side of the woods.

SHERIFF HARLES

Really! Did you put them there?

SALLY

I did. Here's the key.

Two more police cruisers arrive sirens blaring. Sally hands
him Henry's gun.

SALLY (cont'd)

This belongs to the guy in the
trunk.

Sheriff Harles walks over to the newly arrived officers. He
speaks to them briefly and returns to the crowd around Edgar.
The two officers drive off.

SHERIFF HARLES

What is this, a robbery?

SALLY

I think so. Something like that,
maybe a kidnapping.

SHERIFF HARLES

That would be a first around here.

A sheriff's deputy comes running out of the barn up to
Sheriff Harles. He is excited, out of breath.

DEPUTY SHERIFF JIM

(excited)

Sheriff, Sheriff Harles! The guy in
the barn!

SHERIFF HARLES

Yes.

SHERIFF DEPUTY JIM

He's dead.

SHERIFF HARLES

He's dead, how?

SHERIFF DEPUTY

Looks like he got run over by a truck, several times.

SALLY

The mule! You've got to be kidding! The mule must have stomped him. The mule must have protected Bonny. I'll be damn.

SHERIFF DEPUTY JIM

Damnest thing. Deputy, you and Jose clear the house. Careful, one was seen inside.

The deputy runs off. The EMTs have Edgar on a stretcher and are loading him into the ambulance.

SALLY

That's three, I don't know how many there are. Hang on.

Sally walks over to the ambulance to speak with Claire. Sally is still in her bra. An EMT hands her his hooded sweater.

SALLY (cont'd)

Thanks. You two go with Edgar. Get yourself and Bonny checked out. I'll be along shortly.

Deputy Sheriff Jim comes running out of the house. Out of breath, he reaches Sheriff Harles. Sally seeing this returns to the Sheriff.

DEPUTY SHERIFF JIM

(excited)

Sheriff, Sheriff!

SHERIFF HARLES

What, calm down.

DEPUTY SHERIFF JIM

Never seen anything like it. There's a guy in there and he has no face. He's alive but barely.

SHERIFF HARLES

One of you EMTs come with me! Grab your bag!

(MORE)

SHERIFF HARLES (CONT'D)

The others get Edgar to the
Hospital! And send another fast.

Claire and Bonny climb into the ambulance. Sheriff Harles,
Deputy Sheriff Jim, the EMT, and Sally rush towards the
house.

INT. EDGAR'S HOUSE - LIVING-ROOM - NIGHT

As the group enters they find Deputy Sheriff Jose standing
and watching George mortally wounded on the floor. Barely
breathing in a pool of blood with no face. The dogs are
laying on the kitchen floor, docile. Deputy Sheriff Jim holds
his mouth and turns away and gages. He rushes into the
kitchen.

SALLY

No different than skinning a deer.

EMT

There's nothing I can do. He lost
too much blood. No place to put a
mask anyway.

The Sheriff and Sally walk out into the kitchen where Deputy
Jim is bent over the sink. He stands, looking at the dogs.
They have blood on their faces.

SHERIFF HARLES

I don't know what to think of these
two.

DEPUTY SHERIFF JIM

(shaky)

There's blood on the dogs.

SALLY

Looks like they did their job.

SHERIFF HARLES

Looks like it. They have never been
trouble before, have they?

SALLY

No, never. Big teddy bears. Just
doing their job. Edgar always said
they would take care of this place.

SHERIFF HARLES

We've got dogs ripping a guy's face off. We've got a mule kicking a man to death.

SALLY

Don't forget the two in the trunk.

SHERIFF HARLES

And we have Sally with a gun bigger than she is. Not a typical night in Carroll County. Hope that's all of them.

SALLY

I better get to the hospital.

SHERIFF HARLES

This is going to be a crime scene for a while.

INT. CARROLL, COUNTY HOSPITAL - DAY

Al and Sally are speaking with Doctor Morgan. Al is holding a tray of coffee and Sally has an overnight bag.

DOCTOR MORGAN

I have Edgar and Claire in the same room. Claire took quite a beating but she should mend fine with lots of rest. She can go home now as long as someone can take care of her. Make sure she sleeps all right. Edgar is another story. He lost a lot of blood with a nasty gash on his neck, he's stable. I want to keep an eye on him for a couple of days. It's going to take some time for him to get his strength back. And I'm not sure if his voice will be affected. He can't speak now. Physically Bonny is fine with a couple of bruises. But I would have her talk to someone. That was a scary event for a little girl.

AL

A scary night for anyone.

DOCTOR MORGAN

That's stuff I saw in my residency in Chicago. I moved here to get away from that.

SALLY

Well, it's over with. We got all the bad guys. Can we go in?

DOCTOR MORGAN

Yes, they're expecting you.

AL

Thank you, doctor.

They enter the room all smiles.

SALLY

Thank our stars everyone is all right.

AL

Yes, what an ordeal.

CLAIRE

Where's Bonny?

SALLY

With the nursers. They have a doctor here she can talk to. Some kind of counselor or something. The nurses are talking to her, making sure she's okay. She slept with me last night. The dogs stayed in the room.

AL

I cleared it with the school. She can take as much time as she needs. I'll bring her homework to her.

SALLY

Looks like Edgar is going to need some looking after. I may have to move him into my house.

Hearing this Edgar goes from half comatose to wide-eyed and animated. He makes a feeble attempt to get out of bed.

SALLY (cont'd)

Now Edgar, stay put and don't you worry. Sally will take care of you and the farm. You just lay there and mend.

CLAIRE

You saved us. You looked scary with that gun in your hand.

SALLY

Had to. Had to convince them I was serious. I hadn't felt that pumped up since the war.

AL

What war?

SALLY

Korea. I was a nurse but I had to shoot a few. I learned to be cool and calm.

AL

Amazing!

SALLY

Claire! I need your bed. I'm moving in. The doctor said you could go home. Al will look after you two.

Edgar's eyes widen and he shrugs his shoulders.

AL

She did save your life. Sometimes it's better to give up.

Edgar groans.

CLAIRE

Okay, I better get to Bonny.

SALLY

She was concerned about the mule being in the barn. I put him in my barn with my dog and that was okay with her.

AL

The sheriff gave me the number of a crew from Des Moines that will clean the house and barn.

SALLY

So here are the keys to my house, it's all yours. I've got everything I need in my bag. She feels safe at my house. Bill and Bob are there.

Edgar lets out another groan. Sally moves over and strokes his head.

SALLY (cont'd)

Now, Edgar, you can thank me later. Claire, Al, and I will go tell Bonny you're coming while you get ready.

CLAIRE

How could we handle things without you?

EXT. EDGAR'S FRONT YARD - NIGHT

The farm is quiet and serene on a clear calm Fall night. No sign of the chaos of a few weeks ago. Eddy is in the corral.

INT. EDGAR'S HOUSE - LIVING ROOM - NIGHT

The interior of the house has been rehabbed with new paint and floors. It's much brighter. Al, Edgar, and Bonny are at the kitchen table playing poker. Sally and Claire are doing dishes. Edgar has a bandage on his neck and is in a robe. All are happy.

AL

Look at those two dogs. Calm and peaceful as can be.

SALLY

I must say I was surprised. Never thought they would act that way. Sure is comforting having them here.

Edgar sits up straight and smiles and shakes his head.

CLAIRE

I sure am sorry I brought all that trouble. I never thought.

AL

Who would of? They were desperate people doing desperate things.

SALLY

No need to go on about bad things especially in front of the little one. We're all well and that's that.

Edgar lays his hand down, two kings.

AL

Okay, Edgar has two kings. That beats my ace high. What do you have honey?

BONNY

I have a one and a six and two twos and what's this one?

AL

A King. There you go, Bonny wins again.

BONNY

Yeah, I won again!

CLAIRE

Okay, honey, better get your teeth brushed and off to bed. School tomorrow.

BONNY

Okay, mom. What about Eddy?

AL

And I better get home I have school tomorrow also. I'll put him in the barn and I'll pick Bonny up in the morning if you want.

CLAIRE

That would be nice.

BONNY

And give him some carrots.

AL

Will do.

SALLY

All right Edgar back to my house. I told the doctor I would take care of you or else you would still be in the hospital.

Edgar does not look surprised or put up any resistance. Al departs.

AL

See you people in the morning.

CLAIRE

Okay.

EXT. EDGAR'S FRONT YARD - NIGHT

Sally and Edgar are walking hand in hand towards, Sally's house. The moon is full.

EXT. MARIE'S GRAVESITE - DAY

Next to Marie's headstone is Edgar's headstone and on the other side of Edgar's headstone is Sally's headstone. Claire, Bonny, "several-years-older", and a two-year-old boy are placing apples on Marie's grave. The mule is standing off to the side watching.

CLAIRE

Why don't you wipe one-off and give it to your brother? He eats like a horse.

BONNY

There you are little Al, a nice big juicy one.

The end:

