

AMERICAN VIGOR

by

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EXT. GROCERY PARKING LOT - 2 AM - NIGHT

A worn-out blue sedan comes speeding into the parking lot and slows to a stop.

SARAH (ON A PHONE)
Okay, we're here... hurry,
please...

JUDY (FROM PHONE)
...I'm on my way, be ready soon...
truck's white...yall be ready to
jump in when I'm there...

SARAH
thank you...

Sarah, a late 20s woman of color, is struggling to calm herself, and then, out of the sorrow, a child's cough comes from the back seat.

LEONARD
<cough, cough>

INT. BLUE SEDAN - GROCERY PARKING LOT - CONTINUOUS

SARAH a pretty and strong woman is drenched in sweat and tears with a ragged look about her. She is busying herself collecting anything she might need from the glovebox.

SARAH
Lenny you good?....

Sarah pauses and in the rear view mirror looks at her boy LEONARD, a seven year old boy with a fresh scrape on his right cheek. He looks off his eyes wide with fear and nods looking at his mother in the front. She reaches back and taps his leg.

SARAH (CONT'D)
We're gonna get away.... and
disappear, sounds good?

LEONARD nods and bites at the tip of his thumb.

SARAH (CONT'D)
He's never gonna find us... get
your stuff ready.

LEONARD looks at his mother.

LEONARD
I'm scared.

SARAH
yeah, so am I...

Lights flash in the rear view mirror, as a dark colored luxury SUV pulls into the parking lot. SARAH springs into action.

SARAH (CONT'D)
Alright, here she is... Get your stuff, honey, lets go.

SARAH says this as she gets out of the car, LEONARD follows starts getting out of the back of the passenger side of the car.

EXT. GROCERY STORE PARKING LOT - 2 AM - CONTINUOUS

SARAH grabs a bag from the passenger seat and gets out and then, as LEONARD gets out and turns to see the truck. He is startled to see a familiar menacing black truck pulling up behind them.

LEONARD
(pointing) Mom

Looks back at the SUV

SARAH
Oh no, no no no no.... honey get back in the car. Get back in the car, lock the doors!

LEONARD rushes to climb back in. We see the dark truck coming to a stop nearby. A wry stout man pops out of the vehicle and closes in on them.

TRENTON
What you think you're doing?!

TRENTON EUBANKS, White, mid-fifties or older, he has a salt and pepper handlebar mustache. He has a short military style haircut and he is dressed in a black tee-shirt, athletic shorts and a pair of sneakers. He appears a bit inebriated. SARAH tries not to make eye contact. TRENTON approaches menacingly.

SARAH
Go home, Trenton! We're leaving you.... you had your chance!

TRENTON starts moving closer

TRENTON
You think you can just leave?

SARAH begins to move in between the car and TRENTON.

SARAH
You don't own us... stay back!

TRENTON shakes his head and walks forward to her and comes chest to chest with SARAH looking down at her menacingly.

TRENTON
Like hell I don't. Let's go...

TRENTON grabs her but as he does she bursts out and strikes TRENTON in the face as she cries out.

SARAH
No!

TRENTON grabs her by the wrist after it hits him and turns her around and slams her chest down on top of the car's trunk. With her arms caught behind her TRENTON pushes his body into hers and leans down to her ear.

TRENTON
That wasn't smart...

LEONARD
Mom!

LEONARD yells out from inside the car.

Just then the white SUBURBAN pulls in, just as TRENTON presses further on to SARAH and she tries to struggle him off of her.

TRENTON
Mmm, I like this... we should do this more often.

SARAH
Get off of me!

TRENTON turns SARAH over to her back and pins her arms down to the trunk and leans his face down close to hers.

TRENTON
You thought you could just fly away huh!

INSERT SHOT: SHOTGUN BLASTING INTO THE AIR

JUDY an older husky woman with a short grey hair stands besides the open driver-side door. She levels the shotgun from the air down towards TRENTON.

JUDY
Get off her--NOW!

Trenton jumps back startled by the blast he freezes. SARAH scrambles free and starts moving to get LEONARD and herself to Judy's truck.

TRENTON
Who are you?

JUDY
Not important. Turn around and put your hands on the car. (to SARAH)
y'all get in.

Trenton stares at Judy. He shifts his feet.

JUDY (CONT'D)
Don't move... you move I shoot.

Sarah opens the car door and gathers LEONARD. Off in the distance sirens begin to sound.

SARAH
Come on Leonard.

LEONARD pops out of the car with a backpack and the two run over and get in WHITE SUBURBAN.

TRENTON
(to JUDY) You know who I am...

JUDY
No... I DON'T care.

She turns her head to listen to the increasing proximity of the sirens almost upon them. Then JUDY turns the shotgun towards TRENTON's truck and fires the final shell of pellets at the truck. It is riddled with holes and the truck rocks as the front tire goes flat.

TRENTON
Holy hell!

The white SUBURBAN speeds out of the parking lot.

FADE TO BLACK.

EXT. FORD FARM - DAY

MUSIC CUE: A musical score reminiscent of Copland's Appalachian Spring begins.

It's little after sunrise on a rural southern farm. A planting crew enters a field with a giant planting machine and begins planting seeds.

Two men drive the combine while the others walk alongside. At the end of the sequence ALTON FORD [slender, 38+ years old, 6'1" white scotch/irish farmer with a short dark hair cut slightly graying on the side, is dressed in a wornout red and carmine plaid shirt, dirty jeans and pale beige colored cowboy hat.]

He has a short stubble mustache and scruff over the rest of his face, sides and chin that occasionally get shaved but not recently.

Walking down a line of workers he pays them with envelopes of money. The men smile and joke with one another. The men and Alton seem to have a long working relationship.

Alton looks off at the porch of the house in the distance and sees BILLY just sitting back messing with his knife.

The sun is setting off in the distance and the golden light fills the landscape.

FORD FARMHOUSE - BACK PORCH - DUSK

The Sun has gone down, but the sky is still a glow as Alton and Billy, his younger brother, eat dinner on the porch. Alton eats standing up leaning against the porch post while Billy is seated. They eat in silence hardly even looking at each other.

[Billy, 22 years old, 5'10", ~155lbs, has mid-length dark curly hair, he is dressed in a loose white T-shirt, jeans and dirty white sneakers]

...after finishing Billy stands up and walks his plate into the dark and old dilapidated house. Returning to the porch he lights a cigarette and leans against the post. Alton watches BILLY staring out at the farm. Then gives a similar glance out to the picturesque dusk sky.

ALTON
it's nice tonight...

BILLY looks over at his brother.

BILLY
Can I get my money?

Alton cuts his eyes at his brother and finally sighs.

ALTON
I don't recall you working today.

BILLY
So, didn't feel good?

Alton falls silent with frustration growing on his face and then sighs

ALTON
Well, that's kind of the problem.
That money comes from the bank to
pay our workers that helped with
the plant'n. So, you weren't a
worker today... I'd don't see why I
should give you any of that money.

BILLY
Oh yeah? Well this is the Ford
ranch not the Alton one. And I'd
hedge a bet that before the harvest
of those seeds I'll make good on my
half.

ALTON
Is that so?

BILLY
It is... So....

Billy extends his open hand towards Alton. ALTON and BILLY just stare at each other. ALTON leans back to take out his money clip. BILLY walks over to ALTON who unfurls \$40 and hands it to BILLY.

ALTON
perhaps... you want to share what
you're cookin?

BILLY
No. Because if I do then it won't
happen.

BILLY takes the money and then out the front door. The door slams shut.

We hear the roar of a truck starting up, then the blast of music blaring from the truck stereo.

ALTON is on the porch eating the rest of his supper as we hear and eventually see the TRUCK on the other side of the house drive off.

ALTON then stands and walks into the house, upon entering he clicks on the light in the kitchen.

BACK PORCH - FORD FARM HOUSE - LATER

Through the window and screen door ALTON finishes cleaning the kitchen. After sweeping the floor he empties the dustpan in the garbage and then ties off the sack. He picks up the garbage sack and carries it out the screen door. About to head down the steps he stops on the first step and looks up at the sky. A modest smile cracks on ALTON face. A small little chuckle emerges from his gruff exterior. He snatches up the garbage and hops off the porch

FARM BUILDING - NIGHT

ALTON places the garbage in a steel drum and then walks over to a shed. On the side of the barn is a time weathered white painted target. He goes inside for a second and emerges with an old army bag over his shoulder and walks off towards the field.

STONE SLAB - FORD FARM - NIGHT

A beautiful starry sky is stretched out above ALTON who is now laying on the plastic folding lounge chair, with one arm tucked behind his head he watches the sky above him. He is completely at ease and pleasantly in peace.

CUT AWAY: we see a star streak across the sky, indicating a meteor shower.

He takes a swig from the whiskey bottle and then kicks off his boots. He reaches over and grabs the tin box. ALTON opens the box and takes out a pipe and a bag of tobacco. He packs the pipe and then lights it. Puffing on the pipe his attention drifts off into the surrounding darkness of the night.

MUSIC CUE: music creeps in similar to Planets by Holst

TWO MINUTE - ANIMATED OR ARTISTIC SEQUENCE

In this sequence we see a sequence that incapsulates the milky way galaxy and the various celestial bodies of the galaxy. It should be very dream like and very beautiful

At the same time Intercut with ALTON beginning to drift to sleep. The sound of his breathing while smoking begins to fall into a rhythm. Very calm, very serene.

INT. GAME ROOM - TRENTON'S HOUSE - NIGHT

In a smoke filled room make shift game room filled with poker tables and all makes of men sitting at them playing. BUNK, a street wise Pilipino man enters the den and crosses to one of the tables.

A young woman (CINDY) carries a tray of drink to a different table.

BILLY is sitting with a small moderate stack of chips with BUNK whispers in his ear. BILLY suddenly looks nervous and fumbles with himself as he quickly stands up.

INT. STAIRCASE AND UPSTAIRS HALLWAY - NIGHT

BUNK leads BILLY to the staircase and then extends his hand.

BUNK

Billy you got to fuckin relax dude.
Go upstairs the crew is at the end
of the hall.

Billy stops.

BILLY

You're not coming?

BUNK

Oh no... this is yours not mine. So
go get it.

BILLY sighs and climbs the stairs. When he reaches the top he sees a dark hall but at the end a well lit office with laughter and happy voices from with in.

Billy relaxes

INT. OFFICE DEN - TRENTON'S HOUSE - NIGHT

As Billy enters the large suite of a room three Mexican men (Santiago, Diego y Alejandro) are gathered near a black leather couch and a sitting area. STEFAN, a young skinny man around BILLY's age shares a nod at BILLY and then a connecting bathroom door opens and TRENTON strolls in.

He seems completely different from the monter a few minutes ago. Now he is handsome, well dressed and extremelt charismatic. He looks at BILLY, having a history that goes back a ways.

TRENTON

Billy Ford, it's been awhile I remember when you were just a tike. Your dad had one hell of a heart.

BILLY

Yeah.

TRENTON

Well, you ready to help.

BILLY

Yes.

Trenton nods and then signals with his hand to STEFAN who goes and closes the door. From the hallway the door closes enveloping the frame in darkness.

CUT TO BLACK.

PITTMAN HOUSE - NIGHT

A WHITE SUBURBAN pulls up to the house and JUDY slips out of the cab, she quickly goes around back of the vehicle. SARAH, walks to the house carrying LEONARD, a 7 year old boy, in her arms. JUDY carries a bag over her shoulder and a cardboard box of supplies up to the door.

SARAH sets LEONARD down on the stoop while Judy unlocks the door and goes in the house. The lights turn on and SARAH/LEONARD follow her. The door closes. A short time later SARAH and JUDY emerge. In the light of the head lights you can see them having a heated conversation about something. SARAH seems scared. In the end the older woman hugs SARAH and says something as she brushes SARAH's hair out of her face. Then she kisses SARAH on the forehead and rubs her shoulder. JUDY goes to the drivers side of the suburban and opens the door. SARAH walks back towards the house but turns sharply back. We pan over to see JUDY is yelling something. SARAH smiles and waves.

The smiles falls away as she walks back in the house. We see the older woman's suburban approach the edge of the drive and then turn.

As she drives away, BILLY's PICKUP barrels past at a radical speed going the other direction.

STONE SLAB - FORD FARM - MUCH LATER

Suddenly the sound of a truck driving by the far rustles ALTON awake, across the way he sees a White SUV turning into a yard at the far edge of the property. He stands up and moves over to the telescope. He tilts it down and looks through it.

CUT TO:

STONE SLAB - CONTINUOUS

ALTON still standing by his telescope can hear the faint sound of music bellowing out of BILLY's Pickup.

ALTON maneuvers the telescope toward the open window.

INT BILLY'S ROOM - POINT OF VIEW FROM TELESCOPE

BILLY and CINDY kiss then Billy lays Cindy down on the bed. BILLY unbuttons her blouse and reveals her pastel colored bra.

STONE SLAB - FORD FARM - CONTINUOUS

ALTON grumbles and a small smile cracks on his stern face.

INT BILLY'S ROOM - POINT OF VIEW FROM TELESCOPE

Cutting back we see BILLY at the window staring in ALTON's general direction (Direct to camera) as he closes the window and pulls down the shade.

FORD FARM - SUNRISE

Time lapse shots of sunrise coming up over the field.

Shots of the landscape with the morning sun lighting it up.

Shots of farm house in the morning On the ridge of the hill you can see the silhouette of ALTON on his horse APACHE, a healthy well groomed mare riding up the ridge.

FORD CEMETERY - MORNING

On horseback ALTON pauses at the gravestones, then turns and looks down the hill at the farm.

STONE SLAB - FORD FARM - NIGHT

ALTON walks up to and inside the remanence of an old dwelling. Shaped as a rectangle the stone slab has low 2 foot high cinder-block walls. It looks like it might have once had a roof but since then a tornado or two probably had taken the roof, because the entire thing is now open to the sky. ALTON sets the bag down on a plastic folding lounge chair and undoes the tie. ALTON takes a few things out of the bag. A blanket, a metal tin, a rolled up star chart, a bottle of whiskey and a telescope. He first takes the telescope and sets it upon its stand. ALTON glances up at the sky locates something and maneuvers the telescope. He lowers his head and looks through the viewfinder. He grins takes a glance up at the sky and makes a slight adjustment of the telescope and then looks again.

CUT TO:

STONE SLAB - FORD FARM - CONTINUOUS

ALTON jerks his head back from the telescope showing slight embarrassment on his face. He climbs back down to his lounge chair and pulls an army blanket over himself.

EXT. PITTMAN HOUSE - MORNING

LEONARD, 7, a timid but adventuresome kid with wild hair, makes his way out of the house and plays his way to the ravine that runs between the little house (PITTMAN HOUSE) and the farm.

Suddenly LEONARD is startled and looks up.

ALTON on APACHE, a brown mare, strolling by on the other side of the ravine.

ALTON sees LEONARD and tips his hat at the boy. LEONARD stares in complete awe of the sight.

ALTON turns and lightly gallups off. LEONARD breaks out of his shock, turns and bolts for the house.

LEONARD
Mom, Maaaaam!

INT. PITTMAN HOUSE - KITCHEN - MORNING

LEONARD bursts in the door of the small house. SARAH has made a makeshift bed on the couch and is still sleeping.

LEONARD
...guess what I just saw!

SARAH turns over and looks towards LEONARD

EXT. PITTMAN HOUSE - MORNING

Slowly pulling back from the house.

SARAH(V.O.)
What'd you see?

LEONARD(V.O.)
(whispering) A Cowboy!

PRAIRIE - MORNING

ALTON gallops with his horse across the field.

You can hear him whooping at the horse.

ALTON
Hup, hup

HORSE STABLE - MORNING

ALTON throws the saddle over the fence rail and then walks over to greet an older but beautiful mare APACHE. ALTON fills a bin with feed, emptying the bag. ALTON looks at the empty bag.

ALTON
Hmm.

ALTON carries the empty bag out of the corral and over to an old outhouse that stands nearby. He looks inside to see only an old empty sack.

ALTON (CONT'D)

Hmm.

FORD FARM - DAY

ALTON closes the door. Then stretches his back as he adjusts his COWBOY HAT. Alton groans

FRONT YARD - MORNING

With KEYS jingling in his hand, ALTON walks up and opens the door to the PICKUP TRUCK. He gets in and cranks the engine.

SOUND CUE: BLAST OF MUSIC

ALTON is startled by the sound and fumbles in the seat.

ALTON

Ahh! god damn it!

ALTON turns the radio off. Then notices the trash on the floor of the truck, he growls to himself and proceeds to collect it up.

ALTON stuffs all the trash in a sack and then turns stepping out of the truck.

He is startled to see CINDY standing behind him. He gives her a examining look. Her hair a mess and clothes looking disheveled, she is standing skittish at the edge of the gravel.

CINDY

(whispering) Could you give me a lift?

CINDY winces at the stones digging into the bottom of her feet. She carries her high-heel shoes in her hand.

ALTON crosses and puts the trash in a bin nearby. ALTON looks at her a good long while.

ALTON

Alright... Get in.

ROAD - DAY

The PICKUP TRUCK drives down the road, ALTON driving with CINDY on the passenger side.

INT. ROAD - DAY

CINDY occasionally looking over at ALTON who is avoiding any eye contact. He doesn't say a word. The two ride in silence for a bit. CINDY finally loosens up a bit and puts her hair up. ALTON looks over at her. CINDY begins to fan herself and then rolls the window down. She hooks her elbow out the window.

CINDY
Ah, that's much better... So, you
Billy's daddy?

ALTON shakes his head.

ALTON
No

Cindy cuts a glance at Alton and then after a beat...

CINDY
Then what Uncle?

ALTON cuts his eyes her way.

ALTON
brother.

CINDY
Brother? I'd never guess that...
you're folks must a... how much
older are you than him?

ALTON take a long moment before answering.

ALTON
Sixteen years... You have relations
with my brother?

CINDY
Nah, last night was just a one n
done kind of thing...

ALTON
...is there a reason why I'm taking
you back and not BILLY?

CINDY pauses and shakes her head.

CINDY
Billy's is... nice and all, but ...
he got wild last night, and he was
still out when I left.

(MORE)

CINDY (CONT'D)
I just thought it'd be best for us
both... if I wasn't there when he
awoke.

ALTON
That's kind of a shit thing to do,
you know?

Bites her lip and looks off out the window.

CINDY
Yeah, it is.

EXT. SMALL COUNTRY TOWN - DAY

The PICKUP TRUCK comes to a stop at a traffic light at a
small farm town intersection.

INT. SMALL COUNTRY TOWN - DAY

Stopped at a red light, ALTON looks over at Cindy.

ALTON
So where we headed?

CINDY cringes as she says.

CINDY
Austin.

ALTON
Austin? that's a ninety minute
drive from here!

CINDY
Hmm... Really? It didn't seem that
far last night... must ta have been
distracted.

ALTON just looks at CINDY

ALTON begins to grumble to himself. CINDY gives a worried
look in ALTON's direction. The sound of the car behind them
laying on the horn.

EXT. SMALL COUNTRY TOWN - DAY

The driver behind them yells out his window.

GUY IN CAR
Hey, you gonna go today!!

The car begins to maneuver to go around the truck when suddenly the tires of the PICKUP TRUCK peel out. The TRUCK takes off across the intersection.

INT. OLD PICKUP - MOMENTS LATER

ALTON is hot under the collar, but keeps his composure.

ALTON
Fine, we'll go... but I want something in return.

CINDY
Sure...

CINDY a bit shaken, fastens her seat belt.

CINDY (CONT'D)
Tell you what, I'll even pay you for gas.

ALTON
What in the world was my brother doing in Austin last night?

CINDY
He's there all the time.

ALTON falls silent.

ALTON
(softly) What's he do there?

CINDY looks over at ALTON, she shakes her head and grimaces.

ALTON (CONT'D)
Why can't you tell me?

CINDY
I just can't.

ALTON just stares at CINDY for a long while, then turns back to the road.

ALTON
Fine.

EXT. SMALL COUNTRY TOWN - DAY

The PICKUP TRUCK roars off down the road.

EXT. TRENTON'S HOUSE - DAY

Pulling up to a very nice and yet questionable estate, ALTON slows the vehicle. A BUNCH OF CARS line the street and driveway.

A COUPLE OF GUYS standing on the porch talking turn when they notice the old beat-up TRUCK creeping past the house. The PICKUP TRUCK drives past the house and comes to a stop behind a light blue CAMRY.

CINDY (V.O.)
This is me.

INT. TRENTON'S HOUSE - DAY

The Truck begins to slow to a stop.

ALTON
Whose place?

CINDY
Trenton Eubanks.

ALTON looks off for a second searching his mind for something.

ALTON
Eubanks? What's his deal?

CINDY is a bit surprised by the cowboy's response and hesitates about saying anything more.

ALTON (CONT'D)
I brought you all this way, think you could do me the courtesy...

CINDY
I'm just going to say that Trenton is just Trenton and I'm leaving it at that.

ALTON
What's he do?

CINDY begins to feel uncomfortable and bit paranoid, she lowers her voice to a whisper

CINDY
(whispering) whatever's fillin up your mind right now, he does.

ALTON looks off towards the house.

ALTON

Please get out of my truck.

CINDY is startled and gets out of the truck quickly.

CITY STREET SKYLINE - DAY

City skyline at the top of the shot, we see the FORD's PICKUP TRUCK driving out of the city.

INT. HARDWARE STORE - DAY

A small farm town hardware store. REGGIE, the clerk stands at a register.

ALTON is loading up bags of horse feed in the background.

SARAH is browsing the store but has a lost look about her.

REGGIE

You need something miss?

SARAH (O.S.)

Yeah, I am looking for oven cleaner.

REGGIE

Oven cleaner? Our basic cleaners will be down that aisle, but I can't say I've seen oven cleaner over there.

SARAH looks over her shoulder is surprised to see ALTON.

SARAH

Hello.

ALTON

Hello there.

SARAH and ALTON share a long moment.

ALTON (CONT'D)

Reggie's right you want that kind of stuff you gotta go outta town.

SARAH

I see.

ALTON

Your best bet, there's a Dollar
General go up in Marlin. You know
the way?

SARAH

No but I can figure it out, if I
need to. Thank you.

ALTON

You want me to take you to Marlin?

SARAH

Uhn uh, I think I'll do without the
cleaner, but thanks.

SARAH just looks at ALTON a moment. ALTON smiles and takes a
breath to say something, then SARAH turns and walks out of
the store. Looking back once as she goes.

EXT. HARDWARE STORE - DAY

ALTON loads the last of 2-4 bags of horse feed in the back of
the PICKUP TRUCK. He looks off to SONNY'S CAFE down the way.
Then he raises the truck's gate and begins walking towards
the restaurant. SOUND CUE: TRUCK HORN

A passing car toots its horn, ALTON waves as he walks toward
SONNY'S CAFE on the other side of the street.

INT. SONNY'S CAFE - DAY

A basket with a sandwich and chips is set on the table. ALTON
is seated with a folded up newspaper which he is reading.

MARGRET

There you are, Alton?

ALTON eats a chip. The waitress MARGRET, young black woman
early 20s, she holds a serving tray.

ALTON

Thank ya

MARGRET

Sure... well how's the day?

The waitress MARGRET seems to hold ALTON in high regard.

ALTON

Okay. Busy morning is all.

MARGRET
Why what happened?

ALTON
Just had to run one of Billy's
constituents back to Austin.

MARGRET laughs. Inside the cafe looks like it does its best
business at breakfast, but being the beginning of lunch only
a few customers are at other tables.

MARGRET
Ah, ALTON you gone and became a
taxi service now?

ALTON smiles and laughs.

ALTON
Yeah, something like that.

Laughing MARGRET pats ALTON on the back.

MARGRET
Alright then I'll leave you be.

MARGRET leaves the table and heads back to the kitchen.

After a moment SONNY, Margaret's father, a black man slightly
older than Alton comes over to the table, he is dressed in an
apron and a bandana tied on his head.

SONNY
What's doing, ALTON?

ALTON brightens up as SONNY turns a chair around backwards
and sits down.

ALTON
Oh, I don't know... Looks like
BILLY may have gotten himself mixed
up in something.

SONNY
Something huh? What'd you hear.

ALTON looks around at the other tables and then back.

ALTON
I don't know, I think I better talk
to him first... You ever hear of a
guy named Eubanks, Trenton or
something like that?

SONNY

Hmm... Eubanks? That name's ringing
some kind of bell, but I don't know
I'll have to think on it. I don't
know a Trenton though.

ALTON

Hmm...

SONNY

How's the farm okay?

ALTON nods slightly at SONNY choosing to change the subject.

ALTON

Beans went down yesterday, finally.
The weather's been weird... and
then I think I got a new neighbor
at the Pittman house?

SONNY

Really... It's been a while

ALTON

yeah... they moved in in the night
like at three in the morning.

SONNY

Sounds interestin... Have fun with
them...

EXT FORD FARM - GARDEN - DAY

Staggering down the steps BILLY is wearing an old white T-
shirt, jeans and sneakers, his hair is a mess.

He makes his way to a nearby picnic table and sits down.
ALTON is working planting seeds in the garden beside the
house. BILLY looks back at the garden as he leans down on the
top of a near by picnic table, he begins to light a
cigarette.

BILLY

What are you doing?

ALTON

Planting some pepper seeds I got
today. You were out late.

BILLY

Yeah. You took her home?

ALTON
Yeah....she asked me.

BILLY
'kay.

BILLY hops off the table and walks off towards the field. Alton watches him walk away for a moment and then returns to his work in the garden.

FORD FARM - RAVINE - DAY

In the ravine of water that separates the FORD FARM from THE PITTMAN HOUSE, LEONARD hunts about for whatever. Suddenly he sees a toad and pounces to the ground catches something in his hands. He jumps to his feet.

LEONARD
Maa!

LEONARD scurries out of the ravine and up to the house.

LEONARD (CONT'D)
Ma, Maaa! I got one!

SARAH is sitting on the front stoop with a book in her lap.

SARAH
That's great honey.

LEONARD stops abruptly peeks in his cupped hands. He then frowns opening his hands, they're empty.

LEONARD
Ahh.

LEONARD looks around for the toad.

LEONARD (CONT'D)
He got away somewhere... I'll find him! Hold ON!

SARAH returns to her book. LEONARD returns to the ravine. Reaching the edge of the ravine LEONARD stops suddenly. BILLY is standing on the other side watching.

BILLY raises his hand and waves. LEONARD cups the sun out of his eyes and looks at Billy. After a moment Leonard waves back. -

SOUND CUE: PLOP SOUND FROM THE WATER IN THE RAVINE

Like a cat, LEONARD looks back to the ravine. The toad hunt is back on.

LEONARD (CONT'D)
There you ARE!

LEONARD stalks the water's edge and then suddenly drops down, his hand cupped to the ground. Lowering his head, he peers into his cupped hands.

LEONARD (CONT'D)
Aww, dang it!

BILLY
What are you DOING?

LEONARD doesn't look at BILLY but continues to stalk the watery ravine.

LEONARD
What's it look like? I'm hunting toads.

BILLY walks down on the other side of the ravine and begins hunting as well.

BILLY
Mmm, toads huh?...that ain't easy....

LEONARD
No

BILLY slowly stalks a toad, lowering himself to a crouched position.

LEONARD (CONT'D)
You got...

BILLY
(whispering)
Shhh... the trick is to come at them from behind... They got a blind spot back there... Can't see...

BILLY scoops up the toad gracefully. LEONARD's eyes are as wide as saucers.

BILLY (CONT'D)
...nothin.

LEONARD
YOU GOT 'EM!!

BILLY hops over the small ravine, its hardly a jump at all. BILLY holds the toad out so LEONARD can see it. LEONARD lowers his head to look at the toad up close. BILLY looks over at SARAH whom is sitting on the small front porch of the Pittman House watching Leonard and BILLY from afar. From her demeanor you guess that she has been through a lot in life, she is tough, smart, but also cautious about BILLY.

BILLY
Here, go show it to your ma.

LEONARD
Okay!

LEONARD goes to grab it.

BILLY
Whoa, whoa... Here, when you go to pick them up hold them here in their mid sections just in front of their hind legs. Hold 'em firm. He's gonna squirm on you, but that way you got 'em if he do.

BILLY and LEONARD both smile. LEONARD slowly positions his hand on the toad, the way he was instructed.

LEONARD
Cool...

LEONARD lifts the toad up, its legs flailing he takes delight learning the new trick.

BILLY
You got it.

LEONARD turns and speed walk the few feet to the porch. BILLY follows modestly behind the boy.

PITTMAN HOUSE - CONTINUOUS

SARAH is seated reading a book with her feet propped up.

LEONARD
Hey mom!... look what WE caught!

BILLY stuffs his hands in his pockets and walks up to the porch as well.

SARAH
Oh, would you look at that! That's great honey....(turns attention to BILLY)... hi.

BILLY runs his hand through his hair and nods.

BILLY

Hi...

LEONARD

Hey mom... I'm gonna go find something to keep him in.

LEONARD still carrying the toad bounces over to the screen door and heads into the house.

SARAH

Sounds good... there's a box in the bedroom you could use.

LEONARD (O.S.)

Okay mom!

BILLY smiles.

SARAH

(whispers) Better than him using one of the pots.

BILLY smiles and nods at

SARAH (CONT'D)

You live over there?

BILLY

Yep, you can call me Billy.

SARAH

Oh? Sarah (points to herself)

BILLY

Right

SARAH

How long you been there?

BILLY sighs.

BILLY

Forever.

SARAH

Mmm...It's beautiful here.

BILLY

people say that...

SARAH
And you don't...

Billy shakes his head.

SARAH (CONT'D)
Hmmm...

BILLY
Why you all here?

SARAH
It's best not to say just yet.

Billy pauses.

BILLY
So you're hiding...

SARAH
(nods) m'yeah, my ex-husband.

BILLY
Gotcha...

Sarah's demeanor changes as she starts thinking about her husband

SARAH
we're done, separated... but I feel better for his safety (points to LEONARD) that THAT man doesn't have a clue where we are...

BILLY raises a brow.

BILLY
Sounds like a prize fella.

BILLY and SARAH smirks

FARM YARD - CONTINUOUS

ALTON drives the truck around the house

ALTON stops the truck near the stable. He gets out of the truck and walks to the back, he looks across the farm to the PITTMAN house and see's Sarah and BILLY conversing.

Walking around to the back of the truck and drops the gate, revealing 2-4 50 pound bags of feed.

ALTON throws a bag over his shoulder and takes it around the truck. Then inside the Old Outhouse Shed.

CUT TO:

PITTMAN HOUSE - CONTINUOUS

BILLY is leaning with his back on the rail that SARAH has her feet up. He keeps his gaze on the farm.

SARAH

So, I get the sense that you don't like it out here.

BILLY

I don't, there not much for me here. I just... wish I had anything else to do... I hate farming.

BILLY begins to grow solemn. SARAH takes her feet down and tries to find something to say to BILLY. Just then we hear the bounding steps of LEONARD running to towards the screen door.

LEONARD

Maa! Hey, Mom!

SARAH and BILLY turn as LEONARD bombs out of the door carrying a cardboard book box.

LEONARD (CONT'D)

...I got a box that'll work.

SARAH

Great honey.

LEONARD looks over at BILLY for approval from the toad master. BILLY nods and smirks at the boy.

BILLY

Yeah, that should do.

BILLY crosses around the porch to the door.

LEONARD

Yeah, but we got to be careful he don't jump out.

BILLY bends down as LEONARD lifts the lid just a bit.

LEONARD (CONT'D)

See?!

BILLY

Whoa! That's cool bud. You're all set.

BILLY rises up and waves a thank you as he starts to walk away.

LEONARD

You're a pretty good with toads ...

BILLY grins at the compliment.

BILLY

Thanks, I'm Billy.

LEONARD

what's the Cowboy's name?

BILLY shows a moment of confusion before getting his brain work a little.

BILLY

Oh right, cowboy... that would be Alton.

LEONARD

...just the two of you?

BILLY nods.

FORD FARM - OUTHOUSE - MOMENTS LATER

The truck is parked near the stable.

ALTON walks around the truck to the back where he begins to situate the bag to lift the last one.

As he drops the last one and looks at BILLY solemnly heading out towards the field.

FARM FIELD - LATE AFTERNOON

BILLY walks along the tree line at the edge of the field. BILLY comes to a stop before a small path into a wooded area, he pauses for moment and then sets off boldly down the path.

HILL TOP CEMETERY - EARLY EVENING

The sun is close to setting, as BILLY crests the top of a hill. BILLY walks up under the shade of the tree.

BILLY keeps walking over a stone bench nearby that sits before a set of gravestones. BILLY grows angry but the anger soon turns to a cold stare as he looks off at the golden horizon.

ALTON(O.S.)
Sulking?

BILLY
No

ALTON is leaning against the tree watching BILLY.

BILLY keeps staring off, but ALTON slowly begins to walk closer to his brother.

BILLY (CONT'D)
Just trying to remember 'em.

BILLY looks at the grave stones and then to ALTON.

ALTON
Don't you?

BILLY
No... I remember them... but I
don't remember THEM... You know?

ALTON shakes his head.

BILLY (CONT'D)
I mean they died ... I don't even
remember that. One day they were
here and the next they weren't.

ALTON puts his hands on his hips and looks off in the other direction his head lowers.

ALTON
Why you worried about that now?

BILLY
I just don't get you...

ALTON
Why?

BILLY shrugs.

BILLY
It's like you've given up.

BILLY shakes his head.

ALTON finally walks up beside his brother, both staring at the sun.

ALTON

Maybe I don't care about that stuff now.

BILLY

But you used to be on fire about what you wanted to do and I don't get why that changed.

ALTON

You couldn't stay with those people and Dad had let this place go to hell after Papaw died... so the mission changed.

BILLY gives Alton a look and then away.

ALTON (CONT'D)

Why you worrying about that?

BILLY

I don't know... I just don't know what I'm doing here... I hate it here.

ALTON

Where do you want to go?

BILLY tears at his hair

BILLY

(in frustration) I don't know

ALTON turns and looks at the gravestones, then squints his gaze as he looks up at the tree.

ALTON

You remember Papaw?

BILLY looks at his brother.

ALTON (CONT'D)

... he would knock the block off of anyone who spoke ill about his brood... but he stood for something

BILLY

Hmm...

ALTON

This place was his baby... he
taught me how to do everything...
but he also taught me to be free,
he'd say "Don't let them boots hold
you to the ground, when you find
your wings never let anyone hold
you back.

BILLY is standing again staring at the sun

BILLY

When I try to think about what I
want to be there's just nothing
there, just darkness...

BILLY steps forward and begins walking down the hill.

FORD FARM - DUSK

BILLY is walking and LEONARD comes running up.

LEONARD (O.S.)

Billy!!

BILLY

Hey, bud what's happening.

LEONARD comes to a stop and is a bit out of breath.

LEONARD

My ma made food, you all want to
come?

BILLY turns back to see ALTON coming out of the field too. It
takes a second for BILLY to sluff off his gloom, it turning
to a smile as he places his hand on LEONARD's shoulder.

BILLY

Sure, that sounds great.

LEONARD

Awesome!!

Excited LEONARD takes off sprinting back to his house. BILLY
begins to walk following LEONARD. Then he turns back to see
ALTON just coming out of the field.

BILLY

Hey!!

ALTON looks at his brother.

BILLY (CONT'D)
Dinner! Come On!

BILLY waves his hand for ALTON to follow. ALTON nods and waves.

PITTMAN HOUSE - PORCH - DUSK

ALTON approaches the porch of the small house. SARAH is busy placing food on the table that she has dragged out to the porch and covered with a tablecloth. BILLY and LEONARD are playing chase circling the house. ALTON reaches the table and sheepishly speaks.

ALTON
Hello...

ALTON smiles when he recognizes her from earlier, SARAH looks up and her face brightens as she sees ALTON.

SARAH
It's you from the store.

ALTON
That's right... Alton

The two smile at each other as Alton removes his hat.

SARAH
Alton, pleased to meet you, again
... I'm SARAH

ALTON
That your boy?

SARAH
Yeah, LEONARD.

ALTON
He seems to be a curious fella.

SARAH
Yeah, he's pretty perfect.

ALTON
Mhmm...

ALTON looks over and smiles. SARAH smiles back. ALTON pulls out a seat from the table and takes a seat.

SARAH

I hope y'all don't mind. We've been seeing you over there all day and thought getting acquainted felt better than being strangers all season.

ALTON

That's very bold... How'd you come by the old Pittman house?

SARAH

A woman I used to teach with knew a lady that knew this non-profit that set us up with it. They're alright with us staying here for however long it takes, they are even letting us borrow that Buick out there.

Alton acknowledges the story with a nod but seems.

ALTON

hmm, should y'all need something, just let us know...

SARAH gets up.

SARAH

Oh WE will, don't you fret...
(laughs) excuse me, I'm just gonna grab the cornbread, it should be about ready.

INT. KITCHEN - PITTMAN HOUSE - EARLY EVENING

Just inside the house is the kitchen to the left, the living room across from that and a single bedroom attached to the living room. SARAH enters and goes over the oven and takes a pan of corn-bread out of the oven. ALTON stops at the door frame.

SARAH

Mmm, whatcha think?

SARAH turns the pan to ALTON to show him the nice golden brown corn-bread. ALTON nods.

ALTON

Looks very good.

SARAH

Thanks...

SARAH crosses to the fridge. Pulls out a beer and offers it to ALTON

SARAH (CONT.) (CONT'D)
Would you like one?

ALTON
I would.

ALTON take the beer and takes a sip.

LEONARD (O.S.)
Are you guys done yet!? Me and
Billy are starving out here!

LEONARD is standing in the door frame. ALTON can't help but laugh, SARAH grabs the corn-bread and she and ALTON head to exit. ALTON and SARAH exchange a glance.

SARAH
Come on big shot, lets go eat.

PORCH - PITTMAN HOUSE - CONTINUOUS

ALTON, BILLY, LEONARD and SARAH are seated around a table eating supper. The each have huge smiles on their face. Amidst a big laugh BILLY and ALTON look at each other. BILLY responds with a nod. ALTON leans back in his chair and drinks his beer.

Pulling back we see an picturesque wide shot of the PITTMAN HOUSE and the FORD FARM in the twilight of late spring.

BACK PORCH - FORD FARM HOUSE - NIGHT

BILLY and ALTON stroll up to the back porch in good spirits. BILLY pauses and looks back at ALTON.

BILLY
Night Alton.

ALTON
Good night.

The two exchange a nod and Alton pats Billy on the shoulder. BILLY turns and heads into the dark skeleton of a house.

ALTON watches BILLY go in. Rocking back on his heels ALTON looks up at the full moon glowing in the night sky. Then turns and walks out towards the field.

FADE TO BLACK.

END ACT I

FORD FARM - NATURE MONTAGE - EARLY MORNING SEQUENCE

Before the sunrise the wild life on the farm is waking up. Birds are hunting for food in the grass. The sun begins to crest over the horizon.

The soybean plants in the field have grown to about waist high indicating that time has passed.

STONE SLAB - FORD FARM - MORNING

ALTON is asleep on the folding chair, covered up to his chin by his army blanket. There is a rustling off screen. ALTON rolls over and opens one eye.

ALTON

Leonard?

LEONARD is seated in a chair watching ALTON, he has a back pack on the floor besides the chair.

LEONARD

Is this your hideout?

ALTON opens his eyes.

ALTON

Maybe

LEONARD

Eww, a telescope!

The boy hops over to the telescope and bends the view finder down so he can look through it.

ALTON

To what do I owe the pleasure of your visit kind sir?

LEONARD

Heh... I came to help you today?

ALTON pauses for a moment.

ALTON

Help? Really... your ma know about this?

LEONARD

It was her idea... there's not much to do around here so maybe you'll teach me to be a cowboy...

ALTON

hmm.. what you want to be a cowboy for?

Leonard crosses over to pick up his backpack. He throws it up on his back.

LEONARD

Why not, I'm tough.

ALTON

Whatcha got there?

LEONARD

Ma made us some food.

LEONARD is reminded of something and drops the bag and unzips it.

A blueberry muffin flies in from off screen.

ALTON

What's this?

LEONARD

Breakfast... she told me to give it to you first thing.

ALTON takes a bite, then rises to his feet. Stretching his back he puts on his cowboy hat. All of the sudden a plane flies by them.

LEONARD (CONT'D)

Whoa!... What's a plane doing here?

ALTON

Maybe dusting fields nearby...

Takes a sip of water from a canteen on the table and eats the rest of the muffin.

ALTON watches the plane over head. The plane does a barrel roll and then swoops up and then down on to a neighboring field as a mist of spray is emitted behind it.

LEONARD

Does he always fly like THAT?

ALTON

Not sure... I don't recognize this plane. Maybe Jerry got a new one.

ALTON has caught notice of something dropping from the plane. A dark large duffle bag drops with a weight from the plane and lands near the well pump.

LEONARD

Has he ever crashed?

ALTON turns the telescope to plane, ALTON looks concerned.

ALTON

(softly to himself) That ain't Jerry.

LEONARD

What?!

ALTON looks far off to where the package landed.

ALTON

That wasn't his plane.

EDGE OF FIELD - FORD FARM - MORNING

ALTON and LEONARD walking along a levee around the edge of the field. The plane circles back and flies back by and then continues out of the scene.

ALTON gives a fleeting glance as he walks down the levee. ALTON looks over to the well pump and notices something on the ground below it.

ALTON turns and begins walking over toward the pump.

LEONARD

What is it?

ALTON

I don't know, let's find out
(Alton begins to walk)

LEONARD and ALTON walks around back of the Well pump.

LEONARD

Hmm... somebody lost some luggage.

WELL PUMP - MOMENTS LATER

ALTON walks up to the WELL PUMP shelter and finds the object, a DARK COLORED DUFFLE BAG. LEONARD is wandering around the pump not interested in the bag.

Confused by the sight of the bag, ALTON stares at it for a long moment. Then crouching down ALTON unzips the bag and looks inside to see 6-7 bricks of drugs. 3 Cocaine and 4 Tar Heroine. ALTON stands up to quick and strikes his head on the low shelter.

ALTON

Ah!

ALTON clutches his head as LEONARD rushes over.

LEONARD

Oh, that had to hurt.

ALTON finally gains his composure and looks in the direction the plane had flown earlier.

ALTON

That wasn't Jerry.

Then slowly looking back to the bag that is laying on the ground, sprawled open. ALTON is overwhelmed with a a feeling of dread.

With his hands on his hips he takes his hat off and lets the sun bake down on him. Then looking back at the bag he fills with a controlled rage as he struggles to bring himself down to zip the bag back up. He tosses the bag back where it had landed.

He stands up.

ALTON (CONT'D)

Let's go.

LEONARD

Your just gonna leave it?

ALTON

yeah... I am.

Alton leads Leonard off.

FORD FARM - TABLE - DAY

BILLY is sitting at the picnic table beside the house.

BILLY gets up and walks off toward the field.

FARM FIELD - CONTINUOUS

ALTON walks briskly back by LEONARD and toward the farm.

LEONARD
What was it?

ALTON just shakes his head as he walks off.

ALTON
It was nothing... it may have
dropped by mistake.

LEONARD chases behind him.

FORD FARM - STONE SLAB - DAY

LEONARD sits on one of the walls of the stone slab eating a sandwich while he looks out at the field. ALTON is seated in the shade of an overhang. He looks over at LEONARD.

ALTON
You like it out here... so far?

LEONARD nods and sits in silence a bit. Then he asks...

LEONARD
Have you always worked here?

ALTON shakes his head.

ALTON
I started as a Duster pilot and
because of that, I started to learn
about farming. So, I helped
granddad... How's your ma doing?

LEONARD
I don't know... she's okay... I
guess...

ALTON nods and let's the conversation grow quiet. The two just sit eating. Then after a minute.

ALTON
Alright, you ready?

LEONARD
For what?

ALTON

You ready to learn to ride?

LEONARD turns his head to see ALTON making sure that he doesn't look like he's joking. Then a smile springs to LEONARD's face.

ALTON nods as he stands and then looks at LEONARD with a clap of his hands.

ALTON (CONT'D)

Well, let's go young gun!

WELL PUMP - FORD FARM - LATER

BILLY walks over to the well pump.

Under the shelter, BILLY crawls down on the ground and reaches the gym bag tucked under the pump. He pulls it out.

BILLY unzips the gym bag and looks in it.

He zips up the bag and picks it up. After a glance about the area he walks off.

STABLE - FORD FARM - AFTERNOON

LEONARD rides around the horse pen.

ALTON

That's it, now straighten your back and dig your heels in.

LEONARD

Won't that hurt him?

ALTON

No way, she needs to feel your there before she will go. Now do it again faster but this one give her a holler.

LEONARD

(digs his heels in) Hip Hip!

Instantly APACHE takes off into a small gallop across the yard. LEONARD laughs and Alton smiles.

Then glancing across the yard he can see BILLY walking across the yard carrying the duffle bag. BILLY drops the bag on the table and takes a seat on top of it.

ALTON turns his attention back to the boy riding around the pen on horseback.

ALTON
That's it you got it.

LEONARD
This is awesome!

ALTON
Great, you got it.

ALTON stands watching his horse riding around with LEONARD on her back. He removes his hat and with a handkerchief wipes some sweat off his head.

Suddenly, the sound of the thumping bass of a car approaching the farm gradually increases in volume. ALTON turns.

PICNIC TABLE - FORD FARM - CONTINUOUS

BILLY is seated on the table watching the farm when STEFAN, a well groomed man late 20s, dressed in a modern designer polo shirt, track pants and gleaming white sneakers, he walks out on the farm side of the picnic looking out at the horizon. He says something we can't hear as he stretches.

Just across the farm at the stable Alton is glancing occasionally over at BILLY and STEFAN.

STEFAN turns and starts talking to BILLY, he walks up to the table and slaps/shakes BILLY's hand. The two talk, but we can't hear them.

BILLY stands to his feet and bends down to pick up the duffle bag that is under the table.

BILLY unzips the gym bag to show STEFAN its contents, we see 4 bricks of heroine and 3 same size bricks of cocaine. STEFAN takes a step back, this was clearly more than he thought would be in there.

STEFAN
Holy shit! That's a huge one...

STEFAN step away from the table and thinks for a moment.

STABLE - FORD FARM - CONTINUOUS

ALTON turns back to LEONARD as the horse gallops around then pen and then comes over closer.

LEONARD
Feels like flying!

ALTON
Certainly does some times.

PICNIC TABLE - FORD FARM - CONTINUOUS

STEFAN steps over the table and quickly zips up the duffle bag.

STEFAN
Okay, so going forward don't open the drops. It's best not to know, plausible deniability...just get it to me and I'll get it the rest of the way. Capeesh?

BILLY nods. STEFAN takes the bag and pulls it over his body. He touches BILLY in the chest saying something that serves to reassure both BILLY and STEFAN.

STEFAN pulls BILLY to him the two embrace. Then STEFAN heads to his car carrying the DUFFLE BAG, looking briefly to say.

STEFAN (CONT'D)
You'll want to go to Trenton's tonight he only pays out once a month cash only, so if you miss it your shit out of luck and gotta wait til next month.

BILLY nods.

BILLY
I never knew that.

STEFAN says the next line as he gets in his car.

STEFAN
You've never worked for us before either.

BILLY
Right...

Stefan's car as the bass kicks in again as the engine comes to life. Stefan does a donut around BILLY and then heads down the drive and out of sight.

Once alone BILLY turns and begins walking towards the house.

CUT TO:

STABLE - FORD FARM - CONTINUOUS

ALTON watching across the yard at the car leaving but at the same time is tending to Apache, taking off the saddle and such.

LEONARD is standing nearby watching him.

LEONARD
Why'd you stop flying?

ALTON smiles and cants his head to the side.

ALTON
Got fired.

LEONARD
Fired... why?

ALTON
Dusting fields can get pretty dull after a while. So one day after I dusted all the fields for that day I decided to take a little adventure.

LEONARD
What'd you do?

ALTON
I thought I'd to see how high the little duster could go.

INT. LITTLE DUSTER PLANE

A young Alton sitting in the cockpit.

LEONARD (V.O.)
How high did you go?

ALTON (V.O.)
I don't recall, but what I do
remember was the blue sky turned
black and for a few hairs of a
second..

At the same time as this line the blue sky around the plane
turns black and young Alton passes out.

ALTON (V.O.)
...felt like I was floating in
space. But then I blacked out...
When I came to the plane was in a
nose dive about 2000 feet up.

CUT TO:

INT. LITTLE DUSTER PLANE

From a shot on front of the plane we just see the ground
getting closer and closer.

Then young Alton's head shakes awake and his eyes go wide.

YOUNG ALTON
Shit!

CUT TO:

EXT. CROP DUSTER PLANE - SKY

The small plane is pointed toward the ground and falling
fast.

POV FROM THE GROUND - A OLDER MAN STANDS OUT SIDE A SMALL
HANGAR. WE CAN SEE THE PLANE IS PLUMMETING TO THE EARTH.

CUT TO:

EXT. PLANE HANGAR

In a WS we see the plane almost crashing but pulling up
almost clipping the top of the hangar.

ALTON (V.O.)
It took all I could to level her
and then fly her back to the
hanger.

Then we see the plane rolling to a stop at the end of the
runway the older man, Alton's boss, looks angry.

LEONARD (V.O.)
That's when you were fired?

FORD FARM - PATH TO PITTMAN HOUSE - DUSK

ALTON and LEONARD are walking side by side.

ALTON
Yep... I nearly crashed Hank's
plane.

LEONARD separates from Alton and begins picking wild flowers from beside the ravine. ALTON sees SARAH on the porch of the

PITTMAN HOUSE - PORCH - DUSK

ALTON walks up to the edge of the house. LEONARD is still messing in the ravine.

SARAH
Hello.

Alton nods.

ALTON
Evening.. how was your day?

SARAH
Peaceful, how about y'all's?

ALTON
It was nice Leonard's a good
helper... and I must thank you for
the sandwiches.

SARAH
You looking after my boy all day,
sandwiches were the least I could
do.

SARAH falls silent and looks off at the sun beginning to set.

SARAH (CONT'D)
It's just beautiful out here.

ALTON takes a step out to the yard to see the sun more,

LEONARD and SARAH hugging one another are also staring at the sun the orange glow falling on everyone.

SARAH (CONT'D)
It's like two times a day God let's
us know he's right there.

ALTON's gaze drifts to SARAH and they exchange a smile, then he turns back to the Farm. He waves as he walk back to the farm.

Pittman house. She waves.

PICNIC TABLE - FORD FARM - SUNSET

BILLY is sitting on the picnic table.

He is watching the sun too. After a moment BILLY gets up and walks over to his truck, opens the door and gets in.

INT. BILLY'S TRUCK - DUSK

BILLY turns the keys to start the truck and then shifts it into drive. He pushes his foot to the gas, and the truck takes off. In the same moment, the passenger side door opens, Alton slides in. He's slightly out of breath from running to catch the truck.

BILLY
What are you doing!?

BILLY begins to brake. ALTON grumbles.

ALTON
Keep driving!

BILLY continues to brake.

BILLY
What the Hell are you doing?

ALTON
You think that I Don't know what
you're doing!!... that plane this
morning! That grease bucket that
left a few minutes ago... What are
you doing!

BILLY lets his foot back off the gas and slides over to the window.

ALTON (CONT'D)
Damn it, Billy!...

BILLY

So what, you going to tell me to
stop?

ALTON is still grumbling as he watches out the window,
stroking the hair on his chin.

ALTON

I don't think so.

BILLY's eyes go wide as he realizes that ALTON know's where
he is going.

ALTON says sternly. Which shocks BILLY even more.

ALTON glances at his brother.

BILLY

Alton, I can take care for this on
my own.

ALTON

I hope you can. I'm just coming to
see the lay of the land.

BILLY shifts the truck into gear and starts to drive.

EXT. BILLY'S TRUCK - TWILIGHT

The dark Pickup truck rounds a corner and heads out in to the
night.

ALTON watching out the window.

EXT. TRENTON'S HOUSE- NIGHT

BILLY's Pickup Truck pulls up the white old plantation style
house. There seem to be a bunch of other cars parked up and
down the street.

ALTON

A lot cars?

BILLY

It's a game night, happens every
now and then. People from all over
south Texas turn out.

ALTON

How did you find out about this?

BILLY

Dad used to come and play here a lot. I was just a kid, but Dad would bring me along called me his lucky charm. (beat) But he lost a lot, so that clearly wasn't the case.

ALTON

I didn't I know about that?

BILLY

He didn't want you to know... Not sure if Ma even knew. Dad went back a ways with Trenton's dad, Preston.

BILLY and ALTON get out and begin heading up to the house.

FRONT PORCH - TRENTON'S HOUSE - NIGHT

BILLY and ALTON climb the stairs of the porch to find a squat Filipino man in a backwards cap, chilling in a chair by the door. A couple other people hanging near him.

BUNK

Cowboy!! Woot!

BILLY approaches the door.

BILLY

What up Bunk?

BUNK

Nada complaint, you know...nothing much changing. Who's this joker?

Bunk points and laughs at ALTON.

BILLY

My brother Alton,

BUNK

No kidding, I didn't know you got a bro, bro.... welcome, welcome

Bunk gets up and moves over to shake his hand, then he embraces ALTON in a hug and begins patting him down. When ALTON realizes this he gets a bit uncomfortable.

BUNK (CONT'D)
Just chill big guy, I ain't feeling
you up...just gotta make sure
you're cool...got it....What he say
your name was...ALTON? What the
fuck kind of name is Alton?

ALTON frowns and is about to anger.

BUNK (CONT'D)
Oh, no, no man... I'm just playing
you man, (looks to BILLY) oh he's
so serious and sensitive...

BILLY and ALTON exchange a glance. Bunk steps back and looks
over to one of the girls standing near by...

BUNK (CONT'D)
What do you think Gretch?

GRETCHEN is dressed in a short outfit. Gretchen moves up
close on ALTON, her hands touching on his chest and then rubs
down ALTON's back.

GRETCHEN
Oh yeah Quiet and serious... I bet
I could soften him up.

BUNK and GRETCHEN start to laugh. ALTON pulls away from her
hand.

ALTON
Please don't touch me, I ain't got
no business with you.

Gretchen turns her nose up

GRETCHEN
Fine with me, didn't want to hang
with your broke ass anyway.

Bunk opens the door and the Ford Brothers enter the house.

BUNK
Don't worry about it to each their
own...

INT. POKER ROOM - TRENTON'S HOUSE - NIGHT

Entering the house the two brothers enter into the poker
room. Which consists of 4-5 tables crammed into the foyer of
this old plantation style house. People are almost sitting on
top of each other, playing amidst the smoke filled room.

There are clearly more people than safely fit in the room. A sweaty and busy man, Franky, maneuvers his way between the tables towards BILLY and ALTON.

FRANKY

Billy! You come to play I can get you in if you want, games just started.

BILLY

Nah Franky, I just came to meet Trenton. This here's Alton. We won't be here long

ALTON looks at the man blankly.

FRANKY

Suit yourself.

POOL & PATIO - TRENTON'S HOUSE - NIGHT

A lavish back patio stretches along the back side of the estate, there are people scattered about, but most are partying and dancing to a DJ that is set up on the far side of the patio.

STEPHAN is seated on the other side of the pool with a group of people. He waves to BILLY.

BILLY nods his head and then leads ALTON to a staircase.

VAUGHN, a big body guard type character stands in front of the stair case. Billy pats Vaughn's shoulder and shakes his hand.

BILLY

We've come to talk to Trenton.

Vaughn steps to the side.

VAUGHN

Alright man, you guys go right ahead...

ALTON follows BILLY up the back stairs to a smaller porch.

PORCH - TRENTON'S HOUSE - NIGHT

Some nice polish sausages, chicken and some peppers are cooking on a grill.

Tongs turning a couple of sausage.

TRENTON stands at the grill dressed in swim trunks, flip-flops and a open loose short sleeve button-up. He is a shorter fella with a deep tan. HEIDI a busty girl in a bikini lays on a chaise lounge chair near the grill.

She is thumbing her way through a fashion magazine. She glances up at the brothers as they make it up to the deck.

TRENTON
Billy my boy!

TRENTON crosses and embraces BILLY.

TRENTON (CONT'D)
News has it the first drop was a success? So, it should be a go. Who's this?

BILLY
Alton, my brother.

ALTON just looks at TRENTON blankly. TRENTON pauses to look at ALTON, TRENTON's smile melts away as he begins to reason, his eye squint.

And then smiles again.

TRENTON
Al-ton (said slowly) It's my pleasure to meet you, my name is Tren-ton. If you would like, you may go back down to the pool area, my business with your brother is private.

BILLY
He knows.

TRENTON cuts his attention back to BILLY, disgusted at BILLY.

TRENTON
The deal was just you Billy

ALTON
Let him Alone! He didn't tell me anything.... that's my farm, I am aware of everything that goes on there, so when shit starts fall from the sky... I know about it.

TRENTON

Okay, whatever?... I don't know you, your brother has been coming up her to play for a decade or more ... He's a good kid, smart kid, somebody I trust... (moves in close to ALTON) ... You coming in here forcing yourself upon this situation... Puts me on edge, and I don't like that.

ALTON does not budge and TRENTON now stands inches from ALTON's face.

ALTON

That's not my problem, you got Billy now and Billy's got me. So I will be along every step of the way... does that sound feasible?

ALTON offers his hand to TRENTON. TRENTON hesitates for a moment and then takes ALTON's hand.

TRENTON

Yes, I think so... don't worry about me, I just need sometime to get used to you is all. (looking to BILLY) So the plan stays the same, with the drop, pick up and pay. As long as the money and the supplies are never in the same place we should be gold...

BILLY

yeah okay

ALTON

One thing.

TRENTON frowns and looks at ALTON.

TRENTON

Wh-at?

ALTON

Not real sure what you were planning on paying. But that fee is now double...

TRENTON

(sarcastic laugh) What!?

ALTON

I saw the contents that bag, and I am not certain its value...that was a big package. The bigger the package, the bigger the risk my farm and family are taking... understood?

TRENTON stares at ALTON, cutting his stare to BILLY and back.

TRENTON

Fine, but only on the drops going forward. Here! (handing an envelope of cash to BILLY) Now you Ford boys get out of here, while we're still cordial.

ALTON nods and then looks to BILLY.

INT. FORD PICKUP TRUCK - COMING BACK FROM TRETON'S

BILLY is giddy fanning the thousand dollars cash out.

BILLY

WooHooo!... would you Check that out!! Damn that's nice.

ALTON is driving the truck and gives a worried smirk at BILLY.

BILLY (CONT'D)

Hey, stop by Walmart on the way out of town.

ALTON

Why?

BILLY

So we can buy something!

ALTON

No

BILLY

What do you mean no?

ALTON

I mean, no! Where do we live?

BILLY

What?

ALTON

It's still four months till we're even close harvest, we start spending that money now. Everyone in our little farm town is gonna know something is up. You want them to start asking questions?

BILLY is about to say something, but hesitates.

ALTON (CONT'D)

Do you?

BILLY

No! (frustrated sight) you're right... We've just been so broke for so long... now we get this and we can't appreciate it.

ALTON glances over at BILLY who is now slouching against the door, BILLY closes his eyes.

ALTON

Just got to get to the harvest then we will have the perception of a legitimate source of income... then nobody will bat an eye... okay?

BILLY

(softly) okay.

ALTON keeps driving and BILLY closes his eyes.

EXT. PICKUP TRUCK DRIVING - NIGHT

Pick up driving back to the farm at night. ALTON staring out the window up at the stars. BILLY is asleep in the passenger side the truck turns off the main road and onto a dirt road.

INT. PICKUP TRUCK DRIVING

Driving up a dirt drive, eventually ALTON brings the vehicle to a stop, turns it off and gets out leaving the door open.

EXT. CEMETERY - FORD FARM - MORNING

The PICKUP TRUCK sits just near a couple grave stones.

BILLY climbs out of the pickup truck and then closes the door.

A look of confusion mixed with grogginess, BILLY takes a few steps over to the graves. He stops at two plots belonging to his parents.

GRAVESTONE READS: MARGARET AND JOSEPH FORD: MARRIED FOR A LIFETIME, TOGETHER FOR ETERNITY

BILLY paused to look at the grave and then looked up to notice ALTON was standing very still in front of another grave.

His head is sunk. BILLY begins to walk over to him.

BILLY

Hey?

ALTON turns heading in the direction of the farm.

BILLY walks over and looks at the gravestone of their grandfather, HOWARD BUTLER 1912-1992

BILLY stands near the graves of his parents and grandparents. He stands on the hill and looks down at the farm.

Off in the distance ALTON is busying about the farm.

FADE TO BLACK.

INT. FLIGHT SIMULATOR - JOHNSON SPACE CENTER

Visible on the screen are the visual components of a training simulation for docking at the International Space Station. We here the dialog of the trainer and a younger Alton Ford.

ALTON (V.O.)

Docking commencing 30 seconds. All systems and lined up.

SOUND BELL

GARY (V.O.)

There is a malfunction in thruster number two.

ALTON is seated in the simulator, eyes locked on the screen. He reaches over and flips a series of switches.

ALTON

Roger that diverting power to one. Compensating tilt to compensate for the loss of two.

(MORE)

ALTON (CONT'D)
Docking in 5, 4, 3, 2, right on the
money, engaging locking mechanism
and engaging forceps... docking is
complete.

EXT. SIMULATOR - JOHNSON SPACE STATION

The door on the simulator swings up and YOUNG ALTON swings his legs out. He is dressed in shorts and a NASA T-shirt. GARY, a balding man in his late 40s sits at a nearby computer station.

ALTON
Woot! How was that, Gary?

GARY
Not bad Alton. A bit rocky there in
places but over all good.

ALTON
Great, shall we go again?

Gary looks at Alton and then reluctantly down from the simulator platform to the base of the stairs where a COMMANDER HUSBAND, grey early 60s, dressed in military uniform.

GARY
Would love to but the commander's
down there waiting to talk to you.

Alton jumps to his feet.

ALTON
Really, why didn't you say
something...

GARY
He didn't want me to.

Alton nods and scurries down the stairs. Commander Husband has a disappointed look on his face as the young ALTON stops at attention and salutes the Commander.

ALTON
Commander?

EXT. JOHNSON SPACE CENTER - DAY

The large space training facility is bustling with people and vehicles moving about outside the facility.

FORD PARENTS FUNERAL - FORD FARM - 14 YEARS EARLIER

YOUNG ALTON is standing in the gravel area in front of the old Ford Farm house. He solemnly stares at the large amount of cars. He turns and looks up at the porch of the old house. A wake is being held at the old Ford farm house. About 20-30 various people.

SOCIAL WORKER (O.S.)

Are you Alton?

ALTON turns back around and sees a middle-aged woman coming from one of the cars.

ALTON

I am.

The SOCIAL WORKER offers him her hand and the two shake.

SOCIAL WORKER

My name is Bridget Washington, I am a representative from Child Welfare Services, I have come to talk to you about Billy.

ALTON

So soon?

SOCIAL WORKER

Well, we like to take care of these things as swiftly as possible. I understand that you are involved with the Space Program in Houston and might not have the capacity to take care of Billy at the present time.

The Social Worker hands Alton a file of papers.

ALTON

What is this?

ALTON opens the file and reveals the file with photos of a middle aged couple, a nice size house and two children. Alton reads the file.

SOCIAL WORKER

That is the profile on a foster couple that is ready to take Billy in if you and he agree.

ALTON

It's says they're in El Paso?

SOCIAL WORKER

That's right.

ALTON shakes his head.

ALTON

That's too far, I'd never see him again.

SOCIAL WORKER

You mustn't think of it in those terms, think about his well being, they are a stable family with two other children close to Billy's age.

ALTON looks at the woman and nods,

ALTON

Alright, we'll think about it.

ALTON turns and walks up the steps and continues through the house. When he reaches the kitchen he drops the file on a counter and then grabs a beer. Alton the continues through the crowded house and out the back door.

A solemn ALTON steps off the back porch and looks around the area, and sees BILLY(11 y.o.) sitting at the picnic table with his head slouched.

ALTON walks over to his brother and just stands near him not saying anything. He takes a sip of his beer.

After a moment BILLY (11 y.o.) sees Alton and hugs on to his older brother.

ALTON pats BILLY (11 y.o.)'s head and says softly.

ALTON (CONT'D)

It's alright, it's going to be okay.

ALTON and BILLY (11 y.o.) both look at the oddity that was the crowded

Ford farm house, and what was even more odd was the fact that no one seemed to give a flip about the two of them. Alton pats Billy on the back.

ALTON (CONT'D)

Let's get out of here, huh?

BILLY (11 Y.O.)

'kay.

LOOK OUT POINT - SUNSET

Parked in a line of cars a top of a valley. ALTON and BILLY (11 y.o.) sit on the tailgate of the truck eating Burgers, Fries and Milkshakes, as they watch the sunset.

ALTON
Better?

BILLY (11 y.o.) nods.

BILLY
Yeah.

ALTON hands his young brother the social worker packet.

ALTON
Here, take a look at this?

BILLY
What is it?

ALTON
Maybe your new home... If you want it.

BILLY (11 y.o.) sets down his burger to read through the file. Billy takes the photos out of the folder and looks at them.

BILLY
They kind of look nice.

ALTON shrugs

EXT. FOSTER FAMILY HOME- EL PASO - DUSK

An old Ranch style home sits with a roof that has been patched a few times. YOUNGER ALTON walks to the door dressed in his Space Program fatigues.

INT. FOYER - FOSTER FAMILY HOME- EL PASO

GLENDА, an older white woman in her late 60s, she opens the door.

GLENDА
Alton?

ALTON
Good evening, ma'am.

GLEENDA

Good evening, come on in. It's so nice to have you for dinner.

ALTON steps in the house, BILLY is standing in the foyer but is awkwardly standing against the wall. ALTON walks over and hugs BILLY, but Billy remains in a daze.

GLEENDA (CONT'D)

William aren't you going to greet your brother. He came an awful long way to visit you.

BILLY

Hi.

Alton seems unsure if to be amused or worried about his brother.

ALTON

Why don't you show me your room.

INT. BILLY'S ROOM - EL PASO

In a starkly furnished room BILLY sits on the bed. ALTON enters the room and closes the door.

ALTON

This isn't so bad.

BILLY

I hate it here.

ALTON

I imagine its going to take some time getting used to it.

BILLY

I don't want to get used to it, Alton. I have no friends out here, ... she's nice enough, but he ain't.

ALTON nods in understanding.

DINING ROOM - FOSTER FAMILY - NIGHT

ALTON and BILLY exchange a glance, sitting on opposite sides of a stark rectangular dining table with the foster parents on either end. Alton takes a bite.

He chews the food but it doesn't taste good. He blinks and sets his fork to the side of his plate.

MARK, sits at the head of the table, he's a grey 70 year old white man with a salt and pepper mustache cracks a MILLER HIGH LIFE and fills his glass.

MARK

So ALTON, I can't say that I have ever had a real astro-naught at my house before.

ALTON

There's a first time for everything.

GLEENDA

So what is it that you actually do there Alton.

ALTON

Training to pilot missions to I.S.S. It's still a good a year and nine months before we go up.

MARK

Huh.... how much they pay ya get to do all that crap?

ALTON

I'm sorry?

MARK

I mean its tax dollars, right, paying you. So how much is it, I mean its gotta be a good deal, you being willing to strap yourself into a rocket filled with highly explosive materials. Death is inevitable right...

The older man drinks his beer. Alton awkwardly nods.

ALTON

Guess so, but I'd prefer not to discuss it.

MARK

Huh, just as expected... You're brave enough to go to space but you ain't brave enough to tell us what you make. As expected.

ALTON

Where are your other two kids?

MARK

They've been gone for a while.

GLEENDA

They have families of their own.
One is in Dallas and the other over
in Texarkana.

ALTON

But their photos that the social
worker showed us.

MARK

Those photos are from twelve years
ago.

ALTON

How many kids you fostered?

GLEENDA

We've had a couple kids over the
years...

MARK

But they always leave... Don't they
Margaret?

GLEENDA seems annoyed by MARK's lack of sobriety.

MARK (CONT'D)

You ain't gonna leave are you
William? (Looks to Alton) You have
any idea how much the state pays to
Foster a kid? two thousand.
Two thousand!

ALTON

Really?

MARK

And that scrawny brother of yours
don't eat near that much.

ALTON looks at BILLY and communicates with him in a series of
glances that BILLY can leave with him. BILLY's solemn daze
turns into a broad smile.

ALTON

Well, that's very interesting.

BILLY stands up and begins to take his plate to the kitchen.

MARK

Where you think your going?

BILLY

I'm finished.

MARK

No you're not. You barely touched your food.

BILLY

I'm not hungry and I have to go to the bathroom.

GLEENDA

Okay, well set your plate on the counter and I'll save it for later.

BILLY exits the room with his plate. MARK shakes his head and laughs.

MARK

...you see what I mean... That kid never eats nothing.

BILLY walks back out of the kitchen and through the dining room into the other room. BILLY gives another look to ALTON, confirming, ALTON simply nods and returns to the conversation. BILLY smiles again and darts out of the room.

ALTON

He just lost both his parents only a few weeks ago. That would be hard on any kid. It sure would be nice if you both respected that.

GLEENDA

Oh, we do.

MARK

Respect? You think we don't respect your brother. We let him into our home, we put a roof over his head and food in his mouth, and we provide a safe, stable home.

ALTON

Glenda you are nice, and kind, and I am sure you are doing everything that you can for my brother. But you (to MARK) have been nothing but a pig since I got here.

(MORE)

ALTON (CONT'D)

It doesn't take much for me to imagine how you've been treating him these past six weeks.

MARK

I don't take kindly to what you're laying down son.

ALTON just stares at MARK a long moment and then shrugs.

ALTON

Fine. I guess we should go. Thank you so much for letting me in your home this evening. It's been wonderful getting to know you both.

ALTON stands up with his plate.

GLEENDA

Here let me take that. It's been so nice to meet you to Alton.

ALTON

I also want to thank you for giving my brother a place to live these past few weeks. We both appreciate it.

MARK

Where is William?

GLEENDA

He went to the bathroom, but you'll want to say 'bye' to him before you go, won't you?

ALTON

He's not in the bathroom, he's in my truck. Thank you.

ALTON begins to walk to the door of the house, the FOSTER PARENT scramble to their feet.

GLEENDA

What?!? Your taking William?

MARK

You can't DO that!

ALTON

I sure can and I am.

ALTON exits out the door.

EXT. FOSTER FAMILY HOME- EL PASO - CONTINUOUS

ALTON steps off the porch and takes a step or two towards the truck. SOUND CUE: CLICK OF PISTOL COCKING

MARK

I'm not going to let you take him!

ALTON leaps into action swiftly grabbing the man's wrist and shoves it up against a post, the gun goes off, POW!! GLENDA screams from inside the house.

GLENDA

MARK!

BILLY jumps out of the truck and runs over.

BILLY

Alton!

The gun falls from MARK's hands on to the ground. ALTON lets go of the man for a moment, they both pause for a moment and then Alton grimaces, and then yells as he swings his fist towards MARK's face.

CUT TO BLACK.

EXT. SOYBEAN FIELD - DAY

ALTON and BILLY are sweeping the field with nets. BILLY stops and survey's the bugs in his sweep net. As he does so, a plane flies over.

ALTON and BILLY both watch as the plane drops another Duffle Bag.

ALTON looks at BILLY who nods and starts walking in that direction.

FORD FARM - GARDEN - DAY

ALTON picks the tomatoes and peppers that are ready. LEONARD wanders up.

LEONARD

You grow vegetables, too?

ALTON

Sure do. Gotta eat. You do tomatoes?

ALTON holds up a tomato. LEONARD nods.

LEONARD

Yes.

ALTON smirks.

ALTON

How about a Habanero?

LEONARD

What's a Hab and arrow?

ALTON

Peppers, real hot ones.

LEONARD shakes his head.

LEONARD

Ew, I don't like hot stuff.

ALTON takes the basket and crosses past LEONARD.

LEONARD (CONT'D)

What are you gonna do with them?

ALTON stops and turns back.

ALTON

I make salsa, you know for chips
and stuff.

LEONARD

Oh, how do you make that?

ALTON

You want to see?

LEONARD smiles.

FORD HOUSE - CELLAR/BASEMENT - DAY

The door opens letting a shaft of daylight to shine into the dark chamber. ALTON flips a switch and the lights in cellar turn on and ALTON descends the stairs followed by LEONARD.

Reaching the landing of the small staircase the two are on the edge of a moderate sized storm shelter.

On the opposite wall is lined with old metal shelving with various old items, bowls, crates, and about 40 mason jars filled with various canned fruits and vegetables.

On one of the side walls is several old time posters from sports teams in the 40s, an old radio and a glass display case with a silver plated desert eagle with a pearl white handle.

In the middle of the room under the light in a table with a small Coleman stove, tools, knives and materials for canning and making salsa.

ALTON carries the basket over and sets it on the table.

ALTON

So I take all the tomatoes,
peppers, onions and all the other
stuff, I chop it up and I mix it up
and put it in these jars.

LEONARD

Oh, what's that?

LEONARD looks at the wall where a baseball in a glass case sits. He looks at in a moment.

ALTON

It's a baseball.

LEONARD

I know what! Why's it in that case.

ALTON

Well, my granddad thought it should
be framed, that's the last ball I
threw won State.

Leonard nods and looks around at the other things down in the cellar.

LEONARD

Guns in there huh?

Alton looks over at a 5 ft tall safe.

ATLON

It's a safe, yeah.

Leonard looks at Alton with surprise.

LEONARD

Why do you got guns?

Alton shrugs.

ALTON

Because sometimes you need 'em. You ever been hunting?

Leonard rubs his nose as he shakes his head.

ALTON (CONT'D)

Well, maybe we can go after the harvest in the fall.

LEONARD

I've never fired a gun.

Alton thinks for a moment. Then he begins to cover up the items on the table and then crosses over to the gun safe.

ALTON

Well, no better time than the present.

LEONARD smiles.

EXT. HORSE STABLE - DUSK

Alton finishes placing 8 cans up on the rail and then turns towards Leonard who is standing about 15 feet away with the rifle by his side. Alton has one of the revolvers in the holster on his thigh.

ALTON

Alright. Take a shot.

LEONARD

Okay.

Alton walks over beside Leonard as he brings the rifle up to his shoulder and fires the gun. -BANG- The shot doesn't land on any of the cans.

LEONARD (CONT'D)

Aww.

ALTON

That wasn't bad, here.

Alton takes the rifle and reloads another bullet. He then hands it back to the boy.

ALTON (CONT'D)

Alright, now this time put it to your shoulder and then wait.

(MORE)

ALTON (CONT'D)
(Leonard raises the gun) Now this
time use the sights, line this one
up so you can see it in the notch
of this one. Got that?

Leonard lines up the sights.

LEONARD
Okay.

ALTON
Now, line both of them up with what
you want to shoot, then gently
squeeze the trigger.

ALTON watches and then soon enough, the rifle fires and a can
flies off the rail.

LEONARD
I did it!

ALTON
Not bad. Now go again.

Alton hands Leonard a bullet. Leonard takes the bullet and
hesitantly looks at Alton as he tries and successfully loads
the bullet. Alton and Leonard smile both when he gets it.
Alton looks over across the farm and sees SARAH standing in a
watching them from the edge of the property. -BANG- Again
another can flies from the rail.

LEONARD
Hey, I got another one.

ALTON
Let's call it a day, you can
practice again another time.

LEONARD
But what are we going to do with
the other cans.

Alton looks at the rail and sees the 6 remaining cans. Then
he smiled. Swiftly Alton pulls the six shooter from its
holster and shoots off all the cans in seconds. Leonard looks
on in amazement. Alton looks at Leonard playfully after he
finishes.

LEONARD (CONT'D)
Whoa, ha ha! Now blow the smoke
from the end.

ALTON
Huh?

LEONARD
Like the movies.

ALTON
Oh.

Alton raises the gun and blows off the end of his revolver.
He breaks out in a laugh.

FADE TO BLACK.

EXT. FORD FARM HOUSE - EARLY MORNING

Still dark outside the Ford Farm House sits dark then a light downstairs goes on.

INT. BILLY'S ROOM - FORD FARM HOUSE - DARK

BILLY lays in bed asleep. ALTON enters the room and flicks on the light.

ALTON
Get up. We gotta go.

BILLY
Where?

ALTON
You wanted to help out, we got a meeting to go to.

EXT. HIGHWAY - EARLY MORNING

The truck drives down the highway as BILLY looks out the passenger side of the truck. The early morning looks beautiful.

FARMING MEETING - COMMUNITY BUILDING - DAY

Inside a metal building 20 long folding tables are setup and at one end a podium and a projection screen. At the podium DR.TOM STEVENS stands giving a presentation.

DR. TOM STEVENS
...to emphasize what we have been seeing across this state this year, I should point out that the glyphosate resistant palmer amaranth or "Pig- weeds" is stronger this year than before.

(MORE)

DR. TOM STEVENS (CONT'D)
The resilience of this noxious weed
will tear apart your fields and
kill you yield potential

BILLY sits at the table his head in his hand still half
asleep. He smirks looking across the table.

BILLY
(laughs) Pig Weed?

ALTON sits with a small pad of paper lined with notes, he
glances up at BILLY and then back to the speaker nods with a
smirk. BILLY notices the smirk and he finally settles.

BILLY begins to look around at the other farmers.

One or two of them who he makes eye contact with BILLY. BILLY
just folds his arms and tries to pay attention.

FARMING MEETING - COMMUNITY BUILDING - DAY

BILLY is walking down a buffet line loading fried catfish and
French fries on his plate. Near the end he looks back to
ALTON who was behind him in line.

BILLY
Who do we pay?

Shakes his head and says softly,

BILLY (CONT'D)
We don't. It's free?

ALTON nods and walks off towards the tables.

FARMING MEETING - COMMUNITY BUILDING - DAY

ALTON walking down the line of tables, sets his food down.

LANNY
Well, if it ain't the remarkable
Alton Ford!

ALTON is slightly embarrassed looks to LANNY, older farmer,
early 70s,

ALTON
I didn't realize anyone alive still
remembered that name.

LANNY

Don't you know us farmers never forget, whether you made it to the moon or not is trivial when compared to the fact that you made something out of yourself son.

ALTON smirks as Lanny laughs and playfully tap ALTON in the stomach, then placing a fatherly hand on ALTON's shoulder the two men shake hands.

LANNY (CONT'D)

Can't say I've seen the Ford boys out at meeting in sometime, y'all really going to make a go of it this year?

ALTON

Just going to try and maybe we'll get lucky

LANNY

I hear that, weather has been on all our minds this season.
(whispering) Well, I'll be I can't recall seeing that feller since yall folks funeral... (to BILLY)
How do you do, BILLY right? Names Lanny I was friends with your grand daddy.

By now on the other side of the table BILLY has sat down and begun to eat. Lanny offers his hand to BILLY. BILLY shakes the mans hand and smiles politely.

BILLY

Hi, Its nice to meet you.

LANNY

So you helping your brother out this year?

ALTON and BILLY exchange a glance.

BILLY

As best I can, I'm still pretty much a beginner when it comes to this stuff.

LANNY

Nonsense, you couldn't be a beginner if you tried, son.

(MORE)

LANNY (CONT'D)

Shoot I remember when you weren't
but yay big, you were always
squirring under your grandad's
feet.

BILLY

Really? I don't remember back that
far.

LANNY

Well, his heart attack shook us all
pretty good.

ALTON nods and shakes Lanny's hand again.

ALTON

It was good seeing you Lanny.

LANNY

You too, you boys be good, best of
luck! If you should need anything
you give me a call. You got that?

ALTON nods, still shaking Lanny's hand.

ALTON

I will.

LANNY

I'm serious about that now, yall's
hard times are over it's time to
get that farm back on top.

ALTON

We'll do our best. Take care of
yourself.

ALTON sits down and begins to eat. Looking across the table
he see's BILLY eating, but his eyes are red and watery from
tears that are welling up in them.

ALTON notice's BILLY's tears but doesn't say anything, the
two brothers eat in silence.

Behind and around them the area is crowded with people, and
yet the two brothers seem alone and insignificant.

INT. RURAL ROAD - DAY

The rural landscape flies past the passenger side window that
BILLY is staring out.

BILLY
I thought I hated him.

ALTON, who is driving, glances over but doesn't say anything.

BILLY (CONT'D)
But I'd forgot.

ALTON
Dad hated him. But when he died you
were like... What?

BILLY
Six... Why did Dad hate granddad?

ALTON shakes his head.

ALTON
Dad wanted to sell the farm to a
developer.

BILLY
Why'd he want to do that?

ALTON
Money. (beat.) you see back when
mom met dad, he wasn't a city boy.
But granddad let that slide and gave
him a chance. They got married, had
me then later you and we had a
little house near the city. You
remember that right?

BILLY
Was I alive then?

ALTON
A baby, yeah. Then Dad got laid
off, started gambling and then we
had no choice but moved out here
with granddad to help with the
farm. Things were snug.

BILLY
Things have always have been.

ALTON
Yeah.

BILLY
Why didn't they sell it after Papaw
died?

ALTON
Cause he didn't leave it to mom and
him.

BILLY squints over at ALTON.

ALTON gives a single half nod.

BILLY
And that is why he had a beef with
ya...

The brothers sit in silence.

EXT. RURAL ROAD - DAY

Roar of the pickup truck engine as it barrels down the road.
The truck comes to a stop at a sign and then turns left and
continues down the road.

EXT. RURAL ROAD - DAY

ALTON drives the truck down behind the house and the two
brothers get out of the truck. ALTON begins to head out to
the field. BILLY follows in tow.

BILLY
Why don't we sell the farm?

ALTON
We can't.

BILLY
We can't... can't, why?

The two brothers walk walk across the FARM. ALTON goes to the
door of the farm office.

ALTON
Drop it.

BILLY
No I'm not gonna drop it. Here we
are a couple of wanna be farmers
trying to make it work. When we got
barely enough money to eat. Now
we're working this huge farm and we
think it we can turn a profit? When
we haven't done so in 5 years.

ALTON
We can cause we can, and we will...

BILLY

But as big as it is, would sell
pretty good I bet.

ALTON grabs a tool and heads out of the door,

ALTON

We ain't selling, least not now.

ALTON exits. BILLY stands in the shop, in the remanence of what used to be an old office. He looks to the wall to see a family photo of everyone. (Grandad, Mom, Dad, ALTON (21), BILLY (7))

EXT. FORD FARM - WELL PUMP - DAY

ALTON walking near the field, walks over to the well pump. Using the tool he sticks it in and uses the tool as leverage to turn the well on.

INSERT SHOT: Poly-Pipe filling with water.

INSERT SHOT: Water spewing out of the holes like a sprinkler.

ALTON stands up and looks back at the farm, stretches his back. ALTON notices another bag is tucked under the well unit he pulls it out, unzips it, checks its contents and then zips it back. He throws the bag over his shoulder and then begins walking to the house.

EXT. PICNIC TABLE - FORD FARM

Alton gets to the picnic table and just tosses the bag on top and continues on his way.

EXT. PITTMAN HOUSE - AFTERNOON

BILLY walks up out of the ravine as he sees SARAH lifting groceries out of the back of the OLD BUICK. SARAH is dressed in a skirt and blazer.

LEONARD

Hi!

BILLY

Hey Bud, what's happening? You need help?

SARAH
Sure could, thank you. What have
you and your brother been up to
today?

BILLY lifts a few sacks of groceries out of the car and
follows SARAH into the house.

BILLY
Ah, nothing much, just went to a
production meeting.

SARAH
Production meeting?

INT. PITTMAN HOUSE - CONTINUOUS

BILLY
Farming.

SARAH
Ah, how was that?

BILLY
As dull as it sounds but, met some
people who knew our grandad so it
was good to go.

They set the groceries down. SARAH begins to put them away.

SARAH
Oh sounds I bet that was very nice?

BILLY
What have you been up to? You're
dressed very nice?

SARAH
Oh, right... I had a little
interview at the middle school in
town. I might start teaching there
in the fall.

BILLY
Really, you're a teacher?

SARAH has finished putting the groceries away and takes to
beers out of the fridge.

SARAH
Want one?

BILLY

Sure.

SARAH crosses around BILLY and they both head out to the porch and have a seat.

BILLY (CONT'D)

So what are you going to teach.

SARAH

Math mainly, its just something to get us more on our feet.

SARAH watches LEONARD as he plays in the front yard. BILLY sits down in the seat near SARAH.

SARAH (CONT'D)

It's nice out here, but this house is getting small and I can't shake that we're all by ourselves if anything should happen.

BILLY

Well, you're not completely alone. You got me and Alton, always looking out for you, if ever you any need.

SARAH

That's sure nice... but you don't know my ex. Every time a car I don't know drives by... I get scared.

BILLY

Hmm... sounds like he's no good.

SARAH

When we met... he was so nice, and smart and then took on this new job. I got pregnant with Leonard, and then Trenton would start going on and on about...

(We see on BILLY's face that he made the connection to TRENTON)

The future and the business... and then he changed.

BILLY (WHISPERS)

He was violent?

SARAH nods and begins to get quiet.

BILLY (CONT'D)
That's why y'all came out here.

SARAH
yeah.

BILLY grows quiet as a knot forms in his gut. SARAH notices his change in demeanor.

In the distance we hear the faint sounds of STEFAN's Super-charged Car approaching. BILLY connects the sound and jumps to his feet.

BILLY
Oh... I gotta go.

SARAH seems a bit startled by his quick exit.

EXT. PICNIC TABLE - FORD FARM -EARLY EVENING

Super-charged Neon Green Car drives up the drive and stops near the table.

SOUND: MUFFLED BASS THUMP FROM INSIDE THE CAR

The driver side door opens STEFAN steps up out of it. The young man stretches and then walks over to ALTON.

STEFAN
Sup, man... Where Billy be at?

ALTON looks over STEFAN and then points over towards the porch of the Pittman house.

STEFAN (CONT'D)
Ah.

ALTON then puts his fingers to his lips and whistles loudly.

FRONT YARD - PITTMAN HOUSE - CONTINUOUS

BILLY is already on his feet and heading across the yard to the Picnic table.

BILLY
I'm coming!

BILLY starts to jog. Behind him on the porch of the Pittman house Sarah and Leonard watch as Billy leaves them.

PICNIC TABLE - FORD FARM - CONTINUOUS

BILLY is walking from the PITTMAN HOUSE looks back to SARAH, who is seated on the rail of the porch.

BILLY adjusts himself a bit crosses the yard.

STEFAN
Sup, Billy!

BILLY
Stefan, good to see ya man! How was the drive?

STEFAN
Not bad at all man, think I'm finally getting used to the trek.

BILLY walks over to ALTON who is starring daggers at BILLY. ALTON shoves the bag into BILLY's chest.

BILLY
(aside to ALTON) Sorry. (turning to STEFAN) really man, glad to hear it. Here you go.

STEFAN
That your girl man, she's hot, yo!

BILLY
Naw man, she's just our neighbor.

STEFAN takes the bag, and takes a few steps towards the Pittman house. Shading his eyes so he can see.

STEFAN
Just your neighbor? maybe I should go give her MY number. (begins to laugh)

BILLY
Maybe you should just go?

STEFAN
Ha ha ha , alright man. What's her name?

BILLY
Go!

STEFAN
No, no she just looks familiar for some reason.

STEFAN is looking over to SARAH who isn't paying attention to them.

BILLY
That's weird.

As STEFAN begins to turn he sees LEONARD come out of the house and begin talking to SARAH. STEFAN's gaze lingers on Leonard.

STEFAN does a double take. There is no doubt that he recognizes LEONARD.

STEFAN cuts his eyes to BILLY and suspiciously looking at him up and down he squints a bit. BILLY restrains a worried look as he sees STEFAN's face make the connection.

STEFAN then turns and briskly walks to his car.

STEFAN
Alright man, I'm outta here...
Should I let them know you're
coming to the house tonight?

BILLY
Yeah, I'll be there.

STEFAN
Cool man, Later!

BILLY
Ride like the wind.

STEFAN standing in the open door of his car.

STEFAN
Shit man, the wind wishes it was as
fast as me.

STEFAN drops down into his car. STEFAN's car speeds off.
SOUND: ZIPPY CAR SPEEDING OFF BILLY looks to ALTON.

BILLY
What you couldn't give it to him?

ALTON doesn't say anything. He just turns and begins walking off towards the field.

Frustrated BILLY clutches the side of his head and grumbles, he gives a glance towards the Pittman house. But everything is becoming complicated now.

He sulks off towards the Farm House.

FIELD BY STONE SLAB - FORD FARM - AFTERNOON

ALTON watches the clouds moving across the sky as he meanders his way towards the Stone Slab.

At one point he walks down a row and yanks a plant from the ground.

Taking the roots in his hand he takes his POCKETKNIFE and slices into a node on the root.

SARAH

What are you doing?

ALTON looks over his shoulder. We see SARAH is standing at the edge of the field. ALTON smiles and then turns to walk towards her.

ALTON

Oh, hey there little darling. (she smiles) Well you see, I'm looking at the internal color of these nodes on the roots. (beat.) Its a good predictor of bountiful clusters once the pods start setting.

Clueless but playfully SARAH smiles as he walks to her.

SARAH

I see, and what does your magic roots say? Will it be a good year?

ALTON

Node is pink, that's VERY good. What are you up to? Where is Leonard?

SARAH

He's playing over yonder and I thought I would come check in on you.

SARAH points across the field to see LEONARD playing at the edge of the woods.

SARAH (CONT'D)

I haven't seen you in a few days, was wondering how you were doing?

ALTON

I'm fine, just keeping my distance was worried that you were mad about that gun lesson the other day.

ALTON leads her over to the Stone Slab and across the threshold.

SARAH

Mad? I wouldn't say that. Maybe surprised. But there is stuff that boys need to know, that I could never teach him. I'm just happy you're willing to take him under your wing.

ALTON

It's the least that I could do, he's a good kid... And his ma ain't so bad herself.

SARAH looks about the space. She stops before following him in.

ALTON (CONT'D)

What?

SARAH

Nothing, I just've never been out here. I watch you out here all the time, what is it?

ALTON

When I was a kid it was my club house. It actually had a partial roof until a big storm took it last year.

SARAH

That's a nice telescope.

ALTON

Yeah it is... But while other people are watching TV at night, I have her.

SARAH

Every night?

ALTON

Well, not every night. But as long as the clouds stay away I have a pretty good view.

SARAH looks up at the blue sky.

SARAH

What do you look for?

ALTON smiles at the question and looks up at the sky.

ALTON

I'm not really looking FOR anything. I just watch, just in case something does happen.

SARAH

Like what?

ALTON

You never can tell sometimes its a falling star, sometimes something else. For an entire world that is looking down, sometimes looking up makes all the difference.

SARAH

(chuckles) A farmer, a cowboy, an astronaut and finally a romantic. Tell me Mr. Ford... How is it that you've never been hitched?

ALTON shrugs as he looks at her legs. Then moves in close to her and then kisses her.

ALTON

Because I've never known you before.

SARAH pulls back from him and then attacks him with kisses. She begins to unbutton Alton's shirt. She wraps her arms around him and then continue to kiss.

Then in the glow of the approaching sunset ALTON begins to unbutton SARAH's blouse. But stops when LEONARD comes bounding into the STONE SLAB.

LEONARD

Hey Alton can I check out your telescope?

SARAH and ALTON begin laughing. Sarah buttons her shirt back.

LEONARD (CONT'D)

What?

ALTON

Nothing, yeah check out the telescope.

EXT. STONE SLAB - FORD FARM - DUSK

LEONARD stands looking through the telescope then looks over at ALTON who points up at the sky as he says something.

INSERT A SHOT OF THE SKY FOCUSED ON VENUS

SARAH smiles taking joy in a pseudo family. ALTON looks over at SARAH and gives her a seductive look. She returns the glance but her demeanor turns to a chuckle.

SARAH
This is so nice, you spoil us
Alton.

ALTON walks over to her and offers his hand down to her. She rises to her feet and the couple move in close with each other.

ALTON
Uhn uh... I'm one the one getting
spoiled.

ALTON kisses SARAH. Then a pause and SARAH kisses him back. Her curls up his back and removes his cowboy hat.

SOUND CUE:In the distance we hear the sound of a train whistle blowing.

Leaning back in his arms SARAH deeply kisses

SARAH
Mmm.

They both laugh as SARAH recomposes herself and looks at her watch.

SARAH (CONT'D)
My roast is probably about done,
are you going to come for a late
supper?

ALTON nods.

ALTON
Absolutely. Let me go grab BILL.

SARAH gives Alton a lingering look before she turns to begin her walk back to the house.

INT. FORD FARM HOUSE - DUSK

We follow ALTON as he enters through the back porch and makes his way through the old decaying house and up what remains of the staircase to door to BILLY's room. The door is ajar.

INT. FORD FARM HOUSE - BILLY'S ROOM - DUSK

ALTON pushes open the door and sees BILLY's mess of a room. An old bed and the remains of old furniture are draped with Billy's clothes. BILLY sits at the open window smoking, as the golden sun shines in on him.

ALTON

Sarah made supper, come on.

BILLY doesn't turn but takes a drag of his cigarette, exhaling as he shakes his head and says

BILLY

You know who she is?

ALTON

Sarah?

BILLY

yeah

ALTON

Who is she?

BILLY finally looks back at ALTON.

BILLY

Trenton's ex.

ALTON

Where'd you get that from?

BILLY

When Stefan picked up the bag tonight... He recognized Leonard.

ALTON's demeanor turns.

ALTON

How certain are you of this?

BILLY

Two hundred percent. Stefan tonight. When he picked up the stuff he was looking over there. He definitely recognized him.

ALTON
Are you sure?

BILLY
There is no doubt he knew Leonard.

ALTON
Think he'd tell Trenton.

BILLY
What do YOU think?

ALTON
Hmm

BILLY
Yeah. So what do we do? We quit
tell him we can't do it anymore.

ALTON
I don't think this train
necessarily stops.

BILLY
I can go there tonight and ask.

ALTON
But if Stefan doesn't tell him and
you ask to stop...he's gonna want
to know why. What are you going to
say?

BILLY shakes his head.

ALTON (CONT'D)
Come on, she made supper. We can
figure this out later.

BILLY
I already told Stefan that I'd be
coming tonight.

ALTON
So go, but act normal.

BILLY
'kay. I don't want nothing to
happen to them.

ALTON
Me neither (beat.) go.

INT. PICKUP TRUCK - NIGHT

BILLY gets in the cab and starts up the engine.

EXT. FRONT YARD - PITTMAN HOUSE - EARLY EVENING

Off the front porch we can see ALTON walking up the yard to the porch, in the background BILLY's pickup truck takes off.

SARAH sits on the porch looking off into the late summer sky. She hears the truck driving off.

SARAH
BILLY's not joining us?

ALTON
Nah, he's got his own thing.

SARAH
Ah, just us duds then?

SARAH (CONT'D)
Leonard can you go grab the roast
and bring it to the table?

LEONARD hops up and heads in the house.

LEONARD
Sure.

SARAH
Hanging around you has sure done
that boy wonders.

ALTON
Oh?

SARAH
You talk to him as an equal, his
father couldn't do that.

LEONARD then comes bounding out of the kitchen carrying a plate of roast, carrots and onions. And sets in on the table. Two bowls of sides also are on the table. SARAH picks up the bowl of mashed potatoes and passes it to ALTON.

ALTON
Well, maybe I should give him a
talkin to.

SARAH
God I hope you never do.

LEONARD

Why?

LEONARD trying to pry his way into the conversation.

SARAH

You know what he's like.

Leonard looks at Alton.

LEONARD

He's not like you.... he's
different... He...

Then LEONARD falls silent his mind clearly thinking over something, he loses his train of thought.

SARAH

Don't worry 'bout it honey... So
what are we doing tonight?

ALTON looks off at the sky and then back.

ALTON

After dinner?... There just so
happens to be a meteor shower
tonight.

SARAH

More stargazing?

LEONARD

Ma... meteor showers are cool!

SARAH

Oh are they? Are you an expert now?

Leonard crinkles his brow.

LEONARD

No, but Alton is and he can teach
us all about it.

SARAH

Sorry but I think I had my fill
this afternoon. But you are welcome
to hang out there with Alton
tonight if you wish.

LEONARD nods and looks at Alton who nods back with a thumbs up.

ALTON

What'll you do?

SARAH

I believe that I have a date with
the latest Vanity Fair... and the
tub!

LEONARD makes a sad face at his mother but then bursts into a
huge smile.

ALTON

Well, it'll just be us cowboys then
huh...

LEONARD (LAUGHING)

Yee haw!

ALTON smiles at SARAH, and then looking back to LEONARD.

EXT. TRENTON'S HOUSE- NIGHT

The house sits with a now empty front yard. Lights are on
inside, but other than that its pretty quiet.

INT. TRENTON'S OFFICE - TRENTON'S HOUSE NIGHT

The door of the office is opened by BUNK.

BUNK

Hey man! What's happening!

BILLY walks in the office, Trenton is standing behind his
desk working on something with his back to the door and
BILLY.

TRENTON

Billy! To what do I owe this
pleasure?

BILLY approaches the desk. Trenton pushes an envelop toward
Billy. He picks it up and puts it in his back pocket.

BILLY

Just coming to pick up my stuff.

TRENTON

Mmmhmm. How's big brother?

BILLY

Fine.

BILLY doesn't turn to leave but stays standing.

TRENTON

Don't you typically just pick up your *stuff* and then crawl back to that farm of yours?

BILLY

Yes, but I wanted to speak.

TRENTON

Then speak.

BILLY

We would like to stop

Trenton pauses but then begins work on his computer.

TRENTON

That's a hefty request. The Mexicans won't like this ... Why would you want to stop. Your brother insured that I am paying you a considerable amount to do practically nothing. Why stop, you only just began?

BILLY

Things are just better than they used to be, on the farm and well I would like to see...

Trenton rises to his feet.

TRENTON

Things are going better... last time I checked harvest isn't for another 2 months, how could you possibly be doing better?

TRENTON walks around his desk to stand in front of BILLY. He stands a few inches shorter than BILLY but his look dominates BILLY.

BILLY

Well...

TRENTON

Shh... Shh, shh... I think it's something else... And now you have to tell me what that else is...

Trenton is starring only inches from BILLY. BILLY holds his tongue. TRENTON waits a long moment.

TRENTON (CONT'D)
Nothing?

BILLY
I.... Need to go, Trenton.

Trenton turns his head to the side and then signals to BUNK who opens the door and STEFAN walks in. He gives a solemn look to BILLY and BILLY looks back to Trenton who now has bone chilling sinister smile look on his face.

TRENTON
(clicks his tongue) tsk, tsk, tsk

CUT TO BLACK.

FADE IN

FRONT PORCH - PITTMAN HOUSE - LATER

The sky is now darker and LEONARD comes out of the door of the house and sets down a sleeping bag.

ALTON
Alright, you ready.

LEONARD
Hold on let me grab one more thing.

LEONARD goes back in and carries out a child size suitcase. SARAH follows him out the door and picks up the suitcase from his grasp.

SARAH
You don't need that.

LEONARD
But mom!

SARAH
You're only going to the field for a night, here take this. (hands him a bottle of water) This, your pillow and your sleeping bag is all you should need.

LEONARD pouts.

LEONARD
Okay.

SARAH and ALTON smile at each other both amused by LEONARD.

SARAH
Did you brush your teeth like I
asked?

LEONARD
Yes! Gah! Come on ALTON.

ALTON
Right on.

ALTON begins following.

SARAH
Take care of my baby.

ALTON
Will do, you have yourself a
pleasant evening.

SARAH chuckles.

SARAH
Oh I will, you best believe I will.

As the duo walk off out of site SARAH does a little victory
dance. Then dances her way into the small cottage.

5 MINUTE COSMIC DANCE SEQUENCE - NIGHT

Shot from above, LEONARD and ALTON walking to the stone slab.

The camera slowly tilts up as the silence is replaced by a
musical crescendo.

As the pan reaches the starry sky, a time-lapse montage of
the stars and the sky begins. The 4-5 minute sequence of star-
scape animations is crosscut with shots of SARAH prepping to
take a bath and ALTON with Leonard at the telescope and
generally having a good time together.

END OF ACT II

STONE SLAB - FORD FARM - LATE NIGHT

Alton and Leonard are fast asleep in the Stone Slab.

BATHROOM - PITTMAN HOUSE - LATE NIGHT

SARAH has fallen asleep in the tub.

BACKSIDE - PITTMAN HOUSE - LATE NIGHT

The back of the house sits quiet in the glow of the late summer moon.

Close up of a man's hand splashing gasoline on the exterior walls of the house.

Then a CU of a hand igniting a lighter and lights a rag. The rag is tossed on the wall of the house. It goes up in flame.

STONE SLAB - FORD FARM - LATE NIGHT

ALTON lays on a cot with an army blanket draped over him while LEONARD sleeps on the plastic lounge chair beside him.

LEONARD begins to stir and begins to cough.

In the light of the moon the boy gets up and walks over to the table to take a drink from his bottle of water, which is on the table near the telescope.

LEONARD takes a big drink and as he does so he looks over the bottle to see a yellow flame in the distance.

LEONARD
(whispering) Alton

LEONARD lowers the telescope to look more closely. He looks through it.

ALTON slowly begins to move --

INSERT: Flames dancing up the side of the PITTMAN House

LEONARD (CONT'D)
Fire... ALTON! FIRE!

ALTON hops up on instinct hearing that word.

ALTON
Huh, where!?

ALTON opens his eyes, looks over in the direction of the PITTMAN house and immediately he pops up running, LEONARD starts running right behind him.

ALTON (CONT'D)
Your mama... Stay HERE!! SARAH!!

LEONARD
MAMA!!! MOM!!!

Running through the field ALTON as fast as he can go.

EXT. PITTMAN HOUSE - FIRE

The house has fire on its sides burning from the outside in.

ALTON runs in from the field and with out hesitation burst through the front door, whose cheap construction splinters upon impact.

INT BATHROOM - PITTMAN HOUSE - LATE NIGHT (FIRE)

Smoke fills the bathroom as flames lick at the windows bleeding in from the outside wall that are ablaze.

The bathroom door bursts open and ALTON forces his way to the tub where Sarah is beginning to become aware of the fire.

SARAH

Alton?

He grabs her robe from a hook and tosses it on top of her.

ALTON

I got ya...

SARAH

Where's Leonard?

ALTON

He's okay, he's outside.

Alton lifts Sarah up of the tub and carries her out the door.

EXT. PITTMAN HOUSE - FRONT YARD - HOUSE ON FIRE

Upon exiting the house ALTON puts SARAH down, she puts on the robe as she begins looking around for Leonard.

SARAH

Leonard! Leonard! I thought you
said he was WITH YOU!

SARAH turns back to the house. Only then does ALTON realize that there are a set of truck lights pointed at the house down the drive. His blinded by the lights but walks toward the vehicle.

ALTON

Who's there?

From a reverse angle we see LEONARD is standing beyond the lights, as the camera moves up to LEONARDs shoulder we see the hand of a man's covering the boys mouth and holding him so that he couldn't move.

SARAH

Trent?

ALTON

Trenton let him go...

TRENTON

Don't come closer Alton.

ALTON fumes with anger. But seems that Trenton is standing with LEONARD in front of him with a bowie knife resting against his cheek.

ALTON

What are you doing?

TRENTON

What am I doing? You're the one saving my wife from her demise and now you want to take my son from me? He's mine and he's coming with me.

ALTON stands there in the grass his fists clinched.

ALTON

Over my dead body.

Trenton squints.

TRENTON

No not over your dead body. But perhaps Billy will go the distance.

TRENTON looks back to the side of the black SUV, where Stefan is standing with a solemn look.

TRENTON (CONT'D)

Stefan... if you would please.

STEFAN opens the back door of the truck and yanks out BILLY who falls with dead weight on to the ground. ALTON tries to make out the body on the ground.

ALTON

What did you do?

TRENTON

He kept something from me which was my everything. And that wouldn't stand. You can keep the bitch, I'm taking what's mine.

SARAH

Let him go Trent!

ALTON

Trenton? Billy? BILLY?!

ALTON rushes towards BILLY and the SUV.

TRENTON turns and stuffs LEONARD in the back of SUV and then STEFAN moves to get in the vehicle.

STEFAN

So sorry, Billy!

The SUV kicks up rocks as it peels out down the gravel drive.

ALTON

BILLY!

BILLY lies there motion less on the ground. He has been beaten to a bloody pulp. SARAH comes running over barefoot dressed in her robe. She falls to his side.

Alton pops up.

ALTON (CONT'D)

We got to get him help. Grabbing the truck!

ALTON sprints off.

EXT. HOSPITAL - NIGHT

The Ford tuck speeds up to the Emergency Room entry to a rural Hospital

INT. HOSPITAL - NIGHT

BILLY on a gurney being sped through the ER. ALTON stops when one of the nurses stops him. The NURSE places a hand on ALTON's chest and then points to a door to the waiting area.

INT. OPERATING ROOM

BILLY is wheeled into the OR. The TEAM of nurses begin cutting his clothes off. Then together they lift BILLY on to the table. As the under skin is exposed you start to see the full extent of the damage.

INT. WAITING ROOM - HOSPITAL - NIGHT TO DAY

ALTON is seated in a seat of the empty waiting room of the country hospital.

The Night scene transitions to Day

From behind the hand of SONNY squeezes his shoulder. ALTON is surprised, looking back he sees his friend.

Neither say anything, SONNY just takes a seat near by. ALTON nods a thank you. SONNY nods knowingly. Words aren't necessary

WAITING ROOM - HOSPITAL - MORNING

SONNY and ALTON are asleep in the waiting room when a DOCTOR in white coat enters.

DOCTOR
Mister Ford?

ALTON begins to stir and looks up to the Doctor.

DOCTOR (CONT'D)
Mister Ford? I have news of your boy.

ALTON rises to his feet and walks over to the Doctor.

ALTON
Hm?

DOCTOR
Your son...

ALTON
Brother.

DOCTOR
Your brother experienced some major trauma to the head and body. There is a lot of internal bleeding, swelling throughout his body and hemorrhaging in his head.

(MORE)

DOCTOR (CONT'D)

Due to this we were forced to induce coma as to prevent any further damage and reduce the swelling in his brain. Minimize the impact this will have on motor skills if and when he survives

ALTON

If?

DOCTOR

I'm sorry Mister Ford, but at this point things could go either way for your brother. We have him in a room where he will be monitored if you wish to go home and rest yourself. I'll have the nurse call you if anything should change about his condition.

ALTON

Can I stay?

The DOCTOR nods.

DOCTOR

You may.

HOSPITAL ROOM - HOSPITAL

BILLY lies in the bed, connected to tubing.

The sound of an iron lung can be heard. The glow of the morning sun shining through the window fills the room with an amber glow.

ALTON steps to the door and walks in.

SONNY is behind him. ALTON walks over to the bed and looks down at his brother.

SONNY

Alton, I gotta get back... You gonna be alright? You need me to come back this evening?

ALTON shakes his head.

After a long moment holding his breath, then after a beat ALTON breaths.

CUT TO:

INT. BILLY'S HOSPITAL ROOM - LATER

ALTON's distraught eyes open. ALTON POV- Side of BILLY's bed. The POV tilts up and looks at BILLY in the bed and then pans the opposite direction across the room until it reaches the door where stands LEONARD staring at BILLY's bed too. ALTON can't believe his eyes.

ALTON

Leonard?

LEONARD looks sad as he steps in the room followed by SARAH. SARAH looks torn between being mad at ALTON and remorseful for BILLY. She's carrying flowers. She walks over to BILLY's bedside.

SARAH kisses BILLY's forehead.

ALTON (CONT'D)

How'd you get him, back?

SARAH

Police.

SARAH finally turned and made eye contact with ALTON, and almost burst out in tears but clinches her eyes and then opens them. With a slight hint of anger she begins.

SARAH (CONT'D)

I have full custody...

ALTON

What did you tell them?

SARAH

I didn't tell them anything, Alton.
You don't have to worry.

SARAH breaks into tears.

SARAH (CONT'D)

How could you!?! I trusted you
Alton, I thought... I thought when
you and Leonard started being
friends, WE started being
friends... I thought it'd be
different. That you were
different... Hell, you were WORKING
for him for Christ Sake!

ALTON

I WAS TRYING TO PROTECT HIM!

SARAH
Trenton?

ALTON
No, BILLY!

SARAH
Billy?

ALTON
BILLY had already said yes to them,
when I found out.

SARAH
And you let him do it.

ALTON
He needed it... It woke him up and
made him feel worthwhile.

SARAH
A Hospital bed is worthwhile?

ALTON
I never intended for...

SARAH
For him to get hurt? Yall were
running drugs. Drugs?

ALTON looks solemnly.

ALTON
People do all kinds of things to
themselves... they speed on the
road. They eat junk food. they
smoke... if people want to put
drugs into their bodies, who am I
to turn away that money, that WE
needed to survive.

SARAH
Aren't you worried about the law?

ALTON
No. Out here these towns aren't
incorporated... there is no law.
You'd be surprised about all the
shit that goes on out here. I
didn't make it that way, but that's
the way it is out here. So, I am
not worried about the law.
(nodding) I am worried about us now?

ALTON looks at LEONARD who is standing in the jam of the door picking at his lip, he seems a bit more ragged than normal, confused about what all is happening.

SARAH

Now...now we leave, we go hide all over again... (SARAH begins to cry) but...

ALTON

But?

ALTON embraces SARAH.

SARAH

But this morning after they got Leonard back, they told me that Trenton filed a custody suit...for full custody on the grounds that moving out here was somehow endangering him.

LEONARD

But I like it out here.

ALTON places a hand on LEONARD

ALTON

He won't win.

SARAH just looks up at ALTON and smiles at his naivety.

SARAH

Alton, the only way that Trenton is able to do any of the shit he does, he has influence...

ALTON

Yeah, but he can't compete with what we have. I'll just tell the judge about our life together out here.

SARAH

I don't want you to testify and I don't want you anywhere near that courthouse...if They get you on the stand he'll throw you under the wagon. (whispers) You don't need to protect us, Alton.

ALTON looks over at LEONARD.

ALTON
Hey Leonard, I'm glad you're
alright.

LEONARD seems a bit nervous, still hovering in the door.

LEONARD
Thanks

ALTON nods as he sees LEONARD eyeing BILLY.

ALTON
You know what happened to Billy was
not your fault.

LEONARD begins to tear up.

LEONARD
Yes it was...he was trying to
protect us.

SARAH
Oh, honey!

SARAH gets up and crosses squats down and hugs LEONARD.

ALTON
Listen, what happened to Billy was
just TRENTON and his men being
bullies. And I promise you when
Billy wakes up he'll tell you the
same thing.

LEONARD
Is he gonna wake up?

ALTON
The doctors just have him in a coma
to help the swelling in his head.
But he's going to be alright.

LEONARD stands in the doorway just biting his lip, his mother
is now standing beside him.

LEONARD
Can I say something to him?

ALTON seems a bit stunned at first.

ALTON
Sure, sure... I think that's a
great idea.

LEONARD walks over to the bed and then turns to the other two.

LEONARD

Alone?

SARAH and ALTON nod and then the two begin to move towards the door.

ALTON

Sure, we'll be right outside.

The CAMERA pulls slowly out of the room, as LEONARD turns to BILLY and begins to speak to him. We can't audibly hear what is being said.

INT. BILLY'S HOSPITAL ROOM - MOMENTS LATER

Leonard is standing beside the bed. Suddenly BILLY opens his eyes and smiles at Leonard.

BILLY

Hey bud!

Leonard brightens into a big smile, but quickly the smile is tarnished away.

BILLY begins to crash, convulse and shake.

SLOW MOTION LEONARD pulls back from the bed and runs to the door, into the hall LEONARD yells down to the nurses station,

INT. HOSPITAL HALL - CONTINUOUS

::SLOW MOTION::

TWO NURSES and A DOCTOR rush down the hall towards BILLY's room. SARAH rushes into the room, LEONARD hangs on the door frame as the NURSES follow SARAH. ALTON stands across from the door looking at his brother dying in the bed. ALTON clinches his jaw as tears begin rolling down his cheek.

EXT. FORD CEMETERY - SUNSET

ALTON stands in the same position he was at the hospital, facing a recently made grave.

To his left stands SONNY, reading from a Bible (MOS) and MAGGIE, then to his right is LEONARD and SARAH holding hands.

ALTON lost in thought watches the mound of dirt. ALTON looks to SARAH, and then is surprised when he sees LEONARD looking up intently in ALTON's eyes.

LEONARD then takes ALTON's hand.

EXT. FORD FARM - DAY

Alton is standing aways from the parking area and watches from a far as SARAH and LEONARD get in their car. LEONARD looks to ALTON across the field and ees him watching them. He waves to ALTON.

ALTON waves back. Then lowering his arm he looks solemnly around the farm. He stares blankly out at the farm.

In the distance we see the final vehicle leaving. Alton begins to wnder.

EXT. SOYBEAN FIELD - LATER

ALTON walks through the field, he stops at a plant and inspects it.

ALTON then reaches down to the canopy of the plants and pulls up his hand a little bollworm.

He raises his hand to eye level and looks callously at the worm. Then he looks at the field with disdain that the worms might be destroying his prospect for a healthy yield.

INT/EXT. BACK PORCH - FORD FARM HOUSE - SUNSET

ALTON sits to the porch smoking his pipe. Looking out at the field.

EXT. WELL PUMP - DAY

ALTON is at the WELL PUMP. He turns it on and watches as the poli-pipe inflates and runs water out to the field. As he takes a breather he sees a new duffle bag that must have been dropped recently.

ALTON stares at it a while before he walks over and grabs the bag. He walks briskly away to the house.

INT. KITCHEN - FORD HOUSE - EARLY EVENING

ALTON is standing at the wall phone thinking about what to do. Then slowly dials.

BUNK (ON A PHONE)
Yeah, who this?

ALTON
A bag dropped this afternoon.

BUNK (ON A PHONE)
Really? Hmm... we don't really got people at the moment. Can you bring it to the house?

ALTON
Is there no one who you can send to get it?

BUNK (ON A PHONE)
Ahh no.

Alton hangs up.

EXT. TRENTON'S HOUSE - DOOR - NIGHT

ALTON drives his pick-up to the old house. It is now empty. With a real estate sign out front. A single vehicle is parked by the back door and the light is on.

ALTON walks to the door and knocks

BUNK opens the door.

BUNK
What's up man! Long time no see...
Sorry to hear about you bro dude...
I hope thers are no hard feelings,
I liked Billy.

ALTON
Where is Trenton?

BUNK
Ah man the Mexican's didn't take too kindly to Billy's death, too much heat, so I am temporarily running the show for now. Here's your usual...

BUNK hands Alton a familiar envelop of cash.

PARK BENCH - CITY - DAY

SARAH is seated, her head is slumped and she seems very sad.
ALTON walks up to the bench.

ALTON
What's going on, why you out here?

SARAH
The hearing's over. Why are you
here?

SARAH fights to hold back her tears.

ALTON
Thought I might run in to you, on
purpose.

SARAH gives the smallest smile and embraces ALTON. She begins
to cry.

SARAH
He...

ALTON
He won huh?

SARAH shakes her head.

SARAH
They brought up the fire...

ALTON
But he started the fire... so what
now?

SARAH and TRENTON hug. With her head against Alton she
says...

SARAH
(whispering) he won full custody.

ALTON
I'm sorry...

SARAH
Worse than that is Trenton's got a
new place and I don't know where.

ALTON
I can find him... will you come
back and live with me.

She nods and then the couple kiss.

EXT. FORD HOUSE - DUSK

ALTON and SARAH return to the farm in the Truck.

ALTON and SARAH walk out to the Farm the setting sun baking them in an amber glow.

EXT. BURNED-OUT PITTMAN HOUSE - DUSK

ALTON and SARAH walk around the old burned out Pittman house. It's charred remnants look blackened. It has been two months since the fire.

EXT. SOYBEAN FIELD - READY FOR HARVEST

Focused on the brown and podded soybean plant that is ready for harvest. ALTON's hand comes into frame and yanks off a cluster.

He examines it in his hands then tosses it down to the ground and puts his hands on his hips shaking his head.

EXT. SOYBEAN FIELD - HARVEST

A single shot of a combine harvesting the soybeans. He has a stern look watching it.

He watches as a truck of soybeans drives off the farm.

EXT. GRAIN DEALER

ALTON stands at his truck as he watches as the truck of soybean is weighed on the scales.

A man walks out and hands him a slip of paper. Alton nods but sternly gets in his truck.

INT. BANK OFFICE - DAY

Panning across a pane of frosted glass we see in a sliver between elements ALTON sitting in the office of a banker.

BANKER

Well looks like the harvest wasn't terrible Mr. Ford. But there is still a modest gap between what you made and what you owe.

ALTON
Can you roll it to next season.

The Banker shakes his head.

BANKER
I'm sorry Alton, but if you haven't
the means to pay the gap
yourself... we will sell your farm,
clear all the debt with interest,
and give you the change.

ALTON
Can I pay the gap with cash?

BANKER
We are a bank. We will always take
cash. But where are you going to
get that much cash.

Alton gives the man a nod of contentment.

ALTON
I'm thinking of selling my horse.

BANKER chuckles.

BANKER
I sure hope that's SOME horse.

EXT. GAS STATION - OZARKS - EVENING

ALTON's Truck is parked at a pump. ALTON stands beside the
truck pumping gas. He is dressed in best looking cowboy
attire.

INT. GAS STATION - EVENING

ALTON walks in the gas station and walks to the desk.

GAS STATION ATTENDANT
Evening, everything alright out
there.

ALTON
Yep, just topping it off. Trying to
get to the ole Macintosh Ranch. I
got livestock for the new owners.
Am I near by?

GAS STATION ATTENDENT
(nodding) It WAS the Macintosh
Ranch, now its not. Something I
don't remember.

ALTON
Eubank?

GAS STATION ATTENDENT
Yeah, Eubank. That's it.

ALTON
So, I'm close?

GAS STATION ATTENDENT
Yeah, right up the road a mile or
two. Sure you don't need anything,
we got a special on 12 packs?

ALTON
Sure... How much.

Alton takes his wallet out.

EXT. FRONT - RANCH - EARLY EVENING

ALTON pulls up in front of the ranch.

SARAH
Now we found it. You think he's
going to let us in?

ALTON hangs out the driver side and presses a button on the
call box. After a moment a familiar voice comes on the box.

TRENTON (FROM CALL BOX)
Yeah... what do you want.

ALTON
Trenton its Alton.

TRENTON (FROM CALL BOX)
Heh... what do YOU want?

ALTON
To make amends... and I brought you
a horse you might want to buy.

TRENTON
Okey do key...

There is a pause an then the gate begins to opens.

EXT. TRENTON'S RANCH SIDE OF HOUSE - SUNSET

ALTON's Truck with the Horse Trailer is parked next to a large ranch style estate. There is a large rolling fenced field that butts up against the drive.

ALTON is guiding Apache out of the trailer.

Sarah is beside him with a blanket and saddle ready to put on her.

LEONARD runs up to Apache and ALTON.

LEONARD

Alton!

ALTON

In the flesh.

LEONARD

You brought Apache?

ALTON

She was missing you? And with you all the way up here, I thought she might like a change of scenery.

SARAH walks from around the horse to see her son.

SARAH

Leonard.

LEONARD goes beside himself as he went to hug her. Sarah drops the saddle and crouches to hug her son.

LEONARD

I miss you.

SARAH

Me too.

TRENTON (O.C.)

Hmmm... I suspected this horse might be Trojan. I suggest you all make this fast.

ALTON looks to TRENTON with a bit of trepidation.

ALTON

Trenton, this is Apache... she loves your boy as much as the rest of us.

TRENTON
Your just going to give her to me?

ALTON
There are terms. (He looks to SARAH
and LEONARD) why don't y'all go
stretch her legs.

SARAH
Okay.

LEONARD
Can I ride her?

ALTON
Absolutely, that's a good idea take
her to the field.

SARAH begins guiding APACHE to the field, while LEONARD picks
up the blanket and saddle. They walk off. TRENTON looks upon
the whole scene with disgust. ALTON finally walks over to
TRENTON.

TRENTON
So, terms. What do you want?

ALTON
Just a bill of sale.

TRENTON thinks for a moment, then nods and then subtly smirks
at ALTON.

He slowly nods.

TRENTON
Ah I get it, I suppose that will
work... okay, I'll do that. What
else?

Alton nods and then he begins to walk, Trenton begins to
follow.

ALTON
Well first, I want to let you know
that I forgive you... for
everything that has happened. And I
hope the four of us can have some
semblance of a relationship.

Trenton grows a sinister feeling deep down.

TRENTON
What's the real reason you brought
me this horse?

ALTON
I brought her for Leonard.

TRENTON
A little token to make sure he
loves you more?

ALTON
You think that's why I brought her?

TRENTON cuts his eyes back at ALTON.

TRENTON
No, I think you brought it cause
you're a nice stand up guy.

ALTON
You could be that too.

TRENTON shakes his head.

TRENTON
I'm a rattlesnakes Alton.

Alton rolls his eyes at the sad man.

TRENTON (CONT'D)
You know how to survive in a bed
with a rattle snake?

ALTON
How.

TRENTON
You have to pretend to be one, but
pretend long enough and you turn
into a rattlesnake.

ALTON
Is that what happened to you? The
pressure made you venomous?

TRENTON
With a pa like mine I hadn't a
choice. Then somebody killed him
and I took the reigns. I either
became a rattlesnake or I'd become
prey.

Alton shrugs and looks off.

ALTON

You know Leonard is a pretty good kid. He doesn't deserve to have to live in that world.

TRENTON

You think he'd be better off in yours? You're just like me with a shinier exterior.

ALTON

I think he be better off in a world of his choosing.

ALTON and TRENTON walk down the drive further from the truck.

TRENTON looks back across the field to the house and sees APACHE and LEONARD galloping in giant circles around the field, SARAH watching him occasionally looking across the field at them. TRENTON gives SARAH a wave, she sneers and turns her back to him.

TRENTON

My boy loves you... I used to have ambitions for toughening him up and turning him into a killer. (laugh) But now all he wants to be is a fucking cowboy.

ALTON

He's a good kid, you should just let him be.

TRENTON smirks to himself.

TRENTON

Oh right, cause that's what you did with Billy and it turned out, oh! so well. (Beat) You know when I first met Billy?

ALTON

{sighs} No.

TRENTON

Your dad brought him to the house to swim in the pool while he was inside gambling with your college savings.

Back then my dad ran things. Your dad used to brag about you all the time.

(MORE)

TRENTON (CONT'D)
Never knew what you looked like,
but Paul Bunyon wasn't never far
from mind.

ALTON
I never knew about that.

TRENTON
Heh, we wanted to step in when your
folks died, but we just couldn't.

ALTON squints and looks off to find APACHE as we see TRENTON
move his hip to the pocket of his Duster.

ALTON
Why not?

TRENTON
Because my dad had just had him
killed, paid a man to push their
car in front of a train.
It was a shame, but your Dad had
just run up so much debt. We had to
clean the slate... I guess you
didn't know about that either.

ALTON
I figured someone did it... Why my
mother?

TRENTON
She just happened to be in the car
at the time. (beat) You sure you
still want a relationship with me?

ALTON's eyes tear up and he turns away from TRENTON. TRENTON
sees his moment. He pulls a revolver from his coat and
instantly shoots ALTON.

SOUND CUE: BANG

Alton falls.

In field LEONARD and SARAH are startled and look.

SARAH
TRENTON!

APACHE is spooked by the gun she rears up and LEONARD falls
to the ground. APACHE takes off at top speed towards the two
men.

TRENTON is still pointing the weapon at Alton's fallen body.
ALTON rolls over clutching his side and looks up at TRENTON.

TRENTON

I told you...Rattlesnake!

TRENTON raises his gun to aim, the scene slows down as he turns his head and his eyes go wide. The scene goes back to normal speed and APACHE slams into TRENTON sending him to the ground. Apache is furious and begins to stomp on TRENTON.

TRENTON (CONT'D)

whoa...whoa!

TRENTON goes crashing face first into the ground but as he falls he tries to turn over as APACHE begins to stomp on him.

After a moment the horse calms down and trots off. Limping Alton rushes to TRENTON who is slumped over motionless.

LEONARD finally gets to the scene and looks to ALTON who is checking TRENTON's pulse.

ALTON

Leonard, run and call 911

LEONARD takes off running to the house.

ALTON rolls over and sees TRENTON is serious pain looking at him.

The camera moves into a closeup of TRENTON's face. As we get closer and closer the picture begins to fade

ALTON (CONT'D)

Stay with me Trent, help's coming...

SLOW FADE TO
BLACK

THEN AFTER 3
SECONDS IN BLACK
CUT TO:

EXT. FINAL SCENE - DAY

ECU on TRENTON's eyes wide open.

MUSIC CUE: ROLLING STONES - YOU CAN'T ALWAYS GET WHAT YOU WANT

The camera slowly pulls out.

Eventually we see that first he is sitting prone in a wheelchair with a tube protruding from his neck. As we get further back we see he is sitting in a outdoor wedding congregation.

We cut to a shot moving down a wedding line with Sarah and Alton standing before Sonny who is performing the wedding.

We cut to Leonard standing as a grooms man.

Cut back to TRENTON who seems displeased with everything.

MUSIC CUE CONTINUES SONG AS THE CHOIR BEGINS "BUT IF YOU TRY SOMETIMES..."

Cut back to Leonard who gets a playful wave and smile to TRENTON.

SONG CRESCENDOS

Then the camera takes off into the sky and focuses on the horizon.

FADE TO BLACK.

EXT. POST MAIN TITLE SCENE - DAY

FADE IN:

The wedding party is underway at the Ford House and ALTON dressed in a tux minus a tie and SARAH in a wedding dress, have made a break for it sneaking down to the Picnic table. But before they get to it ALTON notices three strange men at the farm Building. He motions to Sarah to wait and walks to them.

EXT. FARM BUILDING - DAY

Alton approaches the men. They are dressed nicely but one of the men sees Alton approach and turns.

SANTIAGO

Hola.

ALTON

Hello. Are y'all needing something?

SANTIAGO

We are La Mano Roja are you Alton?

Alton thinks for a moment and then nods.

ALTON

MmHm...

The man introduces himself and the other two.

SANTIAGO

I am Santiago, that is Diego and Alejandro. (he takes a big breath and lets it out) We are sorry for the recent the loss of your brother. May we talk?

SANTIAGO motions to the empty farm office. ALTON looks at the men and then walks into the office. At that point SARAH approaches, as the last man through the door pulls the door close before her, much like the last shot of "The Godfather"

But at the last moment a hand from the inside catches the door and opens it up revealing the four men standing in the room looking at her. ALTON extends his hand and SANTIAGO waves for her to join them.

She stops and gives a concerning look then after a moment that melts away replaced by a look of strength and understanding. She walking into the shadowy room to the side of ALTON. The door slowly closes again.

CUT TO BLACK.

CLOSING CREDITS.

THE END