

"ASHES TO ASHES"

A mystery-noir-thriller

A FEATURE LENGTH SCREENPLAY

Written by

James Fry and Lloyd Chesley

WGA Registration No. 490666

Seventh Draft
January 1998

ACT ONE.

FADE IN:

INT. SOMEWHERE-DAY.

A match flares and the screen explodes into flames.

ROLL TITLE CREDITS.

EXT. CITY. ALLEYWAY - DAY.

Early morning. An alley cat sniffs around the garbage cans. A dishevelled MAN in his early thirties lies sleeping in a heap, shivering against a cardboard box. He wraps his jacket closer to his body for warmth. From a pile of newspaper a short way off, a head emerges. This is a VAGRANT and permanent resident of the alley. He rearranges his newspaper like a nest, pulls out a bottle and takes the first swig of the day.

VAGRANT

(singing)

It's a beautiful day in the neighborhood, a
beautiful day in the neighborhood, oh, won't you
be, ...my neighbor.

After carefully stashing the bottle in his jacket pocket he pulls out a half smoked stogie, inspects it, and with a satisfying grunt, lights it. He tosses the match away which lands next to the sleeping man and begins to smolder. In a few seconds a small fire is burning. As the fire and smoke increase, the sleeping man awakens with a start.

He is instantly frozen with fear, unable to move. Meanwhile the vagrant has leapt to his feet and is stamping out the blaze.

VAGRANT

Get up ya stupid bastard, you're on fire!

The man remains frozen in terror, unable to move. With great effort, the fire is stamped out and the vagrant flops down exhausted. He checks to see if his stogie is still alight. It is.

VAGRANT

Jesus Christ! you could have roasted alive. It's a lucky thing I was around to save ya.

The vagrant looks searchingly at the man, evaluating the situation. He is still in shock, as if awakened from a nightmare.

VAGRANT

Whadaya sick or somethin'? Need a drink?

(CONTINUED)

CONTINUED:

MAN

(distant)

What happened?

VAGRANT

Oh, nothing much, I just saved your life that's all.

MAN

Thanks. I, ..the fire ...who started the fire?

The vagrant looks sheepish and pulls on his stogie.

VAGRANT

I dunno. Must have been a lightning strike.

The man is confused and disorientated. He looks around trying to make sense of where he is.

MAN

How did I get here?

VAGRANT

Don't you know?

The man looks off into space to find the answer but comes up blank.

VAGRANT

What's your name?

MAN
I don't... I don't remember.

VAGRANT
Well, that happens sometimes ya know.
Sometimes you're better off not remembering.

The two sit staring into space for a few seconds. The vagrant sucks on his stogie, coughs, and spits.

VAGRANT
Got a wallet?

The man checks his pockets and comes up with a grubby package of photographs.

(CONTINUED)

CONTINUED:

VAGRANT
Come on, come on, Whatcha got?

MAN
Old photographs. I don't recognize anybody.

VAGRANT
Look on the back, most people write something
on the back.

He turns over the photos, one by one, then examines the envelope.

MAN
There's a name here on the envelope. It says,
"Delores Moon, Binsville". You know where that
is?

VAGRANT
Sure do, but then I've crossed this country from
north to south and east to west and I don't reckon
there's too many people around who's so
knowledgeable in where's what and who lives there.
And I'll tell ya something else for free, there ain't
no one in this here...

MAN
(Interrupting)
Where's Binsville?

The Vagrant stops dead and takes a thoughtful puff on his stogie.

VAGRANT

'Bout sixty miles down 98, towards the capitol.
Don't get ya hopes up, boy, it ain't half so great as
it sounds.

The amnesiac gets to his feet and packs the photos away. He checks all his other pockets to see if he missed anything.

VAGRANT

You got a wallet in there? All this valuable
information should be worth something.

MAN

I'm sorry, there's nothing here.

(CONTINUED)

CONTINUED:

VAGRANT

Ah, well, what the hell. If you strike it rich in
Binsville remember the guy who sent ya there.

MAN

Sure, thanks, Pop. Don't play with matches.

The man walks off down the alleyway and disappears round the corner.

INT. TRUCK - DAY.

The truck driver concentrates on the road while the man looks over the photos. They are three old black and whites, frayed at the corners. One shows a man and a woman, hand-in-hand, standing in front of a grand old house. Another shows a small boy, maybe five years old, wearing a baseball hat with the peak at the back. The third one shows the man from the first photo standing in front of the city hall wearing fine clothes and looking important. He stuffs them back into the envelope and reads "Delores Moon, Binsville".

DISSOLVE TO:

EXT. EXIT RAMP - DAY.

The sign reads "BINSVILLE, POP.1,250."

The truck roars to a halt a cloud of dust. The man climbs down and walks off down the exit ramp.

EXT. BINSVILLE. MAIN ST - DAY.

This is a dying town; a forgotten town. Although the year is 1995, here in Binsville it could be the late fifties. The buildings lining Main Street, with their decaying facades and peeling paint, give testimony to a more prosperous time. On the other side of the street, outside the barbershop, THE BENDER BROTHERS, SAM AND JESSE are lounging on a wooden bench. They are scrawny, rough looking characters. They notice the stranger but remain aloof and mumble to each other. The stranger senses their unfriendly attitude and walks on. A coffee shop across the street is empty except for an old man staring out through the dirty window. Further down the street the man sees RAYMOND TWO SHIRTS, a native Indian, painting a sign outside the general store. Suddenly the man stops and notices a small scruffy dog at his feet. He stoops to pet it.

(CONTINUED)

CONTINUED:

MAN

Hey fella, you look like I feel.

The man looks up and is confronted by a gristled old man with a wild look in his eyes. This is MAD JOE.

MAD JOE

Keep back there!, stand aside!, don't you dare lay a hand on that canine!

MAN

This your dog?

MAD JOE

Dog don't belong to no one. Can't. Just like no one can belong to no one. You belong to anyone?

MAN

Not that I know of.

MAD JOE

Well there ya go, that's what I'm talking about. That dog's got a lesson to learn. Got to learn it's a dog's life. Now if it were you or me it'd be different see, but that dogs got to learn. (to the dog) CUM HERE!!

Mad Joe slaps his leg and the dog comes over with its tail between its legs and plops down at his feet. Joe stands defiantly as if he's proven a point. Raymond Two Shirts has one eye on the scene. The stranger now stands as if to move on.

MAD JOE

I never seen you around here before, you new in town?

MAN

Yeah, I guess I am.

MAD JOE

Well this here's Binsville, Sonny, and we got some rules here see. Rules to live by. Mind you watch that if you're thinking of staying a while, otherwise it'd be best to keep right on moving.

MAN

Thanks for the advice.

(CONTINUED)

CONTINUED:

MAD JOE

Anytime. Right now I gotta get going, but don't think that I won't be keeping an eye on ya, boy. Gooday!

Mad Joe stomps off. The dog hesitates for a moment then trots off after him. The man walks on to the general store.

EXT. MAIN ST. THE GENERAL STORE - DAY.

Raymond Two Shirts is painting a sign. It is propped up on a make shift easel and reads, "The General Store". He is concentrating on some fancy border details as the stranger approaches and stands for a moment to watch him work. Raymond doesn't look up but all at once he speaks.

RAYMOND

Did I make a mistake?

MAN

I wouldn't know.

RAYMOND

How's it look?

MAN

Fine. It's a catchy name.

RAYMOND

How about the color choices, or the composition.
Anything to say about that?

MAN

I don't know too much about painting, but it looks
fine to me.

RAYMOND

You in trouble?

MAN

I don't know yet, why do you ask?

Raymond now looks up for the first time. Smiling to himself, he begins to clean his brush. From inside the store, HANNAH LLOYD, a pretty woman in her thirties, notices the stranger through the window.

(CONTINUED)

CONTINUED:

RAYMOND

Because a man should know when he's in trouble.
Do you know why the crow has eyes on the side
of his head? The crow is a creature that always
gets into trouble. But he could never see it
coming, so he could never avoid it. The great
spirit knew that trouble always appeared over the
left shoulder so he moved his eyes to the sides of
his head. Now he can see it coming and get out of
the way.

The stranger smiles as he gets out his photographs and hands them to Raymond.
Hannah moves closer to the window for a better look.

MAN

Do you know any of these people?

RAYMOND

This was the old Moon place. The woman is
Delores Moon, and the young boy is her son,
Billy.

MAN

Is Delores Moon still living there?

RAYMOND

No, the place burned down more than twenty years ago. She lives at Hope Farm now. She a friend of yours?

MAN

I'm not sure. Can you tell me how to get to Hope Farm?

RAYMOND

(pointing)

There's only one road in Binsville, follow it out of town 'bout two miles. It'll take you right there.

MAN

Thanks for the help.

RAYMOND

No problem. Don't forget to look over your left shoulder.

(CONTINUED)

CONTINUED:

MAN

I won't forget. Thanks again.

The stranger turns and walks away. Raymond goes back to his painting. As an after thought the stranger turns and calls back to Raymond.

MAN

(calling)

By the way, what's your name?!

RAYMOND

Two Shirts, Raymond Two Shirts!

The stranger nods his acknowledgement, waves, and once again walks away. Raymond turns again to his painting but then has an after thought of his own.

RAYMOND

(calling)

Hey!, what's *your* name!

The wind carries his voice away. The stranger, now out of ear shot, walks on out of town. Hannah exits the store and watches him walk away.

HANNAH

Who's was that?

RAYMOND

He didn't say.

Hannah watches him with interest until he disappears out of sight.

INT. EMERGENCY ROOM. HOSPITAL - DAY.

A man regains consciousness in a hospital room. His right side is heavily bandaged and an I.V. drips glucose into his arm. The chart at the bottom of his bed reads: LENNY ATKINS. A nurse now appears by his side.

LENNY

Where am I?

(CONTINUED)

CONTINUED:

NURSE

You're in the emergency department of St. Josephs General Hospital. You've been involved in an accident. I'll go and tell the doctor you're awake.

The nurse leaves and we now notice that a man in a heavy overcoat is sitting in the corner by the door. This is DETECTIVE BRAND. He rises and approaches the bed.

BRAND

How ya feeling, Lenny?

LENNY

You're a cop.

BRAND

Right first time.

LENNY

Am I under arrest?

BRAND

That depends on how co-operative you wanna be. You wanna tell me about last night?

LENNY

I was at home, pressing flowers.

BRAND

Right.

Lenny turns his head away, a look of determination in his face. He begins to cough, at first falteringly, then more violently, turning his face red.

LENNY

I'm choking here! Get me some water will ya!

Detective Brand hurries over to the sink on the other side of the bed. With his back to Lenny, he quickly fills a paper cup with water. In a flash, Lenny grabs a metal bed pan from beside his bed and smashes it as hard as he can into the back of Brand's head sending him crashing to the floor. Lenny now rips the I.V. out of his arm, struggles from the bed and grabs his clothes from a nearby chair. He cringes with pain as he pulls on his shirt. He looks on and around the chair for something else but doesn't find it. Just then, Detective Brand regains consciousness and begins to struggle to his feet. Lenny spots him getting up, staggers over, picks up the bed pan and again smashes it down on Brand's head. In doing so, he falls on top of him in a heap, face to face. Brand is out for the count this time. Lenny whispers in his ear.

(CONTINUED)

CONTINUED:

LENNY

Say goodnight nurse.

Lenny now pulls off Brand's overcoat, struggles to his feet and staggers out the door.

EXT. DIRT ROAD. BINSVILLE - DAY.

The sun is sinking as the stranger trudges uphill on a dirt road. At the brow of the hill he sees a gate and a track leading down to a broken down farm. The dilapidated sign on the gate reads: "HOPE FARM."

EXT. FARM HOUSE - DAY.

The sun is setting as the stranger knocks on the front door and waits. There is no answer. He walks around the house, peering in through the windows. The place looks deserted but the dirt on the windows and the ragged lace curtains make it hard to see inside. Arriving at the back door he knocks, waits, and again there is no answer. Looking around he notices a barn not far from the house. As he walks toward it he hears a voice. The barn door is hanging on one hinge. He peers in.

INT. BARN - DAY.

In the semi darkness of the barn he sees a robust old lady squatting in a stall. She is tying a knitted blanket around a PIG. Her visitor stands unnoticed in the doorway as she chats away merrily to the animal. This is the eccentric DELORES MOON.

DELORES

No, no, stand still dear. That's not the way to behave, you'll catch a nasty cold and then you'll wish you'd have listened. You'll never learn anything if you don't listen. There, one more tie and you'll be as snug as a pig in a rug. Now you be a good boy and go straight to sleep. No more sniffing around for you today. Give your Mama a big kiss good night.

As she bends to kiss the pig, the man clears his throat to make his presence known.

DELORES

Mr. Dobbs, is that you?

MAN

No, no it isn't.

(CONTINUED)

CONTINUED:

DELORES

Oh dear, I was hoping that you were Mr. Dobbs. He's coming to look at the lights, but Lord knows when that will happen. It's been more than a week already.

MAN

The lights?

DELORES

But you're not Mr. Dobbs and that's the that of it. Perhaps you'd like to tell me who you are?

MAN

That's hard to say. You see I had an accident and lost my memory. I know it sounds crazy but I found these photographs on me and I was told that one of them is you. You *are* Delores Moon, aren't you?

DELORES

Of course I am. Let me see.

He hands her the photographs and she squints at them.

DELORES

I can't see a thing in here. Shall we go up to the house? I think a good hot cup of tea would do us both a lot of good.

As they leave the barn, Mr. Zipper snorts in protest.

DELORES

(firmly)

Come on now Mr. Zipper it's beddy-byes. Lay down! Go to sleep!

The pig snorts again and lies down.

EXT. HOPE FARM - NIGHT.

The sun has set and the two of them walk up the path from the barn to the house. In the half light Delores covertly studies her visitor.

(CONTINUED)

CONTINUED:

DELORES

Have you had it long?

MAN

What?

DELORES

The amnesia.

MAN

I can't remember.

DELORES

Course not. Well you picked a good time for it. It's March. Tax time. If you don't know who you are, you won't have to pay any taxes.

INT. FARM HOUSE. KITCHEN - NIGHT.

Delores lights an oil lamp and sets about making the tea on a camping gas stove. The place is a mess but in the lamp light it almost looks romantic. Delores is constantly sneaking glances at her visitor. Something is stirring.

DELORES

The power's been out for a week now and I'm almost out of oil. Don't get old is what I say. Not unless you think you can do everything by yourself.

MAN

You don't seem so old to me. You can still take care of this place. I can see that.

DELORES

Thank you. You're a kind man. Now, let me see your photos.

He hands her the photographs and she takes them over to the lamp and examines each one very carefully. She appears to be changed by what she sees and is now more serious. She turns to the man and takes a good hard look.

MAN

Is something wrong?

(CONTINUED)

CONTINUED:

DELORES

I wish the lights were on.

MAN

Show me where the fuse box is and I'll take a look.

DELORES

(still distant)

Yes. Good idea. I'll get you a lamp. The fuse box is in the basement.

She lights another lamp, shows him the door to the basement, and he disappears downstairs. After watching him go, she walks over to the mantelpiece and looks at the photographs again. She looks closely at the one of the boy and holds it up next to another photograph hanging above the fire place. It is obviously the same child. She looks longingly at the photograph and slowly raises her hand to touch it. As her index finger makes contact with the picture, the lights come on. O.S., we HEAR the sound of footsteps coming up from the basement. The stranger now stands framed in the doorway. Delores turns to face him, wide eyed; frozen to the spot.

MAN

It was just the fuse, I found another one on the box. (After a beat) What is it?

She walks over to him, reaches up and touches his hair.

DELORES

Oh my, oh my. Is it really you, Billy? Have you really come back to me after all this time?

BILLY

(confused)

I don't understand.

DELORES

Look at me, Billy. Do you recognize me now?

BILLY

I, I don't remember...

DELORES

I can see it so clearly now. You had me fooled, hiding in the shadows, but I see you now. You've come home.

(CONTINUED)

CONTINUED:

BILLY

My name's Billy?

DELORES

(proudly)

William, Thomas, Moon.

BILLY

I don't know what to think...

DELORES

Maybe we should sit down and have that cup of tea.

Delores busies herself making the tea. Billy sits down before he falls down.

BILLY

Are you absolutely sure?

DELORES

You've changed a lot in twenty years, but a mother doesn't forget. A few days rest and you'll be right as rain. Meanwhile you can stay in your old room and it might bring back some memories. (after a beat) It's good to see you Billy. Welcome home.

Delores approaches Billy and gently hugs him. He hesitates for a moment and reluctantly responds.

INT. FARM HOUSE. KITCHEN - DAY.

A country breakfast is laid out on the kitchen table. Delores is flitting around the kitchen in high spirits. Billy appears in the kitchen doorway wearing clothes which are obviously out-of-date in their style.

BILLY
How do I look?

Delores stops in her tracks and walks over to him. She takes a good look and straightens his collar.

(CONTINUED)

CONTINUED:

DELORES
(emotionally)
Oh, my. Your father's clothes.

BILLY
Do I look like him?

DELORES
No. Actually you look more like your Uncle Arnold. Except for the long legs. I don't know where *they* came from.

Billy sits at the table and surveys the spread.

BILLY
I could get used to this.

DELORES
I hope you will, Billy, I hope you will. I've been alone for too long. A poor old lady talking to herself with no one who cares. Sometimes I dream that I'm the last person on Earth. That some terrible accident has happened and everyone in the world has been killed except me. I'm the last survivor with no one left to talk to.

BILLY

Well, you've got me to talk to right now, so cheer up and have some breakfast.

Billy gives Delores a smile and squeezes her hand. A knock at the door interrupts them and startles Delores. MR. DOBBS, a weather-beaten older man wearing work clothes, steps into the kitchen. Dobbs is a humourless man with the social graces of a headstone. He is surprised to see Billy.

MR. DOBBS

I didn't know you had company. Hope I'm not interrupting.

DELORES

No, no, come on in. I want you to meet someone. (to Billy) Billy, this is Mr. Dobbs (to Mr. Dobbs) and this is my son Billy who's just come home after all this time.

Mr. Dobbs looks suspiciously from Billy to Delores and back to Billy. He cautiously extends a hand and shakes.

(CONTINUED)

CONTINUED:

MR. DOBBS

Last time I saw you, you must have been about nine years old, so I can't say that you haven't changed. Where ya been?

BILLY

I can't say.

MR. DOBBS

What is it, a secret or something?

DELORES

No, silly, he's had an accident. He's lost his memory.

MR. DOBBS

You don't say. How'd that happen?

BILLY

I don't remember

MR. DOBBS

Right. Don't suppose you know the whereabouts of ya father then?

DELORES

He can't remember. No use pumping him with questions when he can't remember.

MR. DOBBS

Well, I reckon I'll just take a look at your lights and be on my way.

DELORES

Billy already took care of it. They're working fine now.

BILLY

It was just a fuse.

Mr. Dobbs nods and again looks suspiciously from Delores to Billy as if something is not quite right. Billy notices that Delores is trying to mask her nervousness.

(CONTINUED)

CONTINUED:

MR. DOBBS

Well, I'll be heading back to town. Leave you two to your breakfast. Be seeing ya, Billy. (to Delores), Delores.

Mr. Dobbs shuffles out. Delores begins dishing up breakfast. She looks a little preoccupied.

BILLY

Friendly type.

DELORES

Oh, Dobbs is alright. He's just set in his ways, like most folks in Binsville. It's a small town you know.

BILLY

Yeah, I've noticed.

They exchange smiles and Delores continues loading eggs onto Billy's plate.

BILLY

After breakfast I'll take a look at that barn door for you.

DELORES

Is that enough eggs?

BILLY
How many's that?

DELORES
Six.

BILLY
That's enough.

EXT. HOPE FARM - DAY.

A musical montage:
Billy walks across the yard carrying planks of wood on his shoulder. Delores waves and smiles to him from the back door.
Billy bends down to talk to a chicken.
Delores delivers a cup of tea to a hard working Billy.
Billy gets his rubber boot stuck in the mud.

EXT. COUNTRY ROAD - DAY.

Dobbs pick-up truck speeds down the road towards Binsville.

EXT. HOPE FARM - DAY.

Billy is fixing the barn door. He is struggling with the weight of it as he tries to remove it from the broken hinges. Delores is watching from the kitchen window. Suddenly, Mr. Zipper, the pig, gallops out of the open barn door at high speed.

EXT. SHERIFF'S OFFICE/BARBERSHOP. BINSVILLE - DAY.

Dobb's pick-up skids to a halt. He jumps out of his truck and rushes inside the sheriff's office.

EXT. HOPE FARM - DAY.

Delores is at the kitchen window pointing to the escaped pig.

DELORES
Billy! Mr. Zipper's on the loose!

Billy spins around, spots the pig, and chases him across the farm.

INT. FARMHOUSE. LIVING ROOM - NIGHT.

Billy and Delores are sitting together on the couch. A fire blazes in the hearth. Spread all around them are loose photographs and a couple of albums. Delores points to a photograph.

DELORES
...and this is Lake Winoka where you had your
first canoe ride.

She hands it to Billy and he takes a good look, hoping to remember something.

BILLY
Who's this?

DELORES
(subdued)
That's your father.

(CONTINUED)

CONTINUED:

BILLY
What's his name?

DELORES
Walter, Walter Moon.

The photograph shows Walter Moon standing in front of a large country house like the lord of the manor.

BILLY
How did the house burn down?

DELORES
How did you know that? Do you remember it?

BILLY
Raymond Two Shirts told me.

DELORES
It was a terrible accident, and so long ago. I've tried
to let go of the past, Billy.

BILLY
What did he do for a living?

DELORES

He owned the mill. The whole town depended on him in those days. He inherited it from his father but he built it into the biggest mill in the state. They loved him in Binsville. He was even the mayor.

BILLY

So what happened?

DELORES

Well, they said that the market went bad, but I think it's just that no one else could run it after your father left.

BILLY

Why did he leave?

DELORES

A man doesn't always tell his wife why he's running out on her, Billy.

(CONTINUED)

CONTINUED:

BILLY

And he took me with him?

DELORES

Yes, he took you with him. Sometimes I think that he did that more to punish me... but I expect that he loved you too, in his own way.

BILLY

How old was I when we left?

DELORES

(emotionally)

Nine years old, a little boy only nine years old.

Delores cannot suppress her emotion any longer and sobs openly. Billy moves closer and she cries on his shoulder. After a moment she pulls out a handkerchief and noisily blows her nose.

DELORES

I'm just a foolish old woman who's lived alone for too long. You'll have to excuse me.

BILLY

It's okay, it's okay now. No more questions.

DISSOLVE TO:

INT. FARM HOUSE. LIVING ROOM - NIGHT.

Later. Delores is collecting up the last of the photographs. Billy is staring into the fire, transfixed. The mood is relaxed and peaceful. Over Billy's left shoulder, a face appears in the window. The shadowy figure slowly raises its hand and raps loudly on the glass. Billy is snapped from his reverie and spins around. Delores is also startled and drops the box of photographs, spilling them all over the floor. She pulls herself together when she recognizes the figure as TODD REINHOLD, the town sheriff. He is a sloppy looking man wearing an unkempt uniform.

DELORES

It's alright, it's just Todd. I'll let him in.

She bustles off to the door and lets him in. O.S., we hear the muffled sounds of their greetings. Billy is picking up photographs from the floor as they enter the living room. Todd lumbers in behind Delores and surveys the scene.

(CONTINUED)

CONTINUED:

DELORES

Billy, this is Todd Rienhold, our hard-working sheriff.

Todd seems a little wary of Billy as he shakes hands. He speaks slowly and deliberately as if he has something sinister on his mind. He smiles compulsively.

TODD

Welcome back to Binsville, Billy. Planning to stay for a while?

BILLY

Yes, I'm just starting to settle in. I've been helping Delores with some of the chores around here.

DELORES

Billy's been a Godsend, Todd. He's already fixed the barn door and has plans to do a lot more things to get this place back into shape.

TODD

Well now, that's real nice, real nice. (after a beat)
What's ya Daddy up to these days, Billy?

BILLY

I don't know, I, er, had an accident and I'm having trouble remembering anything.

TODD

Well, ain't that something. A real live goddamn amnesiac.

DELORES

It'll come back, Todd, he just needs a little rest and he'll be fine. Would you like a beer.

TODD

I am on duty, but if ol' Billy boy here will split one with me for old time sake, I reckon you might just twist my arm. Whadaya say, Billy?

BILLY

Sure.

Delores goes to the kitchen to get the beer.

(CONTINUED)

CONTINUED:

TODD

Lost ya memory, eh? Now ain't that something.

BILLY

So it seems.

TODD

Yeah, So it seems... You know, I knew a guy in the service got some shrapnel in the head in the Mei Cong. Couldn't even remember the firefight when he came to, and it was a hell of a blow out too, let me tell ya.

Delores enters from the kitchen with two tiny glasses of beer. She hands them one each.

DELORES

Did he get his memory back?

TODD

The medic said that boy might never get it back. Then again he said it might come flooding back all of a sudden. Said it depends on how much a person wants to remember, or how much he don't want to.

BILLY

You may find this situation amusing, sheriff, but let me tell you, it's a horrible and lonely feeling not knowing your past. You feel cut off from everything. Believe me, I want my past back more than anything in this world.

TODD

Good for you, Billy. Let's drink to it.

Todd raises his glass and drains it. Billy reluctantly does the same. Delores reaches for the empty glasses.

TODD

You just relax, Delores. I'll get them.

Todd takes the empty glasses and heads for the kitchen.

DELORES

Well, well, another miracle. First my son comes home, then Todd turns into a gentleman.

INT. FARM HOUSE. KITCHEN - NIGHT.

Todd puts his glass in the kitchen sink. Billy's glass he holds up to the light and has a good look. Satisfied, he takes out a handkerchief, wraps the glass in it, and carefully packs it in his coat pocket.

DELORES

(O.S.)

Help yourself to another one while you're there, Todd.

Todd heads back to the living room.

INT. FARM HOUSE. LIVING ROOM - NIGHT.

Todd walks back into the living room and slaps his hands together.

TODD

Well, I gotta head back to town so I'll leave you two to your reminiscing. Take care of yourself, Billy. We'll all be interested as hell to see what you remember.

Todd attempts a smile, tips his hat, and leaves.

EXT. CITY. ALLEYWAY - DAY.

Lenny walks with a pronounced limp into the alleyway where Billy woke up. The same vagrant is there sorting through some plastic bags. He is swigging on a bottle and quite drunk.

LENNY

Hey you! You see any strangers come through this way last night?

VAGRANT

Well now, there's strange and then there's strange. And then there's down right wierd.

LENNY

This guy may have been running. His clothes may have been fucked up.

(CONTINUED)

CONTINUED:

VAGRANT

We don't get no clientele with fucked up clothes in this establishment, Sonny. I run a classy joint here. No bums allowed! Everybody wants free information. Something for nothing. Or they want to trade for photographs.

Lenny suddenly becomes more interested.

LENNY

Photographs? What photographs?

VAGRANT

Photographs? Oh yeah, I seen some photographs. Three women with a black fella and a canine. That was something else let me tell ya.

Lenny now becomes annoyed with this waffling. He pushes the vagrant hard and he goes crashing into some garbage cans.

LENNY

Take a nap, Pop.

EXT. HIGHWAY - DAY.

Delores' 1959 Ford pick-up roars down the highway in a cloud of dust.

INT. PICK-UP TRUCK - DAY.

Billy and Delores are driving to town. Billy is at the wheel, concentrating on the road. Delores, in her Sunday hat, is in high spirits and is singing merrily out of tune.

DELORES

Every little breeze seems to whisper, Louise.
Birds in the trees seem to twitter, Louise.
Each little word, tells me I know,
You love me, Louise".

Billy looks across at Delores and smiles.

EXT. BANK - DAY.

The pick-up truck pulls up outside the bank. Delores gets out and goes inside. Billy continues down the street to The General Store.

EXT. THE GENERAL STORE - DAY.

Raymond Two Shirts is now mounting the sign over the front door. Billy gets out of the truck and walks over.

BILLY

I think it's a little high on the right.

RAYMOND

(adjusting the sign) Thanks. I hear you're staying.

BILLY

Who told you that?

RAYMOND

Whole town knows by now.

INT. GENERAL STORE - DAY.

As Billy enters the store he literally bumps into HARRIS BUTLER on his way out. Harris Butler is 60 years old, short, bald, toothless, and wearing very thick glasses.

BILLY

Sorry, I didn't see you.

Harris looks up at Billy and eyes him suspiciously.

HARRIS BUTLER
You the Moon boy?

BILLY
Maybe.

HARRIS BUTLER
Well you ain't welcome in this town. Gooday!

Harris leaves in a huff and Billy walks into the store. Hannah is behind the counter and handing a brown paper bag to Mad Joe. The store is cluttered and old fashioned. In the back is a wood stove and a couple of chairs. Though not a classic beauty, Hannah has a natural charm and her direct, honest manner, is somewhat out of place in this backward town.

HANNAH
There you go Joe. Take it out on the porch.

(CONTINUED)

CONTINUED:

Mad Joe doesn't seem to remember Billy and is far more subdued than their first meeting. He shuffles out the door like a small child.

HANNAH
Don't mind Harris, he's just a miserable old bastard. Do you remember me?

BILLY
No, but I'd like to.

HANNAH
We knew each other as kids, but I wouldn't have recognized you now.

BILLY
Well, we're even then. My name's Billy Moon, pleased to meet you.

Billy extends his hand and mimes a little bow. Hannah is amused.

HANNAH
Hannah Lloyd. Charmed, I'm sure. Did you get hit in the head?

BILLY
Seems everybody knows more than I do.

HANNAH

News travels fast when nothing ever happens.
You need something from me?

BILLY
What did you have in mind?

HANNAH
Like something from the store.

BILLY
Right, yeah. I, er, need some two inch nails.

Billy watches with interest as Hannah reaches up to a shelf behind her, grabs a box of nails and plonks them on the counter.

HANNAH
That too many?

(CONTINUED)

CONTINUED:

BILLY
No. That's just fine.

Billy pulls out a twenty and Hannah makes change.

BILLY
So, it, er, looks like I'll be around for a while.
We'll have to get together and talk about the good
old days.

HANNAH
I'm not going anywhere.

BILLY
Did we go to school together?

HANNAH
Not really. I was your babysitter.

BILLY
Babysitter?

HANNAH
I'm four years older than you.

BILLY
I could never tell.

HANNAH

Well, we're all grown up now so it doesn't make much difference.

BILLY

Then we can make a new start.

HANNAH

Anything new in this town would be fine by me.

BILLY

Okay. I'll see you around, Hannah.

Billy turns and heads for the door.

HANNAH

Billy.

(CONTINUED)

CONTINUED:

BILLY

Yeah?

Hannah goes to say something but changes her mind.

HANNAH

Welcome back.

BILLY

Oh, yeah. Right. I'll see ya.

HANNAH

Okay. Bye.

ACT TWO.

INT. SHERIFF'S OFFICE/BARBERSHOP - DAY.

Jesse Bender is lounging in the barber's chair with a can of beer. His brother Sam is slumped on a wooden chair in the corner. He is flicking paper clips into the waste paper basket with a rubber band stretched across his thumb and forefinger. He has a large scar on his right thumb. We see now that this one room is half barbershop and half sheriff's office. Todd is in the office side playing with a fax machine.

TODD

Now you boys pay some attention here and I'll show you what the modern world has brought us.

SAM

Seems to me that we ought to be paying attention to Billy Moon.

JESSE

Yeah, he could mean big trouble for us.

TODD

Seems to me that if you boys remember to keep your big mouths shut nobody will be getting into any trouble. Right!

JESSE

Right!

SAM

Yeah, sure, Todd.

(CONTINUED)

CONTINUED:

TODD

And ol' Todd knows how to take care of business, right?

JESSE

Sure enough about that, Todd.

TODD

And you know why that is, boys?

SAM AND JESSE

No.

TODD

Course you don't. You boys are like everyone else in this town, buried in the past. But me, I like to keep up with things. Like communications technology, for example.

JESSE

What's that, Todd?

SAM

Shut up, stupid. He's got a new phone don't he?

TODD

A fax machine, Jesse, a fax machine.

Todd is obviously having some trouble getting it up and running.

JESSE
What's it good for?

TODD
Good question, Jesse. Let's just say that you've got a stranger in town. And that stranger says that he's someone and maybe he is and maybe he ain't.

SAM
You think he might not be Billy Moon?

TODD
I ain't seen enough hard evidence to think anything yet.

(CONTINUED)

CONTINUED:

JESSE
Delores thinks he is.

TODD
Delores talks to a fucking pig. The point is, he might be or he might not be. So let's say that we got his fingerprints and wanted to do a little checking around.

Todd holds up the glass and a paper transfer of Billy's fingerprints. He smiles proudly to his audience.

SAM
Nice transfer, Todd, real neat.

JESSE
What are you gonna do with it now?

TODD
I'm gonna use this machine to zap the information across time and space to the local F.B.I. office with less effort than it takes to fart.

SAM
Maybe we should just run him out of town. Way I see it, he's just holding out to protect his dad.

JESSE
Way I see it, he's a lying son of a bitch.

Sam roars with laughter. Jesse looks befuddled but soon joins in. Todd shakes his head in dismay and gets back to fiddling with his fax.

TODD

You have to be more trusting of your fellow man, Jesse. We mustn't be too hasty. "Know thine enemy" says the sage.

Todd punches the last few buttons and the machine buzzes as it sucks in the sheet of paper.

TODD

Behold, gentlemen! The future.

Sam and Jesse applaud half-heartedly as Billy Moon walks in. There is a moment of uncomfortable silence before Todd speaks.

(CONTINUED)

CONTINUED:

TODD

Well, well, looks who's here. Come on in, Billy, make yourself at home. I believe you've met Sam Bender. This here's Jesse, his brother. Two halves of the same genius.

Billy nods in their general direction and turns to Todd.

BILLY

I'd like a few minutes of your time, Todd.

TODD

Sure, Billy. (to the Bender Brothers) You boys must have something better to do than loiter around the barber shop all day.

JESSE

Like what?

TODD

Like taking a nap on the railroad tracks.

Sam laughs. Billy is unamused as the Bender Brothers file past him and leave.

BILLY

I don't think they like me.

TODD

Them boys ain't got a disliking bone in their bodies.

Billy has a quick look around the room.

BILLY
You the barber too?

TODD
Sheriff, Barber, and Mayor. Climb up in the big chair, Billy, and I'll give you a shave. On the house. I can't talk serious with a man who looks like some old dog lost in the woods.

Billy gets in the barber's chair and Todd places a towel around his neck.

(CONTINUED)

CONTINUED:

TODD
If the sheriff of Binsville had to rely on crime to fill up his time and his wallet, he'd be begging in the street. Now and again we get a fight on a Saturday night. Last week the biggest crime was Mrs. Williby's cow trampling on Harris Butler's carrot patch. Course it was the second time in two days so no surprise Harris lost his temper.

BILLY
What did he do?

TODD
He grabbed his twelve gauge and blew it's fucking brains out.

Todd chuckles and begins sharpening a straight razor on a leather strap.

BILLY
I want to talk about my father.

TODD
It's kind of a sore point in Binsville.

BILLY
What happened?

TODD
Didn't Delores tell you?

BILLY

I don't think she told me the whole story.

Todd lathers up a brush and applies the soap to Billy's chin.

TODD

Well, that's Delores for you. Always seeing the best in people. She was quite a beauty in her younger days. Poor woman took the brunt of the whole thing.

BILLY

What whole thing?

TODD

Well, you heard about the mill?

CONTINUED:

(CONTINUED)

BILLY

Just that he ran it and built it up from nothing.

TODD

Built it up? I guess you could say that. But how he did it only the bankers in the capitol ever knew. I'd say he just kept borrowing and borrowing until they wouldn't give him any more. Then, when they called him on the loans, he drained the cash and lit out leaving the better part of the town unemployed.

Todd is now shaving Billy with the razor; a real professional.

BILLY

And that's the whole story?

TODD

He left the town a ruin. That's enough for most folks. (Beat) ... Let me give you some advice, Billy. Don't go looking under too many stones 'cos that's where poisonous snakes live. There ain't nothing in Binsville for a young man like yourself.

BILLY

What makes you so sure?

TODD

I can see it in your eyes. Country people's eyes have a look about them. They only see what's

around them and that's enough. City folk's are always trying to see past what's in front of them. Always trying to see more. You can see it in their eyes. You got city eyes and that's a fact.

Billy looks a little uncomfortable and decides to drop the subject. Todd wipes off Billy's face and he gets up from the chair.

BILLY

Thanks for the advice. And the shave.

TODD

All part of the service. You have a nice day now.

Todd watches as Billy leaves.

EXT. MILL - DAY.

The old mill is an industrial waste land, deserted and decrepit. Billy walks amongst the abandoned buildings lost in thought. Up on a rise he spots a small cabin. Wisps of smoke spiral upwards from the chimney. Billy is intrigued and heads up the hill to investigate.

EXT. CABIN. MILL - DAY.

Billy approaches the cabin and knocks on the door. To his surprise, Hannah opens the door.

BILLY

Well, hello again. I was just passing by and saw the smoke.

HANNAH

Come in. I've got some coffee made.

INT. CABIN - DAY.

The cabin is small and sparsely decorated. At one end of the living room a fire burns in a hearth. Billy takes a seat on the couch while Hannah pours coffee.

HANNAH

So what brings you all the way up here?

BILLY

I'm not sure... Do you live here?

HANNAH

I live at the store. This was my Dad's cabin when he was foreman at the mill. I still have a key. No one ever comes here anymore. I come here to be alone.

BILLY

So tell me, what keeps a beautiful woman like you in a town like Binsville?

HANNAH

(coyly)

You're just saying that.

BILLY

What?

CONTINUED:

(CONTINUED)

HANNAH

I'm not so beautiful. I know that.

BILLY

Maybe you're wrong. Maybe you're just hanging out with the wrong crowd. What *does* keep you here.

HANNAH

Oh, I don't know. The store. And old Joe.

BILLY

Mad Joe?

HANNAH

He's not mad. He's my uncle.

BILLY

Sorry.

HANNAH

He's got some kind of brain disease anyway. My folks died when I was young and he took me in. It's not so bad, some days he's better than others.

BILLY

How sick is he?

HANNAH

The doctors say he'll only last a couple more years. Then I'll be outta this place as fast as I can pack a suitcase.

BILLY

And do what?

HANNAH

Who knows, but there's got to be more to life than running a general store in Binsville. There's a whole other world out there and I'd like to see some of it before I dry up and blow away.

BILLY

I went to see Todd today.

(CONTINUED)

CONTINUED:

HANNAH

Todd is pretty twisted if you ask me. He really had a thing about your father.

BILLY

A thing?

HANNAH

They were business partners in the mill at one time, so I suspect that Todd had more to do with that little affair than he'll admit to. I wouldn't trust him for a second.

BILLY

He was keeping something from me.

HANNAH

I guess everyone's got *something* to hide.

BILLY

You too?

She doesn't answer. They sit in silence for a moment and finish their coffee. Hannah finally looks into Billy's eyes and makes him smile.

HANNAH

I gotta get back to the store.

BILLY

Can I see you tomorrow?

HANNAH
I guess I could fit it in my busy agenda.

BILLY
Good. What do you do for fun in Binsville?

HANNAH
We could go to the garage and watch the ramp go up and down.

BILLY
Sounds great. I'll come by the store at six.

INT. SHERIFF'S OFFICE/BARBERSHOP - DAY.

A fax rolls off the machine and Todd scoops it up. Sam and Jesse are playing Crazy Eights.

TODD
Damn. If those FBI boys know their stuff then our Billy boy is clean as a whistle. No criminal record or military service. That's why I liked the draft, good way to keep track of a guy.

SAM
So much for modern technology. The only technology I need is my old carbine.

Sam mimes firing a rifle and makes shooting sounds like a kid playing cops and robbers. Jesse is studying his cards.

JESSE
Come on, Sam, I'm giving you a red seven here. A free gift.

Sam swings his imaginary gun around and aims it at Jesse's head. He mimics a loud explosion.

TODD
Sometimes I think that you boys just don't take your police work seriously enough.

JESSE
Just let us finish the game, Todd.

Todd strolls over to where Sam and Jesse are sitting. Without expression he snatches Jesse's cards from his hand, tears them in half, and lets them drop to the floor.

TODD
Game's finished.

JESSE
Ah, what you go and do that for, Todd?

TODD
Just trying to get your full attention, Jesse.
Sometimes I get the impression that you just ain't listening.

The phone rings. Todd answers.

(CONTINUED)

CONTINUED:

TODD
Yeah, that's me. Right. That's right. You're sure?
O.K., thanks.

Todd hangs up.

TODD
Well, that's unanimous. That was the police in the capitol. Nothing on the boy there either. Looks like we got ourselves a true blue mystery man.

SAM
Or a true blue Moon.

JESSE
What you gonna do, Todd?

TODD
What I always do. Keep my ears and eyes open.

He sticks a small cigar in his mouth and strikes a match. It explodes into flames.

SMASH CUT TO:

EXT. RAYMOND'S HOUSE. PORCH - NIGHT.

A match flares as Raymond Two Shirts lights a cigar. He sits in front of a small table flipping over Tarot cards. Just then, Billy and Hannah stroll by. They spot Raymond on his front porch and come over.

RAYMOND

Out for a stroll?

HANNAH

Yeah, we're heading down to the church hall for the Madonna concert.

BILLY

You a fortune teller too?

(CONTINUED)

CONTINUED:

RAYMOND

Fortunes are for gamblers. The tarot is just another way of talking to yourself and sometimes we know more than we give ourselves credit for. Care to try?

Billy is mildly intrigued so they go up to the porch and sit at the table opposite Raymond.

RAYMOND

Who's first?

HANNAH

I know too much already. Go ahead, Billy.

Billy shrugs in agreement so Raymond hands him the pack.

RAYMOND

Shuffle, and reflect on your question.

Billy complies and hands the cards back to Raymond who deals them out one by one in the shape of a celtic cross. The first card is the two of cups.

RAYMOND

A happy start. We have romance entering your life.

BILLY

(to Hannah)

How do you feel about romance?

HANNAH
I've got nothing against it in theory.

More cards: The knight of cups. Number eight, Strength.

RAYMOND
This is the romantic dreamer and a matter
involving the emotions.

BILLY
(to Hannah) Now we're getting somewhere.

HANNAH
We'll see...

(CONTINUED)

CONTINUED:

RAYMOND
Number eight, strength, symbolizing a triumph
over one's nature. Love is stronger than hate.
Fears shall be released.

BILLY
I feel better already.

HANNAH
ssssshhhhh.

Raymond flips the five of wands followed by the nine of wands.

RAYMOND
Here we have quarrels with neighbors. Obstacles.
You must be prepared to defend your position.
You must strive to see the situation from all sides.

The next card is The Wheel of Fortune.

RAYMOND
The Wheel of Fortune. So fate is on the side of the
seeker. And in the position of obstacles is number
eleven, Justice. Legal complications. A biased
mind full of prejudices.

BILLY
(to Hannah)
I like the romantic stuff better, don't you?

Hannah smiles. Raymond turns over the last card: Death.

BILLY

Uh, Oh. I don't like the look of this one.

RAYMOND

The card of Death is not what it seems. The true meaning is change, renewal, rebirth. Most cultures have this symbology. In my tribe we tell of Thunderbird's daughter who is destroyed by fire and reborn in innocence.

HANNAH

The phoenix. Born from the ashes.

(CONTINUED)

CONTINUED:

RAYMOND

Right.

Billy seems mesmerized by the card, lost in his thoughts.

INT. OFFICE. WAREHOUSE - NIGHT.

Flashback. In distorted blurred slow motion we can make out Billy sitting at a table with a bare light bulb swinging overhead. He looks troubled. A crude floor plan lies in front of him. Now we see Lenny pacing the floor and gesticulating wildly. His voice is distorted and unintelligible. Billy reluctantly nods in agreement.

EXT. RAYMOND'S HOUSE. PORCH - NIGHT.

Billy snaps out of his trance to see Hannah's concerned face.

HANNAH

You okay?

BILLY

Yeah, yeah, I'm fine. It's okay.

RAYMOND

You must be careful, Billy. You must approach this new life with caution, for to descend into the fire is no guarantee that you'll survive it.

BILLY

Thanks, Raymond. I'll meditate on it.

RAYMOND

Good idea.

HANNAH

(to Billy)

Well, you wanna see the ramp or not?

BILLY

I'd love to.

Billy takes her hand and they leave.

EXT. STREET - NIGHT.

Billy and Hannah walk, arm in arm, down a deserted residential street.

INT. CAR - NIGHT.

Todd Rienhold is parked on a corner just down the street. He is frantically trying to attach an extremely long lens to his camera which is perched precariously on a tripod on the passenger seat. He can see Billy and Hannah approaching and only has a few more moments to get the shot. After banging the lens into the window once more he finally sets it up. Then, with Billy in his sights he clicks away.

EXT. THE GENERAL STORE - NIGHT.

The two arrive at the store. Hannah looks for her key while Billy stands awkwardly on the top step.

BILLY

I, er, I'd like to see you again. Soon.

HANNAH

When?

BILLY

How about tomorrow for breakfast?

She steps towards him and takes both his hands in hers.

HANNAH

I'm feeling things that I haven't felt since I met my husband.

BILLY
Your husband?

HANNAH
It was a long time ago. We were divorced and he went to live in Australia. Have you ever been to Australia?

Billy smiles and moves closer.

BILLY
I can't remember.

(CONTINUED)

CONTINUED:

They stare in to each other's eyes for a moment and he goes to kiss her. She stiffens and turns her head away.

BILLY
I'm sorry...

HANNAH
No, don't be, I...

She relaxes and goes to kiss Billy, but again she stiffens, as if struggling with her self. Billy holds her close. Her eyes glaze over.

INT. MOON MANSION. 1964. - NIGHT.

Flashback. The scene is in muted shades of sepia. The edges of the screen obscured by gelled penumbra. Hannah, aged thirteen, is sitting on a couch watching "The Addams Family." A young boy appears in the door way.

HANNAH
(echo effect)
Go back to bed, Billy, your Dad will be back soon.

BOY
(echo effect)
I'm not tired.

HANNAH
(echo effect)

Off to bed, or you'll get me in trouble. Right now.
Scram.

The boy shuffles off.

DISSOLVE TO:

INT. MOON MANSION. 1964. - NIGHT.

Flashback continued. The credits roll for The Addams Family. Behind the couch the curtains move. Suddenly the room is invaded by dark shadowy figures. A blanket is thrown over Hannah's head. She struggles as rough hands tear at her clothes. Her muffled screams are answered with distorted grunts and laughter. In the confusion nobody notices the boy standing motionless in the doorway. His eyes are wide and intense. Hannah's screams intensify, then crumble into sobs. The boy ducks into the shadows as several men rush past towards the front door. One of them knocks over an antique oil lamp on his way out which smashes on the floor setting the curtains alight.

EXT. THE GENERAL STORE - NIGHT.

Hannah is sobbing in Billy's arms.

BILLY
I'm sorry, Hannah, I didn't mean to...

HANNAH
It's not your fault. It's me.

BILLY
Listen, don't worry. Get some sleep. We'll talk about it later. Okay?

Suddenly, Hannah becomes frustrated and angry.

HANNAH
Talking doesn't do any good. It won't work, Billy.
It's better if we quit before things get worse.

BILLY
But Hannah, I ...

HANNAH
It's me, Billy. believe me. It's been a wonderful evening but I don't think we should see each other again. For your sake and mine. Goodbye.

Choking back the tears she opens the door and disappears inside. A confused Billy turns and walks away.

EXT. BINSVILLE STREET - NIGHT.

Lost in his thoughts, Billy walks down a dark, deserted side street. Suddenly, from out of nowhere, two figures appear before him dressed in the robes of the Klu Klux Klan. Billy stops dead.

BILLY
What's this, a local custom?

KLANSMAN ONE
What are ya, stupid or something?

(CONTINUED)

CONTINUED:

KLANSMAN TWO
Nah, he don't remember. Ever heard of the Ku Klux Klan?

BILLY
Is that a band?

KLANSMAN ONE
Enough talk!

He steps forward, menacingly.

BILLY
Hey wait a minute, what's the problem?

KLANSMAN ONE
You got the problem, not us, Buddy.

KLANSMAN TWO
Yeah, you got the fucking problem.

BILLY
What do you want?

KLANSMAN ONE
To save America from jungle bunnies for one thing.

BILLY
Jungle bunnies?

KLANSMAN TWO

The blacks, ya dope.

BILLY

I'm not black.

KLANSMAN ONE

Yeah, well we don't like Jews too.

KLANSMAN TWO

And faggots. We especially don't like faggots.

BILLY

Well I'm none of them.

(CONTINUED)

CONTINUED:

KLANSMAN ONE

You could be.

KLANSMAN TWO

Yeah, you could be a fag and a Jew.

BILLY

But I'm not.

KLANSMAN ONE

How would you know if you lost ya memory.

BILLY

Some things you don't forget.

KLANSMAN TWO

Good. 'Cos you won't forget this then.

He lunges at Billy but his punch misses. What's more, his cowl slips over his eyes.

KLANSMAN TWO

Shit! I can't see.

Billy slugs him but is attacked from behind by Klansman One and quickly overpowered. Fists slam into Billy's head and body as he crumbles to the ground. A half dozen savage kicks quickly follow. The attack is swift and vicious. Billy is left lying in the street, bloodied and motionless. All is still except for the SOUND of running footsteps echoing in the night.

EXT. RAYMONDS HOUSE - NIGHT.

Billy staggers up the steps and bangs on Raymond's front door. As Raymond opens the door Billy collapses in a heap onto the floor. As Raymond bends down to pick him up, Billy comes around and a smile breaks out on his bloodied face.

BILLY

You forgot to tell me about the two of fists.

EXT. DR. JOHN MORGAN'S OFFICE - NIGHT.

Raymond's pick-up races up and stops outside the doctor's office. Raymond helps Billy up on the stoop and pounds on the door. Billy eyes the shabby storefront and dirty curtains with suspicion.

INT. DR. JOHN MORGAN'S OFFICE - NIGHT.

DR. JOHN MORGAN, half asleep and dressed in a ragged dressing gown, staggers into the dimly lit room at the front of the store. Books, papers, medical paraphernalia and various odds and ends are piled on every available surface. The atmosphere is musty and cluttered. The elderly doctor opens the door and is nearly pushed over as Raymond humps Billy over to the couch and plonks him down.

RAYMOND

He's been beaten up, John. I thought you should take a look.

JOHN

You must be Walter's boy, eh?

Billy, in obvious pain, tries to sit up.

BILLY

You recognize me?

JOHN

Can't say I do. But your reputation precedes you.

BILLY

You for or against?

JOHN

Strictly non-partisan my boy. Better get your shirt off and we'll take a look. Raymond, pass me that bottle over there, and a glass.

John begins to examine Billy.

JOHN
You see who it was?

BILLY
No. There were two of them. Said they were from
the Klu Klux Klan, whatever that is.

John and Raymond exchange a look. Raymond hands John the bottle of whiskey and a glass. The doctor quickly pours a stiff one and downs it in one go. He then pours another and hands it to Billy.

JOHN
Here, Doctor's orders.

Billy downs it as the doctor continues to poke and prod.

CONTINUED:

(CONTINUED)

JOHN
Two of them, eh. As I've said before there's no
sportsmanship left in the world. Used to be I'd get a bar-
load of brawlers with nothing worse than a stitch or two
between them. Used to be such a thing as a fair fight.
Still, in those days the fighting was mostly for fun. We
used to have many a dandy melee come Saturday night in
Binsville.

RAYMOND
That's not how my people remember it.

JOHN
No, I guess not. Seems to me if you got your
memory back it would clear up a lot of your
troubles in Binsville. Matter of fact I might be
able to help you in that department.

BILLY
How's that?

JOHN
Hypnosis. I've had some good results in the past.
If you're up to it we'll give it a try tomorrow. It's
perfectly harmless.

BILLY
Couldn't do worse than the Tarot cards. I'm ready
to do whatever it takes.

Dr. Morgan finishes his examination.

JOHN

Well, nothing seems to be broken, but you took some good blows. I suggest you sleep on the couch tonight and we'll see what's to do in the morning.

John pours himself another drink. Billy and Raymond watch as he belts it back. Smacking his lips, the doctor excuses himself.

JOHN

Gentlemen!

EXT. DR. JOHN MORGAN'S OFFICE - DAY.

Morning. Hannah walks up to Dr. John Morgan's office and enters. From across the street, Sam Bender is watching with interest. When Hannah is inside, he crosses the street towards the doctor's office.

INT. DR. JOHN MORGAN'S OFFICE - DAY.

Billy is reclining on the couch as Hannah enters. She is awkward and self-conscious.

HANNAH

I, er, heard what happened from Raymond. He called Delores and let her know too.

BILLY

He's a good man, that Raymond.

Hannah looks around for a place to sit, but even the chairs are piled up with junk. She decides to stand instead. Billy gestures toward the empty space next to him on the couch.

BILLY

You scared to sit next to me now?

HANNAH

I can't stay. I gotta open the store. I just came to see if you were okay. That's all.

BILLY

I'm glad you came. It's good to see you.

HANNAH

Yeah, well, I, er, you know, just thought I'd drop in.

BILLY

That's great.

HANNAH

I just wanted to stop by to see if you were okay.

BILLY

I'm glad you did.

(CONTINUED)

CONTINUED:

HANNAH

Are you okay?

BILLY

I'll live. How about you?

Just then Dr. John Morgan appears dressed in threadbare tweed. He is unshaven and disorganized.

JOHN

Good morning, good morning. Hope I'm not interrupting anything.

BILLY

Hard to tell.

JOHN

(To Hannah) Billy and I are going to try a little hypnosis this morning. Would you like to stay?

Hannah backs up towards the door.

HANNAH

No, I should go and open the store. Joe will be wondering where I am. I, er, just stopped by for a moment. Bye.

Billy looks confused as Hannah closes the door behind her. He then turns to John.

BILLY

Know anything about women, Doc?

JOHN
Not a damn thing. You ready?

EXT. DR. JOHN MORGAN'S OFFICE - DAY.

Hannah exits the doctor's office and walks off. As she disappears around the corner, Sam Bender appears from a nearby hiding place and resumes his spying. Through the dirty window he sees the doctor heave a pile of debris from an armchair to the floor. As Billy gets comfortable, John pulls up a stool and sits opposite him. Sam is bent over at the window concentrating when he is tapped on the shoulder. Startled, he spins around to see Mad Joe and his dog.

(CONTINUED)

CONTINUED:

MAD JOE
What you got there, Sammy boy? A breast exam?

SAM
It's none of your business, Joe. This is police work. Move along.

MAD JOE
Ah, come on Sam, fair's fair. (to the dog)
Whadaya think, dog, wanna see the titty show?

SAM
Look Joe, be a good guy and fuck off, okay?

MAD JOE
Better mind your manners, Sonny, or I'll set me dog on ya.

The dog tilts his head to one side. Sam is getting impatient, but seems to know a way to get rid of the old man. He pulls out his wallet, produces a bill, and holds it up in front of Mad Joe's face.

SAM
Joe. Five dollars. Fuck off.

Joe immediately snatches the bill from Sam's hand.

MAD JOE
You're a good boy, Sammy. May the good Lord keep an eye on ya.

Joe walks off with the dog in tow. Sam gets back to business.

INT. DR. JOHN MORGAN'S OFFICE - DAY.

Dr. John Morgan is now squatting on a wooden stool opposite Billy.

JOHN

The mind is like an ocean, Billy. There's lots of important stuff that's sunk to the bottom. With the right stimulation we can bring it back up to the surface. Have you ever been hypnotized before?

BILLY

I don't remember.

(CONTINUED)

CONTINUED:

JOHN

Right. What's the last thing you do remember clearly?

BILLY

The alley-way in the city where I came to. I had the photographs in my pocket.

JOHN

Then that's where we'll begin. Just relax and take a few deep breaths. That's it, good. Now, I'd like you to look up at my hand without moving your head.

The doctor places his hand above Billy's head, palm down.

JOHN

Keep your attention on my palm. I'm going to count backwards from five to one and when I reach one I would like you to close your eyes and completely relax. Would that be okay with you?

BILLY

Yes.

JOHN

Okay. Here we go. FIVE, feeling relaxed. FOUR, letting go, gearing down. THREE, body getting heavy, winding down. TWO, feeling calm, becoming still, slowing right down now... ONE.

As Billy closes his eyes, the doctor quickly brings his hand down and places it firmly on his head. In the same instant, his other hand is planted on the back of Billy's neck.

JOHN
(with unquestionable authority)
SLEEP IN THE BODY!

He now removes his hands and Billy's head slumps forward, eyes closed. The doctor studies him closely.

JOHN
Can you hear my voice, Billy?

BILLY
Yes.

CONTINUED:

(CONTINUED)

JOHN
We're going back to the day before you woke up in the alley. I'm going to count back from three to one and when I snap my fingers you will go back to that day. Do you understand?

BILLY
Yes.

JOHN
Good. Three, two, one. (snap). Where are you?

BILLY
I... I'm not sure...

JOHN
Inside or outside?

BILLY
Inside.

JOHN
Good. Where are you. Inside where?

BILLY
A warehouse. I'm in a big warehouse... Lenny...
Oh God!

JOHN
What is it, Billy, what's happening?

BILLY

I don't know how it started... It's out of control...

Billy thrashes in the chair and lets out a scream. Sam's face disappears from the window.

INT. SHERIFF'S OFFICE/BARBER SHOP - DAY.

Todd is at his desk, pasting paper together. Jesse is giving himself a shave at the sink. Todd makes some final adjustments and holds up his handy work for Jesse to see.

(CONTINUED)

CONTINUED:

TODD
How's that, Jesse?

Jesse looks over and studies the paper. He sees the picture of Billy taken from the car. Beneath it is a caption which reads, "DO YOU KNOW THIS MAN?", followed by contact information.

JESSE
He don't look so pretty now.

TODD
Keep it to yourself, Jesse. Keep it to yourself.

Just then, Sam rushes into the room, panting for breath.

SAM
Todd!

TODD
What the hell is it now?

SAM
It's Moon. He's down at the Doc's office.

TODD
I told you not to break anything.

SAM
It ain't that. He's got him sleeping in a chair and talking with his eyes closed in a trance. Looks like some kind of voodoo session.

TODD

Voodoo?... Shit!

Todd leaps to his feet and dashes out the door.

INT. DR.JOHN MORGAN'S OFFICE - DAY.

The hypnosis session continues. Billy is thrashing around and sweating heavily.

JOHN
Slow down, Billy, take a look around you. What do you see?

(CONTINUED)

CONTINUED:

BILLY
The fire's out of control!... There's no time... we'll never get out. I didn't mean to... Gotta get out... can't breathe...

INT. WAREHOUSE - NIGHT.

Flashback. Billy suddenly appears through a curtain of smoke and fire. There is a roar and a crash as the ceiling collapses behind him. He staggers through the burning debris like a crazed drunkard. Just then, he sees a body lying on the floor beneath a burning rafter. With great effort, he manages to kick the burning wood off the body. He then grabs a jacket lying on the floor, wraps it round his head to protect himself from the smoke, and drags the body out of the burning room.

INT. DR.JOHN MORGAN'S OFFICE - DAY.

Billy is lying, twisted in the chair. He seems to be over the worst but is still in a state of confusion. His words are barely distinguishable. Suddenly, Todd explodes into the room.

TODD
What the hell's going on, Doc? I heard the screaming clear across the street.

JOHN
(angrily)
This is a private session between a doctor and his patient. Now please leave immediately!

Todd thinks about it for a moment but decides to defy the doctor.

TODD

I ain't leaving 'til you bring him out.

John Morgan knows Todd well enough not to push it any further. Reluctantly, he turns his back on Todd and attends to Billy.

JOHN

Billy. You're going to wake up now. Listen to my voice. I'm going to count up from one to five. On five you will be wide awake and feeling fine. Here we go ...ONE, becoming aware of your body ...TWO, slowly coming around, ...THREE, ...waking now ...FOUR, eyes open, feeling refreshed, and FIVE. Wide awake now.

(CONTINUED)

CONTINUED:

Billy opens his eyes and looks around to get his bearings. He is puzzled by Todd's presence. He looks to the doctor quizzically.

BILLY

How long has *he* been here?

JOHN

He just arrived. (to Todd) And he's just leaving.

TODD

You find out anything I should know about?

JOHN

Nothing that would concern you, Todd. I repeat, this is a confidential relationship between a doctor and patient and one that I believe you'll find written in law.

TODD

(angrily)

Is that a fact, John. Because in case you've forgotten I *am* the law around here and I'll say what's written and what's not written.

Todd begins pacing around the room like a wild animal. His smug composure has given way to a crazed maniac. John, realizing that Todd is beyond reason, remains quiet. Billy is watching with interest.

TODD

(raving)

..and I don't need a drunken horse doctor to tell me what the law is. I don't need anybody to tell me what the law is, 'cos I *am* the fucking law!

And you can be thankful I don't bust your ass for practicing witch craft! Look at this place! Call this a fucking doctor's office. This is a horse barn. This is where a horse lives! Look at this shit!

Todd chooses a rickety table piled high with papers and kicks it over. Papers go flying. He pauses, and for a second, becomes a little self conscious. He realizes that he is over-reacting and may appear suspicious so he tries to pull himself together.

TODD
Jesus, what's the point, there's nothing happening here. Nothing at all.

(CONTINUED)

CONTINUED:

He walks sheepishly to the door and opens it, revealing Sam and Jesse. He pushes them out of the way and stomps off. Sam and Jesse follow. Billy turns to John.

BILLY
What do you make of that?

JOHN
Sheriff Todd Rienhold is an extremely volatile person. And an absolute pain in the ass.

INT. SHERIFF'S OFFICE/BARBERSHOP - DAY.

Todd steams into the office with the Bender brothers in tow. He goes to his desk and sets the fax machine to run.

TODD
That damn Morgan thinks he can get Billy to remember everything. If this really is Billy Moon, I don't have to tell you what that could mean.

Todd takes the poster and feeds it to the fax machine.

TODD
I'm sending this out to every newspaper in the state. Somebody's got to recognize him.

The poster is sucked into the machine and reappears out the other side. just then, Billy bursts in the office. Todd coolly pulls the fax from the machine and places it face down on the desk.

TODD
Back for a haircut?

BILLY

I came for some answers.

TODD

Answers? Well, that depends on the questions, wouldn't you say?

BILLY

What are you afraid of me remembering, Todd?

(CONTINUED)

CONTINUED:

SAM

Todd ain't scared of nothing.

TODD

Shut up, Sam. Take a walk will ya.

Sam gives Billy a look and reluctantly leaves. Jesse smiles and sits in the corner.

TODD

You too, Jesse.

Jesse looks disappointed and shuffles out. Todd sits down at his desk and turns the chair around to face Billy.

TODD

Take a seat.

BILLY

I'll stand thanks.

Todd takes his time and lights a cheroot.

TODD

Binsville's a small town, Billy. Everybody knows everybody. People look out for each other. And some people got things in their past they'd rather forget. People round here respect that.

BILLY

So what does all this community spirit have to do with me?

TODD

Did Hannah tell you anything?

BILLY

Like what?

TODD

I'm not sure you really want to know? The truth can be a harsh mistress, Billy.

BILLY

I'll survive.

(CONTINUED)

CONTINUED:

TODD

It's something you don't remember. About when you and her were kids.

BILLY

Go on.

TODD

Hannah was raped while she was babysitting you at the mansion. She was thirteen at the time.

BILLY

Jesus. You know who did it?

TODD

She didn't see who it was.

BILLY

You were the sheriff, Todd. What did you find out?

TODD

What I found out never went on the record. The official version says it was house breakers.

BILLY

And what's your version say?

TODD

It ain't easy to say, son. (beat) It was Walter and a couple of drinking buddies. It was your father who did it.

BILLY

How can you be sure?

TODD

Conducted the investigation myself. Walter skipped town that night, burned the place to the ground and took you with him.

BILLY

And you buried it?

TODD

Delores went through enough. She didn't need that, too.

(CONTINUED)

CONTINUED:

For a moment Billy is lost in thought.

TODD

The fathers shall not be put to death for the children, nor shall the children be put to death for their fathers.

BILLY

And every man shall be put to death for his own sin.

TODD

Ezekiel, I believe.

BILLY

Deuteronomy.

Billy turns and walks slowly out of the office. Todd studies him carefully as he leaves and takes a long thoughtful draw on his cheroot.

FADE OUT:
FADE IN:

EXT. CHURCHYARD - DAY.

An axe blade cracks through a log. Raymond Two Shirts is chopping wood in the churchyard. Billy is passing by. He walks over and sits on a stump. Raymond continues to chop as they talk.

RAYMOND

You been in hiding?

BILLY

I've been thinking... *and* hiding.

RAYMOND

Seen Hannah lately?

BILLY

She's avoiding me. Seems a shame. I think we're good together; she can't forget, I can't remember. Two dysfunctional halves of the same whole. I think there's a certain compatibility there.

(CONTINUED)

CONTINUED:

RAYMOND

Talk to her. What are you afraid of?

BILLY

Right now I'm afraid that I'll never get my memory back and I'll live with this black hole inside of me forever. That scares the shit out of me, Raymond.

RAYMOND

You know, Billy, it may not be such a terrible thing to lose your past. A man with no history is in a position of power.

BILLY

Tribal wisdom?

RAYMOND

I read it in a book by Carlos Castenada.

BILLY

Maybe I should read the book.

RAYMOND

It doesn't matter who people think you are. It only matters who you think you are. Everyone of us has an idea of ourselves that we present to the world. A person we pretend to be, based on the past. And the past can be a burden. We are who we pretend to be, so be careful who you pretend to be.

BILLY

Castenada again?

RAYMOND
No. Kurt Vonnegut.

Raymond smiles and throws a split log on to the pile.

INT. CAFE. CITY - DAY.

Todd's photo ad of Billy is printed in the newspaper. Lenny reads it with great interest in a cheap cafe. Studying the ad closely, he breaks out in a wide satisfied grin and chuckles to himself as he inhales the last of his cigarette. With a decisive gesture, he stubs his butt out in his coffee, tosses some change on the table and leaves the cafe. He rises with care as if in pain and limps out of the cafe.

EXT. CHURCHYARD - DAY.

Raymond swings at another log.

BILLY
What would you do?

RAYMOND
Follow my instincts. Follow my heart.

BILLY
You know Raymond, you're wasting your talents here. You should be out preaching to the masses.

RAYMOND
Oh, I tried it once. Long time ago. I'd rather chop wood for the church. The pulpit is too controversial.

BILLY
Because you're an Indian?

RAYMOND
No. Because I'm too progressive.

EXT. CITY STREET - DAY.

Lenny comes out of the cafe and looks around like a hunter seeking prey. He limps over to a beaten up car and finds a young man leaning against it. He positions himself in front of the leaning man and looks up at the sky.

LENNY
You're leaning against my car.

YOUNG MAN
This is *my* car.

Lenny flashes a twisted grin, grabs him by the throat and stares into his eyes.

CONTINUED:

(CONTINUED)

LENNY
Not any more it isn't.

With that he delivers a vicious blow to the stomach. The young man doubles up and crumples to the ground. Lenny steps over him, gets into the car, and roars off.

INT. BINSVILLE. THE GENERAL STORE - DAY.

Hannah and Mad Joe are sitting around the stove at the back of the store. Joe is flipping through a gun magazine. Billy strolls over.

BILLY
Hi.

HANNAH
Hello.

BILLY
I came to say goodbye. I'll be leaving town tomorrow.

Hannah is taken by surprise and tries to conceal her emotions.

MAD JOE
Nice knowing ya. Goodbye.

HANNAH
Joe! (to Billy) Is it because of me?

BILLY
Maybe Todd's right. Maybe I don't fit in this town. Maybe I don't belong here.

HANNAH
That's a lot of maybes.

BILLY
I got a lot of bruises.

Joe looks up from his magazine.

MAD JOE
Self loading rifle ain't no better than a twelve
guage!

CONTINUED:

(CONTINUED)

HANNAH
Oh shut up! Go take the dog for a walk will ya!

Joe looks hurt, hangs his head, and shuffles off with the dog. Hannah is flustered. She gets up and puts Joe's hat on for him.

HANNAH
I'm sorry, Joe. I didn't mean anything. I'll seeya
later, okay?

Joe seems satisfied with the apology and strolls off leaving Billy and Hannah alone.

BILLY
Listen, It's time to take Delores back to the farm.
I've gotta see you once more before I leave. I have
a couple of things to get off my chest and I'd hate
to have them playing on my mind for the next ten
years.

Hannah thinks about it for moment.

HANNAH
Come to my cabin this afternoon at four.

BILLY
Okay, good. I'll seeya there.

EXT. BINSVILLE. MAIN STREET - DAY.

Lenny's car pulls up on Main Street, he gets out and spots Mad Joe sitting on a nearby bench with his dog. He strolls over to talk to him. As he approaches the dog begins to growl.

MAD JOE

Hey, what's this, strangers week. Who are you?

LENNY
What's it to you?

MAD JOE
Don't mean nothing to me, but dog wants to know. Dog don't like you.

LENNY
You keep dog under control or I'll break its legs for ya!

(CONTINUED)

CONTINUED:

Mad Joe leaps forward and restrains the dog, holding it close to his body.

MAD JOE
(frantically)
You stand back now! He's under control! Stand back now and he won't hurt you! Look out! Stand aside!

Lenny looks disdainfully at the pathetic figure cowering with his dog. He sneers and strides off. Mad Joe watches him go and mumbles under his breath.

MAD JOE
You'll get it ya bastard. You'll get yours. Bastard.

INT. SHERIFF'S OFFICE/BARBERSHOP - DAY.

Sam Bender finishes sweeping up. He stows the broom in a cupboard as his attention is drawn to the fax machine. As he gingerly examines the machine it starts to receive. The noise makes him jump. At that moment the door opens and Lenny limps in. Sam is caught off guard.

LENNY
Did I scare you?

SAM
No, er, no, that's okay. I'm the deputy. What can I do for you?

LENNY
Bender, right? Which one are you, Sam or Jesse?

SAM
I'm Sam. Who wants to know?

LENNY
Todd still the sheriff around here?

SAM
Sure. You know Todd?

Lenny ignores Sam and shuffles around the office as if taking an inventory.

SAM
You know the sheriff, Todd Reinhold?

(CONTINUED)

CONTINUED:

LENNY
I know everybody, Sam. I just don't know where they are.

SAM
Todd's out on a call right now. Maybe you should come back later?

Sam is beginning to get nervous. Lenny is now playing with Todd's barber tools, particularly favoring the razor.

SAM
Listen, Mister, you can either state your business or come back later.

LENNY
(smiling)
I did come back later, Sam. Much later.

SAM
Who the hell *are* you?

LENNY
Ah, come on, Sam, you can do it. Take a wild guess.

Lenny limps over to Sam, razor in hand, and stares into his eyes.

LENNY
Take a good look, Sammy. (grabbing his right hand) I know where you got this scar.

SAM
My God! It can't be?

Sam's attitude changes in a second, as if now, all is lost.

SAM
(emotionless)
Sweet Jesus.

LENNY
Well done, Sammy.

In a split second Lenny's hand rockets forward and clamps on Sam's neck.

INT. SHERIFF'S OFFICE/BARBERSHOP - DAY.

Todd and Jesse arrive back at the office/barbershop. The barber's chair is tilted way back and someone appears to be taking a nap under a white sheet. The boots sticking out the bottom identify the sleeping man as Sam. His brother slaps a boot as he strolls by.

JESSE
Rise and shine, Sam. Time to go to work.

Todd goes over to the fax machine.

TODD
Work! That boy wouldn't know work if it jumped up and bit him in the balls.

Jesse now notices that the tap is running. He shuts off the water and discovers the cut throat razor lying in the sink. He goes to rouse Sam again.

JESSE
(worried)
Come on, Sam. Get up you lazy bum.

He now notices a red patch on the sheet and reaches forward to remove it from Sam's face.

TODD
Goddam it! They even send bills by fax.

Jesse lets out a sound like a wounded animal. Todd whirls around and sees him holding a blood stained sheet. Sam's contorted face stares off into space. His throat has been cut.

JESSE
Oh, please no. It ain't true. It can't be true.
Sammy?

Whimpering like a child, Jesse drops to his knees and holds one of Sam's boots to his cheek. Todd picks up the razor from the sink.

TODD

Damn him! Damn him to hell! He's remembered
and he's gonna get us one by one.

JESSE

Let the bastard come. Let him come and I'll make
sure old Sam can rest in peace for what he's done.
Billy Moon's as good as dead.

ACT THREE

INT. HANNAH'S CABIN. MILL - DAY.

Billy relaxes on the couch watching the open fire crackle. His concentration is broken as Hannah enters from the kitchen area, hands him a mug of coffee and sits at the other end of the couch.

BILLY

You hate this town don't you.

HANNAH

I hate small minds ...small hearts, small ideas.

She looks over at Billy but he is lost for a moment, mesmerized by the fire. Hannah's mood changes to a darker shade.

HANNAH

Todd told you about the rape, didn't he?

BILLY

Yeah, he did. Did you see who it was?

HANNAH

I didn't see their faces.

BILLY

How many were there?

HANNAH

Three. They put something over my head.

BILLY

Todd told me he thinks my father was one of them
and left town to escape the consequences.

Hannah is visibly shocked.

HANNAH

Todd told you that?!

BILLY

He said he conducted the investigation and was
positive.

(CONTINUED)

CONTINUED:

HANNAH

(defiantly)

I don't believe it. I don't think that your father
would do such a thing. I loved your folks, Billy.
Your Dad was always kind to me. It was burglars
and they never found them.

BILLY

Why would Todd make up a story like that?

HANNAH

I wouldn't believe anything Todd says. He hated
your father.

BILLY

Even if he did do it, why would he burn the place
down?

HANNAH

Maybe we'll never know what really happened
that night, but I don't believe your father would do
any of those things. I just can't believe that.

EXT. HOPE FARM - DAY.

Delores is leading Mr Zipper out of the barn on a leash. The pig now sports not only a
sweater but a matching woolen hat.

DELORES

Come on. Come on. You know you're quite the
handsomest pig. Watch your step now!

Delores stumbles and nearly falls as the pig walks into her legs. She looks up to see Harris Butler coming down the path with a rifle under his arm.

DELORES
Oh, hello Harris.

Harris looks serious. Delores notices the rifle.

DELORES
You out shooting, Harris?

HARRIS BUTLER
I'm looking for Billy.

(CONTINUED)

CONTINUED:

DELORES
He's not here right now.

HARRIS BUTLER
You sure?

DELORES
Well of course I'm sure. I'd know if he was here
wouldn't I? What's going on, Harris?

There is a noise from the barn. Harris reacts quickly and goes to investigate. Peering into the barn he sees a figure in the shadows. He raises his rifle and takes aim.

HARRIS BUTLER
Come on out! Right now, let's go!

DELORES
Harris! What are you doing!

Raymond walks forward out of the darkness and stands calmly in front of Harris, the gun now pointed at his face.

INT. HANNAH'S CABIN. MILL - DAY.

Billy and Hannah are now sitting a little closer.

BILLY
Tell me about your husband.

HANNAH

Ex-husband.

BILLY

Ex-husband.

HANNAH

We married young. Too young. We met in college. He took psychology and thought he could heal my wounds. He was a big city hippie with free love experience and I was a small town girl damaged by rape. I think he saw it as a challenge.

(CONTINUED)

CONTINUED:

BILLY

Did he help?

HANNAH

I guess he tried...

BILLY

He was a fool to give up.

HANNAH

Maybe he just knew when to quit.

EXT. HOPE FARM - DAY.

Raymond stands before Harris' loaded gun.

RAYMOND

You planning to kill me, Harris?

Harris relaxes and lowers his gun.

HARRIS BUTLER

Todd!

Todd comes out from behind the barn. A moment later, Jesse appears from the other side of the path. They are followed by JAKE and RUDY, a couple of hefty towns folk. They are all carrying rifles and shotguns.

TODD

Rudy, check the house. Jake, the barn.

DELORES

Todd! What, in the name of God, are you doing?!

TODD
We're looking for Billy, Delores.

DELORES
What did he do? Please tell me what's
happening!?

TODD
Billy killed Sam Bender. Cut his throat.

(CONTINUED)

CONTINUED:

DELORES
No! That's impossible. Billy wouldn't... I know he
wouldn't...

TODD
My job is to bring him in, Delores. The judge will
decide if he's guilty. Do you know where he is?

DELORES
No.

Just then Rudy reappears from the house and Jake comes out of the barn.

RAYMOND
Billy is no murderer. You boys are making a big
mistake.

TODD
It ain't smart to withhold evidence, Delores.

JESSE
Listen to me, you witch! My brother is dead and I
aim to get the bastard that did it! You hear!

DELORES
I hear you, Jesse, but Billy didn't do it.

JESSE
Yes he did! You got no right to keep me from Sam's
killer and if you don't start talking fast I'm gonna put
a load into this here pig.

Jesse lifts his shotgun and aims at the pig.

INT. HANNAH'S CABIN. MILL - DAY.

Billy paces the floor as he pleads with Hannah.

BILLY

You can't go on punishing yourself for something that happened twenty years ago. I doesn't make any sense.

(CONTINUED)

CONTINUED:

HANNAH

What does make any sense? Who says it has to make any sense? Where's the rule book, Billy? I'd like to read it.

BILLY

Write your own. It can say anything you want it to say. What do you think will happen when you leave this place? Do you think that will change anything? You have to change your mind, not your address.

HANNAH

That's easy to say.

BILLY

You have to start somewhere, Hannah. I just wish you'd let me help you.

HANNAH

I thought you were leaving?

BILLY

I'll stay if you want me to. If you'll give me a chance.

Hannah begins to cry softly. Billy comes over and lays her head on his shoulder.

EXT. HOPE FARM - DAY.

Jesse cocks the shotgun and steps even closer to the pig.

JESSE

You talking or not!

Raymond steps forward. Harris checks him with his gun barrel.

HARRIS
Don't do anything stupid, Raymond.

DELORES
Todd. Please stop him!

(CONTINUED)

CONTINUED:

TODD
Well now, a man gets pretty steamed up when his brother's murdered. Can't say for sure I can control him.

RAYMOND
This is not right, Todd.

TODD
Killing Sam ain't right either. Sorry, Delores ...Do it, Jesse.

RAYMOND
Give me your word he'll get a fair trial and I'll tell you where he is.

TODD
You got it.

Delores breaks down crying. Raymond looks uncertain as to whether he's doing the right thing.

RAYMOND
He's at the store with Hannah.

TODD
There now, that didn't hurt too much, did it?

Todd tips his hat and smiles.

TODD
Delores. Raymond. You have a nice day. Let's move it out boys!

The posse turn on their heels and are gone. Raymond goes to comfort Delores.

DELORES

What have you done, Raymond?

RAYMOND

I've sent them in the wrong direction. They're at the Mill.
Let's go.

INT. HANNAH'S CABIN. MILL - DAY

Billy leans over towards Hannah and cradles her head in his hands. He takes a moment to look deep into her eyes then goes to kiss her. An inch from her lips he hesitates.

BILLY

Does this make sense?

HANNAH

I'll let you know.

They kiss, tentitively at first, then more passionately. They break for a second and look into each others eyes.

BILLY

You okay?

Hannah runs her hand tenderly across his face.

HANNAH

You're a good man, Billy Moon.

She kisses him deeply. As if a great weight has been lifted she becomes more and more passionate, almost loosing control. She now rolls on top of him, clawing at his hair and chest. Her hands find his shirt buttons and pull them open. He in turn, unbuttons her blouse revealing her pretty bra. Billy hungrily buries his head in her cleavage. She begins to moan with pleasure, throwing her head back in abandonment. Hannah is finally free of the past, laughing with relief, consumed in the passion of the moment.

DISSOLVE TO:

EXT. HANNAH'S CABIN. MILL - DAY.

Late afternoon. Hannah comes out of the cabin. She is in a wonderful mood. She stretches from head to toe and shakes herself out, as if to throw off the burdens of the past. Billy comes out and they embrace for a long kiss.

HANNAH
How do you feel?

BILLY
A little disappointed.

(CONTINUED)

CONTINUED:

HANNAH
I beg your pardon?

BILLY
After all the fireworks I half expected to get my memory back.

HANNAH
No luck?

BILLY
Lots of luck. Just no remembering.

HANNAH
Well, then, from here on in we'll have to concentrate on creating memories.

They kiss again but are interrupted by the SOUND of a pick up roaring into the drive. Billy turns and sees it coming over his left shoulder. Raymond and Delores jump out and rush over.

RAYMOND
Sam Bender's been murdered and the whole town's convinced that you did it.

DELORES
Todd's leading a group of them. He's letting Jesse run wild, and Lord knows that boy ain't got the sense he was born with. And Todd! I've never seen him like this ...not since the night your father left.

HANNAH
You couldn't have done it. You were here with me.

DELORES

You have an alibi.

BILLY

I don't know. Somehow I just can't get happy about turning myself in to Todd ...and Jesse.

RAYMOND

Go inside. I'll hide the vehicles and keep a lookout from that ridge (pointing). Listen for the sound of the raven.

EXT. THE GENERAL STORE - DAY.

Mad Joe is sitting on the porch plucking half-heartedly on an out of tune mandolin. The dog sleeps at his feet and a closed sign is on the door. Just then Lenny limps on to the porch. He rattles the door and peers inside.

MAD JOE

Stores closed 'til Hannah gets back. You know how to tune a mandolin?

LENNY

No.

MAD JOE

Me neither.

The dog wakes up, spots Lenny and emits a low growl.

LENNY

You know someone who goes by the name, Billy Moon?

MAD JOE

Seems like a popular fellow these days.

LENNY

You know where he is?

MAD JOE

Lotta folks talking about the Moon boy these days.

LENNY

Where is he?

The dog gets up and walks away dragging the leash behind it. Joe drops the mandolin, snatches up the leash, and is lead away.

MAD JOE

Dog says it's time to go and there ain't no arguing
with a dog.

Lenny watches him walk away, then seems to have an idea and calls after him.

LENNY

I didn't think a guy like you would know anything.
You're no good to anyone!

(CONTINUED)

CONTINUED:

Mad Joe stops dead and turns to face Lenny.

MAD JOE

I know a lotta stuff you don't know, Mister. I seen
a lotta things in my time. Seen a lotta things
before you were born.

LENNY

Yeah, well where's Billy Moon then. You don't
even know a simple thing like that.

MAD JOE

Sure I do! He's up at the cabin at the Mill. You
pass it coming off the highway. See, that's
something I know that you don't.

LENNY

Yeah, I guess you're a pretty smart guy after all.
The Mill you say?

MAD JOE

That's right, It don't look like much now but you
shoulda seen it twenty years ago. It was really
something back then.

Joe's mind wanders again and he turns away and ambles off with the dog. Just then, Lenny notices a pick-up and a police car steaming down the street towards him. He slips into a doorway out of sight as the vehicles pull up outside the general store. Todd and Jesse leap out and run up to the door. Rudy and Jake follow. The store is closed and the door is locked.

TODD

Shit! They ain't here.

In his frustration Todd smashes the door open with his foot.

TODD

Rudy, Jake, check it out. Make sure they ain't hiding out in there. Jesse, you ask around, see if anyone's seen 'em. I'll be over at the office.

They scatter. Todd walks down the street and enters his office.

INT. SHERIFF'S OFFICE/BARBERSHOP - DAY.

Todd rushes in and goes to the phone on his desk. He lifts the receiver to make a call but in mid-dial he is distracted by a noise from behind. He looks back over his left shoulder and sees the barber's chair turning slowly around. Todd is frozen to the spot as the chair slowly rotates until he is face to face with Lenny.

LENNY

Hello, Todd. How the fuck are ya?

TODD

Who the hell are you, and what are you doing in my office?

LENNY

Looks like a barber's shop to me.

TODD

Who *are* you?

LENNY

You forget? That hurts my feelings. I'm just answering your ad.

He throws the newspaper with the ad on the desk.

TODD

You know Billy Moon?

LENNY

Yeah, you could say that.(beat) You cleaned up the mess real quick.

TODD

What mess?

LENNY

Sam didn't remember me either, at first.

TODD

And who were you when he did?

Todd's hand begins to slide towards his holster. Lenny spots it and produces his own pistol from his coat pocket. He cocks the hammer.

LENNY

Put it on the floor and slide it over.

(CONTINUED)

CONTINUED:

Todd does as he is told, places his gun on the ground, and kicks it over.

LENNY

You know, Todd, Binsville isn't so different now. It was always a piece of shit, and it still is. But then it's the people who give a town its character, don't ya think?

TODD

What do you want?

LENNY

Justice. A little bit of justice, Todd. You know they say the sins of the father are visited on the son, but what if the father didn't sin? What if it was someone else?

TODD

What kind of sin would that be?

LENNY

Keep thinking, Todd. It'll come to you. Meanwhile you can take your cuffs and put them on yourself. We're going for a little ride into the past.

Todd takes out his handcuffs and snaps them on himself. He is thinking hard and coming up blank. As Lenny checks to see if the coast is clear, Todd slips a set of keys into his top pocket.

INT. HANNAH'S CABIN. MILL - DAY.

Early evening. Delores is pouring coffee. Billy and Hannah are seated on the couch. The silence is broken by the piercing cry of a bird.

HANNAH
What was that?

BILLY
A raven.

(CONTINUED)

CONTINUED:

Billy jumps to his feet and goes to the window. He looks way up to the ridge and sees Raymond's silhouette waving. In the distance, down the hill, he can make out a cloud of dust approaching at high speed. As the cloud comes closer and hits a clear stretch of road, Billy catches a glimpse of Todd's police car.

HANNAH
What is it?

BILLY
Here comes Todd.

DELORES
What are we going to do?

Billy takes charge and hustles Delores and Hannah down the corridor to the kitchen.

BILLY
I'll try and reason with him but if it goes badly get out through the back door and get help.

HANNAH
I want to stay with you.

BILLY
Hannah, please. I need you to take care of Delores.

Billy closes the kitchen door behind him and returns to the living area just in time to see the door crash open and Todd walk in.

BILLY
Hello, Todd.

Todd just stands there and doesn't answer. A moment later, Lenny limps in and pushes Todd aside. He is carrying a rifle in one hand and a pistol in the other. He looks Billy up and down and flashes a twisted grin.

LENNY
Hey there, buddy. Remember me?

Something stirs in Billy's memory. Lenny slings the rifle on his back, pushes Todd down onto a chair and motions for Billy to sit down.

LENNY
Where's your girl friend?

(CONTINUED)

CONTINUED:

BILLY
She left for town.

Lenny looks around the room and spots Billy's jacket draped over the back of the couch. He limps over and picks it up.

LENNY
I'll take my jacket back if that's okay with you.
You know possession of stolen property is a crime
in this state. Right, Todd?

Todd remains silent as Lenny rifles through the pockets and glares at Billy, pointing with the pistol.

LENNY
Where's the photo's?

BILLY
Delores has them.

Billy stares hard at Lenny and strains to remember. His expression changes slightly.

BILLY
(whispering)
Lenny?

LENNY
There, I knew you could do it!

All this time, Todd has been biding his time. Now he pipes up.

TODD
It's Billy Moon you fool! The *real* Billy Moon!

Delores now appears in the doorway and stares wide eyed at Lenny.

DELORES

Billy??

Lenny is so full of emotion he can barely speak.

LENNY

How you been, Ma? I been meaning to write but I never could finish the letter. I tried so many times.

(CONTINUED)

CONTINUED:

DELORES

What are you doing here, Billy?

LENNY

I came to see you, Ma. To put things right.

INT. HANNAH'S CABIN. HALLWAY - DAY.

Hannah, with her ear pressed against the door, is listening from the hallway.

INT. HANNAH'S CABIN. LIVING ROOM - DAY.

Billy sits on the edge of the couch watching Lenny and Delores. He glances across to Todd and reads from his eyes that this is not the right time to jump Lenny.

DELORES

What do you mean, son? What are you going to do?

TODD

About twenty-five years. Shame they don't hang anyone anymore.

This inflames Lenny. He turns on Todd and smashes him across the face with his pistol.

LENNY

Shut the fuck up! You got no right to speak. You're a dead man. You're finally gonna pay for your crimes. You hear me!

Todd is dazed from the blow. A large gash on the side of his face is pouring blood.

DELORES

(screaming)

Billy! No!

LENNY

Don't worry, Ma, I'm gonna put things right. I've got it all figured out.

BILLY

I'd be interested to know about Todd's crimes?

(CONTINUED)

CONTINUED:

LENNY

Yeah, well maybe Todd would like to tell you. Eh, Todd? What about a confession before you die? I hear it's good for the soul.

Todd remains silent.

LENNY

What's the matter Todd, can't you remember that far back. Or would you rather forget the murky past? Or maybe you've lost your memory like Mr. Fuckup here. Maybe you don't remember raping that little girl and framing my father over one of your crummy business deals.

Delores breaks down crying. Lenny puts an arm around her for comfort and gives her a squeeze.

LENNY

It's okay now ma, Billy's here.

INT. HANNAH'S CABIN. HALLWAY - DAY.

Hannah is still pressed against the door listening. A tear rolls down her ashen face. She runs down to the kitchen at the other end of the hall, scrambles around in a draw, and produces a large carving knife. She then returns to the living room door and listens in again.

INT. HANNAH'S CABIN. LIVING ROOM - DAY.

Delores is sobbing and weak in the knees so Lenny deposits her on the couch next to Billy.

LENNY

My father wasn't even there, and he paid for that crime for the rest of his miserable life!

TODD
You can't prove it.

Lenny rushes over to Todd, grabs his lapels, and yanks his bloody face close to his own.

(CONTINUED)

CONTINUED:

LENNY
I was there, you fuck! I was standing in the doorway watching! You, and Sam and Jesse, laughing like kids!

Lenny shoves Todd back into the chair, spits in his face, and paces the room like a caged animal.

DELORES
Billy, please don't hurt anyone.

LENNY
There's no turning back now, Ma. I tried to write you but I didn't know what to say. I tried, you gotta believe that. I'm doing this for you, and Dad.

DELORES
Where is he?

LENNY
Who?

DELORES
Your father. Where is he now?

Lenny looks confused and sad.

LENNY
He's dead. Died on the street looking for a drink. Died with nobody and nothing.

BILLY
What are you going to do?

Lenny snaps out of it and begins pacing again.

LENNY

Everyone's gonna pay, boy. Everybody's gonna get what's coming to 'em now, including you. You got crimes to pay for too.

BILLY

What crimes?

(CONTINUED)

CONTINUED:

LENNY

This crime for one!

Lenny rips his shirt open. The red patch on his neck spreads down and covers his entire chest and side. It is now clearly a terrible burn. The ugly scar is still weeping and obviously very painful.

LENNY

Don't suppose you remember that either!

BILLY

The fire. The fire in the warehouse...

INT. WAREHOUSE. OFFICE - NIGHT.

FLASHBACK. Lenny is burning a hole in the company safe with a blow torch while Billy paces nervously around the room. Lenny turns and hands him the torch.

LENNY

Here! Take this and gimme the flat bar. And keep away from that window!

Billy takes the still burning torch and turns it off. The flame dies down and he dumps it on the floor next to some cardboard boxes. Billy resumes his nervous pacing, oblivious to the fact that the torch still has a small flame leaking from the nozzle. Now the flame creeps across the floor and ignites the boxes.

LENNY

(turning around) Shit! I'll need the torch again...
What th..

Lenny is shocked to see the wall on fire and Billy is not in the room. Lenny drops his tools as Billy paces back in the room.

LENNY

What have you done!!

BILLY

I'm sorry, I, er...

Suddenly the fire reaches a drum of flammable material near Lenny. It explodes into flames and throws him across the room. A terrified Billy is frozen to the spot.

INT. HANNAH'S COTTAGE. LIVING ROOM - DAY.

Billy is thinking fast as Lenny paces with his gun.

LENNY

It was a simple little job. Nothing to it. And you had to go and burn the fucking place down.

BILLY

I remember. We were partners.

LENNY

You weren't no partner of mine. You were a drifter, a nobody. I gave you a chance to make some money and you blew it, big time. Almost killed me doing it too.

BILLY

So you're gonna kill me, too?

LENNY

I got something better in mind for you, Mr. Fuckup.

Suddenly there is the SOUND of engines and Lenny runs to the window. He uses his gun to keep Billy back.

LENNY

Well well well, looks like the gang's all here.

EXT. HANNAH'S CABIN. MILL - DAY.

Three pick-ups roar up. Mad Joe is in the lead truck with Jesse. They stop and empty their passengers into the woods beyond the cabin yard. Jesse is leading the group which includes Dobbs, Rudy, Jake, Harris Butler and three other members of the local gun club; PETE, SEYMOUR and JEFF. They are all heavily armed.

JESSE

Okay, spread out! And keep your heads down.

The posse fan out along the road facing the cabin. They use the trees and shrubs for cover. Jesse and Harris Butler hold the path leading towards the cabin.

JESSE
Well, there's Todd's car so he must be inside.

(CONTINUED)

CONTINUED:

HARRIS BUTLER
What are we gonna do?

Behind them the bushes rustle and they both spin around to see Raymond approaching.

RAYMOND
I've been watching from the ridge.

JESSE
Is Todd and Billy in there?

RAYMOND
And Delores and Hannah. But there's another guy in there with a gun.

JESSE
Shit!

RAYMOND
You know who it is?

JESSE
No, but we got him out gunned. I say we rush him. Blast 'em out.

RAYMOND
He's bound to shoot someone if you do. If Todd gets hit he'll be mad as hell.

HARRIS BUTLER
Let's get him talking and I'll pick him off from here.

JESSE
It's worth a try. I'll get him to the window and keep him there as long as I can. If you get a clear shot, take him out.

Jesse stands up and steps into the open. Slowly, he walks towards the cabin.

INT. HANNAH'S CABIN. LIVING ROOM - DAY.

Delores has stopped crying and now sits as if in a trance, unable to take in all that is happening. Lenny is at the window surveying the situation. He motions with his gun for Billy to come over.

LENNY
Come here. Is that Jesse Bender?

BILLY
That's him.

LENNY
I thought so. Look at that. He's just gonna stroll up to the front door. That boy never did grow any brains in all these years. (to Billy), Okay, back to the couch.

Billy sits down next to Delores and comforts her as best he can.

JESSE
(O.S.)
Todd! Can you hear me!

LENNY
Don't be rude, Todd, answer the boy. Be sociable. Invite him in for tea.

JESSE
(O.S.)
You there, Todd!

TODD
I'm here, Jesse! Be careful he's got a gun on us. It's Billy M...

Before he can say another word Lenny slams him in the head and stuffs a handkerchief in his mouth.

LENNY

Watch your mouth now, Todd, we wouldn't want
to scare the man away now, would we?

Lenny goes back to the window and sees Jesse standing by the police car in full view.
Lenny slips the rifle off his back, cocks it, and takes aim.

(CONTINUED)

CONTINUED:

JESSE

We're gonna give you all five minutes to come
out! You hear?!

LENNY

I love this guy. (shouting) Hey, Jesse!

JESSE

Who's that!

LENNY

An old friend! You rape any little girls lately,
Jesse!

Jesse's expression changes to a dark frown. For a frozen moment he is lost in the past.
Then a single shot rings out and he is thrown backwards in a bloody heap.
Delores screams and Billy flies at Lenny. Like lightning, Lenny turns and catches
Billy under the chin with the rifle butt sending him flying across the room. At that
moment the posse opens fire, exploding broken glass into the room. The barrage is
intense but soon dies down to nothing. Delores is the only one who does not take
cover. She sits motionless on the couch staring into space. Lenny crawls over and
takes her hand.

LENNY

You okay, Ma?

DELORES

(childlike)

I'm so cold, Billy. So very cold...

Lenny looks concerned and spots an electric heater by the wall. He crawls over, grabs
it, and sets it up at Delores' feet, taking great care to see that it is positioned correctly.
Todd uses the distraction to pull out the keys and conceal them in his hand.

LENNY

There now, see that. See how well I can look after
you, Ma.

DELORES

They'll kill you, Billy. They're gonna kill you for what you done.

LENNY

No, no, they won't kill me 'cos I got a plan, see. You go out and tell them that *he* did it. (pointing to Billy) He did it all, see. All you have to do is tell 'em.

(CONTINUED)

CONTINUED:

BILLY

Don't count on it. Someone might just listen to my side of the story.

LENNY

Nobody's gonna be listening to your side of nothing, Fuckup. You and Todd are gonna kill each other while I rescue my mother. I'll be a fucking hero! Right Ma?

Delores is in a state of shock and unable to answer.

EXT. HANNAH'S CABIN. MILL - DAY.

Pete, Seymour and Jeff are watching the cottage while Dobbs, Rudy, Jake and Raymond huddle in the bushes for a conference.

DOBBS

You think Jesse might still be alive?

RUDY

He's as dead as it gets.

JAKE

It ain't right to just leave him lying out there.

RUDY

What do you want to do?

JAKE

Go get him.

DOBBS

You go right ahead. I'll watch from here.

JAKE

I ain't going on my own.

RUDY
Who's in charge here anyway?

DOBBS
Jesse.

JAKE
Todd.

(CONTINUED)

CONTINUED:

DOBBS
Aw, hell, let's just rush 'em.

RAYMOND
I think that would be a big mistake.

DOBBS
And you're a fucking expert, right?

RAYMOND
No, are you?

RUDY
What do you suggest?

RAYMOND
Someone should radio for the state police. And I suggest that we wait for them to arrive.

RUDY
Well, they ain't going anywhere in a hurry.

JAKE
Sounds like a plan to me.

DOBBS
Ah, what the hell. Have it your way, Raymo...

But Raymond is nowhere to be seen.

INT. HANNAH'S CABIN. LIVING ROOM - DAY.

Lenny moves over and takes the gag out of Todd's mouth. He gives Todd a couple of playful slaps on the side of his head.

LENNY

There you go Toddy Boy. Just in case you got some last words for posterity. It still ain't too late to confess you know.

TODD
You got this all wrong, Billy.

(CONTINUED)

CONTINUED:

LENNY
Well I didn't expect *you* to like my plan, Todd.

TODD
No one could be sure what happened to Sam, or even Jesse, but you shoot a cop in cold blood and you'll fry for sure.

LENNY
Yeah! Well I ain't so sure. Are we Ma?

Lenny returns to his Mother and wraps an arm around her like an old drinking pal. He gives her a good squeeze, but in her state of shock, she fails to respond and hangs at his side like a rag doll.

LENNY
Are you with me, Ma?!

While Lenny comforts his mother, Todd slips the keys out of his pocket, but as he fumbles to select the right one he drops them at his feet. Billy watches as Todd puts one foot on top of the keys.

INT. HANNAH'S CABIN. HALLWAY - DAY.

Hannah trembles with shock and amazement at the door to the living room. She hears a noise from the kitchen behind her. Trapped in the hallway between the two, she looks for a place to hide and spots a closet. She slips in and closes the door behind her as foot steps enter the hallway. It is Raymond. He goes to the living room door and presses his ear to it.

INT. HANNAH'S COTTAGE. LIVING ROOM - DAY.

Lenny is preparing Delores to deliver his story to the posse. In her state of shock and confusion she is having trouble comprehending the plan. Lenny is stroking her hair.

LENNY

Come on, Ma, you can do it. Just tell them what I said.

DELORES
What's going to happen, Billy?

(CONTINUED)

CONTINUED:

LENNY
Everything's gonna be fine if you do like I told ya.

DELORES
I, I can't do it.

LENNY
Sure you can. You can do it for Pa, you can do it for me. For the family, right.

DELORES
It's not right, Billy.

LENNY
Was it right for Todd and the Benders to rape that girl? Was it right for you to lose your husband and son? Your house. Was that right?

DELORES
I don't know what's right anymore.

Billy notices that Todd is trying for the keys again and so decides to try and distract Lenny.

BILLY
Delores, I think you should go. I think you should do as he says.

DELORES
You do? Are you sure, Billy?

LENNY
Hey, I'm the only Billy around here. Stop calling him that!

Delores ignores Lenny and stares at Billy. Todd now has the keys back in his hand.

DELORES

Are you sure, son?

BILLY

I'm sure, Delores. Go ahead, do what he says.

(CONTINUED)

CONTINUED:

LENNY

Yeah, hear that, Ma. Even ol' Fuckup says you should do it. You ready?

DELORES

I'll try.

Lenny helps her to her feet and pushes her towards the door.

LENNY

Atta girl, you can do it. Remember, the drifter killed the Benders. And me and Todd are hostages, okay?

Bewildered, Delores looks back at Billy and Todd. Then Lenny leads her to the door and pushes her outside.

EXT. HANNAH'S CABIN. MILL - DAY.

Dobbs sees the door open and panics.

DOBBS

Look out! He's coming at us!

Dobbs fires and the others follow suit. A hail of bullets pelt the cabin.

INT. HANNAH'S CABIN. LIVING ROOM - DAY.

At the sound of the first shot Billy grabs Delores and pulls her to the floor, covering her with his body. Lenny whirls and fires the shotgun, firing blast after blast out the window, oblivious to the hail of bullets chopping the room.

EXT. HANNAH'S CABIN - DAY.

Rudy takes a blast full in the face and goes flying over the truck. The boys run for cover.

INT. HANNAH'S CABIN. LIVING ROOM - DAY.

Raymond rushes into the room and leaps on Lenny's back. As they struggle, the electric heater gets kicked into the curtains and sets them ablaze. Todd is now unlocking the hand cuffs. Lenny flips Raymond off his back. He grabs the shotgun and fires. Raymond takes it in the leg and is thrown off his feet. Pandemonium prevails as another volley of bullets splatter the cottage. Lenny is hit in the shoulder but he seems to barely notice it. Billy makes a move towards Lenny and is quickly checked by Lenny's rifle pointed in his direction.

LENNY
Sit down, Fuck up!

Suddenly Todd is behind Lenny, sticking his pistol into the back of his head.

TODD
You've lost the game, Billy. Give it up now or
you're going straight to hell!

Lenny drops the shotgun and backs off.

BILLY
Good work, Todd. You finally did something
right.

TODD
Too bad it won't do you any good.

BILLY
What do you mean? You gotta know I'm on the
law's side now.

TODD
Your amnesia don't count for much if you
remember what you heard him say. (to the others)
I'm afraid you all heard what he said.

DELORES
I'll never forget what you've done, Todd
Rienhold.

LENNY
Wrong answer, Ma.

TODD
You got the picture, son.

(CONTINUED)

CONTINUED:

LENNY
You ain't got the guts to kill us all.

TODD
Just watch me. I can start with Mr. Fuck-up here,
so you can see what you're gonna get blamed for.

DELORES
Todd! Don't! Please!

TODD
Wait your turn, Delores. I always said you you
shoulda married me instead of Walter.

Todd aims the pistol at Billy and cocks the hammer. From out of nowhere, Hannah appears behind Todd and drives the carving knife deep between his shoulder blades. Todd bellows like a wounded rhino, spins around and slams the gun across her face. Hannah slams into the wall and is knocked unconscious. Todd, with the knife still in his back, turns back to Lenny but finds himself staring down the barrel of the pump action shotgun.

LENNY
Now you go to hell!

Lenny fires and blows Todd across the room. Billy seizes the opportunity to grab the barrel of the gun and he and Lenny whirl about the room. Delores crawls over to Raymond and helps him to his feet. The fire from the curtains is spreading. Together, they get up and help each other to the door.

EXT. HANNAH'S CABIN. MILL - DAY.

Dobbs stops firing.

DOBBS
Hold your fire!

The shooting dies away and the posse wait to see what will happen next. Smoke is now leaking from one of the cabin windows.

INT. HANNAH'S CABIN. LIVING ROOM - DAY.

Billy and Lenny struggle across the room. Lenny slams Billy into the table, smashing it to pieces. He then pulls the knife out of his back and throws it to the ground in disgust. Billy jumps up but Lenny is on him in a flash, kicking and punching like a man possessed.

EXT. HANNAH'S CABIN. MILL - DAY.

The posse stand at the ready. Smoke is billowing out of the door and windows. Two figures emerge from the smoke filled doorway, coughing and spluttering. It is Delores and Raymond who help each other to safety. Just then, half a dozen state cruisers come screaming onto the scene with sirens blaring and lights flashing.

INT. HANNAH'S CABIN. KITCHEN - DAY.

Inside, the cottage is an inferno. Billy and Lenny are desperately fighting for their lives, both now exhausted by the smoke filled air. Billy slams another punch into Lenny's face sending him reeling but coming back for more. Hannah struggles to her feet and watches, powerless as Billy fights for his life.

EXT. HANNAH'S CABIN - NIGHT.

The sky darkens as evening falls, causing the glow of the fire to heighten in contrast. One of the uniformed state police is questioning Dobbs, Jake and Seymour. Raymond and Delores, wrapped in blankets, watch the house burn in silence. Mad Joe sits cross legged on the ground hugging his dog.

COP
Who's in charge here?

DOBBS
The sheriff's inside.

COP
Who else is in there?

SEYMOUR
Ain't nobody in there now...

JAKE
Nobody could come out of that alive...

INT. HANNAH'S CABIN - NIGHT.

Fire is everywhere. Todd's body is ablaze on the floor. In a last gargantuan effort Lenny smashes Billy and knocks him to the floor. He then picks up a chair, hoists it over his head, and with a blood curdling cry goes to smash it down on Billy's prostate body. Just before he can do so, Hannah picks up the bloodied knife lying on the floor. With her last remaining strength, she crawls across the floor and stabs Lenny in the thigh. He screams with pain and falls backwards, jamming his arm into the electric fire. His body instantly jerks and twists in agony as he is simultaneously electrocuted and engulfed in flames.

EXT. HANNAH'S CABIN. MILL - NIGHT.

The state police move everyone back to a safe distance. Doctor John Morgan is on the scene tending to Delores and Raymond. Mad Joe has a tear running down his face. Various other towns folk show up to witness the spectacle. The cottage is now a flaming torch against a darkening sky. But just then, Billy and Hannah appear at the side of the cabin and stagger towards the waiting crowd. Mad Joe is the first to spot them. He jumps up and yells as loud as he can.

MAD JOE

Jesus and Mary and all the goddam saints. They're alive!!

Delores hobbles over to greet them. As they hug each other, a state trooper hurries over and addresses Billy.

COP

Are you Billy Moon?

Billy hesitates and looks searchingly from Hannah to Delores. Before he can answer, Delores pipes up.

DELORES

Yes. Yes he is. This is Billy Moon ...my son.

An exhausted Billy and Hannah fall into each others arms. Behind them the cabin collapses with a crash and sends a cloud of sparks high into the night sky. Raymond seems mesmerized by the fire and walks slowly towards the burning house, oblivious to his wounded leg. A state trooper spots him and calls out.

TROOPER

Hey, you! Get back behind the line!

Raymond ignores him. He walks towards the cabin and raises his arms. Holding the blanket corners in each hand, he now resembles a great bird. For a few moments he stands motionless, and then begins to shuffle his feet and chant in his ancient language. Billy and Hannah now step forward out of the crowd and walk towards Raymond. Billy takes Hannah and holds her close. Every one's attention is now on the

Indian as he gains momentum, circling the couple, stamping his feet rhythmically, his erie song rising above the burning building into the night sky.

FADE OUT.

THE END.