

## Chapter Two: "Sally"

## Panel 86

EXT – On a work site on a state highway, clear Fall day, fall colors in the treetops, POV zoomed back off angle along the road, slightly elevated so you can see the whole work party. A paver is sitting in the northbound lane, a dump truck with gravel bed raised in front of the paver pouring asphalt mix onto the road, a couple steam rollers well behind the paver working the lane.

You can see from this elevation that the highway is cut out of a big sand dune (think northbound I-75) that has long since been covered over with grass and trees. The banks on the side of the highway slope up sharply to the right. Workmen with shovels are scattered around the various machines and along the road.

In the middle of the work party is a workman holding a substantial black tube (held like a firehose but much larger gauge) connected to a mobile trailer engine unit.

## Panel 87

EXT ground level, zoom in on the figure with the tube, POV from the opposite side of the lane. We see the figure is Tin, spreading straw from the hose onto the dirt bank. He's wearing a hardhat and big headset to kill the noise of the engine unit. The hose end has a big handle and control lever built onto a metal collar where Tin holds it. The straw where Tin's already spread it is nice and even, looks good. In the dirt area where he has not yet been, two workmen are spreading grass seed.

TIN (thought bubble - image)  
**picture** of the blue suede shoes, daydreaming as he works the straw

## Panel 88

EXT POV from just over Tin's right shoulder as he jets a stream of straw mix in a nice fanned arc onto the ground in front of him. Perspective shows the arc is long and powerful, straw chaff flying around, the hose shakes from the force. This is hard work.

We can see a gloved hand with forefinger extended about to tap Tin on the shoulder.

TIN (thought bubble)  
I hope Norman doesn't have to spend too much on eBay for those shoes. The King wants me to get them. I 'spose I'll spend my whole paycheck for them if I have to. Gotta get groceries though. Straw coming out kinda thick, better check the unit.

Panel 89

QUICK TAKE zoom in on finger poking Tin's shoulder.

Panel 90

QUICK TAKE zoom back to head and shoulders, Tin starting to turn to see who's tapping him. We just see the side of his face, looking surprised.

Panel 91

QUICK TAKE zoom back a little farther, POV the guy doing the tapping. Tin is still turning, the hose is coming too, straw flying at you hard.

[the guy who tapped him, the boss] – AAAAAAAAAAAAIHHHHHHGGG!

Panel 92

QUICK TAKE POV the camera lens, blasted with straw, only little slivers of sunlight getting through.

Panel 93

EXT zoom back to see Tin full length next to a human-sized pile of straw. Tin is looking VERY concerned and reaching both hands out to the pile where the head would be.

TIN (thought bubble)

That's not the King in there, is it? I didn't just straw the King!

(connected thought bubble - image)

Elvis' head and shoulders above the cleared straw, Tin thinking that it will be The King in there.

Panel 94

POV from behind the straw pile (over its shoulder), zoom in, face on to Tin, batting wildly to clear the straw away from the face of whoever it is.

TIN

Is that you, King?

Panel 95

New Angle from the side, same distance, we see the boss's face in the straw pile now. His face is set like stone, not looking happy. Tin is still batting away more straw but not as vigorously.

TIN (looking sheepish)

Oh, Boss. It's you.

Panel 96

EXT – back in Twilight Village, Tin is sloughing along with his hands in his pockets, walking through the village center heading toward Norman's house. Nice Fall colors. A small gray scruffy schnauzer is standing in Tin's path with his nose in a candy wrapper on the ground, one ear cocked and eyes looking up at Tin as Tin has said something to him

TIN (thought bubble)

Hmm, only two day's pay. Wonder if that'll be enough for those shoes.

TIN (to the dog)

I guess I didn't hold that job down real well, eh Edward? Only two days.

Panel 97

EXT POV from behind Tin looking up at Norman's window. Norman is leaning out the sash.

TIN

Hey Tob, how long til that auction closes?

NORMAN

Right after lunch. Come up in about an hour

TIN

Am I still winning?

NORMAN

Naw, some other guy right now

Panel 98

SAME POV, Tins throws his arms up.

TIN (shouting)

What? How much I gotta bid now? I gotta get those shoes!

NORMAN

Calm down, we still got time. Don't want to drive it up too fast anyway. You got to sneak it in at the last second so all the watchers don't jump in and get the price up too high.

Panel 99

INT Norman's room. Norman at the computer, hands on the keyboard. Tin standing over his shoulder. POV from the side. Tin leaning in to see the screen, looking concerned.

NORMAN

Thirty-four fifty, Tin. You wanna go that high?

TIN

Who IS that numbnuts anyway?

NORMAN

Some guy from Shrinkwater Arizona, must have the same size feet as you. Come on, only a couple minutes left!

TIN

Yeah, thirty-four fifty!

Panel 100

POV from the back of the monitor looking toward Norman's face intent on the screen, Tin tucked in behind him sweating on his brow.

SOUND FX NORMAN'S KEYBOARD

Panel 101

ZOOM IN on same POV, both faces looking alarmed, Norman is turned to look up at Tin over his shoulder.

Panel 102

ZOOM OUT to previous distance POV from the side. Tin standing straightened up, hand touching his temples. Norman still leaning into the keyboard.

TIN

Okay, fifty-six. Hit it!

NORMAN (speaking to the screen)

Come on come on refresh. Only 50 seconds to go!

Panel 103

QUICK TAKE close up of the bundle of empty pop cans jangling outside of Norman's window.

Panel 104

EXT POV from the side next to Norman's window. Tin is leaning out hollering toward Edna's store.

TIN (yelling)

Hold on Edna! We're in a emergency up here!

NORMAN (from inside)

Seventy-three now! Seventy-three!

Panel 105

INT POV from the side, ZOOM OUT. Tin, still leaning out the window has twisted his head around looking back toward Norman.

TIN (frantic)  
Alright! Alright do it!

NORMAN (frantic)  
There's another guy now. Eighty-nine! Only 20 seconds!

Panel 106

SAME POV. Tin is standing in the room again facing camera, arms up. Norman still bent into the keyboard.

TIN (yelling)  
Yeah! Get 'em Norman! get 'em!

Panel 107

ZOOM OUT to see more of the room. Tin standing looking expectantly toward Norman. Norman up on his feet, chair pushed back. One hand on the mouse, other hand gesturing toward the screen. They don't know if they were fast enough yet, waiting for the screen to refresh.

Panel 108

SAME POV Norman has both arms up, standing up now in a cheer facing the camera. Tin has both arms out and is in the beginnings of a crouch, just like soccer players when they're just about to embrace the guy who scored the winning goal.

NORMAN  
Yeah! Yeah! You went DOWN Shrinkwater!

TIN  
You did it TobyD! You did it!

Panel 109

ZOOM IN slightly, face on to Norman and Tin standing together in the room. Tin has his arm around Norman. Both are looking gleeful and tired.

TIN

Sorry I called you Norman, there, TobyD. Lost in the heat of the battle. So, how much did I just spend anyway?

NORMAN

Hundred and fifteen bucks plus my commission. Not too bad considerin' that new guy at the last minute

Panel 110

QUICK TAKE , close up of Tin's face, raised eyebrows, has a 'yikes' look on his face.

Panel 111

POV from behind Norman, half leaning out his window. Left arm is inside the room extended to the side, finger pushing down on a button on a black box with wires coming out to the computer.

NORMAN (yelling out the window)

Here's your line back, Edna! Tin got his shoes!

Panel 112

EXT Tin walking across the village center with a paper (computer print out) in his hands, looking just a bit dazed.

## Panel 113

INT Edna's store. Tin standing at the counter back at the post office section, Edna behind the counter, both looking down at the paper on the counter surface.

EDNA (looking cynical)

Good thing you lasted two whole days at the highway job. One day wouldn't have covered it.

TIN (innocent)

I got enough for the money order fee too, right? And I gotta pay Norman.

EDNA

Looks like you'll even have enough for lunch today.

TIN

And for a stamp to send this out?

## Panel 114

EXT the gravel lot behind Ray's garage. POV slightly elevated and ZOOMED BACK so you can see the lot and look into the patch of weeds at the edge. Late afternoon light from a blue sky, Fall colors. A snowflake or two. A "V" of geese flying south overhead.

ON THE EDGE OF THE LOT is a patch of tall weeds, MOSTLY browned and dried for the fall. Within the patch is a rusted out '57 CHEVY convertible up on blocks. You can't tell what color it was, cuz it's all rust and brown now. Black leather seats are so weather worn and cracked the stuffing is even dirty. The rag top is pretty much in place, but torn, rumped, doesn't fit quite right, the side windows are rolled down, old bird's nest on the dashboard. One headlight is banged in, the other looks dull yellow.

## Panel 115

EXT same scene and POV, early twilight now, purplish light, more snow flakes. Moon rise.

A silhouetted figure is walking into the lot toward the Chevy.



Panel 116

EXT POV ground level next to Tin, wearing a wool coat, hat, and gloves, standing in the weeds at the front of the Chevy with his gloved hands on the hood, looking wistfully at the windshield.

TIN

Hi Sally.

Panel 117

ZOOM IN on Tin's face. Looks sensitive and affectionate, apologetic. Nose is a bit red from the COLD.

TIN

I'm sorry I haven't come to see ya in a while. Been just god-awful busy. Worked on the highway for a couple days.

Panel 118

ZOOM BACK POV from behind Tin, hanging his head. Hands on the hood.

TIN

Real sorry about the shoes too. I know I promised ya Id spend that money on Bondo for you. You just got to understand. The King told me to get them. I didn't know they was goin' to be so much. Dag gummed auction and everthing.

Panel 119

POV from the side. Tin in the same position looking at the windshield wistfully as if waiting for it to talk back to him. Lips slightly pursed.

Panel 120

SAME POV a few more snowflakes. Tin rubs the hood metal gently.

TIN

I'm gonna make it up to you, Sally. I swear I will. Im gonna get you that engine, AND those wheels. Im gonna get you back in runnin shape and lookin fine. Don't you worry about nothin.

Panel 121

SAME POV a shade darker, moon a bit higher (off camera is fine, use the angle of light)

TIN

Just gonna take some time is all

Panel 122

SAME POV yet another shade darker

TIN

Night Sally. Sleep well.

Panel 123

ZOOM IN on Tin POV over his shoulder, quartering angle so you can see the contours of his face and lips but not his face full on. He bends down to the hood to kiss it.

TIN (sound fx of kissing cold metal)

mmwwppsh

Panel 124

POV from the side, hood level. Tin is trying to pull his stuck lips off of the hood but can't. His face is stretched in the effort. Eye's wide and scared.

TIN (severely muffled)

Hmmff! Hurmmff!

Panel 125

ZOOM OUT to the edge of the lot. Tin's figure is silhouette, slumped over the hood of the car. Some stars out. Moon high.

TIN (small letters)

hrrmmff!

Panel 126

EXT in front of Lew's bar, night time. The front door is open and Ray is walking out arm in arm with Susie, his girl friend. Susie is early fifty-something, would have been quite a looker in her day, blonde, full figured gal in a winter coat and wool hat. Ray is in a wool mackinac and his Stormy Kromer with the ear flaps up. You can still see plenty of activity in the bar background through the open door.

Panel 127

EXT in front of Ray's garage. Mercury light pointing down in a wide cone from the garage eaves. Ray and Susie standing in an embrace. Ray's head pulled back so he can talk to her.

RAY

Coming up tonight? Norman be asleep by now.

SUSIE

Naw, not tonight Baby, too tired. You wore me out playang darts.

RAY

Alright, should'a saved a couple for later, eh?

Panel 128

ZOOM IN to their head and shoulders. They look into each other's eyes. Ray with a sassy smile.

SUSIE

Maybe we'll play the other kind tomorrow night.

Panel 129

SAME SAME Susie leans in for a smooch.

Panel 130

ZOOM OUT so you can see both of them full length in front of the garage. Both are in silhouette, Susie walking away, Ray standing there.

RAY

g'night Suz.

SUSIE

Night, baby.

Panel 131

POV behind Ray as he walks around the corner of the garage building.

Panel 132

POV along the back of the building, the side that faces the gravel lot, toward RAY, in profile, as he stands at the back door putting a key into the lock. A hooded light is over the door casting a cone of light.

Panel 133

ZOOM IN on Ray's head and shoulders, in profile. He's looking straight ahead (not down at the lock) with shock and fear on his face, hair standing up on the back of his neck.

SOUND FX (coming from behind Ray, out at the edge of the lot, small letters)  
mmffff! Merrmmfff! Bang Bang!

Panel 134

ZOOM IN slightly on Ray's face, flipped around looking over his shoulder toward the sounds. Fear, eyes trying to peer into the darkness.

Panel 135

ZOOM OUT to full body length POV behind Ray as he opens the door and slips inside.

Panel 136

INT the garage in the dark, moonlight coming in through a window so some light. Ray grabs a flashlight off a bracket on the wall by his office door (next to some babe calendars).

Panel 137

EXT POV from the side looking at Ray, semi-crouched, creeping over the gravel of the lot with the flashlight looking toward the sounds. Fear and anticipation.

SOUND FX ( from the weeds in front of Ray)  
mmerfff! Bang Bang!

Panel 138

POV behind Ray, slightly to the side, as he shines the flashlight beam on the dark shape of Tin (from behind) slumped over the front of the Chevy. Tin's gloved hand is banging the hood.

SOUND FX ( from Tin's hand)  
Bang!

Panel 139

POV from the weeds looking diagonally across the hood at Tin's face stretched around to look up at Ray, standing there with his flashlight pointing down at Tin. Tin's lips are still stuck to the hood.

RAY (alarmed)  
Gow! What da Hale? Tin! What? Aw Gowl Darnit! I'll get the torch!

TIN (feebly, small letters)  
mmmmfffff.

Panel 140

POV same angle elevated to see Tin still stuck there and Ray running toward the garage with his light, gravel flying off his work boots.

Panel 141

INT the garage main work area, a car on the floor in the work bay. POV from the side looking at Ray as he reaches and grabs the handle of a welding unit, tank, hose, torch, mask. Look of PANIC on Ray's face.

Panel 142

EXT the lot POV from the Chevy looking toward Ray struggling toward camera across the lot with the welding unit in tow, wheels bouncing, hose flyang, mask akimbo on his head.

Panel 143

POV across the hood, Ray pulling down his mask. The torch is lit in his other hand. Tin looking up in alarm.

RAY

Okay, buddy. Easy now. I gotcha. Here we go now.

Panel 144

POV from above looking down at the hood. Ray is bent over the torch spraying the hood with flame. From coloration you can see that the hood is warming from the torch, and the warmth is spreading to where Tin's lips are stuck. The ring of warmth is just about to Tin's lips. Sparks are flying and bouncing off of Ray's mask and dinging Tin in the cheek.

SOUND FX (torch)

perssssssh

Panel 145

POV from behind Ray, off to the side opposite Tin, so you can see as Tin pulls his lips off the hood and Ray lifts the visor of his welders mask.

TIN (scream of pain)

AAAAAAAAAAAAA!

RAY

There ya are now, up we go.

## Panel 146

INT the garage. Tin is sitting in a chair in the main work area, car in the work bay in the background. Tin is wrapped in a blanket with his feet in a warm water pail, shivering slightly. His lips are swollen big and red, look wounded. Ray is standing across from him gesturing.

RAY (emphatic)

I TOLD you year before last that you can't kiss her on the metal if it's below 30 out! You fergit that? What were you doin out there anyway?

TIN

Thust wanned ta thay g'nite to'er. That's all. Didn't know wath tho colb. Ow.

## Panel 147

INT Edna's store. A few days later. POV ground level in a grocery aisle. Tin has a rolling dolly with flats of soup cans and is stocking the shelves. His lips look injured, swollen, bandage under his nose.

## Panel 148

INT at the counter POV from the customer side, where Edna is behind and Deputy Bob is sitting at one of the stools with a cup of coffee and a newspaper. Another guy is standing about to sit down. Both guys are listening to Edna with sorrowful expressions on their faces, deputy Bob a bit cynical.

EDNA

Poor guy, and it's been nothing but cottage cheese and black olives for three days now. Can't even put his lips around a beer bottle. Has to SPOON his water in.

DEPUTY BOB (thought bubble)

What a numb nuts!

## Panel 149

EXT the village four square court in the park. A group of nine-year-olds playing four square, four on the court plus three in the line, boys and girls. Ball's in play. Edward, the little gray schnauzer is walking through the background, headed out of the panel.

BOY

Hey, it's lunch time! Let's go to Edna's and watch Tin try to eat!

ANOTHER BOY

Yeah, let's go!

Panel 150

POV along the counter. Tin is the only one sitting at a stool now. He's tilted his head back with mouth painfully open, trying to drop in a spoonful of cottage cheese.

Panel 151

EXT in front of Tin's cabin. Another day, midday. Tin is sitting on the steps whittling. Chilly fall day, wearing his wool coat open, no gloves or hat. The bandage above his lip is gone, but his lips still look noticeably bruised and burned.

Panel 152

ZOOM IN on Tin's face, beginning to look up with mild surprise.

EDNA (from off panel)

This came for you today.

Panel 153

POV from over Tin's shoulder head turned to see Edna holding a shoe-sized shipping box toward him.

TIN

Aw, Thanks! Edna. Thanks very much!

Panel 154

ZOOM OUT POV front of cabin to see Edna standing there with her hands on her hips looking down at Tin, who is sitting on his steps and tearing open the box.



Panel 155

POV from the side looking at Tin with Edna in the background. Tin is holding up and closely inspecting one shoe, blue suede, looks well worn, but not worn out. His face suggests that it is a thing of great value.

Panel 156

Quick Take, ZOOM IN on Edna's face, slight sarcastic, yet loving smile, eyebrows a bit raised, incredulous.

Panel 157

ZOOM OUT, POV straight at the cabin steps. You can see Edna leaving the scene, heading back to the store while Tin unlaces his work boots.

Panel 158

ZOOM IN to see just his legs and feet as Tin pulls on one shoe.

Panel 159

ZOOM OUT to see the entire cabin. Tin is now standing, looking down at the shoes both on his feet.

Panel 160

ZOOM IN to Tin's body length. He's taking a step in the new shoes and has a somewhat Elvis-like half-mouth smile on.

END CHAPTER TWO