

Chapter Eight: "Fear"

January, deep winter.

Panel 541

INT Edna's Store. POV behind Edna looking at Tin across the counter. Customers in the background. Tin is showing Edna the letter Farnsworth left with him. Edna is holding it, reading it.

TIN

The man said I need a lawyer, Edna. D'ya know of one I could talk to?

EDNA

Tin, this is crazy!

Panel 542

ZOOM IN on Tin's face. Sorry expression.

TIN

Well, the man said I need to show it to a lawyer.

Panel 543

POV from within the store. Tin is at the table by the window looking in a phone book, sheepish expression. Edna's at the counter in the background, serving a guy a sandwich, the guy is looking over his shoulder at Tin.

Panel 544

INT Ray garage. Ray has a car up on the lift. Ray is standing under it working; the customer named Ed, a middle-aged man, is standing there watching.

RAY

I don't know. Norman showed me some pictures on the computer of things that guy's built down state. Would cover over this whole town and then some.

ED

And a marina on the lake too?

Panel 545

INT Norman's room. Norman and a couple buddies (Mike and Zack) are at the computer, Norman sitting, the other two standing behind him. Norman is dressed like a young rapper, Mike sort of semi-rapper, and Zack just normal up north, all skaters with sneakers and ball caps. Norman requires that his friends only refer to him as TobyD.

ZACK

Tob, man, click there.

NORMAN

Yo!

MIKE

Yo! Look at that MAD deck. I want that shit!

Panel 546

NEW ANGLE, the boys are glued to the computer screen.

MIKE

Whoa, check it! I'll be chillin and drillin like a villain on that thing.

ZACK

Jeez! Ninety bucks!

MIKE

When Tin builds his resort, we can get jobs there; then we'll be sportin' that kind of cash easy.

ZACK

Click on that

NORMAN

Whooaaaa. That is BAD!

Panel 547

NEW ANGLE, Mike is sitting on the edge of Norman's unkempt bed, holding a home made skateboard deck across his knees. The other boys are still at the computer.

MIKE

I think I just made my last deck, boys.

ZACK

And I think TobyD here's not gonna have to bid on wheels and trucks on eBay for us anymore neither.

MIKE

Yeah, we'll be buyang all new shit once the resort's in 'an we got jobs there.

Panel 548

POV from behind the monitor so we can see all three boys, Mike in the background, still sitting on the bed.

NORMAN

Aren't you gonna keep finishin' cabinets in yer dad's shop?

MIKE

Aw, I'll help 'im out at night an' all, but he don't pay me nothin' like a resort would.

ZACK

Click on that.

Panel 549

NEW ANGLE. Mike is back on his feet at the screen. All three are entranced by what they see.

NORMAN

Ooooo. Those look nasty! Look how wide they are.

MIKE

Yeah look at the wheels they're runnin on 'em.

ZACK

I heard the resort builder's gonna pave the whole town. We won't have to just skate on the four-square court anymore.

Panel 550

ZOOM IN on Norman. He looks concerned. We can see the other guys at the edges of the panel.

NORMAN

But what if they have uptight people running it? They'll make all sorts of rules and stuff. What if they don't let us skate there?

ZACK

Pfff. If they make rules, we'll just break 'em, Dude.

Panel 551

QUICK TAKE The clump of pop cans wired together outside Norman's window starts jangling.

Panel 552

POV from the interior wall side of the room looking toward the window. We see the desk where Norman is at the computer in the left of the panel. Mike is standing by the window noticing the pop cans. Norman is inclining his head toward a black box with switches, buttons and wires going in and out of it sitting on a low shelf under the window.

MIKE

Edna wants her phone line.

NORMAN

Blue button.

Panel 553

POV from behind the monitor. All three boys are focused on the screen, seeing something decidedly yummy.

ZACK

Wait! Click on that!

NORMAN

Yo!

ZACK

Yo! Nice hooters! Hey, it's loading too slow now. How long 'til we can get Edna's phone line back?

NORMAN

She'll yank the cans when she's done.

Panel 554

ZOOM IN SLIGHTLY to get their faces. They are in different stages of pained expressions over the angelic vision they see on the screen.

MIKE

Dude, she wants me SOOO BAD!

NORMAN

No, Dude, she's looking at me.

ZACK

Oh, man, I'm gonna marry a girl like that.

Panel 555

ZOOM OUT NEW ANGLE Norman is clicking away with the mouse.

NORMAN

Dude, yer gonna marry Linda Campbell, don't worry, she'll have tits in a couple years.

ZACK

Shut up Dude, I'm marryang Jennifer Garner!

SOUND FX (mouse clicks)

ZACK

Oh, Duuuude

MIKE

Are you gonna marry her from DareDevil? Or from Alias?

Panel 556

POV from behind the three boys, huddled around the screen.

MIKE

Yo TobyD, Google 'er!

ZACK

CLICK THERE!

ZACK

Okay THERE!

MIKE

Oh, Duuude.

NORMAN

Sweet!

Panel 557

NEW ANGLE.

MIKE

Oh, she NEEDS my manliness.

ZACK

HA, shut up dude, you don't even have hair yet.

Panel 558

POV from behind the monitor and slightly elevated so we can see the bedroom door. Ray is pushing his way into the room with Ed following behind him. The three boys are in various stages of shock-embarrassment. Norman is looking over his shoulder while wailing away madly at the keyboard.

NORMAN

Oops! Locked up, Gotta reboot!

ZACK

Aw, gee. Too bad, and we just found those dinosaur pictures on Smithsonian!

RAY

Funny how that computer always locks up when I walk in here. Must be the magnetics on my screwdrivers.

Panel 559

POV from the side. Ray is standing there with his hands on his hips, Ed behind. Mike and Zak have slid over to the outside wall near the window, still looking on but making room for the men. Norman is wiping sweat from his brow, hunching his body up in the chair to hide the screen from his dad.

RAY

Say, Norman, Ed here wants to see those developer pictures you were showing me this mornin'.

NORMAN

Oh, okay Dad. Just got to let 'er start back up.

Panel 560

POV from behind the group looking at the monitor. Norman is at the keyboard. Web browser window with Google in on the screen.

Panel 561

POV from the side. Ray and Ed are leaning in to see.

RAY

Yup, that's the guy. Look at that.

ED

Ridge Valley Lake Crest Estates? Pretty big place.

RAY

Yup, so that's the kind of place he puts up. That one they dug out a harbor to get more spots for boats in there.

ED

Damnably!

Panel 562

NEW ANGLE from behind the monitor. The men and Norman are leaning in peering at the screen.

NORMAN (sound fx from mouse clicks)
Then look at this one.

ED (reading the screen)
Crest Valley Lake Ridge Park. Hmm. Looks just like the other one.

RAY
Yup, all of 'em like that.

ED
Shooo-weee. Make the village ten times its size.

Panel 563

QUICK TAKE, ZOOM IN on Ed's face, reading the screen.

ED
Two hundred thousand just for a one-bedroom! Be some fancy cars comin' into your shop there Ray.

Panel 564

ZOOM OUT to see the group.

RAY
Don't know much about that, Ed. I'd guess those folks go to the dealer back where they come from.

ED
Ah. Who knows?

Panel 565

INT Edna's store. Tin is up at the counter. POV from behind Edna and to the side. Tin looks imploring, tentative. Edna looks stern.

TIN

Can I take the car, Edna?

EDNA

You're going over to Traverse to see that lawyer?

TIN

Well. I guess, yeah. I just want to show him this paper and see what he says.

EDNA

Tin. He's going to say that you can sell that land and make your millions and turn this village into the dumpster for a big fancy resort for fudgies. And I'm sure he'll be happy to get his cut to do that for you too.

Panel 566

POV from along the counter. Tin looks hurt and sheepish. Edna is dismissive and cynical.

TIN

Well, I just want to go show it to him anyway.

EDNA

Sure. Take the damn car then.

Panel 567

EXT Lew's. A bread-board sign outside the front door advertises "Tonight Live and Unplugged. Jabo and Scott Bihlman! 8:30"

Panel 568

INT Lew's. Lew at the bar, serving Dave, a northern fisherman, some onion rings, half empty frothy beer, a couple of guys in the background shooting pool, couple of ladies at a table.

LEW

Yeah, and it won't take but a year or two of that to completely fish out the lake. We'll have nothing left in there.

DAVE

Yup, once you get the boat population too heavy on the lake, say goodbye to the walleyes. Maybe we'll still have some rock bass to catch now and then. Still get a good tan out there, I guess. Be more girls in bikinis anyways.

Panel 569

POV from behind the bar, over Lew's shoulder, slightly elevated, looking past Dave and toward the front door. The musicians are coming in with their instruments. Guy with cowboy hat and guitar case. Another, taller guy with a djembe in a case. Dave has a sour look at the bar.

LEW

Sure, if you like the rich old, wrinkled ones with skin cancer.

Panel 570

SAME. The band members are over near the jukebox moving a table and setting up. Thurman and Maime are coming in through the front door.

Panel 571

POV from the pool table. Maime is putting her coat on a chair back at a table next to a table with a bunch of ladies.

Panel 572

POV along the bar. Thurm has come up to the bar next to Dave.

LEW

Usual, Thurm? Maime want her Long Island?

Panel 573

NEW ANGLE, down the bar from the other side so Dave is closer. He's chuckling. Lew's expression is sarcastic.

LEW

Say, Thurm, whater you gonna do in that twelve footer of yours on the lake once all those ski boats come in to Tin's resort and start choppin up the water? Won't be standin in her bow much to fish anymore; I can tell ya that. Gonna have to wear yer life jacket now.

THURMAN

Don't know, Lew. That's what we came up here to get away from.

LEW

Well looks like plenty of yer old neighbors be following you soon enough.

DAVE

Hell, I grew up here to get away from that. I hope Grumman 'll be happy in his Maui beach house while the rest of us are here breathing the smog.

Panel 574

INT Edna's, in the back at the doorway to the stock room. Edna is inside the room. Tin is standing at the doorway looking in.

TIN

Hey, Edna. Do you need any wood split? Or boxes broke up in back? Snow off the roof?

EDNA

What? YOU need money? I thought you owned the whole village around here.

Panel 575

POV from inside the room looking UP at Tin through the doorway. Tin is pulling his pockets out. We see the side of Edna's face wearing a scowl looking toward Tin.

TIN

Edna, I'm clear out.

EDNA

Pushaw! Don't have anything back here right now. Maybe after the truck Monday.

Panel 576

EXT the village. POV from the center as Tin slouches back to his cabin looking dejected.

Panel 577

INT Tin's cabin. Tin is in the kitchen with the cupboard doors held open wide. We see him from the back. Just a couple cans of chicken stock and a wrinkled cereal box.

Panel 578

NEW ANGLE. POV from behind Tin; he's bent over looking into the fridge. Fridge is bare. Old box of baking soda, open empty egg carton.

Panel 579

POV from the side as Tin is at the sink. He's lifting the lid from his wooden moneybox, an old gift-shop kind of souvenir box that says "Pinconning Cheese" on the side and has a scalloped, Bavarian style of cheap carving design.

580

QUICK TAKE POV Tin looking into the box. A few coins, nothing else.

Panel 581

INT the living room at the wood stove. Tin is tossing in a log.

Panel 582

EXT Tin's cabin POV from the village looking at his window. He is standing there looking out, sad expression.

Panel 583

INT the cabin. POV from behind Tin as he's slouched against the window wall gazing out the window. Posture suggests he's tired and lonely.

TIN (thought bubble)

This is no way to welcome The King back, could be any day now, and I got nothing ready for him.

Panel 584

POV from the side, close in, side of Tin's face, one hand up gripping a bunch of the old plaid curtains. He's looking out the window wistfully, sadly. The panes are edged with frost.

TIN (thought bubble)

It's so quiet out there, it's loud. Like they don't like me anymore.

Panel 585

EXT the cabin. POV just outside the front window as Tin's sad face peeks out past the bunch of curtain he holds in his big paw. Snowflakes flicking against the glass.

TIN (thought bubble)

We need those simple times more than ever, King. I wanna do right by you, with a good welcome back party an all.

Panel 586

ZOOM IN on Tin's face through the glass.

TIN (thought bubble)

What should I do, King?

Panel 587

INT the Elvis shrine. POV behind Tin as he's reaching to the shelf of records for Elvisance.

Panel 588

CLOSE UP of Tin's hand whacking the stylus arm.

Panel 589

POV from the side. Tin is listening intently as the phonograph reveals the message.

SOUND FX (from record player)

"...what was on-ha-hon his mind, he said Money Honey, a huh huh? Money Honey, Money Honey, if ya wanna get along with me..."

Panel 590

INT the kitchen at the picnic table. Tin stands looking at the letter on his table and the business card from the lawyer he visited that day.

Panel 591

EXT Tin's cabin. Tin is sitting on the front steps in his carharts and a wool coat, whittling a stick and looking dejected.

Panel 592

ZOOM OUT to see Tin on his steps in the near distance with people walking by in the foreground toward Lews.

PERSON FROM THE GROUP

There's the village millionaire.

ANOTHER PERSON FROM GROUP

Looks pretty cozy over there.

Panel 593

ZOOM BACK IN to Tin whittling. Karma has come up and is standing there looking down at him. Tin is half looking up at her.

TIN (dejected)

Say Karma.

KARMA

Say, Tin. What's up?

TIN

Aw, Nothing.

Panel 594

POV from over Karma's shoulder looking down at Tin. Tin is now looking up at her with a resigned expression.

KARMA

That doesn't sound like someone who just found out his grandfather left him the most valuable land in the village.

Panel 595

CLOSE UP of Karma's face, concerned look, looking down at Tin.

KARMA

Or maybe it does.

Panel 596

POV over Karma's shoulder again, looking down at Tin. Tin looks sheepish.

TIN

You aw, don't have any soup I could borrow do you?

Panel 597

POV Tin looking up at Karma. Karma looks quizzical.

KARMA

Soup? Let's make some. I'll go get some potatoes and veggies from Edna's. Go inside and get some water on the stove.

Panel 598

POV outside Tin's cabin looking in through the front window. Karma and Tin are in the kitchen cooking up the soup. Pot on the stove, Karma at the sink peeling potatoes, Tin at a cutting board cutting up carrots.

Panel 599

INT Tin's cabin. POV from the living room looking toward the picnic table where Karma and Tin are sitting eating their soup. The record player is playing in the next room.

SOUND from the RECORD PLAYER (drifting into the main room)

"I love you for a hundred thousand reasons, but most of all I love you cause you're you"

Panel 600

NEW ANGLE at the table, Tin sipping from his spoon, Karma looking toward the window with her spoon down.

KARMA

You know, Jabo and Scott Bihlman are playing unplugged at Lew's tonight.

Panel 601

FOCUS ON Tin with another spoonful to his lips, eyes on Karma next to him.

Panel 602

ZOOM OUT to see both of them. Tin is looking down into his bowl. Karma has a spoon to her lips and has her eyes looking to the side at Tin, expression is one of waiting – for what Tin will say.

Panel 603

NEW ANGLE on both of them.

KARMA

So, do you want to go over?

TIN

Aw, I don't know, Karma.

Panel 604

FOCUS ON Karma's face. She has a pleading expression, trying to convince him.

KARMA

Oh, come on. It'll be fun. And you were down in the dumps all day. You need to rock. You gotta be feeling better with some soup in you now.

Panel 605

EXT Tin's cabin, POV from the front steps. Tin and Karma are walking away from us toward Lew's. Snowy evening.

Panel 606

INT Lew's, POV from the bar, WIDE ANGLE. Tin and Karma walking in through the front door. The band, (guy with a cowboy hat riffing on an acoustic guitar and another guy sitting with a djembe) are grooving in the background to the right, set up around where the juke box sits. The tables are mostly full with people snacking, drinking and watching the music. Snow and frost on the windows outside.

Panel 607

INT, SAME. Tin and Karma take a table close to the band. Random people around the room are looking at them with thinly veiled malice.

Panel 608

ZOOM IN on a table on the other side of the room with a young guy and girl sitting at it watching the band and drinking drafts from glass mugs.

CALVIN

Ole Karma's gettin' pretty cozy with Tin now int she?

MINNIE

Coulda seen that one coming a country mile. I'm surprised no one else is after him now that word's out.

CALVIN

Hell maybe I'll go give him a little kiss.

Panel 609

ZOOM IN on Girl, POV the guy. She's slapping his face but playfully, not viciously.

MINNIE

You weirdo, Calvin [**pause, connected bubble**] well, don't forget yer old friends when yer rich.

Panel 610

ZOOM OUT to see the smallish dance floor (big enough to accommodate maybe four couples at a time). Maime has Thurman by the hand and is dragging him from their table toward the dance floor that is otherwise empty.

Panel 611

NEW ANGLE on the dance floor. Maime has a good grip on Thurman with both hands. Thurman has a dour expression and isn't moving much. Maime is starting to cut it up and has on a happy face, eye's closed looking up as she dances away. Jabo is rockin it hard for Maime.

Panel 612

NEW ANGLE on the dance floor. Maime is looking at Thurman now with a slightly maternal and devilish expression. She has the fingers of both hands now dug into his ribs, forcing him into a laugh.

Panel 613

ZOOM IN slightly on Thurman and Maime. Now Thurman is moving a little better and has a half smile. Maime is dancing again and has a satisfied expression. Edna is getting up from a table of women in the background.

Panel 614

ZOOM OUT to where we were. Edna is poking Maime on the shoulder to cut in. Maime is beginning to turn her head to see who it is.

Panel 615

SAME. Now Edna is dancing with Thurman, who has a real smile on.

Panel 616

ZOOM IN on a table near the wall of the bar on the opposite end from the juke box and band and where Tin and Karma's table is. Ray and Susie are sitting at the table. The Burgoynes are at a table in the background to the side and have Pop wheeled up in his chair. A guy is pulling up a chair to Ray's table, ready to sit with it backwards – the chair back toward the table. Ray and Susie are looking up at him, Ray with an expression like a deer in headlights.

GERALD

So when are you two love birds gonna tie the knot?

Panel 617

POV from the wall so we see all three of their faces. Gerald is happy-go-lucky, face turned toward Ray's.

SUSIE

I thought he was over to ask me once last year, but it was only my toilet plunger he come after.

GERALD

Well, no use changing things now after all these years, right Ray?

Panel 618

POV Susie, looking toward Ray on opposite side of the table.

RAY

Susie and me already are married. 'Member that Sus? We got married in the third grade. Hell, Gerald. You were there too; you seen it.

Panel 619

POV Ray looking across at Susie. Susie has her eyes narrowed, skeptical with mock anger.

SUSIE

Then what the hell were you doing with Grace Chandler at the alter twelve years ago?

Panel 620

NEW ANGLE, ZOOM OUT slightly to see all three now. Ray has on a big grin looking toward Gerald. Gerald is looking toward Ray with mirthful expression.

RAY

Aw, I dunno if it was Grace so much as that mustang she was driving at the time.

GERALD

Ain't that right. Soon as that car was junked was when you two split up.

Panel 621

POV Ray looking across at Susie. Susie has puppy eyes on for Ray.

SUSIE

She was just a gold digger, wanted the businessman with the big garage in town.

Panel 622

POV the wall to see all three faces. Ray has a slight blush. Gerald is looking off over his shoulder to the other side of the room.

RAY

Norman says she's doin' okay cleaning cottages down on Higgins Lake. They're getting more winter work down there these days with folks coming up more. Driving a Jimmy now, he said. Says every other weekend when he goes down, she's working and he either goes along with her or loaf around her place by himself.

SUSIE

Well I hope she doesn't hear about Tin. She'll come back up here with her claws and teeth out to get some.

RAY

Aw Lord, spare us.

GERALD

Seems that's been taken care of anywho. Look yonder.

Panel 623

POV near Ray's table, looking across the room toward Tin's and Karma's table. We're looking through the dance floor where Thurman and Maime are still dancing. Edna has another man on the floor dancing. Another older couple is dancing.

At Karma and Tin's table, they're both leaned toward each other in conversation. Karma has one hand resting on top of one of Tin's.

Panel 624

ZOOM IN on Tin's and Karma's table. They are in the same positions as the previous panel, Karma with her hand covering Tin's. The two leaning toward each other across the table in earnest conversation.

KARMA

It's just that people are concerned about what's going to happen to the village.

TIN (thought bubble)

King, when will you get here?

END CHAPTER EIGHT