

OZARK

"Fire Pink"

Episode 309

Written by

Miki Johnson

OZARK

#309 "Fire Pink"
Full White Production Draft
07/16/19

CAST LIST

MARTY BYRDE Jason Bateman
WENDY BYRDE Laura Linney
CHARLOTTE BYRDE Sofia Hublitz
JONAH BYRDE Skylar Gaertner
RUTH LANGMORE Julia Garner
WYATT LANGMORE Charlie Tahan
DARLENE SNELL Lisa Emery
HELEN PIERCE Janet McTeer
BEN DAVIS Tom Pelphrey
AGENT MAYA MILLER Jessica Frances Dukes

SAM DERMODY Kevin L. Johnson
NELSON Nelson Bonilla
ERIN Madison Thompson
YOUNG WENDY
YOUNG BEN
COP
KID
CLERK

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LOCATION/SET LIST

INTERIORS

TAXI
MARTY'S CUTLASS
LANGMORE TRAILERS
 - RUTH'S TRAILER
RUTH'S TRUCK
BYRDE HOUSE
 - FAMILY ROOM / DINNER TABLE
 - MASTER BATHROOM
SNELL HOUSE
 - KITCHEN
HELEN'S HOUSE
 - ERIN'S ROOM
MISSOURI BELLE CASINO
 - CASINO FLOOR
 - MARTY'S OFFICE
 - STAIRWAY
WENDY'S RENTAL CAR
GAS STATION
 - STORE
MARTHA'S HOUSE DINER

EXTERIORS

LANGMORE TRAILERS
 - RUTH'S TRAILER
BYRDE HOUSE
SECLUDED DOCK
MISSOURI BELLE CASINO
 - UPPER DECK
 - MAIN ENTRANCE
LAKE / MARTY'S BOAT
LAKE (MILE 18)
MEGASTORE
 - PARKING LOT
REST STOP
GAS STATION
MARTHA'S HOUSE DINER
ABANDONED FACTORY (FLASHBACK)

1 SUNNY, SPLASHY OZARK VIGNETTES. 1

A LITTLE KID swings from a rope swing into the lake.

BEN (V.O.)
I have that feeling like when you
just quit a job.

BOATS speed along.

YOUNG WOMEN in bikinis get sun tans.

BEN (V.O.)
You tell your boss to get fucked,
and you walk out to your car and
just... drive away.

YACHTS glisten at the docks.

SHOPPERS shop in town.

BEN (V.O.)
It's a good feeling, man.

2 INT. TAXI - DRIVING - DAY 2

We pick up from 308. Ben has just left Helen's house.

The cab ride feels close, frenetic, dusty and bright.

We see an AMERICAN FLAG DECAL - a foil sticker stuck to the dash. All we ever see of THE DRIVER is maybe an arm or a hand.

BEN
(Energy fast, gestures at
the flag decal)
Exactly. I've never been a fan of
the r . I've never been a
person other people can force into
a thing. I mean, I'm peaceful -
I'm loving - but I'm not like the
other children I'm not. I'm not
like the others, and I'm not going
to fall in line with the others -
when they're saying this is normal,
what you've walked into is normal,
what we've made is normal and your
reaction to it is wrong - that's
what's not normal. No. Did you
serve in the military?

The Driver doesn't answer.

BEN (CONT'D)

I get it. Thank you. I could never do that. Thank you for your service. But someone told me that once. I'm not like the other children. A teacher. You may well not be like the others either. I don't know you, but you seem... discerning.

Ben sees something out the window. We don't see it. Ben's visage changes. His pace stays high. Beat.

BEN (CONT'D)

Did you ever wake up in the middle of the night and play out the worst possible scenario? Like you're driving your car and a kid comes out of nowhere on a bike or on one of those scooters and...

(He pounds his fist into his palm.)

...you smack into that kid, the kid dies, the good part of your life is over, the mother's screaming, the father's trying to kill you, the cops are searching your trunk. I'll wake up and I'll just flash to that. Not you, me. In my warm bed, roof over my head, food in the fridge, fridge in the first place, but I'll just wake up and start thinking about the guy by the gun store who lives in a tarp and the city keeps fucking with him and he's just a guy, out of his mind, probably in the Marines because he has that look - much like yourself - and he's just trying to get by, but he can't find the click anymore. The key, he can't get it all put together again, and there are days, I would imagine, when it's close, when it's like this close to M

r r r r d
 r r r r
 r r r r
 r r d d
 But then, oh! he loses it.
 (MORE)

BEN (CONT'D)

And another day goes by and he doesn't have a bed and there I am lying in my big bed not sleeping because I'm thinking about this guy and I'm not ashamed to tell you, man, I'll cry. I'll lie in my bed and cry about killing the kid on the scooter or the homeless Marine or my father dying, and my father is not a good person but I imagine him there at the end and I just want to hold him, you know? Or I'll think about old people eating alone in restaurants - especially if it's a sundae or a dessert.

(He shudders. Then...)

I don't do anything. I give him food I no longer want. I do that. To the Marine. But I do that for me. And some of it's expired. But I do it for the waking up. A little bit for him. But mostly me. But that's kind of always been a problem of mine, I go deep into another person's shit or I spin out on a thing that hasn't happened yet and might not happen. r r

r
Tom Petty. What a shame.

(Beat.)

But my day's been going good, thanks. How's your day been going?

CHAPTER CARD: "OZARK"

3

EXT. RUTH'S TRAILER - DAY

3

The compound stands in the hot mid-morning sun. Marty's Cutlass pulls up. He's there to find Ben. RUTH steps outside her trailer as MARTY approaches.

MARTY

Is he here?

RUTH

The fuck's it look like?

MARTY

How'd you get him out?

RUTH

You and Wendy aren't the only fuckin' people I know.

MARTY

Did you ever consider that we took him to the hospital because he's sick? Because he needs to get better?

RUTH

Did you ever consider you're full of shit, and you put him there because you got embarrassed at your dumb-ass Missouri state dick-lickin' party.

MARTY

You don't know him like I do. I've known him since he was 19 years old.

RUTH

Then why'd you put him in the hospital when he's begging you not to? You've known me since I was 19 years old. Is this the kinda treatment I got to look forward to?

Marty takes a beat, a little moved and surprised by Ruth's implication.

MARTY

We put him in the hospital because when he's like this, he hurts himself.

RUTH

You're fuckin' lyin' to yourself. And there's other ways a dealing with shit like that.

MARTY

Listen to me. He's sick. You need to understand the position we're in. He knows everything we do--

They both look as Ben's cab pulls up. BEN gets out of the car, his hospital-issue plastic bag in hand.

BEN

(to Driver)

Thank you. For everything.

While Ben been excited to see Ruth, upon seeing Marty, his nerves inflame.

BEN (CONT'D)
What the fuck, man?

MARTY
How you feeling?

BEN
Like you had me committed.

RUTH
(to Ben)
Hey, come inside.

BEN
(soft, to Ruth)
Hey.

He kisses her. He's sweaty, intense - too much for Ruth to handle in front of Marty.

BEN (CONT'D)
Are you okay?

RUTH
Come inside to the A/C.

BEN
I will in a second, but I'm glad he's here, actually.
(to Marty)
You and Wendy can go fuck yourselves - pass that along. We're done. And I just told your bitch lawyer she can go fuck self, so this bullshit's over right now--

RUTH
You did what?

MARTY
You talked to Helen?

BEN
Yeah, I talked to her. You don't get to commit me. There are a lot of things you can do to me, but you can't put me in a hospital and tranquilize me like a fucking zoo animal. Do you realize what you're doing here? How far away from normal every single thing that you're doing actually is? I just told a 16 year old kid that her mother's a lawyer for a fucking drug lord. That has no relationship to normal--

RUTH

What?

MARTY

You talked to her kid?

BEN

Yes, I talked to her fucking kid,
who, by the way, I feel sorry for.
She has no fucking clue what she's
in the middle of--

MARTY

(to Ruth)

You need to find somewhere to take
him.

Ben watches as Ruth retrieves her gun from a metal cabinet by
the trailer.

BEN

What the hell is this?

RUTH

(to Ben)

Get in the truck.

BEN

What? No.

RUTH

She's gonna fuckin' kill you.

BEN

Everybody settle down. She had me
committed. We got into a fight.
Let's not get guns out over it.

RUTH

Get in the truck right now.

4

EXT. BYRDE HOUSE - DAY

4

WENDY faces the lake, the morning heat already brutal. She
talks on the phone with (yet another) Hospital Administrator.

WENDY

(into phone)

Is it hospital policy to let
psychiatric patients get into cabs
on their own upon release? With no
family member? No guardianship of
any kind? ...

(MORE)

WENDY (CONT'D)

Don't speak to me that way. Don't
talk to me about patients' rights
like I've--

Then, HELEN rounds the corner of the house. She STARTLES
Wendy, who puts her hand to her heart.

WENDY (CONT'D)

(into phone)
I'm done with you.

She hangs up.

WENDY (CONT'D)

(to Helen)
I didn't hear you pull up.

HELEN

Sorry.

WENDY

You heard about Ben, I'm assuming.

HELEN

I did. Have you talked to him?

WENDY

No, I don't know anything. Do you?
Do you know why the judge rescinded
the order?

HELEN

The hospital called and told me
they'd released him, that's all I
know.

WENDY

I was just on with them. They're
useless.

Wendy's phone buzzes in her hand.

WENDY (CONT'D)

This is Marty.
(into phone)
Hey.

5

INT. MARTY'S CUTLASS - DRIVING - INTERCUT

5

Marty drives.

MARTY

He fucked up with Helen.

Wendy's pulse speeds, but she covers.

WENDY
She's right here, actually.

MARTY
Okay. Do your best not to react.

WENDY
(Covers)
No, she knows about as much as we do.

Helen clocks it as Wendy takes a few steps out toward the water.

MARTY
Ruth got Darlene to get him out. And he went to Helen's, got into some kind of fight with her and apparently told Erin everything.

This hits Wendy.

MARTY (CONT'D)
I'm on my way to you.

WENDY
Okay.

MARTY
She's behaving like what? Like nothing happened?

WENDY
Yes. Uh, I called - they don't know anything.

MARTY
Tell her I was at Ruth's and no one's there.

WENDY
Okay.

MARTY
She took him somewhere - probably Darlene's.

WENDY
Alright.

Wendy breathes, turns and gives Helen a look, as in, walks back toward her. Wendy goes on with Marty...

WENDY (CONT'D)

Okay, we'll see you when you get here.

She hangs up.

WENDY (CONT'D)

He's on his way.

Wendy looks out at the lake.

WENDY (CONT'D)

Marty was at Ruth's. No one's there.

(Beat)

My brother's really sick.

Helen nods, considers Wendy.

HELEN

I know. That must be hard.

Wendy nods.

Off the two women.

6 EXT. RUTH'S TRAILER - SAME

6

NELSON. He gets out of his BIG BLACK SUV and heads to Ruth's trailer.

He picks her lock and enters into...

7 INT. RUTH'S TRAILER - CONTINUOUS

7

Things are quiet in the hot little home. Nelson looks around.

VARIOUS SHOTS:

He looks in Ruth's cupboards... pasta, cookies, soup, chips...

He looks into her tidy bedroom: He sees a few of Ben's belongings - men's shoes, a belt...

He looks in the bathroom medicine cabinet... mouth wash, toothbrush, Tylenol...

Off Nelson as he takes a final look around and heads out.

8 INT. RUTH'S TRUCK - DRIVING - DAY 8

Ruth drives, focused and fearful, the shotgun rests at her right leg.

BEN
This reaction is insane.

RUTH
You really got no fuckin' idea what's going on here. It's about her fuckin' kid. She didn't want her daughter knowin' she works for a drug cartel. Do you fuckin' blame her?

Ben acknowledges that, shifts in his seat.

BEN
I can talk to her.

RUTH
(Snaps)
You can't go any-fuckin'-where near her. God damn it. What the fuck were you thinking?

BEN
You're mad at me.

Ruth gives him a look - yes, she is.

Off Ben, growing anxious.

9 EXT. SECLUDED DOCK - DAY 9

CHARLOTTE and JONAH are docking their boat as ERIN rounds a bend on foot and walks over to them, head full of steam.

CHARLOTTE
Hey. What's going on?

No hellos, Erin gets to it, a litigator, her mother's daughter.

ERIN
What, exactly, do your parents do for a living?

CHARLOTTE
What?

ERIN
What do they do with my mom?

JONAH

She's their lawyer.

CHARLOTTE

And they're business partners -
what's going on?

Erin switches gears.

ERIN

Was your uncle just released from a
mental hospital?

CHARLOTTE

What are you talking about right
now?

Erin looks at her two friends, then...

ERIN

Your uncle just came to my house
and told me my mom works for a
Mexican drug cartel.

(Beat)

What do you have to say about that?

The kids are stunned.

Erin takes them in.

ERIN (CONT'D)

So, it's true.

Silence. Jonah and Charlotte look at each other.

ERIN (CONT'D)

And what about parents?

JONAH

They own and operate shell
companies that act as --

CHARLOTTE

Jonah, don't.

(to Erin)

Unless you want your whole fucking
life blown apart, you need to
listen to me, okay? You can't tell
anyone. My life in Chicago - our
old life - I don't even think about
it. It's gone. Trust me, you
don't want that, so you can't talk
to anyone about any of it. There's
no other way.

Erin says nothing.

CHARLOTTE (CONT'D)

It's not too late. Your mom loves you, and I was supposed to keep this from you. Ben didn't mean to tell you. Just tell your mom you thought about it, and you talked to us and you know none of it's true. Please trust me.

JONAH

And when you need to talk about stuff, you can talk to us.

CHARLOTTE

But only us. That's how it has to be.

Off Erin.

10

INT. SNELL HOUSE - DAY

10

Ben and Ruth have just entered. WYATT and DARLENE have welcomed them in. Ben takes in the scene and the plan with unease.

RUTH

Thank you for doing this. We just need to keep him hid long enough for shit to calm down.

DARLENE

He'll be fine here.

RUTH

I'm gonna have to go over to the casino so nothing seems unusual. And we'll get cash and passports and everything lined up.

BEN

I'm not leaving the country.

RUTH

(Snaps)

You'll leave the fuckin' country if I tell you to leave the fuckin' country.

Beat.

RUTH (CONT'D)

(to Ben)

Sorry.

BEN

It's fine.

DARLENE

Everyone stay calm.

(to Ruth)

You can rest assured. He's got safe haven with us for as long as need be.

(Darlene looks to Wyatt, then to Ben)

Come with me, Benjamin, let's get you a cool drink.

Ben gives Ruth a look and then follows after Darlene, leaving Ruth and Wyatt.

Beat.

RUTH

Thank you for this.

WYATT

He seems like a nice guy.

RUTH

Yeah, there's people trying to kill him, and everything he touches turns to dog shit - I'm startin' to think we might be related.

Wyatt chuckles.

And we go over to...

Ben and Darlene in the living room. She hands him a glass of lemonade. They size one another up for a beat.

BEN

I like you. You punched my sister. You've got a good energy.

Darlene considers him.

DARLENE

How's that lemonade?

BEN

Honestly, it's the best lemonade I've ever had.

Darlene nods and sips.

DARLENE

Mm-hm.

And back to...

WYATT

I take your point, but I talk to my dead father, and I'm in love with a woman who talks to her dead husband and is old enough to be my grandmother, so what's crazy, really?

RUTH

In love?

WYATT

Yeah. It's okay you're in love with the guy.

RUTH

I didn't say I was in love with him.

WYATT

Uh-huh.

Beat.

RUTH

Are you sure this is okay?

WYATT

Him being here?
(re: Darlene)
Yeah, she likes you.

RUTH

Why?

WYATT

Because I like you.

Ruth needed that. She fights back some emotion.

WYATT (CONT'D)

Hey. Everything's gonna be alright.

Ruth nods.

Off the two.

11 INT. BYRDE HOUSE - DAY

11

Marty, Wendy and Helen. They wait. Ice water. Silence.

MARTY

We can call if he shows up.

HELEN

I don't mind waiting.

WENDY

(to Helen)

Are you hungry at all?

Helen takes a beat, maybe a sigh.

HELEN

Alright. Let's stop.

(Beat.)

Where the fuck is he?

Marty and Wendy both say nothing. Then...

WENDY

I'm so sorry. But the good news is, he's insane. I can tell Erin how sick he is, that everything he said --

HELEN

I did that. Obviously. She didn't believe me.

WENDY

I'll make sure she believes me. I could tell her a thousand stories, trust me. I'll find him. And then we'll get him out of the country. We'll make him disappear, you'll never have to think about him again. Please.

And then, they see their collective children walking up from the lake, Erin leading the triad.

Helen gives Marty and Wendy a withering look as the kids enter. Erin approaches her mother.

ERIN

We need to talk. I thought about what you said.

HELEN
(Hopeful)
Okay.

ERIN
And you're a fucking liar.

WENDY
Erin, I know you're upset, but you need to know that my brother has been making up fantasies like this for his whole life.

CHARLOTTE
Mom--

ERIN
(to Wendy)
Don't bother.

HELEN
Let's do this at home, please.

ERIN
No, they should be a part of this, don't you think?

WENDY
Erin--

ERIN
(to her Mom)
You're always talking about how much you love me - you brought me here because you love me, you left dad because you love us - but it's fucking bullshit because you don't lie to the people you love.

HELEN
Can we please talk about this outside?

WENDY
Erin, please listen to me. Your mother is not a criminal or a lawyer for a drug lord. We are not criminals. Think about it. It's insane--

Jonah looks at his mother, shakes his head.

JONAH
Mom...

Wendy's limbs grow heavy as Erin narrows in on her mother.

ERIN

I don't even know you. I can't be near you. I'm going back to that stupid house to get my stuff, and then I'm going home.

Helen says nothing.

Erin goes.

Jonah takes it in: He knows he won't see Erin again - just another loss to the new life.

Helen looks at Marty and Wendy.

WENDY

She'll calm down.

HELEN

Don't.

MARTY

She will. We can talk to her. And we will deal with him. Please, let us fix this.

HELEN

There's been a lot of fixing lately, don't you think? With both of you. And I understand that it's too much to ask that you neutralize this particular situation yourself. But I think we can all agree that today's events point to some pretty unacceptable vulnerabilities. And I'm going to have to change that.

Helen exits.

Wendy has had the wind knocked from her. She sits at the kitchen table.

MARTY

Kids, give your mother and me a moment please.

CHARLOTTE

No.

Marty looks at them.

They all sit at the table.

JONAH

Where's Ben?

MARTY

He's with Ruth.

(to Wendy)

Someone needs to watch him.

JONAH

I can do that.

WENDY

No, you can't. I'm sorry. But you can't help that way.

JONAH

Why don't we all go away? We can just go someplace and start a new life again. It's easy enough with the accounts I've got set up. We can find a surrogate to deal with everything, and we can take Ben and Ruth with us.

Marty and Wendy look at each other.

WENDY

We can't do that.

Wendy takes a beat, snaps to.

WENDY (CONT'D)

We need to get cash from the mausoleum, get documents lined up for Ben, and you need to get Agent Miller her job back.

MARTY

I'm working on it.

WENDY

Work faster.

MARTY

Okay.

WENDY

(re: Ben)

We're going to have to get him out of the country.

JONAH

Why does he have to leave the
country? Because he told Erin?
But she'll be fine. fine.

Wendy and Marty don't look at one another again -- their kids
may be resilient and tough but none of this is fine.

WENDY

Jonah. You're going to have to
trust us. Ben fucked up.

MARTY

Wendy.

WENDY

He did. And you guys know that we
don't get to make mistakes like
this.

(to Marty)

Helen will go to Navarro over this.
She will.

With the kids in the room, Wendy can't say what she means:
Helen will kill us if she doesn't get to kill Ben.

WENDY (CONT'D)

(to Marty)

He needs to know we're more
valuable than she is.

Off the family.

12 EXT. MISSOURI BELLE - HIGH AND WIDE - MORNING 12

The next day. We see our riverboat casino and its
surrounding complex. We clock Nelson's SUV as he pulls into
the lot. Nelson gets out and heads for the entrance.

13 EXT. MISSOURI BELLE - UPPER DECK - MORNING 13

The detritus from 308's party lays dewy in the morning sun as
a few WORKERS take down banners, fold linens, fold tables,
etc.

Marty and SAM stand aside talking.

MARTY

Just one last big push. Three
hundred thousand. Today.

Sam is nervous.

SAM

But you just told me to cool it.

MARTY

Today's a new day.

SAM

This isn't about a cash flow issue,
is it?

MARTY

Yes, it is.

SAM

But I'm worried about the FBI. I
think there might be a problem --

MARTY

There's no problem, it's fine.
Between 250 and 300 - today. I
need you to do this for me. And I
know you can. I've seen your work.

Off Sam, anxious.

14

INT. SNELL HOUSE - KITCHEN - MORNING

14

Ben and Wyatt sit and eat toast in silence. Ben is anxious.
Then...

BEN

I like your lady. She's cool.

WYATT

(Nods.)
Cool.

Beat.

BEN

Ruth is really angry.

WYATT

She's scared. She works for bad
people.

Ben nods, he knows that.

BEN

I feel like I fucked up pretty bad -
- I mean, she grabbed a shotgun
before we left the house.

Beat.

WYATT

(Sincere)

She really likes you.

BEN

I really like her, too.

WYATT

No. Look. I've never seen her in love before. And I've known her her whole life.

BEN

(Nods)

You feel pretty sure about that?

WYATT

What matters is how you feel about it.

(Beat)

So, how do you feel about it?

BEN

I love her. There's nobody like her.

WYATT

(Don't hurt her)

No, there's not.

Ben takes it all in.

BEN

Do you think I should go and tell her I know how fucking stupid I am?

WYATT

No.

BEN

And I could go talk to Helen.

WYATT

I don't think she'd'a brought you here and told you to stay if she wanted you to leave.

BEN

Right. So, I should stay?

WYATT

Yes.

BEN

Okay.

Beat.

BEN (CONT'D)

Are you sure?

WYATT

I am.

Off Ben.

15

INT. HELEN'S HOUSE - ERIN'S ROOM - DAY

15

Helen sits and watches as Erin packs.

HELEN

Please don't leave this way.
Please stay and talk to me. I'll
tell you anything you want to know.

Erin stops what she's doing, looks at her mother.

ERIN

Okay. I want to know why you do
it.

HELEN

(Beat.)

I was working at a firm - Alston,
Dade and Manning - and I discovered
that the partners were representing
the Navarro cartel in various ways,
through different companies, and so
I took a risk and told one of the
clients that they would be wise to
streamline, to have one lawyer
working for them - one lawyer they
could trust completely. And it was
- everything was different from
then on.

ERIN

But why? Was it for money?

HELEN

No. I'm honestly not sure why. I
think I did it for the challenge.
It seemed impossible. They needed
counsel - complicated, creative
counsel - and I knew how to provide
it.

ERIN
They sell drugs.

HELEN
I know.

ERIN
And they kill people, and you make sure they can do that and not go to jail.

HELEN
You're right. But a lot of lawyers do that. In criminal justice, about d of the lawyers actually do that.

ERIN
Okay. You're in denial.

HELEN
I'm not in denial, Erin. I'm very much aware of what I do.

ERIN
Well, it's fucking disgusting.

Erin goes back to packing. Helen is broken. This is the biggest loss she can imagine.

HELEN
Listen. Please, give me a chance to fix this. We can't work on anything if you leave.

ERIN
(laughs a little)
I heard you say the exact same thing to dad. r
r d And then he left. What's that tell you?

Erin takes her bag and heads to the door, but Helen turns and grabs her daughter by the arm - not too hard, but hard enough.

HELEN
You don't get to talk to me like that. You're not leaving this house. I'm your mother and I'm telling you this isn't over.

ERIN

I'm going outside to wait for the cab. I need you to let me go.

Helen doesn't let her go. She looks at her daughter and knows that she's lost her. So, Helen does what she must...

HELEN

You can't tell anyone. About any of it. Not your father or brother, no one. You could get hurt if you do, so it's imperative that you don't. Do you understand me?

ERIN

I understand you.

Helen nods, lets go of Erin's arm.

Erin goes.

Off Helen.

16

INT. MISSOURI BELLE - CASINO FLOOR - DAY

16

Sam is losing at the craps table. Losing gloriously as instructed, but he is not enjoying himself.

AGENT MAYA MILLER stands nearby. All she needs to do is be there and smile at him.

Sam loses another few thousand bucks. But his anxiety gets to him, and he cashes out.

He gives Maya a nervous look as he walks past her.

MAYA

Good afternoon, Mr. Dermody.

Sam nods, too nervous to muster a hello.

17

INT. MISSOURI BELLE - FIRST FLOOR - DAY

17

Nervous Sam knocks on Marty's door and Marty lets him into...

18

INT. MISSOURI BELLE - MARTY'S OFFICE - CONTINUOUS

18

SAM

She knows. She knows something's up. I can't do this. I can't do it.

Marty is about to calm Sam down when he notices something on the CCTV: Ben, outside the casino, heading for the entrance.

MARTY

Oh, fuck me.

Sam looks at the monitors.

SAM

What? What, is she coming for me?
I knew it.

Marty heads for the door.

MARTY

Stick to the fucking plan, Sam.

Marty goes.

And we go to...

19 EXT. MISSOURI BELLE - MAIN ENTRANCE - DAY 19

As Ben moves swiftly toward the Casino's Main Entrance, Nelson, about thirty yards away, leans against his SUV and LAYS EYES on Ben.

Nelson takes off in pursuit as Ben disappears into the casino.

20 EXT. MISSOURI BELLE - UPPER DECK - DAY 20

Ben, breathless and frenzied, looks for Ruth. He sees her and makes a beeline. Ruth lays eyes on him - r r d She looks around, scared.

21 INT. MISSOURI BELLE - STAIRWAY - SAME 21

Marty heads up the stairs. He sees Nelson on the casino floor. Nelson doesn't see Marty. Marty continues to...

22 EXT. MISSOURI BELLE - UPPER DECK - SAME 22

Ruth has pulled Ben into a corner to talk.

RUTH

What the hell are you doing? You can't be here.

Ben, a moment of stillness and clarity.

BEN

I'm so sorry. I love you. And I didn't mean to hurt you or do anything stupid.

Before Ruth can reply Marty interrupts, takes Ben by the arm.

MARTY
You can't be here.

BEN
Everything's fine.

MARTY
No, everything's not.

BEN
I just need to talk to Helen. You
can take your hands off me.

But Marty keeps a hand on him.

MARTY
(to Ruth)
Nelson is downstairs. You need to
go.
(to Ben)
And you need to come with me.
Quietly.

Ben and Ruth look at one another. Sorrow and love.

RUTH
Go with him. And do what the fuck
he tells you. And... I love you,
too.

Ruth gives Ben a quick but tender kiss and...

Marty walks Ben toward the back stairs. Ruth watches a beat,
then heads off to intercept Nelson.

23

EXT. LAKE - MARTY'S BOAT - DRIVING - DAY

23

Ben sits facing Marty. Marty steers the speeding boat with
one hand and holds his phone with the other. He explains
things to Wendy.

MARTY
(into phone)
Rent a car and meet us at mile 18.

BEN
Tell her I'm sorry.

Marty holds up a finger to Ben.

BEN (CONT'D)
Tell her I wanted to apologize to
Ruth. Tell her I'm sorry.

MARTY

... And he's sorry ... Okay.

He hangs up.

BEN

Is she mad?

Marty looks at Ben.

24

EXT. LAKE - MILE 18 - MOMENTS LATER

24

Ben and Marty sit at an old bench just beyond the dock.

BEN

I'm sorry I hit you at your party.

MARTY

I know.

BEN

I always thought you were boring as fuck.

MARTY

Thank you.

BEN

Are you sure I can't fix this?

Marty gives him a look.

BEN (CONT'D)

Alright.

(Beat)

You taught me a lot over the years.

Marty thinks a beat. Then...

MARTY

No, I didn't.

BEN

I called you the night Bush won the second time, and I called you freaking out because I hadn't done my taxes in like 9 years.

MARTY

I remember that. That's when I explained the internet to you.

BEN

And then you taught me TurboTax.

MARTY

You wouldn't let me do your taxes.
You got audited the year I taught
you TurboTax.

BEN

Still.

(Beat)

If you give me a chance, I can make
this right.

They sit a beat, then.

MARTY

I made a decision a few years ago.
And my family - I've created a
difficult situation for my family,
and I regret it. But you need to
understand the people we're dealing
with care about one thing, money.
Helen will have you killed. She
will have our entire family killed.
That's why all this is happening--

Wendy pulls up.

MARTY (CONT'D)

Please do what she tells you. I'm
begging you.

Ben nods in promise.

Ben goes up to the minivan Wendy's rented and talks to her
through the passenger window.

BEN

I'm really sorry.

WENDY

Get in the car.

Ben gets in.

Marty and Wendy talk at the driver's window. Wendy hands
Marty her cell phone.

MARTY

I'll get it to Kansas City.

WENDY

I'll buy a burner tonight.

MARTY

Which way are you gonna go?

WENDY

I don't know. East I guess. I'll call you.

MARTY

Be careful.

Marty and Wendy look at each other a beat. No, I love you, no hug. They nod to each other. Wendy pulls away.

BEN

I'm really sor -

WENDY

No.

25

INT. BYRDE HOUSE - FAMILY ROOM / DINNER TABLE - NIGHT

25

Marty sits with the kids.

JONAH

Is something going to happen to him? Tell me the truth.

MARTY

That's why Mom took him out of town. To make sure nothing happens to him.

CHARLOTTE

Where are they going?

MARTY

Somewhere safe. You guys need to relax, get some sleep. I need to drive Mom's phone to Kansas City.

CHARLOTTE

I'll do it. You have enough going on here.

MARTY

No, it's too dangerous.

CHARLOTTE

Any more dangerous than anything else?

Marty looks at his kids.

26

INT. WENDY'S RENTAL - PARKED - NIGHT

26

Wendy behind the wheel, Ben in the passenger seat. They are eating cheeseburgers and fries from a Sonic fast food restaurant. They stare off at something, it illuminates their faces white and blue.

Ben, as he chews, is going at something he's been at for a while.

BEN

Do you think Ruth knows how sorry I am?

WENDY

I'm not going to do the endless loop with you.

BEN

I'm sorry to you, too. I really am.

WENDY

I know.

They eat. Then...

BEN

I'm sorry I fucked up your party.

WENDY

Yeah, me too.

BEN

What was it for again?

Wendy gives him a look - he's so selfish.

WENDY

I'm starting a foundation. 'To serve and empower marginalized communities through policy reform and non-governmental sponsorship.'

BEN

You're going back into politics.

Wendy shrugs a yes.

BEN (CONT'D)

I always thought you should've stayed in politics. You could've been a big deal.

WENDY

I could still be a big deal.

BEN

You could still be a big deal -
this is America.

And we REVEAL the white light that shines down on them comes from a big, bright megastore sign, open 24 hours. They stare at the megastore for a beat, then...

WENDY

Where can I take you? Where you
can stay and get better.

Beat.

BEN

Everyplace I go, there I am.

WENDY

Well, there's gonna have to be
somewhere.

Beat.

BEN

How did this happen?

WENDY

You don't fuck with the children of
powerful people. For the most
part, you don't fuck with the
children of any people. But
powerful ones take it especially
bad.

BEN

Right. I didn't actually mean how
did get here. I meant how did
get here. And don't you think
her kid would've found out
eventually anyway?

WENDY

No, I don't. I would never let her
know I think so, but Helen is
terrifying and she's smarter than I
am.

Ben looks at her.

BEN

Did I just hear a twang?

WENDY

No.

BEN

Do you really think she's smarter than you are?

WENDY

No.

Beat.

BEN

Why do it?

WENDY

I've told you why.

BEN

Not really.

Wendy considers.

WENDY

The thing about fighting for your life is that it makes every other thing you did before seem extremely dull.

Ben takes that in.

BEN

You must be tired.

WENDY

You'd think so.

They gaze at the store.

We show the parking lot, vast, scattered with only a few vehicles, some belong to shoppers but some... to people who are running from something. We can see their lights, their lives in their RVs and sedans. We can see their folding chairs, hear the murmurs of their music and TV shows. We can feel them just trying to get some sleep, some peace - trying to stop running for a moment - like Wendy and Ben - under the starry midwestern sky.

27

EXT. RUTH'S TRAILER - SAME

27

The same sky that shines down on Ruth as she pulls in for the night. Nelson follows behind, parks. Ruth gets out of her car and approaches Nelson.

RUTH
(re: Ben)
He's not fuckin' here.
(Beat)
I wanted to ask you something about
my dad.

Nelson says nothing.

RUTH (CONT'D)
Did he suffer at the end? When you
shot him?

Nelson says nothing.

Ruth gives him a long look.

RUTH (CONT'D)
Night.

She goes inside.

28 INT. WENDY'S RENTAL - PARKED - NIGHT 28

Wendy's asleep. Ben quietly gets out of the car and heads
toward the store.

29 EXT. MEGASTORE PARKING LOT - CONTINUOUS 29

Ben walks through the balmy night. He passes an Old Toyota
Station Wagon - a TEENAGE KID sits beside it in a camping
chair - a little battery-operated lantern lights him as he
works on something - fishing line and some pale gray fabric.
Ben looks at him, likes something about him, about his car,
his look... maybe this kid can help Ben out, get him back to
the Ozarks so he can fix the mess he's made.

Ben's eyes are flashing and frenzied when he stops and says
to the kid...

BEN
What are you making?

KID
A puppet.

Ben sits down on the asphalt.

BEN
Right on. Where are you headed?

KID
Home.

BEN
Where's home?

KID
Zanesville.

BEN
Cool.

The Kid shrugs.

BEN (CONT'D)
Who's there?

KID
My mom and step dad and step
brother.

BEN
Did you run away?

KID
No.

The Kid takes the puppet from his lap. He hunches forward some in his chair, and into a pool of light he drops a little marionette, a DONKEY, about six inches high, knitted out of yarn, filled with cotton, adorned with floppy ears and bangs, shining button eyes. The Kid takes the simple little wooden crossbar and animates the donkey across the asphalt. Ben is impressed. The Kid places the donkey in a box at his feet.

BEN
You sell those?

KID
My mom sells them at her fabric
store.

BEN
Can I buy one?

The Kid starts to pack up his stuff.

KID
Yeah. Twenty dollars.

BEN
Do you think your parents could
give me a ride to Missouri?

KID
I don't know.

BEN

Can I tell you a quick story?

Off the two.

30

INT. WENDY'S RENTAL - PARKED - MORNING

30

Wendy lies crunched and sleeping on the reclined driver's seat. Shining sun. TAP TAP TAP. A midwestern COP with ample knuckles smacks on Wendy's car window.

Wendy starts awake - her neck fucked up. She sees the cop, snaps to. She looks over at Ben. He's awake. She stares daggers at him.

Wendy rolls down the window.

WENDY

Good morning, officer. Are we not supposed to sleep here? I thought it was okay. I'm so sorry.

COP

No, that's fine. I'm here about your friend, here.

The Cop gestures to Ben.

Ben tries to keep his shit together.

WENDY

This is my brother.

COP

Okay. We had a, uh, a shopper report that your brother might be in some kind of danger, that someone is looking for him? That... Omar Navarro is looking for him? In order to kill him? Is there any truth to any of that?

WENDY

Oh no. My goodness, no. My brother is sick. He's... mentally ill, he just got out of a hospital, we just heard a story about Omar Navarro on NPR. I'm driving him out to some family in Ohio. This is all a huge misunderstanding.

The Cop looks into the minivan.

COP

Ma'am, I'm going to have to ask you both to step out of the vehicle, please.

Wendy looks across the parking lot a short way to the cop car and the COP'S PARTNER who approaches Ben on the passenger side of the minivan.

WENDY

Officer. There's no need for this to become any more complicated than it already is.

COP

Please step outside the vehicle. We're gonna ask you a few questions, and take a look inside the car.

WENDY

(Tone turns hard)

Alright. We'll step outside the vehicle. However, under current search and seizure laws we are not required to answer your questions and if you want to search this vehicle you'll need a warrant. Which will turn out to be a massive waste of time and resources - on a weekend, no less. All thanks to you. And I would be curious as to what exactly you would cite as cause on this warrant. Some absolute nonsense my brother - who just got off of a psychiatric hold by the way - rattled off to a drifter in a parking lot? Now, can we let this go, so I can get my brother somewhere where he can rest? Please? Can you focus your good intentions elsewhere?

The Cop looks at her.

COP

You a lawyer?

WENDY

No.

The Cop considers a beat.

COP

Well, we got your license plate here. So, be extra careful.

The Cop gives Ben a final look. The Two Cops walk away.

31 INT. WENDY'S RENTAL - DRIVING - MOMENTS LATER

31

As they pull out of the parking lot, Wendy berates Ben.

WENDY

God damn it. What are you doing to me? What would you do if you were me? You're like a fucking toddler. You make me want to drink - at 7 in the morning you make me want to drink.

BEN

I'm sorry.

WENDY

No talking. There'll be no talking for the rest of the trip.

BEN

Where are we going?

Wendy looks at him.

32 EXT. BYRDE HOUSE - MORNING

32

The morning sun shines on the glass house.

HELEN (PRE-LAP V.O.)

You're embarrassing yourselves.

33 INT. BYRDE HOUSE - MORNING

33

Helen is already there. Coffee.

They look at Marty's laptop, open to his iPhone tracker - the pinging dot that is Wendy's phone - in Kansas City.

MARTY

I don't know what to tell you. She's meeting with donors.

HELEN

First of all, your foundation is dead. People don't like messy where their money is concerned.

Marty takes a beat.

MARTY

What exactly do you want from me here?

HELEN

We both know your brother-in-law is a danger to the organization.

MARTY

He's not. He's very loyal when he's on his medication--

HELEN

No. In our field, I'm sorry to have to be so blunt, but there is no room for mental illness. Ours is not an occupation for progressives. Ours is a very conservative pursuit. I think you know that.

34 EXT. MISSOURI BELLE - MORNING 34

The sun also rises over the riverboat.

35 INT. MISSOURI BELLE - CASINO FLOOR - MORNING 35

Sam holds a tray of chips, wanders the casino floor, ever-nervous.

He sees Maya. She waves at him and it's more than Sam can take.

He heads off to find Marty.

We go to...

Another part of the floor. Ruth. She doesn't look as polished as usual. She stares at a clipboard, her mind elsewhere, with Ben. Sam enters into her space.

SAM

Ruth, I need to talk to you. Marty asked me to lose a bunch more money and I can't. I think that FBI lady is on to me and I'm not sure I can--

RUTH

Sam, just get the fuckin' thing done. Whatever Marty said to do, just fuckin' do it, and I don't want to hear another word about it.

SAM

I don't think you understand the stress this is causing me.

RUTH

I don't give a fuck.

Ruth walks away.

Off Sam.

36

INT./EXT. BYRDE HOUSE - MORNING

36

Marty stands in the kitchen. He can see Helen outside. She's on the phone...

Helen stands, faces the lake, paces some.

HELEN

(into phone)

I'm already devastated, alright?
... Because she can't stand me. Is that what you want? Because she'd rather be with you. Because coming here was a terrible idea. What the fuck do you want from me? You have both of our children. You win. Congratulations.

She hangs up and looks over to see Marty inside watching her. She gives him a look and heads in...

37

INT. BYRDE HOUSE - MOMENTS LATER

37

They sit with coffee. A moment of détente.

HELEN

She can't keep this secret for the rest of her life. From her brother, from her father. It's --
(Shakes her head)
I really wish he hadn't told her.
(Beat)
But let me be clear. Ben doesn't need to die because of what he told Erin. He has to die because Erin isn't the last person he'll tell. We both know that.

MARTY

I'm sorry about all of this.

HELEN

It doesn't matter if you're sorry.
She'll never trust me again.

MARTY

We thought that, too.

HELEN

Your kids are different.

MARTY

How?

HELEN

Because they've always known.

MARTY

They haven't. Wendy told them when
we came here. I wouldn't have made
the same call.

(Beat.)

You'll get her back. I know it
seems like you won't, but you will.

HELEN

Regardless. You know how this has
to go. And if it doesn't go that
way... You know how this has to go.

Marty takes her meaning: Ben needs to die, and if the Byrdes
won't cooperate, then the Byrdes will have to die.

HELEN (CONT'D)

This has been a very bad week.

Marty nods.

Helen's phone rings... it's a number she doesn't recognize.

Marty and Helen exchange looks.

HELEN (CONT'D)

(into phone)

Yes?

38

EXT. REST STOP - INTERCUT

38

Ben sits at a picnic table on a patch of lawn near a little
wooded area. Wendy's rental minivan sits alone in the
parking lot.

Ben is on a burner phone he got from the megastore, a little
strip of paper in his hand with Helen's number on it.

BEN
(into phone)
I wanted to tell you I'm sorry.

HELEN
Okay.

BEN
We need to fix this. I want you to know that I never meant to hurt your kid. The hospital is a very bad place for me and--

HELEN
I understand. Where are you? I can come get you and we can sort this out.

Wendy exits the rest stop building with some bottles of water and vending machine peanuts. She sees Ben on the phone and hurries over to him. Silent, she pulls the phone from his hand -- he resists, tries to keep hold. But Wendy wrests it from him and hangs it up.

WENDY
Who were you talking to?

BEN
Helen.

Beat.

WENDY
What the fuck is wrong with you? Are you trying to get yourself killed? Are you trying to get my family killed? If you want to kill yourself, run out in front of one of these trucks, do you understand me?

BEN
Listen. I know I fucked up and I'm trying to fix it.

Wendy puts the phone down on the picnic table, picks up a landscaping rock and pounds the shit out of the phone - destroys it.

WENDY
If she doesn't get what she wants, she will kill my children. This is not a game. This is real. It's real. Get in the car.

Ben, chastened, goes.

Back at the Byrde house...

HELEN

That was your brother-in-law. You need to tell me where they are.

MARTY

She's in Kansas City. And I don't know where he is.

Helen shakes her head at him, looks out at the water. Marty's phone vibrates in his pocket. (Helen doesn't notice.) Marty walks back toward the master bedroom.

39 EXT. REST STOP - DAY 39

Wendy is pacing in the grass, trying to get her shit together.

40 INT. BYRDE HOUSE - MASTER BATHROOM - INTERCUT 40

Marty speaks low.

MARTY

Hey.

WENDY

This is impossible.

MARTY

Where are you?

WENDY

This is a nightmare. Where the fuck am I taking him? What am I doing? He's not getting it. He's really not getting it.

MARTY

Tell me where you are.

WENDY

I'm at some fucking rest stop. What difference does it make where I am? I can't control him. I can't fix this.

MARTY

What can I do? Tell me how I can help you.

WENDY
You can't help me.

Beat.

MARTY
I love you.

Wendy nods. Breathes. That did help, actually.

WENDY
I love you, too.

She looks over at the car, can see Ben as he holds his head in his hands -- crying, getting worse.

We cut into it...

41 INT. WENDY'S RENTAL - PARKED - SAME 41

...and feel it with Ben, feel his pain, his tears. He's trapped, flipping out, hates himself.

BEN
Stupid fucking asshole.

He pounds on his thighs, his head, the dash.

42 EXT. REST STOP - SAME 42

Wendy hangs up the phone and we stay with her as she takes the walk to the car, looking at her brother. She gets in, and he's crying like a child. Instinctively, he folds into her and she holds him.

WENDY
It's okay. You're going to be okay. Where can I take you? Where can I take you where you can just be okay? Then we can get Ruth to you and we can fix this. We really can, but you have to help me. Please?

Beat.

BEN
Maybe Knoxville. I still know a few people over there. I know where all the hospitals are. I can lay really low. I can.

Wendy nods, this is their last shot.

WENDY
Knoxville. Okay.

43 INT. MISSOURI BELLE - MARTY'S OFFICE - DAY 43

Maya sits with JEFF, the fish. She is looking at paperwork and eating some pretzels. She sees something.

MAYA
Oh, fuck you.

She picks up her phone and dials.

44 INT. BYRDE HOUSE - INTERCUT 44

Marty, still with Helen, picks up.

MAYA
Your receipts are up 19%. That's a lot. Gee. That's enough to get my warrant extended. What an interesting turn of events.

MARTY
Probably a wealthy tourist.

MAYA
So, one minute, you're getting me demoted and now this? You're a game player. Maybe I never should've flagged that account. Maybe you should still be in a cell in Mexico.

Marty says nothing.

MAYA (CONT'D)
Okay. This bullshit is going to keep me here, but we're not going to be friends. Know that.

She hangs up on him.

Off Marty.

45 INT. GAS STATION - STORE - DAY 45

They've driven down the road. Wendy is grabbing some waters and ice teas from the cooler. She looks up into the dome shaped security mirror and she can see Ben. He's at the counter, looking around to be sure Wendy can't see him as he pays cash, quick and quiet, to the CLERK, for another burner phone. Wendy stares at her brother - his face and body distorted in the mirror.

She holds the cold bottles to her chest, looks up at his reflection as he walks out of the store and to the van.

He's never going to stop. Wendy realizes it here: He'll never ever stop. Wendy looks in the mirror - her face distorted as well, she barely recognizes herself.

She goes up to the Clerk, a kind looking lady, to pay for the drinks.

CLERK

That all for ya?

WENDY

Did that man just buy a phone?

CLERK

He did. Are you looking for a phone?

Beat. Wendy, clammy and pale, looks at the Clerk.

CLERK (CONT'D)

Are you alright, sweetheart?

WENDY

I don't know.

CLERK

Do you need help?

WENDY

Oh, no. No, I'm fine. I've just been driving for a long time.

Wendy gives the Clerk the money. The Clerk hands Wendy a Butterfinger candy bar.

CLERK

Here, take this, too. It'll give you a little pep for the journey.

Wendy takes the candy bar.

WENDY

That's very kind. Thank you.

CLERK

You be careful out there.

And Wendy goes.

46 EXT. GAS STATION / INT. WENDY'S RENTAL - PARKED - DAY 46

Wendy gets in and hands Ben the candy bar.

WENDY

Here.

BEN

Thank you.

They drive off.

47 INT. MISSOURI BELLE - MARTY'S OFFICE - DAY 47

Ruth now sits with Maya. Ruth, far away, stares at Jeff, the fish. Maya notices.

MAYA

You alright? Your boyfriend doing okay?

RUTH

He's fine.

MAYA

I heard he got out of the hospital.

RUTH

You don't miss much do you?

MAYA

Not that big of a town.

RUTH

Big enough.

Ruth considers Jeff for a beat.

RUTH (CONT'D)

This looks like a shitty fucking life.

Maya looks at her fish.

MAYA

I'll give you this: At home, his aquarium is very chic. Castle, treasure chest, plants, tiny lady diver. And he is much happier there. But he doesn't like to be alone. So, we do what we do.

RUTH

I bet he's going fucking crazy.

Off Jeff.

48

INT. MARTHA'S HOUSE - EVENING

48

Ben and Wendy sit at a diner. They are eating breakfast for dinner: pancakes, eggs, bacon.

Wendy watches as Ben eats.

BEN
(Pancakes)
These are good.

Wendy smiles at him, looks at him for a long beat. Then...

WENDY
They are good.

BEN
Pancakes for dinner reminds me of
the house on Fire Pink Road.

WENDY
The bats.

BEN
The bats.

Wendy looks at him.

WENDY
That was a great house.

BEN
Was it?

WENDY
It had that huge porch.

BEN
It did.
(Recalls an old dog.)
That was Lucky's porch.

WENDY
It was.

BEN
He was a good boy.

Beat.

WENDY
What do you want?

BEN

What do you mean?

WENDY

Five years.

BEN

I don't know. Come on.

He eats.

WENDY

Tell me.

He looks at her again. She's not looking great.

BEN

You okay?

WENDY

I'm fine.

Beat.

BEN

Alright. Easy. Ruth, dogs, house,
garden, job. And I'd like goats.
But that feels more like eight to
ten years.

Wendy nods.

WENDY

Sounds nice.

BEN

You?

WENDY

Well, yours sounds pretty good.
Dogs and goats.

BEN

You're not dogs and goats. You're
clearance codes and fundraisers on
yachts.

WENDY

That sounds terrible.

BEN

Somebody's gotta do it.

(Beat)

Eat your food.

She looks at her plate. Looks at her brother. He smiles at her.

BEN (CONT'D)

Eat.

She takes a bite. Looks at him again. She's getting dizzy. Takes a drink of water.

WENDY

(Long Beat.)

I'll be right back.

She gets up and heads toward the washrooms... but she exits out the back of the building to...

49 EXT. MARTHA'S HOUSE - EVENING 49

And we follow her as her breathing grows labored and she walks through the hot night to her car. She can see Ben through the window - still enjoying the pancakes - he doesn't see her.

50 INT. WENDY'S RENTAL / EXT. MARTHA'S HOUSE - EVENING 50

She gets into the car - Ben's backpack is in the back - she looks inside. She sees the burner phone he bought at the gas station. And also... a little marionette puppet. She pulls it from the bag: the floppy-eared donkey. She looks at the donkey a moment. Then, she considers getting out of the car, goes so far as to open the door. But she closes it. Puts the puppet down in the backpack.

She breathes, sharp, hard breaths. She looks up one last time at her brother.

Then, she starts the car and drives away.

51 INT. WENDY'S RENTAL - DRIVING - EVENING 51

Wendy, down the road a little. She calls Marty.

52 INT. BYRDE HOUSE - INTERCUT 52

Marty still sits with Helen. They drink. He answers his phone.

MARTY

Where are you?

WENDY

I didn't know what to do.

MARTY

Are you driving? You should pull over.

We go to...

53 EXT. MARTHA'S HOUSE - EVENING 53

Nelson. In his Big Black SUV. He pulls into the diner's parking lot. Ben now stands outside looking for Wendy.

Nelson looks at Ben.

Ben doesn't see Nelson.

54 INT. WENDY'S RENTAL - PARKED - SIDE OF THE ROAD 54

Wendy has pulled over. She sobs into the phone.

WENDY

I can't do it. I can't do it.
Should I stop him? What are we
doing? What am I doing?

MARTY

Breathe. You're going to be okay.
Do you hear me?
(A beat as Marty considers
Wendy. Then...)
You're my whole life, and I need
you to be okay. I love you, and I
need you to get home to me.

Wendy puts the phone on speaker and sets it down. She takes her head into her hands.

55 EXT. MARTHA'S HOUSE - EVENING 55

Nelson gets out of the car.

Ben looks at Nelson. And Nelson looks at Ben.

56 INT. WENDY'S RENTAL - PARKED - SIDE OF THE ROAD - EVENING 56

Wendy weeps behind the wheel as cars and semi-trucks speed past her. Marty keeps telling her...

MARTY

I love you. And I could never live
without you. I love you, Wendy.

Her mind flashes to...

57

EXT. ABANDONED FACTORY - FLASHBACK - DAY

57

We see the sunny memory from Episode 308. We see Wendy teaching Ben to drive. We see all that love. All that joy.

They are laughing and driving.

YOUNG BEN
Do you have to leave?

YOUNG WENDY
I want to leave.

YOUNG BEN
You're leaving me alone.

YOUNG WENDY
You're gonna be gone in a few years too. Slow down.

Young Ben speeds the car up.

YOUNG WENDY (CONT'D)
You're gonna be fine.

YOUNG BEN
I'm not gonna be fine. You're the only friend I have.

YOUNG WENDY
That's bullshit, you have friends. Now, slow down, stop being an asshole.

But he doesn't slow down. He speeds ahead as Wendy screams for him to stop. He slams the car into a cement wall. BAM. No airbags. They're hurt. We see flashes of it: the blood, the cuts, the metal, the smoke.

YOUNG WENDY (CONT'D)
What the fuck is wrong with you? Dad is going to kill us. You're a fucking asshole.

Ben is bleeding and shaking and crying, his eyes wide and panicked.

YOUNG BEN
I'm sorry.

YOUNG WENDY
You're a fucking selfish asshole.

Ben is sobbing now.

YOUNG BEN

I'm sorry. I'm sorry. Please
don't leave me. Please don't leave
me, Wen. Please don't leave me
alone.

And then... she holds him, holds his bleeding head. She
bleeds herself and holds him close.

YOUNG WENDY

I won't leave you. Okay? I won't.
I won't leave. I've got you.
Okay?

He weeps.

YOUNG BEN

I'm sorry.

Young Wendy consoles her little brother.

YOUNG WENDY

It's okay. It's going to be okay.

And we go back to...

58

INT. WENDY'S RENTAL - PARKED - SIDE OF THE ROAD - EVENING

58

...Wendy. She's weeping and broken, shaking with pain. We
can hear Marty on the phone.

MARTY

Baby, it's going to be okay.

Wendy howls. She doubles over in grief.

We stay with Wendy's breathing, her cries, as we...
Rise up above her car, up above the highway. We go high above
the world, over the woods and hills of the Midwest. We can
see all the tree tops, all the fields, all the winding roads,
and somewhere, in between Wendy's gasps, quiet and cold, a
gunshot rings out and we...

FADE TO BLACK.

No music. Only the sound of Wendy trying to breathe, halting
and agonized.

END OF SHOW