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## Grandpa Bandit

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Grandpa Bandit

A Thesis

Submitted to the Graduate Faculty of the  
University of New Orleans  
in partial fulfillment of the  
requirements for the degree of

Master of Fine Arts  
in  
Film, Theatre and Communication Arts  
Creative Writing

by

Jasmine D. Dunn

B.A. University of Southern Mississippi, 2009

December 2012

INT. WELLS' HOUSE - DAY

An empty living room.

An elderly man, white T-shirt and red suspenders, enters the frame carrying a basket of clean laundry. He is...

VIRGIL WELLS, 70's, gray haired, and thin. By the look of his frame, Virgil could have given Robert DeNiro a run for his money back in his heyday. Loose skin hangs where lean muscle used to be.

Virgil sits down on a chair and begins folding clothes.

He dusts the coffee table and the book shelves. Struggling to his knees, Virgil wipes down the bottom shelf. He is tired, but he continues to move forward with an uncanny determination. He struggles to his feet, winded, and begins dusting off picture frames.

INSERT: A photo of Virgil and an elderly woman, wearing their finest clothes, smiling, in front of a pastel blue backdrop. The woman is seated while Virgil stands with his hand on her shoulder.

Virgil grabs a white bundle from the laundry basket, disappears down the hallway.

INT. BEDROOM - DAY

An empty bedroom.

A cross hangs above the bed. Nearby is a night stand holding a bible, and on top of the bible lies a rosary. Virgil clutches the rosary in a closed fist, and bows his head for a moment. He kisses the rosary and places it back on top of the bible.

Virgil slowly changes the sheets on a single bed with protective railings. He sprays the railings with a disinfectant and wipes them down.

Virgil struggles to breathe as the fumes from the cleaning product that he's using take his breath away.

Gasping for air, he removes an inhaler from his shirt pocket and takes a long drag.

RING RING

Virgil rushes out of the room and reappears in...

INT. WELLS' KITCHEN - DAY

An analog CLOCK on a wall. Beside it, a corded phone is mounted. A hand SNATCHES the phone from the receiver.

VIRGIL

Hello.

Virgil listens intently. He stretches the cord and sits down at the kitchen table.

Scattered along the table: A stack of envelopes. Cup of coffee. Newspaper.

INT. MEDICARE OFFICE - DAY

A REPRESENTATIVE sits at his desk doing a crossword puzzle. He is on the phone.

REPRESENTATIVE

I'm sorry. The package has been discontinued, Mr. Wells. There is no way to extend.

INTERCUT - TELEPHONE CONVERSATION

Virgil concentrates on the envelopes in front of him.

VIRGIL

My wife needs the coverage. She's gone through operation after operation. Couldn't you at least extend the coverage for her sake?

REPRESENTATIVE

I really wish I could help you, sir. But your medicare advantage plan is no longer in existence.

VIRGIL

Well, can we sign up for a new plan?

REPRESENTATIVE

We aren't issuing any new policies at this time. Our company sent you a notice within the last 30 days to prepare you for this.

VIRGIL

(interrupting)

I didn't receive anything from you.

Virgil stands, eyes searching the kitchen.

VIRGIL (CONT'D)

Can I speak to your manager?

Virgil rummages through a drawer. A cabinet. Opens microwave, looks inside, closes it. The phone cord stretches to capacity.

REPRESENTATIVE

My manager is not in.

VIRGIL

Well, when will he be in?

Virgil opens the freezer door. Pulls out a bunch of envelopes. One of the envelopes has the words FEDERAL MEDICARE OFFICES stamped on it.

FINAL NOTICE.

REPRESENTATIVE

Mr. Wells, I really want to help you but there is nothing that my manager or I can do at this point.

CRASH

The mounted phone drops from the wall onto the floor.

VIRGIL

Hello?... Hello?...

Virgil hoists the phone from the floor, sets it on the table. He sets the frozen envelopes on the table next to the phone, pulls INHALER from his pocket and puffs.

EXT. BUSY STREET - DAY

The city of Grand Manor, Louisiana.

Thick exhaust barrels through the tail pipe of an old car driving down the street. Virgil walks and chokes on the fumes as he approaches the BUS STOP.

He sees the BUS forging ahead in the distance.

Virgil sees a CAB and tries to hail it, but he's too slow to catch the driver's attention. Cab passes by.

Virgil looks at his WATCH.

A MAN exits a cab. Virgil YELLS to him.

VIRGIL

Hold that taxi! I missed the damn bus.

Virgil quickens his slowed pace, as a second man hurries past Virgil and STEALS the cab.

The Cab SPEEDS away.

VIRGIL (CONT'D)

Son of a...

Virgil puffs his INHALER, walks.

INT. J.D. MORGANZA FINANCIAL ADVISER - DAY

PERCY PERDUE, 40's with the slimy demeanor of a used car salesman, sits at table across from Virgil.

VIRGIL

I need to shut out my bonds.

PERCY

Now isn't the best time to do that, Mr. Wells.

VIRGIL

That's what you told me last time I was here. I need to shut 'em out. That \$4,000 could help us a lot right now.

Percy looks nervous.

PERCY

4,000?

VIRGIL

That's how much you told me I had before.

Percy begins typing at his computer. He carefully studies the monitor.

PERCY

I hate to be the bearer of bad news, sir, but at this point, your bonds are worth \$678.23.

Virgil gasps.

VIRGIL

What do you mean \$600? Last month,  
you said I had four thousand. I  
initially invested sixty-five  
hundred!

PERCY

This hasn't been a good month.  
Market's continuing to plummet.  
Junk bonds are a higher risk. We  
discussed that.

Struggling to breathe, Virgil retrieves his inhaler and takes  
three long drags.

VIRGIL

I need to cash out now.

PERCY

You could potential earn back your  
money, sir. I advise against it.  
Once you withdraw, there is no  
going back.

EXT. BUS STOP - DAY

Virgil stares down at a check for \$678.23. He folds it neatly  
and slips it into his shirt pocket. A bus pulls up at the  
stop in front of him.

INT. BUS - DAY

Virgil falls to his seat, dropping his WALLET as the bus  
jolts forward.

Virgil picks up the wallet and OPENS it. Virgil manages to  
smile.

INSERT: An aged black and white photo of a young couple in  
1950s attire smiles at him.

VIRGIL (O.S.)

My Mary-love.

INT. MARY'S HOSPITAL ROOM - DAY

MARY WELLS, 60s and frail with stringy long gray hair is  
seated in a wheelchair, staring blankly out of a window. She  
is the elderly woman from the photograph with Virgil and  
today she isn't wearing her best at all.

A faded floral dress clings to her body, her face highlighted by a sea of wrinkles.

An empty suitcase is open on the bed.

A few dresses and blouses are tossed in the suitcase...

Nurse SOPHIE STUBBS, 50s and heavyset, is packing the suitcase with Mary's things. Sweat stains Sophie's face as she moves about the small room, swiftly grabbing items. Tooth brushes, medicine bottles, fuzzy house slippers.

Sophie's rapid footsteps and movement are the only sounds in the room.

Mary continues to sit in silence.

Sophie finally finishes packing, zipping the suitcase shut.

SOPHIE  
You're going home today, Ms. Wells.

MARY  
Home? And church, too? I always go  
to church for Easter.

SOPHIE  
Easter?

Sophie glances at a CALENDAR. It's JULY.

SOPHIE (CONT'D)  
Virgil's coming.

MARY  
Virgil?

Sophie pulls up a chair beside Mary and BRUSHES Mary's hair.

SOPHIE  
Your husband. You've been married  
for over 50 years.

MARY  
My Virgil?

SOPHIE  
Yes, your Virgil. He's on his way  
to bring you home.

MARY  
Can you put a bow in my hair, then?  
And a little lipstick on me?



Sophie CHUCKLES.

SOPHIE  
I sure can. We'll make you look  
beautiful.

MARY  
Thank you uh.. Uh..

SOPHIE  
Sophie. My name is Sophie.  
(beat)  
And your name's Mary.

INT. MARY'S HOSPITAL ROOM - LATER

The television is on. *Dog Day Afternoon* plays in the  
background.

KNOCK KNOCK

Mary is STARTLED. Virgil enters.

VIRGIL  
I heard the prettiest lady in all  
the hospital is staying in Room  
709.

Sophie HUGS Virgil.

SOPHIE  
How are you today, Mr. Wells?

VIRGIL  
Fantastic! My Mary's coming home.  
Hey, my Mary-love. How are you  
feeling?

Mary smiles.

MARY  
Happy.

SOPHIE  
I would have turned the TV on for  
you, Ms. Wells. You love those  
robber shows, huh?

VIRGIL  
We both do. Reminds me of the  
westerns.

MARY

I turned it on because I know how  
to turn it on.

SOPHIE

I know you do.

Mary lifts the REMOTE CONTROL. The television shuts off.

MARY

I know how to turn it off, too.

Mary tries to stand from the wheelchair. Virgil BENDS to hug  
her instead.

VIRGIL

No need in stirring. These old  
bones are good for something.

Virgil and Mary EMBRACE for a long moment.

MARY

Are you my husband?

Virgil's smile fades. He releases the embrace and stares into  
Mary's eyes.

VIRGIL

I should've listened to you about  
investing in those bonds.

Mary smiles innocently, not comprehending what Virgil has  
said.

EXT. CROSBY MEMORIAL HOSPITAL - DAY

A MINIVAN pulls up. Sophie's driving.

Virgil wheels Mary down the sidewalk.

MARY

Beautiful day, isn't it?

Virgil nods.

Sophie helps Mary into the passenger seat. Virgil leans  
inside the vehicle, BUCKLES Mary's seat belt, and KISSES her  
forehead.

EXT. WELLS' HOUSE - DAY

Sophie assists Mary out of the car while Virgil unloads it.

VIRGIL

Sophie, they're shutting off our Medicare. I just found the notice in the freezer this morning. Mary must have...

Mary walks ahead towards the front door.

SOPHIE

(apologetically)  
I know already.

Virgil nods. Sophie pats him on the back.

INT. MARY'S BEDROOM - NIGHT

Mary sits in bed as Sophie tries to tuck her in.

MARY

But I don't wanna go to sleep. I wanna stay up and listen to *The Shadow* with my granddaddy.

SOPHIE

You need to rest, Ms. Wells. You've had a busy day.

MARY

"The weed of crime bears bitter fruit!"

Sophie pulls the covers over Mary. Mary throws the covers back.

MARY (CONT'D)

"Who knows what evil lurks in the hearts of men? The Shadow knows!" I wanna listen to it!

SOPHIE

Your granddaddy asked me to give you your medicine. We can all listen to *The Shadow* together tomorrow.

MARY

Tomorrow?

Virgil enters the room.

VIRGIL

All ready for bed, I see.

MARY

I am. My granddaddy wants me to rest.

Virgil hangs his head and sits on the edge of the bed.

Sophie quietly exits.

MARY (CONT'D)

I was out in the pasture the other day. Mabel was out there and told me not to worry about nothin'. So I won't. You know Mabel?

VIRGIL

No. I don't think so.

MARY

Mabel's my best friend.

(whispers)

She's a negro. But don't you go telling my granddaddy. He'd be awfully mad.

VIRGIL

(whispers back)

I promise I won't. Your secret is safe with me.

Mary smiles and snuggles underneath the covers. Virgil lies beside Mary, cuddling her.

EXT. WELLS' HOUSE - DAY

JEREMIAH WAINWRIGHT, 30's, oil-stained hands and greasy hair, closes the HOOD of Virgil's 2000 gold Buick LaSabre. He loves cars and would happily sleep in his own '45 restored Oldsmobile if his wife would let him.

JEREMIAH

Just finished her up. Oil changed and full service. She's good to go.

VIRGIL

Thank you, Jeremiah. You get that light to go off?

JEREMIAH

Yes, sir. You were low on oil. That's all. How's your wife?

VIRGIL

She's well. Her mind is here and  
there but you know how that goes.  
Just glad to have her back home.  
How much do I owe you?

JEREMIAH

\$40 will do it.

Virgil takes out his checkbook and begins WRITING a check.

JEREMIAH (CONT'D)

Think you could pay me in cash?  
(reluctantly)  
The last one bounced.

VIRGIL

It did, didn't it? I'm sorry about  
that. Here's \$38.

Virgil hands Jeremiah cash. Jeremiah subtly counts the bills  
to make sure it is all there.

VIRGIL (CONT'D)

I'm sure I have some change in the  
car.

Virgil opens the car door and disappears inside. He returns  
to Jeremiah with a few coins. Jeremiah accepts them.

INT. FAST FOOD RESTAURANT - DAY

Virgil enters and walks towards the front counter. TWO  
TEENAGED GIRLS stand behind the counter in matching uniforms.

GIRL #1

Welcome to Burgers 'N' Thangs. May  
I take your order?

VIRGIL

I'd like an application. Are y'all  
hiring?

The girls look at each other and giggle.

GIRL #2

Does your granddaughter need a job,  
sir?

VIRGIL

The application is for me.

GIRL #2

Well, you can fill one out on our website.

VIRGIL

I don't like computers. Don't know how to use 'em. Y'all don't carry the papers any more?

The RESTAURANT MANAGER approaches the counter with a smirk on his face. He has overheard Virgil's conversation with the girls.

RESTAURANT MANAGER

What does he need?

GIRL #1

This man wants to fill out an application, but he wants one he can write on.

Virgil grins and eagerly extends his hand.

VIRGIL

Nice to meet you, Mr. Manager. I'm Virgil Wells and I'd like to work here. I'm a pretty good cook. I cook for my wife, Mary, all the time.

The Restaurant Manager reluctantly shakes Virgil's hand, reaches beneath the counter and grabs an application. He hands it to Virgil.

RESTAURANT MANAGER

We don't offer benefits here. No sick leave, either.

Virgil takes the application, still smiling.

VIRGIL

I don't plan on getting sick.

INT. FAST FOOD RESTAURANT - LATER

Virgil exits the door of the restaurant.

The Restaurant Manager stares down at Virgil's completed paperwork, shakes his head, CRUMPLES up the application and tosses it into the trash can.

RESTAURANT MANAGER

Total liability.

The two girls burst into laughter.

EXT. SUNNYCREST NURSING HOME - DAY

SAMUEL DUNN, 70s and sick, sits in a wheelchair wearing a v-neck t-shirt and a black leather biker's jacket. A permanent "Don't fuck with me" look is etched on his face. Thick framed spectacles sit on his nose as he focuses across the courtyard through them. An oxygen tank stands beside him, but Samuel is too cool for the mask. It dangles loosely around his neck.

Virgil enters the frame and sits on a bench next to Samuel. Samuel hacks and coughs.

VIRGIL

How are you holding up?

Virgil offers Samuel a handkerchief. Samuel rejects it, shaking his head, hacking and spitting in the grass.

SAMUEL

I'm the same. Can't breathe. Aching all over. They say I should put my cigarettes down but my cigarettes are what have gotten me this far.

VIRGIL

Maybe you should listen to 'em.

SAMUEL

Those fancy doctors don't know shit. I'm a military man. Lung cancer won't kill me if a grenade to my trench didn't.

Samuel lights a cigarette.

SAMUEL (CONT'D)

Seen the news today? Gas prices are racing up there.

VIRGIL

What do you care? You don't drive.

SAMUEL

But you do, V. They got those young boys over there fighting. And for what? Shit ain't got better. They need me out there.

VIRGIL

They don't need any more casualties.

SAMUEL

Don't let this mask fool you. I did  
get a Purple Heart. Saved Bart  
Jackson from a bullet. He said he  
owed me his life.

Samuel smiles proudly.

VIRGIL

You'd think after 43 years at the  
post office, I'd at least be able  
to find a job servicing customers.

SAMUEL

It's those damn computers and  
foreigners. They're taking over, I  
tell ya. Even the hospitals expect  
you to have an e-mail address. What  
the hell are they gonna do? Send me  
my chemo through a damn computer?

Virgil shrugs.

VIRGIL

Maybe a computer could help tell me  
where the rest of my pension went.

SAMUEL

Once the company holding your money  
goes bankrupt, you're screwed.  
That's the part they don't tell ya.

VIRGIL

I wish somebody would've told me.

GRIFFEY JOHNS, 60's but still carrying on as if he's 30,  
approaches Virgil and Samuel.

GRIFFEY

Nurse Mansfield says it's time for  
you to take your meds, geezer.

SAMUEL

You and Nurse Mansfield can kiss my  
ass.

Virgil interrupts the spat.

VIRGIL

How are you, Griff?

GRIFFEY

I'm swell. Thanks for asking.



SAMUEL

Three's a crowd, Griffey!

NURSE MANSFIELD, 40's, overweight, comes towards the three men. She's holding a small cup of pills and a cup of water.

NURSE MANSFIELD

Well, I make four.

Griffey glares at Samuel and walks away.

SAMUEL

Cocky bastard.

NURSE MANSFIELD

You haven't come by for your medication since yesterday, Samuel.

SAMUEL

I figured there was a lost soul here who needed them more than I did. Consider it my charitable donation to Sunnycrest.

NURSE MANSFIELD

How do you expect to control your blood pressure if you refuse to take your medicine?

SAMUEL

I'd rather stay like I am.

NURSE MANSFIELD

Open up.

Samuel looks at Nurse Mansfield. His mouth still closed.

NURSE MANSFIELD (CONT'D)

Open up, Samuel.

Samuel refuses.

VIRGIL

C'mon, Sam. Take the damn pills.

Samuel reluctantly accepts the pill. Nurse Mansfield waits impatiently.

SAMUEL

What? I can't take it on an empty stomach. Haven't even had my breakfast yet.

VIRGIL

Don't worry nurse, I'll make sure  
he takes it.

NURSE MANSFIELD

I can only trust that you will.  
Thank you, Virgil.

Nurse Mansfield walks away.

SAMUEL

You say you got money issues, huh?

Samuel picks up the pill.

SAMUEL (CONT'D)

Well, let's try to make you a quick  
buck.

INT. RED CARE BLOOD CLINIC - DAY

The PHLEBOTOMIST, 30's and attractive, wearing a white lab  
coat speaks with Virgil.

PHLEBOTOMIST

So, how would you rate your overall  
health, Mr. Wells?

VIRGIL

I'm very healthy.

PHLEBOTOMIST

Any problems with fever, pulse,  
blood pressure, or hemoglobin?

VIRGIL

No.

PHLEBOTOMIST

Open your mouth.

Virgil complies. Phlebotomist inserts thermometer.

PHLEBOTOMIST (CONT'D)

Thank you. Close, please.

The Phlebotomist places cuff around Virgil's upper arm.  
Presses a button.

Thermometer BEEPS.

The Phlebotomist removes a thermometer from Virgil's mouth.

PHLEBOTOMIST (CONT'D)  
Temp's normal. Blood pressure is  
borderline. Hop up on the scale for  
me, please.

Virgil STEPS onto a scale. The Phlebotomist studies the  
numbers on the scale.

PHLEBOTOMIST (CONT'D)  
I'm sorry sir, but there is a 140  
lbs weight minimum for double red  
cell male donors. You are currently  
138 lbs.

VIRGIL  
It's only two pounds. I'm healthy  
enough to do it.

PHLEBOTOMIST  
I have to follow regulations, sir.  
Should you gain a few pounds and  
come back in a week or so, I'd  
happily assist you.

EXT. RED CARE BLOOD CLINIC - LATER

Virgil SCARFS down a greasy burger, fries and candy bar. He  
CHUGS a liter of bottled water while trying not to GAG.

INT. RED CARE BLOOD CLINIC - LATER

Virgil sits in the waiting area drinking his water.

He DRINKS the bottle empty, approaches the receptionist.  
Phlebotomist ushers Virgil to the back.

Virgil gets on the scale again.

INSERT: DIGITAL SCALE READING 140.2 lbs.

Virgil SIGHS.

Virgil sits, arm stretched, needle inserted and connected to  
a BLOOD BAG.

Virgil slumps in his chair, FALLS to the floor.

FADE TO BLACK.

Virgil awakens, lying on a sofa. Phlebotomist and two nurses  
surround him.

PHLEBOTOMIST

You passed out, Mr. Wells. Blood  
sugar got too low.

A nurse hands Virgil an ORANGE JUICE box and a cookie.

Virgil sips silently, glances up at Phlebotomist.

VIRGIL

Do I still get my \$65?

PHLEBOTOMIST

Right this way, Mr. Wells.

The Phlebotomist guides Virgil outside of the room.

INT. TEMP AGENCY - DAY

Virgil sits in front of a computer. A WOMAN stands next to him, looking over his shoulder.

VIRGIL

You want me to type all of this?

WOMAN

It's only three paragraphs, sir.

VIRGIL

My handwriting is pretty decent.  
I'm sure that'd be faster.

The Woman gives him a questioning look and politely points out a sign on the wall that reads: 60 WPM MINIMUM.

INT. MAGNOLIA FEDERAL BANK - DAY

MARSHALL DELMAR, 30s, preppy and clean cut, sits at a desk in an office. Virgil sits across from him, eying him.

Marshall types on his computer, nervously glances up at Virgil.

Virgil continues to stare at Marshall until finally...

Virgil recognizes Marshall.

VIRGIL

You stole my cab.

MARSHALL

Excuse me?

VIRGIL

The other day. You stole my cab.

MARSHALL

I have no idea what you are speaking of.

Marshall quits typing, stares at his computer screen.

MARSHALL (CONT'D)

It appears that your loan was denied. I looked into having your home reverse mortgaged. No luck. You're behind on your property taxes.

VIRGIL

Can you run my application again?

MARSHALL

Your house is being foreclosed upon by us, Mr. Wells. And unless you pay \$36,482 to us in the next 6 months, you will no longer have a home.

Virgil looks on somberly. This is news to him.

MARSHALL (CONT'D)

Your next mortgage payment of \$6,080 is due one month from today.

Virgil takes a check from his shirt pocket. It's the \$600 remainder from his bond with J.D. Morganza. Virgil signs the check over to the bank and slides it across Marshall's desk.

VIRGIL

It's all I've got.

Marshall looks at the check amount, scoffs at it and STANDS up from his desk.

Virgil stands and EXITS Marshall's office.

MARSHALL (O.C.)

Be sure to see a doctor about that senility. It sneaks up on the best of us, you know.

(beat)

But I forgive you.

Virgil's face grows red with anger.

A teller pushes a CASH CART toward Virgil. Rows of bills held by rubberbands are neatly stacked across the cart. Easily \$50,000. Virgil gazes at the money.

The teller rolls the cart over Virgil's foot as she passes.

VIRGIL

Ow! Watch where you're rolling that thing.

The teller ignores Virgil and disappears with the cart inside a VAULT.

Virgil stares at all of the working people around him, all of the money that lies in arm's reach, and shakes his head.

EXT. TRUCKING COMPANY - DAY

Virgil sits in the driver's seat of a big rig with the SUPERVISOR sitting next to him.

SUPERVISOR

Don't you need to put on your bifocals, first?

VIRGIL

I only need glasses to read. My driving vision is just fine. I've been driving for almost sixty years. Got a license to prove it.

The Supervisor glances over his shoulder.

SUPERVISOR

So, you want to slowly back out of the space. Cut the wheel just a bit but not too much.

Virgil's foot gets heavy on the gas.

SUPERVISOR (CONT'D)

Slow down. You gotta watch your blind spot.

CRASH!!!

Virgil has backed into a parked car.

The Supervisor and Virgil stand outside of the big rig, surveying the damage. Virgil tries to remain optimistic.

VIRGIL

Even if I'm not so good at driving,  
I know that I can answer your  
telephones pretty good.

Supervisor stomps away leaving Virgil standing alone.

INT. WELLS' KITCHEN - DAY

Virgil eats a bowl of Cheerios. An empty milk carton next to his cereal bowl.

Sophie enters with a small package and a few ENVELOPES in hand.

SOPHIE

Brought the mail in.

VIRGIL

Thank you.

Sophie hands Virgil the mail.

Virgil opens an Envelope marked MAGNOLIA FEDERAL BANK.

INSERT: SAVINGS ACCOUNT BALANCE \$34.27

Virgil puts the letter down and EATS.

Sophie STIRS around the kitchen. She uses a knife to cut open the package.

VIRGIL (CONT'D)

What you got there?

SOPHIE

It's the latest in technology.

VIRGIL

A computer?!

SOPHIE

(chuckling)

It's a tracker for Ms. Mary. The hospital agreed that it was essential to her returning home.

Virgil tenses up.

VIRGIL

How much do I owe you for it?

SOPHIE

Nothing. It was donated by the hospital. I put Ms. Mary on the list months ago. Guess it paid off.

Virgil is relieved by the news.

VIRGIL

How does it work? It won't hurt her, will it?

Sophie takes a ring from the box.

SOPHIE

Not at all. As long as she wears this ring, you'll never have to worry about her wandering off. Easy as pie.

VIRGIL

Think I could hold on to that ring? Wanna give it to her myself.

Sophie gives Virgil the ring.

SOPHIE

Sure, you can. Also, I wanna talk to you about my pay.

Virgil shrugs his shoulders, places the ring in his shirt pocket and continues eating.

VIRGIL

Okay.

SOPHIE

I know I said that I'd try to wait but I barely paid my rent. My lights will be shut off on Friday if I don't pay the electric company.

MARY (O.S.)

(yelling)

Mama, is that you? Mama?

VIRGIL

I'll get you something really soon. I promise I will.

SOPHIE

Any idea what day?



VIRGIL  
As soon as possible.

Sophie nods and disappears down the hallway.

Virgil SCOOPS up last spoonful of cereal, SLURPS remaining milk from bowl.

Virgil opens the refrigerator. BARREN. Condiments, half loaf of bread, couple slices of cheese.

Virgil GLANCES down at the bank statement on the table.

INT. THRIFT STORE GROCERY AISLE - NIGHT

Virgil SKIMS canned foods on a shelf.

He glances around. CLERK 1 refills the cooler. CLERK 2 checks out a customer.

Virgil GRABS two cans of tuna, STUFFS them into his left pant pocket. He SNATCHES a can of red beans and a can of chicken soup, STUFFS them into his right pant pocket.

Virgil TIGHTENS his jacket around him and zips it.

He PROCEEDS to the cooler.

CLERK 1  
Can I help you find anything, sir?

VIRGIL  
Just need a pack of bologna and a half gallon of milk.

Clerk 1 retrieves items from the cooler.

CLERK 1  
I'll carry them up for you, sir.  
Follow me.

VIRGIL  
My limbs work just fine.

Clerk 1 ignores Virgil and carries them to the counter.  
Virgil follows.

Clerk 2 rings up the bologna and milk.

CLERK 2  
Is this all for you, sir? It will be \$4.73.

Virgil RETRIEVES his wallet and hands Clerk 2 a five dollar bill.

Clerk 2 hands Virgil change. A small tip JAR on the counter, Virgil DROPS the coins inside.

INT. VIRGIL'S CAR - NIGHT

Virgil EMPTIES his pockets, places the canned goods on the passenger seat. He looks into the side mirror and sees his reflection. He shakes his head, musters a smile and drives away.

INT. WELLS' KITCHEN - NIGHT

Virgil sets the table.

A plate on either end.

CANDLELIT

Red beans, rice and a slice of bread on each plate.

INT. MARY'S BEDROOM - NIGHT

Mary sleeps peacefully in bed. Sophie sleeps in the recliner across the room.

Virgil approaches Mary's bed, kneels and kisses her forehead.

VIRGIL

I've got a surprise for you, Mary-  
love.

Mary's eyes open. Her face etched in sheer panic.

MARY

Get him away from me! Get him away  
from me!

Sophie is startled awake.

Mary fights a cowering Virgil. Sophie tries to restrain Mary.

VIRGIL

Stop it. It's me, Mary-love.

Mary screams and swings.

SOPHIE

Ms. Wells! It's okay, Ms. Wells.  
You're okay. Nobody's going to hurt  
you.

Sophie hugs Mary close. Tears well up in Virgil's eyes.

Sophie ROCKS Mary gently.

INT. WELLS' KITCHEN - NIGHT

Virgil eats the beans alone.

INT. WELLS' KITCHEN - DAY

Virgil sits at the table sipping a cup of coffee with a newspaper in front of him. The front page story reads "BANK ROBBER GETS AWAY WITH \$5,000". Virgil flips to the classified section of the paper and browses jobs.

MARY (O.S.)

No, no, no!

SOPHIE (O.S.)

Be still, Ms. Wells! You gotta  
brush your teeth. Or else you're  
gonna have trees growing out of  
'em.

Virgil stands and rushes out of the room.

INT. WELLS' BATHROOM - CONTINUOUS

Sophie struggles to force a toothbrush into Mary's mouth.

SOPHIE

C'mon now, Ms. Wells! You do this  
every day.

MARY

I said no! Now, let me be!

Virgil enters.

MARY (CONT'D)

Ow! Stop it, I said!

Mary BITES Sophie's arm and spits toothpaste in Sophie's face.

Sophie is frozen in shock.

The bathroom is silent. Mary is at attention now. She knows she has done a bad thing.

Virgil is speechless. He looks sympathetically at Sophie. Then at Mary. Then back to Sophie.

Sophie slowly turns to face Virgil.

SOPHIE  
(calmly)  
I've had enough of this, Mr. Wells.  
I love y'all. But I can't do this  
anymore.

Virgil looks at Mary, then at Sophie.

VIRGIL  
I'm sorry, Sophie.

Mary turns away from the sink to Sophie.

MARY  
I'm sorry, too.

Sophie doesn't make eye contact with either.

SOPHIE  
I know you are. But I can't any  
more. I just can't.

VIRGIL  
Please, Sophie. I need you here.  
Mary needs you.

Tears well in Sophie's eyes.

SOPHIE  
My lights are off. My bills are  
stacked. I have to go.

Sophie charges out the doorway past Virgil.

Mary stands at the bathroom sink holding a toothbrush, toothpaste froth still on her lips.

INT. MARY'S BEDROOM - CONTINUOUS

Sophie gathers her belongings.

VIRGIL  
I'll get you your pay, Sophie. Just  
don't leave.

Sophie grabs her bag and purse and exits the room.

Virgil stands alone. He notices his pitiful reflection in the mirror and stares at it.

INT. MARY'S BEDROOM - NIGHT

Mary is fast asleep in bed. She tosses and turns a bit but doesn't wake up. Virgil gently nudges her awake. Mary groggily opens her eyes.

VIRGIL

For you.

Virgil slips the tracker ring on Mary's finger. Mary smiles.

MARY

Like a princess.

Virgil smiles at Mary. Mary closes her eyes and falls back asleep. Virgil plugs the base of the tracker into the bedroom wall.

INT. WELL'S KITCHEN - NIGHT

Virgil sits at the kitchen table, his eyes fixed on the small TV that sets on top of the table. The 1985 Canadian film *Hold-Up* plays.

INSERT: On the screen, a man dressed as a clown robs a bank.

On the table, in front of Virgil is a cup of coffee, a bible, a notepad and a pencil. Virgil sips from the cup, eyes still locked on the TV. He sets the cup down, picks up the pencil and scribbles onto the notepad.

INT. UNITED TRUST & LOANS - MORNING

Virgil wears a bow tie, fake mustache, an oversized hoody, and thick rounded sunglasses. He walks to the teller's window. His hands are TREMBLING.

The TELLER, a homely woman of 30, counts a stack of \$10 bills and places them in her drawer. She shuts the drawer and greets Virgil with a smile.

TELLER 1

Good morning, sir. How can I help you?

Virgil struggles to maintain normalcy and make his demand.

VIRGIL  
I uh... I need to make a  
withdrawal.

TELLER 1  
Okay. Do you have your account  
number on hand?

VIRGIL  
(clears throat)  
It will be a large withdrawal.

TELLER 1  
I'll be more than happy to assist  
you, sir, but I will need your  
account number to do so.

Virgil SLIDES a note across desk.

The teller reads the note.

INSERT: No alarm. No dye pack. I have a gun. Give me all the  
money.

The teller hesitates.

VIRGIL  
Don't you say a word.

TELLER 1  
Please, sir.

Virgil reveals a BLACK GRIP in his waistband.

VIRGIL  
I don't want to shoot you, but I  
will.

The teller nods, FILLS black money pouch with cash.

Virgil nods, takes the bag, places a second NOTE on desk and  
walks away.

Teller reads the note.

INSERT: Matthew 7:7 "Ask, and it shall be given to you; seek,  
and ye shall find; Knock, and it shall be opened unto you."

Teller hits the SILENT ALARM.

EXT. UNITED TRUST & LOANS - CONTINUOUS

Virgil TOSSES disguise and pouch in car trunk, closes trunk.

He opens driver's door...

INT. VIRGIL'S CAR - CONTINUOUS

Virgil sits in his car. Closes door. He removes the BLACK GRIP from his waistband.

It is...

A black TV remote control.

Virgil PUFFS his INHALER.

EXT. VIRGIL'S CAR - CONTINUOUS

RAPID BANGING on the driver's window startles Virgil.

The security guard PEERS inside the car.

INT. VIRGIL'S CAR - CONTINUOUS

Virgil NERVOUSLY lets down the window, inhaler still in hand.

VIRGIL

He went that way, officer! Nearly  
scared me half to death.

Virgil takes two long DRAGS of the inhaler.

SECURITY GUARD

Which way?

VIRGIL

Left. Ran down Broad and turned  
onto Sycamore.

The security guard nods, smiles. Takes off running down the block.

Virgil sighs. Hurriedly starts car, speeds off.

INT. VIRGIL'S CAR - DAY

Virgil drives, looks in REAR view mirror.

No cops.

Virgil notices his trembling hands.

A smile slowly creeps across Virgil's face and turns into...

Bursts of laughter.

Virgil laughs uncontrollably. He takes another puff of his inhaler and continues to drive.

SERIES OF SHOTS:

Janis Siegel's *Back in Business* plays in the background.

INT. CROSBY MEMORIAL HOSPITAL - DAY

Virgil makes a payment to the BILLING office.

INT. PHARMACY - DAY

Virgil waits in line, PAYS cashier. EIGHT different bottles of medicine are placed in a white bag. Cashier gives Virgil a new INHALER. He tosses the old one in the trash on his way out.

EXT. STREET SIDE WALK - DAY

Virgil waits to cross the street.

Music changes from Janis Seigel to Tupac Shakur's *I Get Around*.

A car PULLS up beside him, windows down, blasting the Tupac song. Traffic light red, the car is forced to stay put. Virgil is feeling the music, nodding his head to the beat, doesn't cross the street yet. He throws up a peace sign to the guys in the car.

VIRGIL

What's up, partner?

The driver looks confused. The traffic light turns green and car drives off.

Tupac Shakur's *I Get Around* still continues playing in the background. Virgil has clearly found his inner swagger.

Virgil crosses the street with a smile on his face.

INT. EYEGLASS WORLD - DAY

Virgil picks out a new pair of bifocals with a flip down SHADES attachment. He puts the glasses on and FLIPS the shades down.



INT. ELECTRONIC STORE - DAY

Virgil picks up a Johnny Carson DVD box set and smiles. As he stands in the checkout line he notices that the DVD version of the 1995 movie *Heat* is on the new release shelf. He buys it, as well.

Music dissolves.

INT. WELLS' LIVING ROOM - DAY

Mary crochets on the sofa. Jeremiah watches *Butch Cassidy and the Sundance Kid* on television. Virgil enters the front door carrying a BIG BOX and the TV remote control.

VIRGIL

Thanks for keeping an eye on her,  
Jeremiah. Got a surprise for you,  
Mary-Love.

Jeremiah stands to help Virgil with the box.

JEREMIAH

That's no problem. What ya got  
there, Mr. V.

Mary puts down the crocheting tools, anxiously waits.

MARY

What is it?

VIRGIL

You'll see.

Jeremiah helps Virgil open the box.

It is a...

HOT PINK WALKER with matching floral bag.

Mary GRINS.

MARY

For me?

VIRGIL

Only the best for my Mary-love. Go  
ahead and try her out.

Virgil helps Mary stand from the sofa.

Virgil places the walker in front of Mary. Mary grabs the remote from Virgil, drops it in the floral bag, and places the bag on her shoulder.

JEREMIAH

Been looking all over for that remote. Had to change the channels old school.

Mary grips the walker handles, takes a step forward.

MARY

Look at me now. I like it so much! Thank you, uh... Uh...

VIRGIL

Virgil. I'm your husband, Virgil.

MARY

Okay. Thank you, Virgil.

Virgil's smile fades.

INT. WELLS' KITCHEN - DAY

Virgil and Jeremiah SIT at the table.

JEREMIAH

That's a nice walker you got her, Mr. V.

VIRGIL

Yes, it is. And she deserves it and more. Gotta give her the flowers while she can still smell them.

Jeremiah smiles and nods in agreement. He opens a manila envelope and removes THREE LICENSE PLATES. Virgil leans forward to have a closer look.

VIRGIL (CONT'D)

Anything foreign?

JEREMIAH

No. All American. Haven't come across a foreign one in a while. I figured you'd appreciate adding these to your collection all the same.

Virgil takes the plates.

VIRGIL

I'm still pushing to have a plate  
for every state. I got a long ways  
to go.

JEREMIAH

Only new state here is Hawaii. Got  
it from a junk yard. You already  
have Mississippi and Tennessee,  
though, right?

VIRGIL

I do. But it never hurts to have  
one or two more. Can always find  
use for them.

INT. UNITED TRUST & LOANS - DAY

Teller 1 sits in the conference room. The Bank Manager, 40's,  
chubby well dressed, paces nervously.

DET. PAUL ASHTON, 30's, a stern fellow who believes smiling  
is only acceptable on Christmas Day, retrieves a pen from his  
shirt pocket. DET. LAURYN BURDICK, petite, late 20's, her  
bubbly and wide eyed overexcitement clearly reveals that this  
is her first investigative rodeo, slides a note pad to Det.  
Ashton.

DET. ASHTON

And you're sure it wasn't a  
disguise?

TELLER 1

I know an old man when I see one.

DET. ASHTON

Facial prosthesis has evolved so  
much lately. I just want you to be  
sure.

BANK MANAGER

It was probably some punk kid.

Det. Burdick can't resist the urge to chime in.

DET. BURDICK

Do you recall what he was wearing?

TELLER 1

A mustache, hat, sunglasses. He was  
really thin. Oh, and he wore a bow  
tie.

Det. Ashton gives Det. Burdick a quick, yet cold glance.

DET. ASHTON  
Any visible scarrings? Tattoos or  
piercings?

TELLER 1  
I don't know. He was only in here  
for a few seconds.

Det. Burdick smooths out the front of her blouse, straightens  
her posture, and puts her "serious" face on.

DET. BURDICK  
And you are sure he was elderly?  
Could it have been someone  
disguised as an elderly person?

TELLER 1  
Maybe. All I know is he had a gun.  
He left a Bible verse, too.

DET. ASHTON  
We'll need you to work with our  
sketch artist so that we can get a  
positive I.D. on this guy.

Teller 1 nods.

DET. ASHTON (CONT'D)  
Thank you for your time. We'll be  
in touch.

Det. Burdick turns to Bank Manager.

DET. BURDICK  
How soon can you get us a copy of  
the tapes?

INT. MARY'S BEDROOM - NIGHT

Mary sits in bed, eyes closed, head bowed. Virgil kneels  
beside the bed.

MARY  
...thank you for the sunshine,  
sunflowers and the trees. I won't  
be bad anymore. Tell Sophie that I  
am sorry. Amen.

VIRGIL  
Amen.

Mary opens her eyes and stares down at Virgil.

VIRGIL (CONT'D)  
Sometimes, we are bad. But God  
always forgives us.

MARY  
Even you, too?

Guilt and pain rushes across Virgil's face.

VIRGIL  
Even me, too.

Virgil stands to his feet. Tears well up in his eyes.

Mary senses Virgil's sorrow and shifts in bed to make room for him. Virgil smiles and snuggles in next to her. He picks up the remote control, presses a BUTTON. A television announcer speaks in the background.

ANNOUNCER (V.O.)  
Here's Johnny!!!

INSERT: Johnny Carson enters.

JOHNNY CARSON (V.O.)  
Anytime four New Yorkers get into a  
cab together without arguing, a  
bank robbery has just taken place.

Mary laughs. Virgil smiles tenderly at Mary.

MARY  
I love Johnny.

VIRGIL  
Yes, you do. I took you to see him  
live on our 10th year wedding  
anniversary.

Mary is surprised.

MARY  
You did? Well, that was awfully  
nice of you.

VIRGIL  
You were so happy that night. Could  
always depend on Johnny to put a  
smile on your face.

Mary blushes as Virgil puts his arm around Mary's shoulders. Mary snuggles in close to him. Both are ENTRANCED, eyes fixed on the television.

EXT. SOPHIE'S HOUSE - DAY

Sophie stands with the door open. Virgil stands outside on the porch.

VIRGIL  
I said I'd pay you. I'm a man of my word.

Virgil hands Sophie an envelope full of cash.

SOPHIE  
I thank you, Mr. Wells.

Sophie peers into the envelope to verify its contents and slips the envelope in the pocket of her robe.

SOPHIE (CONT'D)  
And I am sorry about the way I stormed out of there with you and Ms. Mary.

VIRGIL  
I hate it took me so long to pay you. Mary wants you to know that she is sorry. And so am I.

Sophie nods with a smile.

SOPHIE  
How is Ms. Mary, anyway?

VIRGIL  
(smiling)  
We see the doctor on Monday. He's got an operation that might help her remember me.

INT. CROSBY MEMORIAL HOSPITAL WAITING ROOM - DAY

Virgil and Mary sit across from DR. MORRIS RICHARD, 50's, physically fit and aging well. Virgil stares intently at the doctor. Mary colors in a coloring book.

DOCTOR RICHARD  
Her memory is going. Her vision's going much faster.  
(MORE)

DOCTOR RICHARD (CONT'D)

It isn't entirely that she doesn't remember you, Mr. Wells. Her vision isn't allowing her to recognize you.

VIRGIL

I thought maybe a switch in medication is what brought it on.

DOCTOR RICHARD

Researchers have found that patients with mild Alzheimer's disease whose vision improved after cataract surgery also showed improvement in cognitive ability, mood, sleep patterns and other behaviors. Mary's on the cusp, teetering into severe Alzheimer's.

VIRGIL

What will you have to do?

DOCTOR RICHARD

We'll appropriately treat her with standard cataract surgery, an implantation of intraocular lenses, which will replace the eyes' natural lenses in order to provide vision correction.

VIRGIL

I don't know if I want you tampering with her eyes.

Mary stops coloring, reaches up and touches her eyes.

MARY

My eyes are blue.

Virgil smiles and nods at Mary. Mary starts coloring again.

DOCTOR RICHARD

Statistically, thirty seven out of thirty eight patients who undergo this procedure experience success.

VIRGIL

How much does it cost, doctor?

DOCTOR RICHARD

Uninsured or insured?

VIRGIL

Uninsured.

DOCTOR RICHARD

On average, straightforward cataract surgery would cost you about \$3,279 per eye if you paid for everything yourself. If you want a high-tech, presbyopia-correcting intraocular lens for your cataract procedure, then costs would increase to an average of about \$4,461 per eye.

Virgil stares.

DOCTOR RICHARD (CONT'D)

For longterm success, I'd choose the high-tech PCI lenses for both eyes. There is a payment plan, but you'd have to be approved for financing.

VIRGIL

Don't you worry about that. I'll get you the money.

Mary turns and shows her picture to Virgil.

MARY

Look at my picture, Mister. Isn't it pretty?

EXT. NEWSTAND - DAY

Virgil GLANCES over a few magazines, sees a NEWSPAPER with a familiar face sketched on the front page with the caption "Who Is the Mysterious Grandpa Bandit?". Virgil nervously looks over his shoulder, just as an OFFICER JEFF LOCKHART, 30's and just a good ole southern boy, approaches. Virgil tenses up.

OFFICER LOCKHART

Hey, I know you!

Virgil gets nervous.

VIRGIL

No, son. I don't think you do.

OFFICER LOCKHART

Do you know Beatrice Lockhart? About 5'5, gray hair. She's my grandmother. We played bingo with you one time. You were at our table.



Virgil is confused but doesn't show it. He decides to play along.

VIRGIL

Oh yeah! Beatrice. How is she, now?

OFFICER LOCKHART

She's alright.

Virgil hurriedly gives the cashier his money, folds the paper up and places it underneath his arm.

VIRGIL

I'm in a rush. But it was good talking with you. Tell Beatrice that I said hello.

OFFICER LOCKHART

(smiling)

I sure will. Can't wait to tell her I saw you!

Virgil scurries away.

Officer Lockhart turns to the cashier.

OFFICER LOCKHART (CONT'D)

Y'all got the latest issue of Maxim?

INT. SUNNYCREST NURSING HOME - DAY

Samuel sits at a table alone sipping on a cup of coffee, reading the newspaper. Griffey approaches.

GRIFFEY

Does it really take that long to read the funnies?

Samuel glances up from the paper.

SAMUEL

Fuck you, Griff.

Griffey places a portion of the paper on Samuel's table. Samuel reluctantly gives Griffey his section.

SAMUEL (CONT'D)

There's an ad in the classified section...

Griffey smiles.

GRIFFEY

Oh, yeah?

SAMUEL

Yeah. There's a family looking for  
an old dog that's already house  
broken. They left a phone number.  
You should call 'em.

Griffey's smile fades. He snatches up the paper and walks  
away.

Samuel picks up the wrinkled paper that Griffey has left him.  
He struggles to reorganize it, and begins reading from the  
first page. He picks up his cup to take a sip but is FROZEN  
in his tracks.

He STARES at the face sketched on the front page, tries to  
sit the cup back down but misses the table. The cup of coffee  
CRASHES onto the floor.

INT. DETECTIVE HEADQUARTERS - DAY

Det. Ashton and Det. Burdick sit in a small room looking at  
several tv screens. SURVEILLANCE FOOTAGE of the United Trust  
Bank robbery plays.

DET. BURDICK

Pause it. And rewind the tape back  
some. Okay, okay. Right there.  
Watch how he walks in.

DET. ASHTON

Yeah... He's slow. Like an old man.

DET. BURDICK

Whoever this kid is deserves to get  
an award for his precision as an  
actor.

DET. ASHTON

He's either good or carelessly  
lucky.

DET. BURDICK

No prints. No nothing.

DET. ASHTON

Stop right there. The shoes. Zoom  
in.

INSERT: A small television screen airs footage of the  
robbery. The assailant's shoes are zoomed in on.

DET. BURDICK  
Kenneth Coles or Dr. Scholl's? I  
can't tell.

DET. ASHTON  
Get a still of those.

Det. Burdick picks up a copy of the sketch drawing of the  
Grandpa Bandit from her desk.

DET. BURDICK  
(sarcastically)  
A sketch, full body image and  
now... shoes. We are on a roll.

DET. ASHTON  
Whatever happened to that Harris  
boy?

DET. BURDICK  
He was released last year. Been on  
probation. The Jason mask is still  
in evidence.

Det. Ashton has a moment of realization.

DET. ASHTON  
With all of these robberies lately,  
you gotta wonder if it's him.

DET. BURDICK  
I wouldn't put it past him.

DET. ASHTON  
Get his file. It'll be a shot in  
the dark.

DET. BURDICK  
But even when shooting in the dark,  
if the target is in range, he'll  
still be shot.

Det. Burdick smiles and exits the room. Det. Ashton is NOT  
AMUSED.

The footage continues to PLAY on the TV screens.

INT. EZ 123 MINI STORAGE SHED - DAY

Virgil and Samuel RUMMAGE through boxes.

SAMUEL

V, I filed a missing person's  
report on your mind. I think you  
lost it.

Virgil is impressed with himself.

VIRGIL

(smiling)

They think a youngster did it. A  
youngster dressed like an old man.

SAMUEL

That picture doesn't even look like  
you.

Samuel coughs, struggles to breathe. Virgil offers his  
inhaler.

VIRGIL

I told you that you should have  
brought your wheelchair.

Samuel lights a cigarette.

SAMUEL

I can do anything I want in  
moderation.

Samuel uses a key, and UNLOCKS a metal case.

Six shiny PISTOLS before them.

VIRGIL

Blessed mother of Jesus.

SAMUEL

Beauties, ain't they? Take your  
pick.

VIRGIL

Why didn't you tell me you had  
them?

SAMUEL

Couldn't bring them with me to the  
home. So I stashed 'em here.

VIRGIL

I'll take that there silver one.

SAMUEL

Ah, the SW1911. Wise choice,  
grasshopper. She's a low profile  
carry. I call her Betty.

Virgil lifts gun from case.

VIRGIL

Betty, eh?

SAMUEL

Be careful, V. It's hard not to get  
trigger happy when playing with  
Betty.

VIRGIL

Safety's on, right? She a tracer?

SAMUEL

Not a chance. Had the serial  
numbers wiped clean.

VIRGIL

Just when I think that I know all  
of your secrets...

SAMUEL

(interrupting)  
I got almost 80 years of secrets,  
V. Not even God, Himself, knows 'em  
all.

INT. WELLS' KITCHEN - NIGHT

Virgil picks up the phone and dials.

VIRGIL

(speaking into the phone)  
Jeremiah. You know a thing or two  
about computers so can I ask a  
favor of you?

INT. SUNNYCREST NURSING HOME - DAY

Virgil enters automatic doors, RIDING a hoveround mobility  
scooter, cruises over to the chess table where Samuel sits in  
his wheelchair. Samuel's eyes follow as Virgil approaches.

SAMUEL

Where the hell you going on that  
thing, V?

VIRGIL

Where does it look like I'm going?

Virgil parks scooter, stands up.

A few elderly women pass by, flirtatiously eyeing Virgil and his new ride. Samuel is mesmerized by the women. Griffey approaches, handkerchief and empty pill bottle in hand.

VIRGIL (CONT'D)

Go on back over to your side now,  
Griff. There's nothing for you to  
see.

Virgil TOSSES keys to Samuel.

VIRGIL (CONT'D)

It's all you, blue.

Samuel, stunned, almost misses the toss. Samuel grips the keys, still stunned.

SAMUEL

All me?

VIRGIL

You heard me right. You'll be a hit  
with the ladies.

SAMUEL

You ain't shitting me, are you, V?  
You're serious!

VIRGIL

Yep. I am. She's a beauty, ain't  
she?

Samuel smiles, tears well in his eyes.

SAMUEL

Well, I'll be a monkey's uncle!

Griffey interrupts.

GRIFFEY

Where'd you get those wheels?

Samuel ignores Griffey, examines the scooter, notices Virgil still standing.

SAMUEL

Don't just stand there, V. Sit your  
ass down so we can start the game.  
It's your move.

Virgil pulls up a chair, sits smiling, slides a piece across the board.

GRIFFEY  
Mind if I join you?

Virgil and Samuel look at each other. Samuel SMILES.

SAMUEL  
Sure. You can join us, Griffey.

Griffey is excited. He sets the handkerchief and pill bottle down on the table and hurries to find a chair for himself.

Samuel gazes at the scooter.

VIRGIL  
You're welcome, Sam.

Virgil winks at Sam.

Samuel puts the chess board away. He slowly shifts himself from the wheelchair to the scooter, INSERTS the key and POWERS IT ON.

INT. PUBLIC LIBRARY - DAY

Virgil and Samuel enter, approach the front desk. Samuel is on his scooter. A TEENAGED BOY, who looks like he'd rather be out skateboarding with friends, works the desk.

SAMUEL  
Can you direct us to the card catalog?

TEENAGE BOY  
The what, sir?

SAMUEL  
The card catalog.

VIRGIL  
The file cabinet that holds cards that list all the books here.

TEENAGE BOY  
Ummm, we have a computer for that. You can search it to find which book you want.

SAMUEL  
Search the computer?

TEENAGE BOY

Yes. Our database is computerized.  
That computer over there.

Samuel and Virgil look into the direction in which the boy points, look at each other.

VIRGIL

Thank you.

TEENAGE BOY

Z'allgood.

Virgil and Samuel move across the library.

SAMUEL

What did he say?

VIRGIL

He said stall something.

SAMUEL

What the hell does that mean?

Virgil shrugs.

Samuel reaches the computer first, Virgil follows behind him.

VIRGIL

Any idea how to turn it on?

SAMUEL

Probably that little flashing  
light, I suppose.

Virgil reaches for the FLASHING button.

SAMUEL (CONT'D)

I wouldn't touch it if I was you,  
V. Them computers are nothing but  
trouble.

VIRGIL

What do you mean?

SAMUEL

The computer remembers everything.  
And touching them buttons would  
leave your finger prints behind.

VIRGIL

You're right.

Virgil and Samuel stand looking at the computer.



VIRGIL (CONT'D)  
So what do we do then?

Virgil and Samuel disappear within the massive area of WALL  
TO WALL BOOKS.

Virgil and Samuel search the book shelves. Picking up books,  
flipping through pages, putting books back on shelves.

INT. PUBLIC LIBRARY - LATER

Virgil sits in a chair at a secluded table. Samuel rides the  
scooter, parks across the table from Virgil.

Samuel SLIDES a book across the table. The book is *Where the  
Money Is: True Tales from the Bank Robbery Capital of the  
World* by Gordon Dillow.

SAMUEL  
I think I've found our book.

Virgil takes a moment to read the cover, nods in agreement.

EXT. GROCERY STORE - NIGHT

Jeremiah exits the store carrying a watermelon. He is talking  
on the phone.

JEREMIAH  
Yes, sweetheart. I got it. You sure  
you don't want pickles and ice  
cream too, while I'm out?

Across the parking lot Officer Lockhart sits in his patrol  
car reading the latest issue of Maxim. He spies Jeremiah and  
watches intently.

Jeremiah, cell phone still to his ear, enters his car. He  
starts the engine.

Officer Lockhart starts the engine of his car.

Jeremiah reverses his car out of the space and leaves the  
parking lot.

Officer Lockhart follows him.

INT. JEREMIAH'S CAR - CONTINUOUS

Jeremiah talks on the phone and drives.

JEREMIAH

I miss you, too. After the day I've had all I want to do is take a shower and snuggle next to you. Are the twins asleep, yet?

BLUE LIGHTS FLASHING

SIREN BLARES

Jeremiah glances in the rearview mirror.

JEREMIAH (CONT'D)

What the??? Baby, I'll talk to you when I get home. I'm being pulled over.

Jeremiah hangs up the phone and pulls over to the right hand side.

EXT. DESERTED HIGHWAY - CONTINUOUS

Officer Lockhart exits his patrol car and approaches Jeremiah's car.

Jeremiah rolls his driver's window down.

Officer Lockhart stands at the window and shines his flashlight in Jeremiah's face. Jeremiah is temporary blinded by the bright light.

JEREMIAH

Is everything okay, officer?

OFFICER LOCKHART

Robbed any banks lately?

JEREMIAH

What? No. I haven't.

(beat)

And I know I wasn't speeding, either. So why am I being...

OFFICER LOCKHART

(interrupting)

Talking on a cellular device while driving is forbidden in these parts.

JEREMIAH

My wife is eight months pregnant. We were just checking in because...

OFFICER LOCKHART  
You also didn't use your signal  
light while pulling over. That's a  
direct traffic violation.

Jeremiah shakes his head in disbelief.

OFFICER LOCKHART (CONT'D)  
Could you please step out of the  
vehicle?

JEREMIAH  
You didn't even ask for my license.

OFFICER LOCKHART  
I don't need you telling me how to  
do my job. Now step out of the  
vehicle.

Jeremiah exits his car.

JEREMIAH  
I didn't even do anything wrong,  
officer.

OFFICER LOCKHART  
Put your hands behind your back.

JEREMIAH  
For what?! I didn't do anything!

Officer Lockhart draws his gun. Jeremiah is frightened. He  
puts his hands behind his back. Officer Lockhart cuffs him.

Officer Lockhart checks Jeremiah's pockets. Nothing. Officer  
Lockhart pats Jeremiah down from top to bottom. Nothing.

JEREMIAH (CONT'D)  
Are you satisfied now?

Officer Lockhart begins thoroughly searching Jeremiah's  
vehicle. Officer Lockhart notices the watermelon on the  
backseat.

OFFICER LOCKHART  
(chuckles)  
Where's the fried chicken and kool-  
aid?

Jeremiah ignores him.

Officer Lockhart picks up the watermelon and smashes it into  
the pavement, scattering it along the roadside. Jeremiah is  
seething with anger but remains quiet.

Officer Lockhart removes the cuffs from Jeremiah's hands. Jeremiah is hesitant to move.

JEREMIAH

Can I uh... Can I go, officer?

Officer Lockhart ignores him and walks back to his patrol car, gets inside, and drives away.

Jeremiah is left standing alone in the darkness. He quickly gets in his car and drives away.

INT. WELLS' KITCHEN - NIGHT

Mary sits at the table. A small black and white television on the counter top.

INSERT: SKETCH of robber on TV screen.

ANNOUNCER (V.O.)

And the robberies continue to mount. Any one with information regarding the identity of the "Grandpa Bandit" is urged to call in with tips. Remember, you can remain anonymous.

Virgil enters the kitchen with a towel around his shoulders, and the shaving cream still in hand, he dries his face. He shuts off the TV as he passes it.

VIRGIL

I've had about enough of those talking heads. TV is no fun. I was thinking maybe you could help me clean the table.

Mary smiles and stands up from the table.

MARY

Alright.

Virgil POURS shaving cream across the table. His HANDS SMEAR the cream all over. Mary GIGGLES.

VIRGIL

C'mon. You try. I can't clean it by myself.

MARY

With my hands?

VIRGIL  
With your hands.

Mary scoops up a handful of cream and SQUISHES it in between her fingers. Giggles.

MARY  
It's so cold. And it feels funny.

VIRGIL  
It feels funny because it's fun.

Mary relaxes, massaging the cream onto the table.

MARY  
This is fun.

VIRGIL  
See, I told you, Mary-love. This table will be spotless by the time we finish with it.

Virgil writes Mary's name in the cream.

VIRGIL (CONT'D)  
See here? This is your name.

Mary laughs.

MARY  
I know it is, silly. I always know my name.

VIRGIL  
You sure do.

INT. DOWNTOWN FEDERAL BANK - DAY

Virgil and Samuel on scooter ENTER.

They separate, moving leisurely throughout bank.

Samuel rides up to a small hallway, looks down the hallway and sees VAULT.

Virgil SHUFFLES through a few banking brochures.

Samuel rides back to where Virgil stands.

BANKING ACCOUNTANT, female, 40's, unkempt and in dire need of a makeover, sits at a desk in a cubicle. Virgil and Samuel are seated across from her.

BANKING ACCOUNTANT

Our safe deposit boxes are a great way to keep your valuables safe. We rent them to customers and...

SAMUEL

What can I put in them?

BANKING ACCOUNTANT

Anything you want.

Samuel and Virgil STARE at her.

BANKING ACCOUNTANT (CONT'D)

Jewelry and important papers are probably the most common items. Originals of birth, marriage and death certificates, deeds, bonds, valuable collectibles...

VIRGIL

How can we be sure that his things will be safe in your boxes? How often will you check to make sure his stuff is still there?

BANKING ACCOUNTANT

Our vaults are only opened three times a day. We open them when we open each morning, again at noon and then before we close.

SAMUEL

Can we see the boxes?

Banking Accountant is reluctant.

BANKING ACCOUNTANT

I don't know that I can authorize that.

SAMUEL

Well, who can? I need to see where my stuff will be first. Is the lock computerized? Because my daughter knows all about them computers. She works for AT&T.

BANKING ACCOUNTANT

I see... Well, the lock is secure. It only unlocks when the code is entered. So your things will be safe. I guarantee it.

Samuel and Virgil look at each other.

SAMUEL  
Thank you, ma'am.

INT. VIRGIL'S CAR - DAY

Virgil blares rap music. He turns the volume down as he pulls into a parking spot.

VIRGIL  
Where's Betty?

Samuel hands the gun to Virgil.

SAMUEL  
Right here. But whaddaya need her for?

VIRGIL  
Now you are all up in my business.  
Stay here. And pop the trunk.

Samuel is confused. He HITS the trunk button.

SAMUEL  
V. I know you aren't gonna...

Virgil EXITS car, slams the door shut. Samuel's eyes GLOW with excitement.

INT. INVESTMENTS SAVINGS AND LOANS - CONTINUOUS

Virgil ENTERS, wearing a baseball cap, bow tie, fake mustache an oversized hoody, and thick rounded sunglasses.

INT. DETECTIVE HEADQUARTERS - DAY

Det. Ashton and Det. Burdick interrogate WILSON HARRIS, 20's, rough around the edges guy who looks as if he's probably committed some form of crime in the last week.

INT. INVESTMENTS SAVINGS AND LOANS - CONTINUOUS

Virgil walks up to TELLER, invoking youthful swagger.

TELLER 2  
Your future is bright with  
Investments Savings and ...

Virgil SHOVES bag at Teller.

VIRGIL  
(interrupting)  
What's up, honey dip? Fill up the  
bag real quick.

Teller stares at Virgil. Virgil LIFTS shirt revealing BETTY.

VIRGIL (CONT'D)  
No need to ask questions. Just  
follow directions.

Teller nods and begins filling the bag.

Virgil unknowingly drops an empty PILL BOTTLE onto the floor.

INT. DETECTIVE HEADQUARTERS - CONTINUOUS

Det. Ashton and Det. Burdick show Wilson PICTURES from United Bank of Trust robbery. Wilson appears confused, shaking his head, DENYING accusation.

INT. INVESTMENTS SAVINGS AND LOANS - CONTINUOUS

Virgil takes BAG from teller, heads for the door. Teller hits SILENT ALARM.

A Security Guard approaches Virgil.

VIRGIL  
Yo homey, why you all up on me?  
Give me some space, dog. Damn!

Security Guard continues moving forward. Virgil RETRIEVES Betty.

GUNSHOT

Security guard hits the floor. Banking staff HIT the floor. Virgil EXITS the bank.

INT. VIRGIL'S CAR - CONTINUOUS

Samuel hears GUNSHOT, his face in SHOCK. He OPENS passenger door to exit car.

Virgil opens the driver's door and enters car.



SAMUEL

V. What the hell? I thought you  
were dead.

Virgil starts car. Samuel scurries to close his door as  
Virgil speeds off.

SAMUEL (CONT'D)

If you ain't dead then somebody in  
that bank must be dead.

Virgil drives.

VIRGIL

No one is dead. Betty just felt the  
need to make her presence known.

INT. INVESTMENTS SAVINGS AND LOANS - CONTINUOUS

A clock on a wall, all its mechanical GUTS hanging out.

Security Guard slowly eases up off the floor. Several patrons  
and workers in the bank still duck for cover.

INT. DETECTIVE HEADQUARTERS - CONTINUOUS

Both detectives still question Wilson. Det. Ashton's phone  
RINGS. Ashton answers.

DET. ASHTON

You've got to be fucking kidding  
me!

Det. Burdick looks in Ashton's direction, Wilson remains  
seated.

DET. BURDICK

Again?

DET. ASHTON

Again! Investments Savings and  
Loans.

Det. Ashton grabs his sportcoat and exits the room.

Burdick follows. Wilson Harris is left in the interrogation  
room.

INT. VIRGIL'S CAR - CONTINUOUS

Virgil and Samuel laugh.

SAMUEL

I haven't had this much fun in  
ages. You need to get me outta that  
hell hole more often.

VIRGIL

Like Butch Cassidy and the Sundance  
Kid. I'm Butch.

SAMUEL

No, I'm Butch.

VIRGIL

You didn't do shit but sit in the  
car and wait.

SAMUEL

But Butch has the brains.

Samuel lights a cigarette.

SAMUEL (CONT'D)

Butch smokes anywhere he pleases.

VIRGIL

I'm feeling like I'm forty again.  
Lemme see that.

Virgil takes CIGARETTE from Samuel, puffs, HACKS.

Samuel laughs, takes cigarette back.

SAMUEL

Just like the Sundance KID to hack  
from a smoke.

Virgil grabs his INHALER and takes three drags.

INT. DETECTIVE HEADQUARTERS - DAY

Det. Ashton and Det. Burdick watch footage from the  
INVESTMENTS SAVINGS AND LOANS robbery.

DET. BURDICK

Stop right there. Go back some. I  
think.. He dropped something.

Det. Ashton REWINDS footage.

DET. ASHTON

He dropped what?

DET. BURDICK  
I don't know.

INSERT: Surveillance footage of something falling from the robber's pocket onto the floor of the bank.

DET. BURDICK (CONT'D)  
See! I told you. Zoom in.

Det. Ashton ZOOMS in.

SERIES OF SHOTS:

R.E.M.'s *Losing My Religion* plays in the background.

INT. INVESTMENTS SAVINGS AND LOANS - DAY

Det. Burdick kneels down in front of the banking counter. She LOOKS underneath the counter. Her GLOVED HAND pulls out an empty PILL BOTTLE.

INT. SUNNYCREST NURSING HOME - DAY

Virgil and Samuel watch NEWS COVERAGE of the Investments Savings and Loans robbery. They LAUGH and talk during a game of chess.

INT. VIRGIL'S CAR - DAY

Virgil somberly drives home. Lost in his thoughts, he realizes the severity of his actions.

INT. MARY'S BEDROOM - NIGHT

Virgil struggles with Mary to get her to take her medicine. He takes a damp washcloth and wipes Mary's face and places it on the night stand.

INT. MARY'S BEDROOM - LATER

Mary sleeps soundly while Virgil lies beside her crying. He grabs the washcloth from the night stand, dries his eyes and holds it close. Tears still stream down his face.

Music dissolves.

EXT. WELLS' HOUSE - MORNING

An inflatable kiddie pool sits in the grass filled with water. Mary sits in a lawn chair flipping through a Better Homes and Garden magazine. Her feet submerged in the pool, calf deep.

Virgil's Buick is also parked in the grass. Newspaper of Virgil's front page cameo, along with other miscellaneous sections of the paper, has been taped on the car's windows. Virgil stands beside it, deep in thought.

VIRGIL

Pick a color. Any color.

Mary glances up from her magazine.

MARY

Ummm, yellow.

VIRGIL

Since when is yellow your favorite color?

MARY

You didn't ask me to pick my favorite color. You only said pick a color.

VIRGIL

Yellow attracts too much attention. How about red? Like a sports car.

Mary splashes her feet about in the water.

MARY

I like red and I like sports cars.

Virgil smiles. He picks up a can of red spray paint and sprays the car.

EXT. SUNNYCREST NURSING HOME - DAY

Virgil and Samuel exits the automatic doors, as Det. Ashton and Det. Burdick approach the entrance. Det. Ashton accidentally bumps into Virgil.

VIRGIL

Maybe you should watch where you're going, buddy.

Det. Ashton ignores him.

DET. BURDICK  
Sorry, sir. Excuse us.

Det. Ashton and Det. Burdick enter the doors.

Virgil raises his keys and presses the unlock button. The headlights of a RED Buick flash. Virgil glances over at Samuel.

VIRGIL  
I did tell you I got her a new  
paint job, didn't I?

Samuel grins, impressed with the car.

INT. SUNNYCREST NURSING HOME - DAY

Nurse Mansfield approaches the detectives.

NURSE MANSFIELD  
Can I help you with something?

Detectives FLASH their badges.

DET. BURDICK  
Yes. We'd like to talk to one of  
your residents.

NURSE MANSFIELD  
Which one?

DET. BURDICK  
Griffey Johns.

DET. ASHTON  
We have reason to believe that he  
has some information that could be  
beneficial to us in our current  
investigation.

Nurse Mansfield is NERVOUS.

NURSE MANSFIELD  
One moment. I'll fetch him for you.

DET. BURDICK  
Thank you.

Detectives watch as Nurse Mansfield walks away.

INT. SUNNYCREST NURSING HOME CONFERENCE ROOM - DAY

Detectives sit at a table with Griffey.

DET. ASHTON  
Mr. Griffey Johns?

GRIFFEY  
Yes. That's me. What's all this about?

DET. BURDICK  
Do you recognize this item?

Det. Burdick reveals the empty pill bottle in a ziplock bag.

GRIFFEY  
Why yes! That's my pill bottle.  
Been looking for it so I could get  
my refill. Nurse Mansfield just put  
in a new prescription for me.

Detectives stare at Griffey.

GRIFFEY (CONT'D)  
Where'd you find it?

DET. ASHTON  
It was found at the scene of a bank robbery.

GRIFFEY  
A robbery? I haven't even had a bank account since '82.

DET. BURDICK  
Investments Savings and Loans was robbed last week and this bottle was found...

GRIFFEY  
(interrupting)  
And you think I did it?

DET. BURDICK  
We don't know who did it. But your pill bottle is a solid clue.

GRIFFEY  
I don't have any information for you.

DET. ASHTON

Do you have any enemies, Mr. Johns?  
Anyone who might benefit from  
setting you up?

GRIFFEY

You do know who my daughter is,  
don't you? Maxine Johns. She's an  
attorney. I think I'd like to call  
her first before I say another word  
to you.

DET. ASHTON

You have that right. And we're not  
accusing you, Mr. Johns. We just  
wanted to ask you a few questions.

GRIFFEY

I don't want to talk anymore.

DET. BURDICK

Just one more minute of your time,  
Mr. Johns.

GRIFFEY

No.

DET. ASHTON

We do have the right to question  
you.

GRIFFEY

(yelling)

And I have the right to say NO!

Nurse Mansfield enters. Griffey is angry and uncooperative.

The Detectives stand up.

DET. ASHTON

No further questions.

DET. BURDICK

We'll be in touch.

Detectives exit the room. Griffey pops a few pills and drinks  
some water.

INT. CROSBY MEMORIAL HOSPITAL - DAY

Virgil talks to Dr. Richard.

DOCTOR RICHARD

Mary did well. No complications.  
She's in the recovery room now.  
Her room is ready if you want to  
wait for her in there.

VIRGIL

Can I see her now?

DOCTOR RICHARD

Not a problem, Mr. Wells. Right  
this way.

Virgil follows Dr. Richard down a hallway. Jeremiah RUSHES  
pass them.

VIRGIL

Jeremiah?

JEREMIAH

Hey, hey, Mr. V. My newest one  
finally decided to make his grand  
entrance!

VIRGIL

LaRissa? She had the...

JEREMIAH

(interrupting)  
Yep! 6 lbs, 4 oz. Named him Jacob.

Virgil hugs Jeremiah.

VIRGIL

Congratulations! Mary just had eye  
surgery.

JEREMIAH

How is she?

VIRGIL

She's good. She's in recovery. And  
LaRissa?

JEREMIAH

She's smiling like crazy. It was  
nice running into you Mr. V. I  
gotta go pick up the twins from  
school.

VIRGIL

Alright. See you. And congrats,  
again.



JEREMIAH

Thanks! Tell Ms. Mary I said hello.

Jeremiah rushes down the hallway.

INT. DETECTIVE HEADQUARTERS - DAY

Det. Ashton and Det. Burdick watch PARKING LOT surveillance footage from Investments Savings and Loans.

INSERT: SMALL TELEVISION SCREEN

Buick passenger door OPENS. Robber RUSHES to Buick's driver door, OPENS door, disappears in car. Car SPEEDS off. TENNESSEE License plate is revealed. Lettering indiscernible.

DET. BURDICK

Gold Buick.

DET. ASHTON

Zoom in on the plate.

Det. Burdick zooms in.

DET. ASHTON (CONT'D)

Get a still of it.

INT. DETECTIVE HEADQUARTERS - LATER

Detectives get a positive of the license plate on the Buick.  
**TENNESSEE APZ18.**

INT. MARY'S HOSPITAL ROOM - NIGHT

Virgil sits with Mary. Mary's face is covered in gauze.

A MUTED television plays in the background. The evening news is on, surveillance footage of Virgil's Buick flashes across the TV screen.

Virgil sits in a chair asleep, head tilted back.

Mary begins to stir in bed.

Virgil readjusts himself in the chair, still asleep.

Mary cannot see, struggles to speak.

MARY

Who... Who's there?

Virgil doesn't hear her. Mary clears her throat, speaks again.

MARY (CONT'D)  
Who's there?

Virgil's eyes open.

Virgil rubs his eyes in an attempt to FOCUS. He rises from the chair. Mary reaches out her hand. Virgil grabs Mary's hand, holds it.

VIRGIL  
It's okay. I'm here with you. I'm  
your husband and my name is Virgil.

RING RING

Virgil let's go of Mary's hand and answers the phone.

VIRGIL (CONT'D)  
Hello... Sophie. I'm glad you  
called...

INT. MARY'S BEDROOM - DAY

Virgil and Sophie help Mary into the bedroom. Mary's eyes  
LIGHT up. Sophie looks surprised.

MARY  
Well, I'll just be.

Virgil smiles.

VIRGIL  
The man at the store said that with  
this one, you'll sleep like a  
queen.

MARY  
Really?

VIRGIL  
Really.

MARY  
What you think about it, Sophie?

SOPHIE  
It's beautiful, Ms. Wells.

Mary stands beside the bed, sits. She looks on either side of her still admiring the bed.

Sophie smiles at Mary, gives a PUZZLED look to Virgil.

VIRGIL

Finally got approved for that loan.

Sophie nods, looks back to Mary. Confusion still on Sophie's face.

INT. LARISSA'S HOSPITAL ROOM - DAY

Jeremiah watches TV. LARISSA, 30's, although already a mother of two, she sits in bed breast feeding baby Jacob as if he were her first born. Jeremiah flips the channels. He stops on the NEWS.

ANNOUNCER (V.O.)

Authorities are still on the hunt for the "Grandpa Bandit", last seen leaving the scene of the Investments Savings and Loans robbery in a Gold Buick LaSabre. Plate number **TENNESSEE APZ18**. Any one with any information on this criminal is urged to call...

Announcer's voice fades out.

Jeremiah stares in DISBELIEF.

LARISSA

What is it, baby?

JEREMIAH

Oh.. Uh.. Nothing, sweetheart. Just remembered something that I forgot to do. It's not important.

Jeremiah kisses LaRissa's forehead, then kisses Jacob's cheek.

JEREMIAH (CONT'D)

I'm exactly where I want to be.

INT. MAESTRO'S THEATRE & PLAYHOUSE - DAY

Virgil and Mary sit in an audience of young children. Mary smiles, staring anxiously at a curtained stage. The young children around them are rowdy and excited. The lights dim and the curtain draws open. Mary feverishly CLAPS while all of the children stand to their feet clapping. Virgil places his arm around Mary's shoulder. Mary's gaze never leaves the stage ahead.

INT. SAMUEL'S ROOM - DAY

Samuel sits in bed reading *Where the Money Is: True Tales from the Bank Robbery Capital of the World*.

INT. MAESTRO'S THEATRE & PLAYHOUSE - DAY

On stage, a man dressed in a dog costume sings and dances.

DOG

(singing)

"They say dogs have it easy. They  
say dogs have it good. But I'd like  
to see a human try it if they  
could. You can't chew on the rug  
and whatever you do, don't let them  
see those 10 feet holes you dug..."

In the audience, Mary is playfully dancing in her seat.  
Virgil sits next to her shrugging his shoulders to the beat.

The dog finishes his number, waves goodbye to the crowd and  
exits the stage. Virgil and Mary clap, both wearing smiles.  
The curtain closes.

MARY

Thank you for taking me here. I  
wish my brother could have come  
with us.

Virgil looks confused. Mary doesn't have a brother, but  
Virgil plays along anyway.

VIRGIL

Maybe we can bring him next time.

Mary eagerly nods.

The curtain opens again. Circus music plays but there is no  
one on stage. Virgil looks nervous, and slightly  
uncomfortable.

A CLOWN with rainbow curly hair, painted white face, and a  
big red nose BURSTS onto the stage. Mary has a meltdown.

MARY

(crying yelling at the  
clown on the stage)

Nooooo!!! Not you! What are you  
doing up there?

(looking at Virgil)

Why is he here? I don't want him! I  
don't want him!

Virgil tries to hug Mary. Mary fights him. The music stops. All eyes are on Virgil and Mary.

VIRGIL

Shhh. It's alright, Mary. He's not gonna bother you.

Mary cries and screams.

MARY

I wanna go home. Take me back to my mama! I don't like that one! No, no, no!

Virgil is embarrassed. He stands from his seat and helps Mary up from hers. They make their way through the other ROWS of seated parents and children, while Mary continues to kick and scream.

A THEATRE ATTENDANT rushes with a wheel chair to assist Virgil. Mary swings violently at the attendant and Virgil, as they force her into the chair. Mary KICKS the Theatre Attendant in the shin and bites Virgil's arm. Virgil and the Theatre Attendant restrain Mary enough to wheel her out of the exit door.

INT. MAESTRO'S THEATRE & PLAYHOUSE LOBBY - DAY

Virgil and the Theatre Attendant struggle with Mary, who is still seated in the wheel chair.

VIRGIL

It's okay, Mary-love. Don't fret. Everything's gonna be okay.

Mary continues fighting causing Virgil to drop their theatre programs. Virgil bends to pick them up.

Mary continues her fit. Mary swings at the Theatre Attendant. He grabs her wrist tightly to restrain her. Virgil's eyes lock on this grasp.

VIRGIL (CONT'D)

Don't you be handling my wife like that, son!

The Theatre Attendant looks at Virgil, confused, but doesn't loosen his grip.

MARY

Ow! That hurts!

Virgil looks at the Theatre Attendant.

VIRGIL

Let her go.

THEATRE ATTENDANT

But she was trying to hit...

Virgil CHARGES the Theatre Attendant.

VIRGIL

(interrupting)

Let her go, I said!

Virgil grabs him by the collar. Mary stops fighting and gazes.

VIRGIL (CONT'D)

I appreciate your help, but don't  
you ever manhandle my wife.

THEATRE ATTENDANT

Let go of me, old man!

VIRGIL

Have some respect, son!

Virgil tightens his grip.

VIRGIL (CONT'D)

We came in here to enjoy a show.  
The brochure never said there'd be  
clowns. Advertise it right, the  
next time!

Virgil lets the man go. The GIRL working behind the popcorn counter looks on.

THEATRE ATTENDANT

Another reason why there should be  
an age limit. Now please go, or  
we'll call the cops.

Virgil scoffs at the thought. He glances at the shelf of snacks and candy by the counter. He charges over to the shelf and pushes it over.

VIRGIL

Call whoever you'd like. We  
wouldn't dream of staying another  
minute.

Virgil helps Mary from the wheelchair and guides her out the front automatic doors. The Theatre Attendant looks on in disbelief, still trying to recover from what has just happened.

INT. JEREMIAH'S HOUSE - DAY

Virgil and Mary sit on the sofa. LaRissa seated in a chair, opens up a gift wrapped box. It is a blue Bumbo. Baby Jacob sleeps in a crib nearby.

LARISSA

It's beautiful. Jacob's gonna love this!

MARY

Blue is my favorite color.

VIRGIL

We picked it out together. We wanted to share our appreciation for all that you've done for us. We couldn't have come this far without you.

JEREMIAH

Awww, Mr. V.

VIRGIL

It's true. You've been such a big help to us. So we wanted to help you.

JEREMIAH

Thanks Mr. V. and Ms. Mary. Jacob's gonna love it.

LaRissa sets the bumbo seat on the floor.

MARY

Can I see the baby?

LARISSA

Sure you can.

JEREMIAH

Mr. V. Can I talk to you for a second?

LaRissa rolls the crib closer to Mary. Jeremiah and Virgil exit the house.

EXT. JEREMIAH'S HOUSE - CONTINUOUS

Jeremiah looks sternly at Virgil.

JEREMIAH

Been watching the news lately?

VIRGIL

No, I haven't. Been tending to Mary most of the time now that Sophie's gone.

JEREMIAH

TENNESSEE APZ18.

Virgil looks alarmed.

VIRGIL

I can explain.

JEREMIAH

No explanation needed.

Virgil is silent.

JEREMIAH (CONT'D)

I highly suggest that you and Ms. Mary get out of town now. You're ahead. Stay ahead.

Tears well in Virgil's eyes. Virgil hugs Jeremiah.

INT. SOPHIE'S KITCHEN - DAY

Sophie cleans the stove and counter top.

KNOCK KNOCK

She stops cleaning, leaving a wet cloth on the counter.

INT. SOPHIE'S LIVING ROOM - CONTINUOUS

Det. Burdick and Det. Ashton flash their badges. Sophie allows them inside the house.

Sophie looks nervous.

SOPHIE

Have a seat.

DET. ASHTON

Thank you. We'd like to talk to you about Virgil if you have a minute.

Det. Ashton sits down on the sofa, pulls out a laptop. Det. Burdick sits next to him. Sophie continues to stand.

SOPHIE

Mr. Wells? What about him?



DET. BURDICK  
Have you noticed any odd behavior  
on his part?

Sophie sits down on the sofa.

SOPHIE  
No. I don't believe so. Why?

EXT. ICE CREAM SHOP - CONTINUOUS

Mary sits at a picnic table. Virgil comes to the table with  
two ice cream cones. Mary looks excited, but confused.

VIRGIL  
Sugar-free vanilla for my sugar.

Mary smiles and accepts the cone.

VIRGIL (CONT'D)  
Most people our age bring their  
grandkids out for ice cream. It's  
my fault that we don't have any.

MARY  
Grandkids?

VIRGIL  
You always wanted a family, but I  
only cared about becoming general  
postmaster. Chasing my pipe dream,  
we missed life. I... I should have  
listened to you, Mary.

Virgil is silent, lost in thought. Mary licks her cone. She  
smiles for a moment, then the smile fades.

MARY  
I'm sorry.

VIRGIL  
Sorry for what?

MARY  
For everything.

Virgil looks Mary in the eyes.

VIRGIL  
You don't have anything to  
apologize for. The cards are dealt  
how they are. All we can do is play  
them.

Mary smiles.

Virgil and Mary finish their ice cream in silence.

INT. SOPHIE'S LIVING ROOM - CONTINUOUS

Det. Ashton presses PLAY on the laptop playing surveillance footage from the Investments Savings & Loans robbery on the computer screen.

SOPHIE

They showed this on the news. I've seen it.

DET. ASHTON

Do you recognize the man in the video?

SOPHIE

No. I do not.

DET. BURDICK

Look closer, Ms...

SOPHIE

Last name is Stubbs. Sophie Stubbs.

DET. ASHTON

Ms. Stubbs, do you recognize the man...

SOPHIE

I already said no, detective.

DET. ASHTON

What about this car? Do you recognize it?

Sophie watches Virgil's Buick on the computer screen.

SOPHIE

Well, it looks like Mr. Wells' car.

DET. BURDICK

Again, have you notice any odd behavior on his part?

SOPHIE

He bought Ms. Mary a new bed last week. But I can't say what behavior he's had. I quit my job with them months ago.

DET. ASHTON  
Why'd you quit?

SOPHIE  
Because I got fed up and Mr. Wells  
wasn't paying me.

DET. ASHTON  
So, how do you figure he was able  
to buy a new bed before he paid his  
debt to you?

SOPHIE  
I was paid. Mr. Well's is an honest  
man. I reckon he had extra money.  
Said he'd finally been approved for  
a loan.

The detectives stand up.

DET. ASHTON  
Thank you, Ms. Stubbs. If you have  
any information for us, please give  
me a call.

Det. Ashton GIVES Sophie a business card.

DET. BURDICK  
There is a \$5,000 reward for any  
information leading to a solid  
capture.

Sophie gasps at the reward amount. She could use such a large  
sum of money.

INT. DOWNTOWN FEDERAL BANK - DAY

Samuel sits on his scooter in front of a large wall of safe  
deposit boxes. He places a key into the keyhole of box 313,  
turns key.

Samuel looks inside the EMPTY brass box.

He places a document and envelope of MONEY in the box, takes  
out a small ruler and measures the dimensions of the box:  
length, width, and depth.

INT. HARDWARE STORE - DAY

Virgil and Samuel give money to cashier. Cashier puts a small  
squared brass box in a plastic bag, hands bag to Virgil.

Virgil and Samuel turn and walk towards the exit.

SAMUEL  
Wheels are in motion.

VIRGIL  
In motion.

EXT. SUNNYCREST NURSING HOME - NIGHT

Virgil sits at a table underneath a gazebo. Samuel sits next to him on his scooter smoking a cigarette.

Jeremiah approaches. Virgil stands to greet him.

VIRGIL  
This here is my buddy, Samuel.

Jeremiah raises an eyebrow.

VIRGIL (CONT'D)  
It's okay, Jeremiah. He knows.

Jeremiah nods in Samuel's direction. Samuel nods. Jeremiah sits down across the table from Virgil.

JEREMIAH  
I want to help you. I don't know  
where I'd be without you and Ms.  
Mary.

VIRGIL  
What kind of plan did you have in  
mind?

Jeremiah lowers his voice and leans in towards Virgil and Samuel.

JEREMIAH  
Well, I was thinking...

INT. CHURCH - NIGHT

Virgil sits on the front pew, head bowed, eyes closed. He is the only one present. A cross hangs in the foreground. A picture of Jesus is painted on a canvas hanging right above it.

VIRGIL

I know you don't see much of me.  
Maybe if you had, I wouldn't be in  
this situation. Either way, forgive  
me, Father.

A tear rolls down Virgil's cheek. His eyes remain shut tight.

VIRGIL (CONT'D)

You know what I've done. Sad part  
is, I'm not sorry for any of it. I  
only hate that it had to come to  
this. I know that I am a good man  
inside. So, despite it all, please  
don't forget my heart.

INT. MARY'S BEDROOM - NIGHT

Mary is sound asleep in bed. Virgil packs two small bags. He fills them with clothes and several prescription medicine bottles. He places both bags on the floor near the bedroom door.

EXT. SUNNYCREST NURSING HOME - MORNING

Virgil's red Buick pulls in front of the building. Samuel comes out with his scooter and sees Mary in the passenger seat. Virgil gets out to help Samuel load the scooter onto the hoist on the back of the car.

SAMUEL

V, what the hell is Mary doing with  
you?

VIRGIL

Jeremiah had to cancel. Jacob got  
sick last night. He and LaRissa  
have been with him at NICU since  
yesterday evening.

They secure the scooter onto the back of the car.

SAMUEL

And what about Sophie?

VIRGIL

They questioned her. I think she's  
told 'em something.

Samuel and Virgil get into the car.

INT. VIRGIL'S CAR - CONTINUOUS

Mary turns in the passenger seat and gazes into the back seat.

MARY

Hello.

Samuel is uncomfortable.

SAMUEL

Hey, Mary. Uh, uh, Virgil's taking us on an adventure.

Mary smiles.

MARY

I know. He told me.

Virgil accelerates and the red Buick takes off.

INT. JEREMIAH'S CAR - DAY

Jeremiah parallel parks his car in front of a big building. He straightens his tie, glances in the rearview mirror to check his appearance.

INT. VIRGIL'S CAR - CONTINUOUS

Virgil whips the car into a parking space. He glances at the clock.

11:54 AM

VIRGIL

Wanna play a game, Mary-love?

MARY

I like games. Which game is it?

VIRGIL

It's called the clock game. You have to watch the clock while Samuel and I go hide.

MARY

Okay. I can do that.

VIRGIL

There's one rule, though.

MARY

Rules? I hate rules.

VIRGIL

It's a simple rule. You can't come and find us. We will be back by the time the clock says 12:10. Okay?

MARY

But what if I want to come and find you?

VIRGIL

You can't. That would be cheating. And you know we always play fair. So stay here, okay?

MARY

Okay. Go hide.

Mary begins counting.

MARY (CONT'D)

1... 2... 3... 4...

Virgil and Samuel race out of the car.

INT. DETECTIVE HEADQUARTERS - DAY

Jeremiah enters the building and approaches the front desk where a SECRETARY, 20's, is seated.

JEREMIAH

I have a 12 o'clock meeting with Detectives Ashton and Burdick.

INT. DOWNTOWN FEDERAL BANK - CONTINUOUS

Samuel enters on his scooter.

BANK MANAGER

How can we assist you today, sir?

SAMUEL

Just need to get some info on opening up a CD.

BANK MANAGER

We're a little shorthanded at the moment. It's lunch time. Let me find someone to assist you.

SAMUEL

Take your time. I'm not dying  
anytime soon.

Bank Manager gives an awkward smile, walks away.

Samuel cruises around the bank, looks up at the clock on the wall.

11:59am.

EXT. DOWNTOWN FEDERAL BANK - CONTINUOUS

Virgil is in disguise, wearing a pair of Nike Air Jordans, a hoodie, a NY Yankees baseball cap, shades and a fake mustache.

Virgil approaches the bank entrance, inhaler in hand. He takes two puffs, and enters the door.

INT. DOWNTOWN FEDERAL BANK - CONTINUOUS

Samuel is being assisted by a teller.

INT. DOWNTOWN FEDERAL BANK HALLWAY - CONTINUOUS

Bank Manager stands at the vault door entering the code. Vault door opens.

Virgil looks at the plaques on the hallway walls. Bank Manager enters vault.

Virgil enters the vault behind the Bank Manager.

INT. DOWNTOWN FEDERAL BANK - CONTINUOUS

Samuel rides scooter to a brochure display table, reaches for a brochure and DRAMATICALLY falls from his scooter.

SAMUEL

Oh, my sweet baby Jesus!

The tellers rush to Samuel's aid.

INT. BANK VAULT - CONTINUOUS

BANK MANAGER

Sir, this area is for authorized  
personnel only!



Virgil draws his gun and points it at the Bank Manager.

Virgil spots a camera in the corner, tosses a handkerchief, initialed **G.J.**, to cover it. He misses.

VIRGIL

Have a seat in the corner over  
yonder and don't you move.

The Bank Manager sits down. Virgil picks up the handkerchief, tosses it again. It lands on the camera, obscuring the camera's vision.

Virgil takes out a pair of gloves and slips them on. He also takes out a pair of handcuffs.

BANK MANAGER

Why are you doing this?

VIRGIL

Say another word and I'll shoot  
you. Give me your hand.

The Bank Manager complies. Virgil cuffs him to metal pole in the room, and wraps tape around the Bank Manager's mouth and eyes.

Virgil steals the master key from the Bank Manager, quickly unlocks several boxes and rummages through them.

INT. DOWNTOWN FEDERAL BANK - CONTINUOUS

The bank staff try to help Samuel. Samuel makes it difficult for them to help him, flailing out all over the floor.

INT. BANK VAULT - CONTINUOUS

Virgil rummages through the safe deposit boxes grabbing cash and small valuables, placing them in the squared brass box.

A small diamond, a few wads of \$100 bills, a gold necklace with a locket.

Virgil OPENS the locket, looks inside and sees a picture of a man and woman. Virgil returns the locket to its original location.

He looks down at his watch. 12:04am. Virgil stuffs more cash and jewels into the squared brass box. He closes the box, secures it snugly in the back of box 313.

Virgil takes one last wad of cash and stuffs it in his pants pocket.

Virgil exits the vault.

INT. DOWNTOWN FEDERAL BANK - CONTINUOUS

Samuel is still being assisted. He notices Virgil has exited the vault. Samuel struggles to stand on his own, sits down on scooter.

VIRGIL

Let's go.

Samuel and Virgil back away to the bank doors.

Virgil backs into the door, pressing his back against the door to open it. He allows Samuel out the door first. Then he exits.

EXT. DOWNTOWN FEDERAL BANK - CONTINUOUS

Samuel and Virgil head towards the parking lot. The passenger door is OPEN and Mary is gone. Virgil begins to panic.

SAMUEL

We'll find her, V. Don't fret. But  
we have got to get out of here.

Samuel and Virgil hop in the car.

INT. VIRGIL'S CAR - CONTINUOUS

Virgil start the car. The clock says 12:12pm. There is a tap on the driver's window. Mary stands outside the car, smiling.

MARY

I found you! I knew that I could do  
it.

Virgil is relieved.

VIRGIL

Hurry, Mary. Back in here! As fast  
as you can, before the monster gets  
us!

Mary hurries around the car to the passenger side and gets in.

MARY

I don't like monsters!

Virgil puts the car in reverse.

Virgil feels around the car for his inhaler. Mary peers into the backseat. Samuel is puffing away.

MARY (CONT'D)

Sammy's got it!

Samuel quickly passes the inhaler to Virgil and lights a cigarette.

Virgil speeds away.

INT. DOWNTOWN FEDERAL BANK - DAY

The Bank Manager struggles to free himself from the handcuffs. He struggles enough to reach the cell phone in his pocket. He dials 9-1-1.

INT. DETECTIVE HEADQUARTERS - DAY

Jeremiah sits at a table across from Det. Ashton and Burdick.

JEREMIAH

...so when I saw the plate on the news, I knew that I had to contact you. It's the right thing to do, you know.

DET. ASHTON

And you don't know who has it, now?

JEREMIAH

Not a clue. I deal with a lot of guys who collect the plates. Some of them are antiques, so they could be worth something. I saw no value in it, myself, so I donated it to the auto auction and car show.

RING RING

Det. Burdick answers her phone.

DET. BURDICK

This is Burdick.

Det. Burdick listens intently, hangs up the phone.

DET. BURDICK (CONT'D)  
Well, I'll be damned!

Det. Ashton raises an eyebrow.

DET. BURDICK (CONT'D)  
We'll have to finish this some  
other time. We have an emergency.

Jeremiah nods. The detectives exit the interrogation room.

Jeremiah sits in silence.

Officer Lockhart enters the room.

OFFICER LOCKHART  
Sir, I've been asked to take down  
your information so that the  
detectives can contact you later.

Officer Lockhart walks around the table to face Jeremiah and  
his face turns pale. Jeremiah plays on Officer Lockhart's  
apparent fear.

JEREMIAH  
Great. I'm just filing a complaint  
against one of the officers here  
for racial profiling and damage of  
property.

OFFICER LOCKHART  
(nervously)  
Were they able to assist you before  
their emergency?

JEREMIAH  
Yes. I was able to tell them  
everything.

Officer Lockhart hands Jeremiah an ink pen and slip of paper.  
Jeremiah jots down his information and hands the paper back  
to Officer Lockhart.

OFFICER LOCKHART  
(stuttering)  
Thank you. Uh... I'll be sure  
that... That they get this. You  
have a good afternoon, sir.

Jeremiah stands up from his seat.

JEREMIAH  
Thanks. You do the same.

Jeremiah exits the room. Officer Lockhart quickly rips the paper to shreds and tosses them into the trash can.

INT. VIRGIL'S CAR - DAY

Virgil drives. Mary sits humming aloud. Samuel sits in the back seat studying a map.

VIRGIL  
Don't we need passports?

Mary stops humming.

MARY  
What's a passport?

SAMUEL  
(interrupting)  
Passports? You think all those  
illegals had passports to get here?

VIRGIL  
But we can't swim, Sam.

SAMUEL  
We can take a cruise ship.

MARY  
I like boats.

EXT. WELLS' HOME - DAY

Det. Ashton and Det. Burdick, with weapons and badges drawn, aggressively knock on the front door.

DET. ASHTON  
Law Enforcement! Open up!

DET. BURDICK  
We have a court ordered search  
warrant!

DET. ASHTON  
Open up!

There is no answer.

The detectives kick the door in.

INT. WELLS' KITCHEN - CONTINUOUS

Guns drawn, Det. Ashton surveys the space with Det. Burdick following close behind him.

A half eaten bowl of soggy cereal is on the kitchen table.

INT. VIRGIL'S CAR - DAY

Mary sits in the passenger seat scribbling on a piece of notebook paper.

MARY

I'm hungry.

Samuel, asleep in the backseat quickly awakens.

SAMUEL

I could go for a juicy t-bone,  
myself. What about you, V? Ain't ya  
hungry?

Virgil continues driving, never taking his eyes off the road.

VIRGIL

I could eat.

INT. MARY'S BEDROOM - DAY

Det. Ashton enters with caution and signals Det. Burdick.

DET. ASHTON

Clear!

Det. Burdick quickly enters. Her demeanor turns somber as she sees Mary's hospital bed. On the floor next to it is a urine stained bedpan.

DET. ASHTON (CONT'D)

Check the mattresses and I'll check  
the closet.

DET. BURDICK

But... It's... a hospital bed.

DET. ASHTON

Leave your emotions at the door.  
These are criminals that we are  
dealing with! Get a grip, Burdick.

Det. Burdick reluctantly flips the mattresses, searching the bed. Det. Ashton disappears into the closet.

DET. BURDICK  
Nothing but a few empty  
prescription bottles. Aricept and  
something else.

Det. Ashton reemerges from the closet.

DET. ASHTON  
Just clothes in there.

DET. BURDICK  
Can we go now?

Det. Ashton notices the tracker on the dresser. A red light  
is flashing on its base.

Det. Burdick's eyes meet Det. Ashton's glance.

The tiny red light continues to FLASH.

INT. RESTAURANT - DAY

Virgil, Samuel and Mary are seated at a table. They look  
through a menu.

MARY  
Can I have ice cream?

INT. ASHTON'S CAR - DAY

Det. Ashton drives. Det. Burdick plugs the tracker base into  
a splitter in the car.

BEEP BEEP

COMPUTERIZED FEMALE VOICE  
Finding Mary... One moment while  
Mary is found...

The base loads data.

COMPUTERIZED FEMALE VOICE (CONT'D)  
Mary is 102.4 miles away in Bayou  
Boudreaux, Louisiana. Follow the  
directional arrows to locate Mary.

EXT. RESTAURANT - DAY

Virgil holds the door open so that Samuel can exit in his  
scooter. Mary and Virgil exit together.

Virgil spots a U.S. Postal Box across the street.

VIRGIL  
The keys, Sam.

Samuel reaches into his pocket and hands Virgil two keys. Virgil grabs an envelope from the glove box of his car, jots an address on it and seals it.

INT. ASHTON'S CAR - DAY

Det. Ashton continues driving. Det. Burdick quietly holds the tracer in her lap.

INT. TRAVEL AGENCY - DAY

Virgil waits in line while Samuel and Mary are seated in a small waiting area. A TRAVEL AGENT, seated at a desk looks towards Virgil and smiles.

TRAVEL AGENT  
Yes, sir. How can I help you?

VIRGIL  
I'd like 3 tickets to Mexico.

TRAVEL AGENT  
No problem. Cruise or flight?

VIRGIL  
Which ever is cheapest and  
quickest.

Virgil reaches into his pocket and takes out a wad of cash.

INT. HOTEL ROOM - NIGHT

Mary is asleep in bed. Virgil sits on the edge of the bed and watches her sleeping. Samuel tosses and turns in a neighboring bed and notices Virgil still awake.

SAMUEL  
Get some sleep, V.

Virgil nods, and lies down in bed next to Mary. He holds her in his arms and settles into his embrace. Virgil's eyes are still open.



INT. HOTEL ROOM - MORNING

KNOCK KNOCK

FEMALE VOICE  
Housekeeping.

Virgil wakes up and groggily looks at the digital clock on the night stand. It's 6AM.

He struggles out of bed and heads for the door, leaving Mary still asleep in bed. Samuel sits up in his bed.

SAMUEL  
I told you to put up the "Do Not Disturb" sign.

Virgil shrugs his shoulders.

Virgil opens the door and is startled. Det. Burdick and Det. Ashton appear on the other side of the door with guns drawn.

Virgil hurriedly slams the door in their faces.

EXT. HOTEL ROOM - CONTINUOUS

Det. Ashton bangs on the door.

DET. ASHTON  
It's over, Virgil. Open the door or we'll get in any way we know how.

Det. Burdick still has her gun drawn.

INT. HOTEL ROOM - CONTINUOUS

Samuel gets up out of bed. Virgil's face is imprinted with fear.

VIRGIL  
Shit. They're here! What are we gonna do?

SAMUEL  
Grab the guns! We gonna have to take them out.

Virgil walks over the bed where Mary still sleeps.

VIRGIL  
Mary-love, I need you to go in the bathroom and don't come out.

Mary opens her eyes.

MARY  
What? Why?

VIRGIL  
I just need you to.

DET. ASHTON (O.S.)  
(yelling)  
Open up or we're busting the door!

Samuel and Virgil try to force Mary out of bed.

MARY  
Who's that? What are you trying to  
do to me?

EXT. HOTEL ROOM - CONTINUOUS

Det. Burdick looks worried, but still keeps her gun drawn.  
HOTEL ATTENDANT, 20's, rushes down the corridor with a key in  
hand. She gives the key to Det. Ashton. Det. Ashton inserts  
the key into the lock and turns it. Det. Ashton aims his gun  
at the door and kicks it open.

POW!

Det. Burdick winces at the loud sound of gun fire.

POW! POW!

INT. HOTEL ROOM - CONTINUOUS

Mary screams as Virgil and Samuel, on either side of her,  
force her across the room towards the bathroom. Samuel shoots  
at the door while assisting Virgil and Mary. He's clearly a  
pro.

Det. Ashton shoots back, using the door framing as a shield.  
Det. Burdick tackles the Hotel Attendant to the ground to  
shield her.

POW! POW!

Mary yells out in pain. She has been hit in her back. Blood  
spatters on the walls.

VIRGIL  
Oh my God!!! Mary!

Mary falls to the floor.

EXT. HOTEL ROOM - CONTINUOUS

Both Detectives enter the room, guns blazing.

Samuel aims his gun at the detectives. Virgil kneels on the floor next to Mary.

The detectives stare into the room, and see the old woman shot and bleeding on the floor.

VIRGIL  
(looking somberly at the  
detectives)  
Help her! You shot her! Get her  
some help!

Virgil's somberness turns to rage, as he draws his weapon, and points it at the detectives. He continues to kneel beside Mary.

DET. ASHTON  
Drop your guns!

VIRGIL  
Damn you!

SAMUEL  
You drop your guns!

Det. Ashton and Det. Burdick slowly enter into the room.

POW! POW! POW!

FADE TO BLACK.

POLICE AND AMBULANCE SIRENS BLARE.

INT. CROSBY MEMORIAL HOSPITAL - CONTINUOUS

Medical machines BLARE.

FLATLINE.

Mary has coded on an operation table. Dr. Richard and several other medical staff struggle to revive her.

SHOCK to her chest.

FLATLINE.

One doctor performs CPR. Another administers more shock.

Mary continues to flatline. Doctors continue shock and CPR.

SHOCK to her chest.

FLATLINE.

SHOCK to her chest.

FLATLINE.

DOCTOR RICHARD  
Don't give up on her! Keep trying!

INT. POLICE DEPARTMENT - DAY

Virgil is being booked and fingerprinted. An OFFICER handles the paperwork.

INSERT: BOOKING SHEET

Officer WRITES 12:12pm in the time blank.

VIRGIL  
My wife! They shot her. Is she alright?

OFFICER  
You'll have phone privileges soon enough.

Virgil is handed a corrections uniform, enters into a small changing room.

OFFICER (CONT'D)  
There is surveillance in every corner, sir. Just so you know.

INT. POLICE DEPARTMENT HALLWAY - DAY

Virgil, handcuffed and in prison garb, is being escorted by an Officer.

VIRGIL  
And Samuel? Any news about him?

OFFICER  
I don't know anything about your friend, sir. I'm sorry.

Virgil is silently led into a holding cell. Officer OPENS door, Virgil enters. The cell door is shut.

INT. PRISON CELL - DAY

A very compact space holds a toilet, a sink, a cot, a pillow and now, Virgil. Virgil stares through the bars as the Officer walks away.

VIRGIL

Why the hell won't somebody tell me  
something, goddamit?! TELL ME  
SOMTHING!

Enraged, Virgil turns to the cot and flips the mattress over onto the floor. He then grabs the pillow and vigorously pummels the cell walls with it.

VIRGIL (CONT'D)

Tell me something you pieces of  
shit! Damn you all to hell! Every  
last one of you!

Guards past the cell, totally ignoring the old man's pleas.

Virgil continues waging war against the cell.

Virgil attacks the sink with the pillow. From the sink, he beats up the toilet with the pillow. The pillow lands in the filthy toilet bowl, becoming soak in watery contamination. Virgil continues his meltdown slinging water all over the cell.

Beat.

Virgil reaches physical exhaustion and has trouble breathing.

VIRGIL (CONT'D)

I... I need my inhaler... I need  
my... I need my inhaler...

Virgil slumps down onto the mattress that still lies overturned on the floor of the cell. Pain etched all over his face.

VIRGIL (CONT'D)

(faint whisper)  
I need... my inhaler...

FADE TO BLACK.

MALE'S VOICE (O.S.)

In the sweat of thy face shalt thou  
eat bread,

FADE IN:

EXT. CEMETERY - DAY

A black coffin is being lowered into the ground.

MALE'S VOICE  
...Till thou return unto the  
ground; for out of it wast thou  
taken:

Virgil sits quietly, wearing a black suit and tie, amongst the small crowd in the front row.

MALE'S VOICE (CONT'D)  
...for dust thou art, and unto dust  
shalt thou return.

The funeral goers take turns dropping a flower into the grave where the casket lies. Virgil glances over his shoulder. A UNIFORMED OFFICER, summons him to come forth with his hand.

Virgil stands from his seat and approaches the open grave. He drops a single rose into the grave. The rose falls in slow motion, almost disappearing into the darkness of the hole in the ground.

EXT. CEMETERY - CONTINUOUS

Virgil is being escorted by the Uniformed Officer to an awaiting vehicle. COREY SHAW, 30's and handsome, holds a microphone in Virgil's face. A small crowd of bystanders surround them.

COREY SHAW  
The notorious Grandpa Bandit, live  
in the flesh. Tell us, Mr. Bandit.  
Why'd you rob the banks?

Virgil looks into the camera.

VIRGIL  
I did it all for my Mary-love.

COREY SHAW  
Mary-love?

VIRGIL  
My wife. My beautiful wife of more  
than fifty-five years.

Tears well up in Virgil's eyes.

COREY SHAW

Wow, Mr. Bandit. I guess it's true what they say. "Love is seeking to act for the other person's highest good." I can't fault you for that.

VIRGIL

My name's Virgil. And thank you.

The guards help Virgil into the vehicle. The guard SLAMS the car door SHUT.

INT. PRISON CELL - DAY

The prison door SLAMS SHUT. Virgil sits on the edge of his bunk in silence. The room is very small. A tiny sink is mounted on the wall about three feet away from the bed, and below the sink is a old metal toilet. A prison guard walks by and shoves a tray of food into a cell through a slot at the bottle of the door.

Virgil stands from his bunk, walks over and retrieves the tray. The tray holds a portion of red beans, rice, a thin slice of cornbread, a juice box, and a napkin. There are also 5 small pills on the tray.

Virgil walks back to his bunk, sits the tray on the bed, and sits down on the bed beside it. He picks up the cornbread, takes a bite from it, and sits it back down on the tray. He takes the pills and drinks from his juice box.

INT. PRISON COMMUNAL SHOWERS - DAY

Virgil, bare chested, with a towel wrapped around his waist has just finished his shower. There are three other prisoners also showering. A fourth PRISONER enters as Virgil exits.

PRISONER

Hey old man! Do you use all the muthafucking soap?

Virgil ignores him and keeps walking.

PRISONER (CONT'D)

Geezer! Turn your hearing aid up. I know you hear me talking to you.

The Prisoner shoves Virgil, causing him to slip and fall on the wet floor. The prisoners all LAUGH as Virgil struggles to get up from the floor while keeping his towel wrapped tightly around his waist as not to expose himself.

INT. PRISON CELL - NIGHT

Virgil lays on his bunk and cries silently. He wipes his eyes but the tears continue to flow.

INT. PRISON LIBRARY - DAY

Virgil sits at a table looking over books on law. He takes a pen from his pocket and begins writing on a sheet of notebook paper.

INT. PRISON HALLWAY - DAY

Virgil walks in a single file line with other prisoners with three guards accompanying them.

The line makes it to Virgil's cell, the guard unlocks the door, and Virgil steps inside. The door is slammed shut and locked.

INT. PRISON CELL - CONTINUOUS

Virgil waits a few moments, until the line of prisoners has moved on past his cell. He hurriedly undoes his jumpsuit and sits on the toilet to relieve himself.

INT. PRISON CELL - DAY

Virgil sits in bed reading *The Odyssey* by Homer. A prison guard appears at his cell door and unlocks it. Virgil looks up from the book towards the door. The guard enters the room holding a nice suit.

GUARD

Hearing's in two hours. Be ready.

The guard lays the suit on Virgil's bed, exits the cell, locking the door behind her.

Virgil puts a bookmark inside his book and closes it. He stands from the bed, goes to the sink, and begins brushing his teeth.

EXT. COURTHOUSE - CONTINUOUS

A MASSIVE CROWD swarms around the building. Many of them hold signs that say "FREE GRANDPA BANDIT". Others wear t-shirts with Virgil's face on them. They quietly stand together, full of optimism and hope; anxiously awaiting Virgil's fate.



INT. COURTHOUSE - DAY

Virgil sits at the defendant's table with his attorney. Detectives Ashton and Burdick sit behind the prosecuting Attorney's desk.

JUDGE BARTHOLOMEW JACKSON, JR., 50's, presides before the court.

JUDGE JACKSON

Given the evidence before me, I  
have been asked to render a  
verdict. Would the defendant care  
to speak before the court?

DEFENSE ATTORNEY

Yes, your honor.

JUDGE JACKSON

Granted. Mr. Wells...

Virgil stands.

VIRGIL

In life, you have choices. I've  
been an honest man for 76 years. I  
only became dishonest in the last  
few months. I didn't want to be a  
criminal.

All EYES in the room are on Virgil. Jeremiah, LaRissa, and Sophie are all present in the courtroom.

VIRGIL (CONT'D)

I just wanted to feed, clothe, and  
care for my wife. I wanted her to  
be comfortable.

Virgil begins to cry, continuing to SPEAK despite his tears.

VIRGIL (CONT'D)

I'm a criminal if I don't pay my  
bills, don't pay my taxes, steal  
food to feed myself. But when your  
old, the world laughs at you. They  
look down on you.

Virgil's attorney passes him a handkerchief. Virgil takes a moment to wipe his face and continues

VIRGIL (CONT'D)

I made some bad choices. I'll admit  
that.

(MORE)

VIRGIL (CONT'D)

But if I didn't try to do the right things by me and my wife, Mary, you would still view me as a criminal. So, as I see it, it was a lose-lose situation, your honor.

Many people in the courtroom are brought to tears. Judge Jackson remains stoic.

JUDGE JACKSON

Virgil Wells. On the count of second degree armed robbery, I hereby find you guilty. On the second count of armed robbery, I hereby find you guilty.

Virgil's face turns pale, he grabs his INHALER and puffs it. The attorney pats Virgil on his back.

JUDGE JACKSON (CONT'D)

On the third count of armed robbery, I hereby find you guilty.

The United States flag WAVES in the air behind Judge Jackson as he speaks.

JUDGE JACKSON (CONT'D)

I hereby sentence you to indefinite incarceration at the Louisiana State Correctional Institution where you will remain for the rest of your natural life...

Judge Jackson's voice trails off.

Virgil is in SHOCK. Jeremiah, Sophie, and LaRissa look on in disbelief.

EXT. JEREMIAH'S HOUSE - DAY

Jeremiah's car pulls up the driveway. He gets out and goes around to the passenger side to help LaRissa out of the car.

LaRissa enters the house. Jeremiah walks down the driveway to check the mail. His head hangs low. He is not happy about the way Virgil's went.

Jeremiah opens the mailbox and retrieves a letter. He quickly opens it and notices two small keys inside. Tears stream down Jeremiah's face.

INT. PRISON HALLWAY - DAY

Virgil is wearing his prison jumpsuit once again, and is being escorted by two guards. His face shows no emotion.

INT. PRISON CELL - DAY

Virgil stands alone in the cell as the prison door SLAMS SHUT.

Virgil stands for a moment, motionless.

Beat.

Virgil finally gathers the strength to move. He walks to his bed. *The Odyssey* still sits on the bed where Virgil has left it. He picks up the book and slowly lies down on the bed. Virgil holds the book to his chest for a moment.

Lying on his back, tears well in Virgil's eyes and stream down either side of his face. He doesn't even bother wiping the tears away. Virgil just lies and lets them fall, never making a sound.

Beat.

Virgil sighs, face still tear-stained, he flips open the book. Virgil removes his bookmark and lifts the book over his face. Still lying on his back, Virgil silently begins reading.

The camera zooms out as Virgil lies in bed reading. Never once uttering a single word.

CREDITS ROLL

FADE OUT.

## **VITA**

Jasmine D. Dunn was born and raised in Picayune, Mississippi. She earned her Bachelor of Arts degree in Mass Communication & Journalism with an emphasis in Film Production and a minor in Spanish from the University of Southern Mississippi in 2009. After graduating from USM, Jasmine relocated to New Orleans and worked as an intern at a local television station. She began graduate school at the University of New Orleans in 2010 and cofounded the UNO Screenwriters Club in 2011.