

"COMPANY"

FADE IN:

EXT. CEMETERY - DAY - DRIVEWAY

An older model car arrives in a cemetery. An older woman steps out of the car once it has parked and ambles towards the grassy graveyard. When she arrives at one particular grave, she notices that a bundle of flowers and weeds have been placed at the stone.

OLDER WOMAN

Only a man would make a bouquet like that.

She looks up, wondering just what man it could have been, and sees a GIRL (perhaps of Native American descent) near another grave, silent. Actually, the *girl* is in her twenties.

OLDER WOMAN (CONT'D)

(tentatively)

Did you see anyone at this one?

The girl doesn't respond immediately, in fact, she doesn't move.

OLDER WOMAN (V.O.) (CONT'D)

She must be crazy or dumb. I shouldn't have said anything.

GIRL

There was a man who stopped over there.

The older woman listens and begins to approach the girl.

GIRL (CONT'D)

Then, she walked over to the mausoleum.

OLDER WOMAN

Mmm. It must've been that Lloyd Medley: his brother, Homer, is in the mausoleum.

GIRL

I don't know anyone there.

As she arrives at the girl's location, the older woman looks at the DATE on the GIRL'S FATHER'S STONE.

OLDER WOMAN

I was born in 1917, too.

GIRL

I don't really remember him.

OLDER WOMAN

Well, I don't really remember what  
Homer looked like, just that he could  
yodel.

DISSOLVE TO:

INT. DIRTY ROOM OF MOTEL - DAY - WINDOW

Only yodeling is heard over what seems to be an empty room. The window is dirty and allows the white heat to stream inside. Outside, an older man passes by the window on his way to the door. He is speaking, but we can only hear yodeling. He is looking back from where he came, motioning to another to come inside. He walks in, obviously smelling a terrible but necessary smell. He bends down beside the bed, and the body of a man can be seen on the floor. Its arm is stiff. Now, from outside, two more men walk through the door into the room.

OLDER WOMAN (V.O.)

He was a street wino.

DISSOLVE TO:

BACK TO SCENE

The woman still speaks with the girl.

GIRL

I think I remember my dad used to  
whistle. I was very young.

OLDER WOMAN (V.O.)

The poor girl.

GIRL

I want to bring my girls out here  
too, but I'm afraid they would just  
run around and flatten the graves. I  
would just hate that.

OLDER WOMAN

I know.

GIRL

Guess that isn't a problem at the  
mausoleum.

OLDER WOMAN

No-no.

DISSOLVE TO:

INT. OLD CAR - EARLY EVENING - BACKSEAT

The girl rides with a boy (Homer) in the back of an old car. They are anxiously separate.

OLDER WOMAN (V.O.)

He could have been my husband. Homer could have been something. He just fell in with...

Hysterical sobbing from the girl (o.s.) drowns out the rest of the woman's words.

CUT TO:

BACK TO SCENE - CLOSE ON WOMAN'S FACE

GIRL (O.S.)

"Your daddy's drowned," she kept saying. But you don't understand things when you're a kid... and you don't understand things later.

OLDER WOMAN

(trying to sympathize)

Then there's Homer who lived through the second world war and then died in California, a pure alcoholic.

TWO SHOT - THE WOMEN

The woman shakes her head, emphasizing her strained point. The girl reclines beside the older woman. CAMERA DOLLIES IN toward woman. With another rush of Homer, the older woman tries to speak but cannot. She is almost choking with memory.

DISSOLVE TO:

EXT. PORCH - AFTERNOON - PORCH SWING

The girl and boy are on swing during a stage of their courtship. The girl looks at the boy as if she is going to speak, but doesn't.

GIRL (V.O.)

I came out here the day of my divorce. I have been coming out here ever since then. Once I fell asleep and the caretaker came over to me and asked if I was alright. Of course, I said yes.

(beat)

I want to ask him what is going to become of me and my girls... There's another man ready to step in, but there's no comfort in just picking

(MORE)



GIRL (V.O.) (CONT'D)  
up with the next one that comes along.  
I gotta think of my girls.

DISSOLVE TO:

BACK TO SCENE

The girl tilts her head as if to pray. The older woman becomes uneasy.

OLDER WOMAN (V.O.)  
I think she's praying.  
(now aloud)  
I've got peonies to put out.

The woman gets up and looks tentatively at the girl. She walks toward her husband's grave.

OLDER WOMAN (V.O.) (CONT'D)  
I always feel like I'm stepping on  
someone.

The woman reads the grave.

INSERT - GRAVESTONE

It reads "ONE ISLAND AMONG MANY."

BACK TO SCENE

The woman turns toward the girl, she is gone.

CEMETERY DRIVEWAY

A red car leaves the cemetery.

FADE TO:

INT. KITCHEN - DAY - SINK

Lloyd (the older (live) man from the motel) leans against the counter of the older woman's kitchen as she divides a bunch of flowers into two portions. Lloyd quietly looks out the window of the front door. The woman hands him a bundle, neatly separated and ready for the cemetery.

LLOYD  
They were roarers, those two..

The older woman silently turns on the faucet to fill up a glass of water.

CUT TO:

EXT. CEMETERY - DAY - WATER SPIGOT

The older woman fills her watering can at the cemetery's spigot.

                          OLDER WOMAN  
                          (to herself)  
                          What did I do? Whatever did I do?

DISSOLVE TO:

INT./EXT. OLDER WOMAN'S HOUSE - LATE AFTERNOON - HANDHELD

The HUSBAND, in a drunken rage, puts china cups into a wooden box. He walks with the box out through the foyer and the front door. Once he leaves the house, he begins screaming and finally smashes the cups on the sidewalk. One person, from across the street, looks on.

MONTAGE

A.) A KNITTING NEEDLE MAKES ANOTHER STROKE.

B.) A MAN'S HAND ALLOWS HIS MOUTH TO TAKE A DRAG OF A CIGARETTE.

C.) ANOTHER DAY, THE WOMAN DEALS OUT THE PLATES COOLLY AND RETURNS TO THE KITCHEN.

DISSOLVE TO:

BACK TO SCENE - CEMETERY - OLDER WOMAN

The watering can is full. Slow drops rupture the flesh-like top of the liquid. The older woman readies herself to pick up the can. The mausoleum appears in front of her. She sees HOMERS NAMEPLATE. She sees the LOCKED wrought-iron door.

                          OLDER WOMAN  
                          (to herself)  
                          Suppose the relatives have keys.

She continues to walk and eventually clears the mausoleum.

CUT TO:

HUSBANDS GRAVESTONE

The older woman looks down upon her husband's grave. She sees her place on the NAMEPLATE.



OLDER WOMAN (V.O.) (CONT'D)  
 Why did I do it? How... denied him  
 this small comfort... I bought the  
 other site at Oceanside and I told  
 him. All he could say was "throw  
 your old bones in the ocean for all  
 I care."

DISSOLVE TO:

EXT. FUNERAL HOME - DAY - AWNING

A hearse pulls out from beneath the awning of the funeral home, while we hear the sounds of the ocean. The sounds carry over when we

CUT TO:

BACK TO SCENE - CLOSE ON OLDER WOMAN

She stares o.s., then takes a drink from the watering can.

HUSBAND (V.O.)  
 Have you been out there?

OLDER WOMAN (V.O.)  
 (accepting)  
 I have.

CEMETERY - DRIVEWAY IN B.G.

The older woman gathers her things and moves toward the car. She stops and turns to inspect the decoration.

INSERT - FLOWERS

There is an eerie light on the flowers. They seem artificial.

BACK TO SCENE

OLDER WOMAN (V.O.) (CONT'D)  
 They seem like I don't mean it.

She steadily steps toward her car and climbs in. She waits and then starts the engine.

FADE TO:

EXT. CEMETERY - DAY - DRIVEWAY

The older woman walks into the graveyard from her car. She moves to in front of her husband's grave. Behind her, the girl has just arrived. She is dressed as if she has come from church. She goes to her father's grave.

OLDER WOMAN (V.O.)  
 Maybe she just got back from church...



OLDER WOMAN

Don't you want some flowers for your  
father?

Startled, the girl finally nods. The older woman hands a bunch one-half the size of her former bunch to the girl. The girl sniffs them.

GIRL

I love carnations.

The girl begins to dig into the earth, in front of her father's gravestone.

OLDER WOMAN

(a bit horrified)

Wait, don't!

The older woman hustles back to her paper bag at her husband's grave. She removes a glass jar.

PATH TO WATER SPIGOT

The older woman and the girl walk toward the mausoleum.

SPIGOT

The two fill the jar with water and begin to walk toward the mausoleum.

MAUSOLEUM

Once they reach the corner of the mausoleum, the older woman points to where Homer's ashes lie.

OLDER WOMAN (CONT'D)

*There's Homer.*

The girl lifts the flowers from her jar and pours water into Homer's vase. She then puts two of her carnations into the vase.

GIRL

One from me, one from you.

The two women walk back toward the gravestones. We HEAR the OCEAN in the b.g. As they disappear into the distance,

OLDER WOMAN (V.O.)

I wonder what she would say about my  
other place of rest...

GRAVESITES - TWO SHOT

The girl turns to speak first.



GIRL

My daddy let me know today, I'm not for sale. I've been coming here asking him what I'm supposed to do with my life. He told me I'm...

*CUT TO:*

GIRL - ELS

The girl is seen as if suddenly much further from the older woman.

*GIRL (CONT'D)*

*(continuing)*

*...Free...*

CLOSE ON OLDER WOMAN

Her reaction seems to say that she's hurt.

*GIRL (O.S.) (CONT'D)*

*...and I'm going to stay free.*

The CAMERA TILTS to see the girl's hand placing the jar of flowers at her father's headstone.

*OLDER WOMAN (O.S.)*

*There. That's better, isn't it?*

OLDER WOMAN'S HUSBAND'S GRAVESITE

The older woman ambles back toward the grave.

*GIRL (O.S.)*

*Yes, yes it is.*

The older woman looks back to the girl.

OLDER WOMAN'S POV - CEMETERY DRIVEWAY

The girl is halfway back to her car. The girl waves.

BACK TO SCENE - OLDER WOMAN

She looks longingly to the girl.

*OLDER WOMAN (V.O.)*

*I'll never see her again.*

She begins to wave goodbye.

OLDER WOMAN'S POV - CEMETERY DRIVEWAY

The girl's car is already heading out of the driveway.

BACK TO SCENE - GRAVESIDE FLOWERS IN JAR

FADE TO:

EXT. CEMETERY - DAY - DRIVEWAY

The older woman's car heads into the cemetery. Once it stops, the older woman gets out and walks halfway to her husband's grave. She stops to turn and look at the area in which the girl usually parks her car. There is no car. The older woman's hands hold no flowers. She has no paper bag. The mausoleum is seen in the b.g.

CEMETERY - NEW FIELD

The older woman looks at the new field being cleared for new graves.

                          OLDER WOMAN (CONT'D)  
                          (to herself)  
                          I'm glad she's not here.

The older woman begins again to walk toward her husband's grave.

SHED - CARETAKER

A caretaker emerges from the cemetery's groundskeeping shed. He turns on the water for the sprinklers and re-enters the shed.

HUSBAND'S GRAVE - OLDER WOMAN

She sits in front of her husband's grave. She discreetly looks to one side.

OLDER WOMAN'S POV - DESERTED CEMETERY

There is no one there.

BACK TO SCENE - OLDER WOMAN

She lies back onto the grave and stretches out her legs. She closes her eyes. The afternoon sun is orange on her face. We HEAR CHILDREN PLAYING and the whit-whit noise of the SPRINKLER. The CAMERA CRANES IN to CU.

                          OLDER WOMAN (CONT'D)  
                          You bought a place here for me, and  
                          that's what you wanted. That's what  
                          I want, too.

Now seen from overhead, the older woman's eyes open with a start. There are no sounds of children or sprinklers, only the OCEAN. The woman tries to raise herself in a "lady-like" manner. A LIGHT MIST blows into her face. Behind her, the gravestones reach into the vastness of vision.

She struggles to her feet. She is startled again.

OLDER WOMAN'S POV - GROUNDSKEEPING SHED

The caretaker is smoking in the doorway of the shed. Slowly, the smoke draws from his smirking mouth.

BACK TO SCENE

The older woman smiles wearily and begins to raise her hand in recognition.

CARETAKER (O.S.)

You okay there, Mrs. Medley?

She smiles and responds quickly.

OLDER WOMAN

Yes, yes.

OLDER WOMAN'S POV - CARETAKER

He stares at the older woman.

FADE OUT.