

FLOWERS FOR ME

An Original Screenplay

by

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INT. PRISON. WYOMING. SEPTEMBER.

A hand carefully marks a "(1)" on the 17th of September in a pocket governmental calendar. The hand slips the calendar into the pocket of a prison guard uniform. The hand takes the phone from the crook of the neck of DONNY. He is neat, trim, and in his early 40's.

DONNY

I told you, I've gone down to one
a day.

Donny cinches his belt one more notch.

DONNY

I'm fine. (Pause.) Yes, I'm tak-
ing my vitamins.

Donny fastidiously cleans his face. He wipes his mustache several times and then combs it. He carefully examines his uniform, making sure that there is not a stain, not a crumb on it. He turns to the side, taking in his profile in the mirror.

DONNY

Same as always, 165.

Donny carefully puts the gun back into his holster. Then he wipes out a BIG MAC container and puts it back into a McDonald's bag. He folds the top of the bag over twice.

DONNY

Did you finish the crossword?
Good. I have to get back to work.
I'll see you in the morning, Mom.

Donny hangs up phone, picks up the McDonald's bag, opens his locker and places it on the top shelf inside. BOB enters the break room.

BOB

Where you at, Donny?

DONNY

18,959.

BOB
 (Whistles). What do you have to
 get again?

DONNY
 20,000

Bob whistles again, then laughs shaking his head.

BOB
 The last one's on me, Donny.

DONNY
 I'll remember that, Bob.

Donny leaves the break room; he comes to a heavy steel door. Donny enters the code to the door. The door opens. There is a loud buzz. Donny takes a breath and walks through the door onto the prison corridor.

INT. OFFICE BUILDING. MANHATTAN. EVENING.

There is a long row of cubicles. At the end of the row is a huge FTD sign. There is a light shining from a cubicle at the end. There is no movement. There is the sound of canned music playing overhead. FLORA, an attractive, naturally unkempt woman in her 30's with an innocent face sits in the lit cubicle. There is a carnation flower to the left of her in a vase. She is tracking floral imports from Mexico and Argentina. The phone buzzes.

FLORA
 Hello, this is Flora.
 (Pause.)
 Oh, hi, Dad.

Silence.

When's the funeral?

I'll see you there then.

Flora hangs up the phone. She sits motionless. There is a photo on her desk of an elderly woman standing in front of a beautiful garden. She is neatly dressed with a pressed apron. Flora stands next to her in the photo.

Flora picks up the phone. She dials a 4-digit number.

FLORA

Hi, Phil, this is Flora...
Donnelly. I won't be in for
awhile...I have to go out of
town...there's been a death...in
my family. Bye.

Flora hangs up the phone. She looks around at her cubicle. She picks up the phone again and hits the redial button.

FLORA

Hi, Phil, it's Flora again, I
hate to do this, but I'm just not
going to be coming back to work
here...ever. Thanks. I'll send
you an e-mail...actually, I
won't. Bye.

Flora looks at the carnation.

INT. SUBWAY. MANHATTAN. LATER.

Flora sits on the train with a box on her lap. The top of the carnation peeks out of the box.

There is a MAN sitting in the train. He shouts out statements to no one in particular.

MAN

You sell all of your belongings
and what do you have? CASH!

I went down to the Christian Sci-
ence Reading Room and they told
me I couldn't read my newspaper
there. Don't make no sense, does
it?

Flora listens to the man and, against subway protocol, responds to him.

FLORA

No, it doesn't.

MAN

Christian Science Reading Room!
Why do they call it a reading
room when you can't read your
newspaper there?

FLORA

I don't know.

The subway stops and the man gets off. Flora sits, lost in thought.

INT. DONNY'S TRUCK. 1 A.M.

Music is playing on the radio, Glenn Miller. Donny pulls into the driveway.

INT. DONNY'S MOTHER'S HOUSE.

Donny slips his shoes off at the back door and enters the house. He silently ascends the stairs. He opens the door, checks and sees that his mother, VIVIENNE, is asleep. He closes the door and goes back downstairs. He slips back on his shoes. He passes the barn/garage next door.

INT. MOBILE HOME.

Donny opens the door to a mobile home. He places his Big Mac container into a box at the door which has been collecting other Big Mac containers.

The interior of the mobile home is very clean and orderly. Donny takes off his uniform and carefully hangs it up. As he is hanging up his pants, he notices a spot on them. In his underwear and socks, he goes to the kitchen sink and cleans out the spot.

For a moment Donny gets lost in thought as he stares out the window. He sees something move outside. He gets his gun and carefully opens the front door. There is a cow standing there.

DONNY

Lily! Darn it! Stay right there.
Stay!

Donny goes back inside and grabs his pants. They are soaking wet. He grabs a towel and wraps it around himself and pulls on his black, rubber boots. He opens the door. He crosses to Lily.

DONNY

Come on, Lily. How on earth did
you get out?

I think I put more animals in
than I ever take out around here.

Donny walks away, leading Lily to the barn.

INT. PLANE. DAY. NEXT MORNING.

FLORA sits watching the airplane descend into the airport. There is nothing. It is desolate outside. Mountains and patches of farmland.

EXT. AIRPORT. CODY, WYOMING. LATER.

A small landing strip comes into view and the plane lands. There is one person, the AIRPORT WORKER, on the ground to meet the plane. He wheels up the stairs and holds the staircase as the passengers get off the plane.

INT. AIRPORT.

Flora goes into the tiny building. The same man who held the stairs rushes in with a cart of luggage.

FLORA

Excuse me, can you tell me where
car rental is?

AIRPORT WORKER

No rentals today. It's Saturday.

FLORA

But...I've flown in from New York
for my grandmother's funeral.
And it's in 3 hours...in Powell.

Flora drops her bags on the floor and sits on them.