

HOLY COW

By,

JJ Flowers

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EXT. A VIEW OF THE EARTH FROM ABOVE.

A shot from the earth above to North America. A tighter shot to the United States, the mid-west, rural farm land and forests, a house, barn and a snow filled pasture on a winter night.

VO

Once upon a time long ago, before the spread of compassion, the earth was ruled by the homo sapiens and the four legged creatures lived in terror of their often merciless reach. The great protector of animals, Saint Ambrose became alarmed by the long lines of gentle giant bovines headed for slaughter and she choose a cow to demonstrate the miracles that happen when we widening the circle of our compassion. The cow's name was Christy and her story changed everything...

INT. REVEREND JOE PHET'S HOUSE. NIGHT.

Christmas trinkets decorate the modest country home of the REVEREND JOE PHETS. Christmas music sounds in the background. Reverend Joe sits at the small candle lit dining room table, feasting on a Swanson's turkey TV dinner. HOUDINI, his mutt type dog, sits at the table with him, a small bowl of kibble sits in front of him. Bright red and green napkins that say: HAPPY BIRTHDAY JESUS wrap around both Houdini and the Reverend Joe's necks.

REVEREND JOE

Houdini, we might not have many folks comin' to church anymore, but come Christmas morning tomorrow, our pews will be full to burst with sinners. Nothin' brings out the sinners like Christmas morning.

Houdini looks curiously at Reverend Joe.

REVEREND JOE

This needs a little spice.

Reverend Joe gets up to fetch the salt and pepper shakers.

REVEREND JOE

And we're all sinners, Houdini, everyone of us!

Houdini uses the moment to seize a piece of turkey.

REVEREND JOE

Even you!

Gobbling up the treat, Houdini returns a guilty stare to Reverend Joe.

REVEREND JOE

Don't think I didn't notice you chasin'
that little rabbit yesterday. And you
know better, too.

Houdini appears full of remorse.

REVEREND JOE

But that's my point, boy. Sinner's in
our nature. Can't help it. The proof
that God loves us sinners, is he made so
many of us.

(He laughs:)

A little reverend humor there.

Reverend Joe digs into his food, but Houdini hears a distant sound
and his ears perk up attentively. He whimpers.

REVEREND JOE

Oh, for heaven sakes, Houdini.

Reverend Joe reluctantly gives Houdini a piece of turkey.
Houdini ignores it and leaps down, running toward the door.
Houdini barks, whimpers, barks, looks back to Reverend Joe.

EXT. REVEREND JOE PHET'S HOUSE. NIGHT.

The door opens, Houdini steps outside and the door closes again.
The dog sniffs the wind, staring into the darkened distance,
smelling a strange scent. Standing on all fours, Houdini becomes
agitated and barks to get Joe's attention inside.

Reverend Joe opens the door.

REVEREND JOE

What is it now, Houdini? What's wrong?

Reverend Joe looks across the way where an ATTRACTIVE MIDDLE-
CLASS HOUSE looks dark and abandoned next door.

REVEREND JOE

Can't be our new neighbors yet! I
understand they won't be here until
summer, when school gets out. What is it?

Houdini runs off toward the field and barks. Joe peers into the
snowy darkness.

REVEREND JOE

Must be those darn coyotes, prowling the
JB land again. Those poor cows. The cold
is bad enough but to be torn to shreds
on Christmas Eve...

Houdini barks again.

REVEREND JOE
Houdini, I'm not goin' out there on
Christmas Eve, in this weather. Half
those cows'll be frozen solid by spring
anyway--

Houdini whimpers, pleas with his eyes.

REVEREND JOE
No and that's final.

EXT. REVEREND JOE PHET'S PORCH. NIGHT.

Bundled in a winter coat over his Christmas pajamas and holding
a rifle, grumbling, Reverend Joe heads toward the pasture.
Houdini leads the way excitedly.

EXT. PASTURE. NIGHT.

The North star shines brightly over the snow filled pasture. A
flashlight dances in the darkness. Houdini stops and barks at
a spot in the distance. Joe readies his rifle and manages to
shine his flashlight, searching for the coyotes. Houdini runs
ahead, stops and barks.

REVEREND JOE
What in tarnation...

Joe's flashlight shines on a black mother cow and her new born
calf in the snow. The mother cow and the calf have distinct
markings: both have rings of white around their heads and for the
clueless among us, the calf has the rough shape of a white star
on her rump.

REVEREND JOE
Well, lookit that! I ain't never seen
no JB cow throw in the dead of winter.

Reverend Joe's hands come to the small, trembling calf and its
mother. Houdini licks the baby's face.

REVEREND JOE
Poor little bugger. Won't last the night
out here in the snow.

Houdini whimpers, points towards their home and then back at Joe.

REVEREND JOE
I can't take 'em home, Houdini! She's
not even our cow--

Houdini whimpers.

REVEREND JOE
It would cost better than a hundred
dollars in feed by the time the warmer
weather comes and--

Houdini howls, whimpers, and kisses the calf again.

REVEREND JOE

No, and that's final.

EXT. SNOW FILLED PASTURE. NIGHT.

Reverend Joe carries the baby calf, the mother cow follows, Houdini yelps happily alongside.

INT. THE REVEREND JOE'S BARN. NIGHT.

Reverend Joe kneels before the cow and her calf.

REVEREND JOE

That's something special--a Christmas cow. I ought to call you Christy, the Holy Cow.

Houdini barks agreement before settling at the calf's side. Joe gently pets the calf's head and rises.

REVEREND JOE

Well, my daddy, God rest his soul, use to always say being kind to animals is as good as being kind to people.

(He laughs:)

A Holy Cow, that do beat all.

Reverend Joe closes the barn door. One by one other animals appear to stare at the newborn calf: Two horses, a couple of sheep, chickens, a barn owl, two sparrows, and a mouse.

Houdini thumps his tail happily, kissing Christy, the holy cow.

EXT. COUNTRY ROAD. SUMMER. DAY.

JOSHUA HALL, forty something, graying hair and mild mannered, drives a Ford Explorer along a country road, listening to a book on tape through head phones and nodding thoughtfully as he listens.

MARIE, his mother in law, an older Mexican woman, sits beside him in the passenger seat and with head phones in place, Madame Butterfly blasts in her ear. With closed eyes, a smile of ecstasy rests on Marie's face.

The Hall's children sit in back: RACHEL, a girl, thirteen, operates a portable computer where she lives in a Star Trek fantasy chat room. ROMY, her sister, age five, cute as all get out, carefully dresses a beautiful old fashioned doll. FRANKLIN, ten, constructs an odd looking machine from a well used and mixed up tinker toy and lego set.

PANDA BEAR, a very large black and white Newfoundland dog rests in the back. A cage sits along side him and LONGJOHN, a talking

parrot, whose voice can perfectly mimic Romy's, perches on top the cage. SILKY, a young cat, sits inside a carrier cage under Romy's feet.

Franklin nudges Romy.

FRANKLIN

Watch this.

Franklin turns an old TV satellite remote and activates his machine. Ping pong balls randomly start shooting into the car. Panda Bear catches one on a fly, leaps up and with paws over the back seat, he tries to catch another one, knocking over Longjohn's cage. The adults stare ahead, oblivious at first. Rachael bats a balls away from her computer.

RACHAEL

We're right in the middle of a big battle
with the Borg!

Rachael rights her computer, her fingers flying across the keyboard. Undeterred, Franklin and Romy giggle with abandon as balls continue to pop from the machine. The cat hisses. Longjohn flies to Joshua's shoulder, startling him.

LONGJOHN

Red alert! Red Alert!

A pingpong ball falls into Joshua's drink, splattering his glasses with coke. The car swerves into the other lane. Longjohn and Joshua scream as the car heads straight for an oncoming truck. Joshua corrects the car just in time.

A ball hits Marie. With hardly a glance back, she calmly reaches behind her and removes a tiny spoke in Franklin's contraption. The whole machine collapses into pieces.

MARIE

Your mother wouldn't like that, Franklin.

ROMY

Daddy, when will Mommy be there?

Everyone stops and turns to Joshua, awaiting his answer.

JOSHUA

Maybe on the weekend. She'll come to our new house as much as she can but right now, she has this big case--

RACHAEL

She always has a big case. According to my calculations, people's incomes are inversely related to the amount of time they spend with their children.

FRANKLIN

That explains--

RACHAEL
(Nodding:)
Why Dad's here and Mom's not.

Rachael returns to the key board.

RACHAEL
Oh my God! I've just been assimilated!

LONGJOHN
Away team, away team!

FRANKLIN
I bet the bullies are gathering at our new house, ready to initiate the new school nerd into the trash cans. Whale size brains, shrimp size body, that's my problem.

ROMY
I'll protect you, Franklin.

FRANKLIN
Great, that's a big relief.
(Sudden hope:)
Dad, maybe Farnsworth has a Karate studio?

JOSHUA
Franklin, once and for all, we are pacifists--

Longjohn makes chicken clucking sounds.

JOSHUA
We find other, nonviolent ways to settle our differences.

Longjohn continues making sly chicken sounds.

JOSHUA
Besides, you'll see, country kids aren't the same as city kids.

FRANKLIN
Right. They'll probably use hoes and axes to pulverize me.

ROMY
Daddy--

LONGJOHN
Is a big, fat chicken! HAAAAHA!

JOSHUA
That's it. I'm going to shut that--

Panda Bear looks anxiously to the cat's cage.

ROMY

Daddy, Silky has to go to the bathroom.

LONGJOHN

Poop alert! Poop alert!

JOSHUA

Romy, animals can not communicate their intentions, because they don't think--

His face crunches up, he sniffs the air.

EXT. FORD EXPLORER. DAY.

Everyone's head is out the window to escape the cat fumes as the car drives up to the Hall's new house. A moving van is parked in front of the two story, attractive and spacious middle class house that sits just across from the Reverend's house, on the edge of JB Farm land. WORKERS appear to have just finished unloading the Hall's furniture.

EXT. HALL'S HOUSE.

Everyone piles out of the car. Longjohn flies up to the weather vane on the roof.

EXT. REVEREND JOE'S HOUSE. NEXT DOOR.

Reverend Joe and Houdini step out of their house.

REVEREND JOE

Howdy neighbors!

Joshua absorbs the greeting with delight.

JOSHUA

Howdy!

(To the children:)

That's country talk. It means hi.

(Rubs his hands:)

I love this place already!

LONGJOHN

Cock-a-doodle-do!

EXT. HALL'S PORCH. DAY.

Reverend Joe and Joshua sit alongside each other, sharing a cup of coffee. Romy, Rachael and the two dogs stand with Christy and her mother who happily munch grass. Franklin begins to build a pulley contraption in a near-by tree.

REVEREND JOE

So, what kind of work do you do?

JOSHUA

I'm a philosopher. I just got a teaching job at Farnsworth Jr. college.

REVEREND JOE

Is that right?

JOSHUA

I only have one class to start with but but I'm hoping to pick up more classes soon. Provided I bring up my teaching evaluations, which I think I can do. I've developed a new teaching philosophy that uses a gardening metaphor: Students are the flowers and I am the fertilizer...

With animation and excitement, Joshua explains his philosophy, not noticing that Joe has fallen asleep.

Houdini nuzzles Christy affectionately as Rachael begins brushing Christy's coat. Panda Bear crouches on his belly, in a state of terror as he approaches the calf. Longjohn flies to Romy's shoulder.

ROMY

Panda Bear's never seen a cow.

FRANKLIN

Neither have we. Not many opportunities to get up close and personal with cows in New York City.

RACHAEL

Her coat is so soft. And look at her eyes!

ROMY

Reverend Joe said her name is Christy and she's special, a holy cow 'cause she was born on Christmas.

LONGJOHN

Moo magic.

Christy's mom licks the calf's face. Christy seems to rub against her mom.

ROMY

She's beautiful! I love her!

Panda Bear starts playing peek a boo with two gophers. He tries to appear at the entrance of their holes just as they pop up. Houdini and Romy join in this fun. The gophers pop up in front of Christy, who moos loudly to draw the attention of the others.

Franklin's contraption is finally working and he slowly lowers

Romy on top of Christy. Just as she is about to sit on Christy's back, Houdini lowers to his hunches and BARKS at Christy, wanting to play chase. The young calf suddenly lunges. The chase is on. Romy is left dangling in the air, laughing...

INT. HALL'S NEW HOUSE. MORNING.

Mozart's Don Giovanni blasts in the kitchen as Marie fixes an elaborate dinner. Joshua sits at a desk, reworking a new lecture. Rachael sits at a computer desk, lost in the cyberspace. Franklin's tools surround Panda Bear. The giant dog is hooked up to a complicated dog scratching machine that Franklin built from an old bike tire, tinker toys and erector sets. With Longjohn on her shoulder, Romy has arranged her dolls and toys into a detailed hospital setting. Silky, wearing a white hat and bib, is a patient in the hospital. One of Romy's dolls hangs from a pole, and Romy keeps the doll swinging as she manipulates the other dolls. It is a disconcerting image but the only way to keep Silky's interest.

LONGJOHN

Kill the Cat, Kill the Cat!

Silky turns predatory eyes on Longjohn and hisses.

ROMY

Oh Longjohn! You silly bird. I love Silky. I don't want to kill her.

The cat leaps menacingly at the bird. Longjohn screams and takes flight.

LONGJOHN

Save me! Save me!

Alarmed, the dog leaps to the rescue, chasing the cat. Franklin's machine topples with a thunderous crash. Romy's hospital flies in all directions as the bird, cat and dog, still attached to the bike tire, run through it. Romy and Franklin leap up and run after their pets. Panda Bear runs against Rachael's chair. Rachael leaps up, angry.

RACHAEL

The doctor's operating on me! I'm still half machine--

Romy and Franklin rush past, ignoring their sister.

INT. KITCHEN.

The chase goes through the kitchen. A freshly made loaf of bread sits cooling on the counter. Marie's eyes close as a rapturous crescendo in her music shoots her straight to heaven. Longjohn swoops down and lifts the loaf of bread in his claws. Tears appear in Marie's eyes as she opens them again and resumes cooking, having completely missed the frantic chase.

INT. STUDY.

Longjohn drops the bread and lands on Joshua's head, the cat leaps in his lap, Panda Bear leaps onto his chair and they all fall down. Big wows appear on Romy's and Franklin's faces.

Longjohn retrieves the bread and flies to the window sill to tear it apart. The cat leaps on the desk and begins cleaning herself.

FRANKLIN

Dad, are you all right?

ROMY

Poor Daddy.

Joshua pushes Panda Bear out of his way and tries to sit up.

JOSHUA

No harm done, I suppose.

(With sudden excitement:)

I'm almost done with my first lecture.

I think it's the best ever. Let's try it out, shall we?

Longjohn flaps his wings in sudden agitation.

LONGJOHN

No doz alert! No doz alert!

Romy bites her lip, as she and Franklin exchange disheartened looks. Joshua leads them into the living room.

INT. HALL'S LIVINGROOM. SAME TIME.

Rachael, Marie and Romy sit on the couch. Franklin sits cross legged on the floor, in front of Panda Bear. Silky curls up on Romy's lap. Longjohn sits on Rachael's shoulder.

JOSHUA

I titled this lecture: Pondering the big mysteries of philosophy.

He beams expectantly.

LONGJOHN

That's good, Daddy.

JOSHUA

I haven't even started yet, sweetheart. Just listen, okay? What are the big mysteries? Besides what transpired in the first few seconds before the Big Bang, who really killed JFK or--my personal favorite!--why is there something instead of nothing?

LONGJOHN

That's dumb, daddy.

JOSHUA

Romy! Sweetheart, you're too young to understand.

(Disgruntled:)

It's hardly a dumb question. It's a big question.

LONGJOHN

Big, dumb daddy.

Joshua looks to Romy, then Longjohn, confused.

ROMY

Shhh, Longjohn! Daddy's practicing. He needs practice very bad. To stop those someeacs from coming to his classes.

RACHAEL

(Whispers:)

You mean insomniacs.

JOSHUA

Where was I?

LONGJOHN

Dumb-de-dumb-dum, daddy.

Joshua glares at the bird, returns to his lecture.

JOSHUA

The big mystery in philosophy is what is real and how do we know it. What is real, I mean really real? Are you really real? Am I really real or--

LONGJOHN

Really, really dumb?

Joshua grits his teeth.

JOSHUA

Or are we just, like figments of some gargantuan giant's imagination? Now, don't think of the giant as like God. I don't bring God into things. God just messes everything up. Instead just imagine a giant giant. Maybe the whole universe is just this giant's dream! Maybe he's going to wake up and the whole universe will go zap and vanish, as if it never was. But let's zoom past that question--

(Beams:)

Did you notice I added exciting adjectives like zip and zoom--to keep

people awake?

LONGJOHN
Zip your mouth shut.

JOSHUA
Shut him up!

LONGJOHN
Shut him up! Zoom, zoom, zoom!

Rachael holds the bird's beak shut.

JOSHUA
Okay, now where was I?

ROMY
All about giants zipping and zooming,
daddy.

FRANKLIN
About how God messes everything up.

MARIE
Joshua, that doesn't sound good for the
children.

JOSHUA
No, no you misunderstood. Wait. Let me
start at the beginning...

INT. LIVING ROOM OF HALL'S HOUSE. TWILIGHT.

Joshua lectures, while Marie dozes, hands folded neatly on her lap and snoring slightly. Rachael and Romy lean against each other, fast asleep. Longjohn has tucked his head under his wings. Panda Bear snores in Darth Vader like gulps, Franklin curls on the dog's side...

EXT. JB FARM PASTURE. MORNING.

HOT BRANDING IRONS turn red in a fire pit.

The sudden ROAR of motorcycles alarm the cows. Riding motorcycles, PETE and SAM, among others, manifest at the edges of the herd. Confused, frightened by the noise, the cows start running from the motorcycles. Christy CRIES out for her mother, trying desperately to keep up but this is not possible.

Cowboys force over half the cows on to a truck that displays a picture of a MILK CARTON and a GLASS OF MILK. Christy's mom is one of these cows. She stops, CRYING for her calf. The worker's press electric prods to her ears, forcing her into the truck.

INT. HALL'S LIVINGROOM. SAME TIME.

Houdini BARKING and MOTORCYCLES sound in the distance.

Still wearing pajamas, Franklin and Romy look up from their toys with alarm. Rachael looks up from her keyboard. Panda Bear howls nervously. The children rush to the door.

EXT. PASTURE. SAME TIME.

Christy, surrounded by the remaining cows, suddenly feels a rope around her neck. She tries to resist but the rope tightens.

Houdini rushes upon this scene. Seeing his friend mistreated, he BARKS furiously.

The children stop in their tracks, hidden by a clump of bushes. Panda Bear HOWLS again. Rachael holds Panda Bear's collar.

ROMY

What are they doing to Christy?

RACHAEL

Hush!

SAM grabs Christy by the neck and throws her to the ground, holding her there to brand her.

SAM

Whoa, look at this little lady fight!
All spit and fire. Reminds me of my last
girlfriend.

The second cowboy, PETE approaches with the branding iron.

PETE

Kind of looks like her too, if I recall.

The cowboys LAUGH.

RACHEAL

They're going to brand her! Do
something, Franklin!

Franklin searches the ground, finds an adequate stick slingshot. Rachael and Romy quickly gather acorns. Franklin starts shooting at the cowboys.

Sam presses the red hot iron against Christy's skin just as he is struck by one of Franklin's acorns. Sam jerks and Christy's pain jerks her head back, punching Pete in the stomach. Pete releases her, who, still tied at the neck, staggers away as far as the rope will let her. Breathing fast and furious, trembling with fear, Christy stares at the cowboys. Houdini approaches her, sniffs her wound, whimpers. The brand steams menacingly. The cowboy's stare aghast at the brand.

PETE

Look at that! Didn't get it at all.
Can't even see the JB.

SAM

Do her over.

PETE

Naw. It don't matter none. Every cow in the county belongs to JB and everyone knows it.

SAM

Lucky for her then.

PETE

A lucky cow, ain't no such thing.

SAM

(Nods:)

That's for sure. Things was different in my day. We let 'em roam the range for a full six years or better.

PETE

Now, they're lucky if they get eight months before truckin' them off to the feed lot. Sometimes, it don't seem right.

SAM

Come on, we only got a couple of hundred to go before sundown.

Christy bolts away, stops and CRIES out for her mother. The cowboys leave the rope on her neck. Houdini, with his nose to the ground, starts tracking the scent.

The children rush to Christy's side.

RACHAEL

You poor, poor baby.

ROMY

They took her mom away! They burned her skin!

FRANKLIN

She's crying.

Rachael pets Christy's face lovingly as they consider the magnitude of what happened.

RACHAEL

She's all alone now.

ROMY

We can take care of her?

Franklin and Rachael exchange glances, Franklin shrugs.

FRANKLIN

I guess there's not much to caring for
a cow.

RACHAEL

If we just made sure no one takes her.

FRANKLIN

I could probably rig up some kind of
electric bell or collar...

ROMY

(To Christy:)

Don't you worry, Christy. We'll take care
of you. You belong to us...

RACHAEL

(To Franklin:)

You get to work, and we'll go get bactine
and a bandage for her burn.

The children turn away.

ROMY

And I need a big bottle for her...

EXT. COUNTRY ROAD IN FRONT OF PASTURE. DAY.

Houdini races toward the pasture. Just missing a speeding car,
he leaps gracefully over a fence, runs through the Reverend's
front yard to the pasture where Christy waits by the fence. A
large, well crafted bandage rests on the calf's botched brand.

Houdini barks excitedly. Christy moves back and forth along the
fence in agitation, over and over. Houdini rushes to the wide
gate in the fence and, demonstrating how he got his name, he
cleverly manipulates the lock until it opens. Grabbing the rope
around the cow's neck in his mouth, Houdini heads down the road
and their adventure begins.

EXT. COUNTRY ROAD. NOON.

Houdini leads Christy with the rope. Cars slow and stare. Some
people smile and wave at the strange sight.

EXT. SMALL TOWN. DAY.

Houdini and Christy walk through the town's main thoroughfare.

EXT. MARKET. DAY.

Shoppers and a checker in front of a supermarket stop and stare.
A father holds a baby in his arms. The baby bounces up and down
with excitement, pointing and GIGGLING at the sight.

EXT. BEAUTY SALON. DAY.

Someone spots the odd sight and rises. The others follow. Half a dozen faces, in various stages of facials and hair curlers, stare through the window at the dog and the cow.

EXT. DONUT SHOP. DAY.

Police get up from their coffee and donuts, rushing outside to stare as Houdini and Christy pass. Baffled, unsure as to what to do, the police shrug and return inside.

EXT. GAS STATION.

Houdini and Christy wait, side by side, for the pedestrian light to turn green in front of a gas station on their way out of town.

INT. FORD EXPLORER. DAY.

Joshua spots Houdini and Christy walking alongside of the road.

JOSHUA

That looks like the Reverend's mutt.
Wondering aimlessly with some cow...

EXT. COUNTRY ROAD. LATE AFTERNOON.

Houdini and Christy continue on their way. The road turns up ahead. Houdini BARKS excitedly. They rush forward and turn down the road. A long road leads to a modern dairy farm in the distance. A sign hangs over the turn off that reads: JB Dairy Farm. Christy sniffs the air and runs toward the building. Houdini follows.

EXT. DAIRY FARM.

Christy and Houdini circle the complicated maze of buildings. Houdini sniffs the ground. They reach a spot on the back side. Christy cries out and rubs her face against the building. Houdini runs off to find the entrance.

EXT. DOORS LEADING INTO THE DAIRY FARM.

Houdini finds the door and begins working at opening the bolt. After several tense moments of trying, he springs it and pushes the door open.

INT. DAIRY FARM.

Christy and Houdini walk slowly down the center isle of the brightly lit building. MOOING, cows are confined in individual stalls and these stalls line both sides. Stainless steel canisters litter the building. Machines milk the cows.

Christy finds her mother. The two cows greet each other, nuzzling faces with obvious joy.

TWO MEN appear at the entrance.

MAN

What in tarnation have we got here?

INT. CEO'S OFFICE OF JB FARM CORPORATION. DAY.

A new day dawns at JB Farm's corporate headquarters.

A plush office is decorated with various HUNTING TROPHIES and its center piece is a GIANT BULL SKULL and HORNS. At the head of a long conference table sits JB, a tall, middle aged, heavy set man. He wears an expensive suit, topped with a cowboy hat. JB's gal Friday, LEXY, a hugely built young woman stands at JB's side. Lexy wears a short, revealing business suit.

TWELVE EXECUTIVES, each with his own crystal canister of beef jerky, sit around the table. PHOEBE CRAFT, the operations manager, is an attractive, nervous and fidgety woman. SID TISNER is well dressed as the corporation's top lawyer and MR. MILKES is the public relations guru.

JB

So congratulations people on a job well done. With a special thanks to our excellent legal counsel, Sid Tisner--the man we affectionately call Snake--

Everyone laughs.

JB

--For holding the tide of that mad English nonsense on our shores and suin' the pants off any talk show host who thought to bring this devastating disease to the mercifully fickle attention of the American Public.

Snake takes a bow; everyone applauds.

JB

Now, Phoebe, darlin' as head of operations, I want you to cut our operation costs by another ten percent! We'll show those Wall Street pansies who's expenses are bloated!

PHOEBE

I'll try, Mr. JB.

JB

Sugarplum, I didn't get to the head of this table by tryin'. I got here by doing it.

LEXY

Me too!

PHOEBE

Consider it done, Mr. JB.

JB

Okay, if there's nothing else--

MR. MILKES

JB, we might have a problem with that cow story that ran yesterday.

JB

What cow story?

Mr. Milkes slams one paper after another on the table.

MR. MILKES

The JB Farm cow that went looking for and found its mother at one of our dairy farms. The story ran in print media: The Chicago Tribune, the Detroit News, USA Today and the worst--

EXECUTIVE 1

Not the New York Times?

MR. MILKES

Of course not. They don't run cow stories.

EXECUTIVE 1

The New York Times doesn't even have comics.

EXECUTIVE 4

(Accusingly:)
Or Dear Abby.

EXECUTIVE 1

Snobs! They're all snobs there.

MR. MILKES

No, no, it's much worse than the New York Times--

EXECUTIVE 1

Not the LA Times?

Mr. Milkes hands JB the last newspaper, the LA Times. The front page shows a picture of Christy. The executives groan with anxiety and concern. JB takes the LA Times and examines it.

EXECUTIVE 2

You know what LA is full of.

MR. MILKES

Screenwriters.

EXECUTIVE 1

Hungry, desperate screenwriters.

EXECUTIVE 2

All searching for a story.

SNAKE

Of course screenwriters aren't generally known to read.

EXECUTIVE 4

Almost uniformly illiterate.

EXECUTIVE 1

Thank God for that.

EXECUTIVE 3

Still, it would only take one to put that cow story alongside--

EXECUTIVE 1

The pig story.

The executives emit a collective gasp.

JB

Holy toledo. A cow story like that could ruin us folks.

PHEOBE

(She suppresses a smile:)

Pork consumption dropped nearly thirty percent after the pig movie.

EXECUTIVE 1

My kids still won't eat bacon, all these years later. Wife has to buy vege bacon.

EXECUTIVE 3

How is that?

EXECUTIVE 1

Great actually. Same taste but not as rubbery--

JB's hostile stare stops the conversation cold.

JB

This is serious business folks. If the electronic media picks up on the story of this damn cow story--

EXECUTIVE 1

Screenwriters never miss TV--

EXECUTIVE 1

Wouldn't be long before they put the pig story and the cow story together and saw

the dollar signs.

JB

Folks I'm tellin' you: The last thing we need in this country is our children thinking about cows in a pig kind of way.

PHEOBE

It could be devastating. A corresponding drop in beef consumption would reduce our stock within the first quarter and that, when placed against inventory analysis and price augmentation, I'd say--

(She smiles:)

J and B foods is--

JB

Up a creek without a paddle.

Everyone stares with incomprehension at what appears to be Phoebe's SLIGHT SMILE. Phoebe abruptly perceives this interest and clears her throat, appearing solemn.

MR. MILKES

I've got half a dozen media calls waiting for me out there? What do we do?

SNAKE

Kill the story. Stop it dead in its tracks.

MR.MILKES

How do we do that?

Everyone stares at him, the answer obvious, then blatant as Snake picks up a beef jerky stick and bites into it.

SNAKE

Beef, it's what's for dinner.

Phoebe gasps as everyone else laughs.

INT. HALLWAY OUTSIDE CORPORATE OFFICE.

Phoebe punches out numbers on her phone, juggling a newspaper, a cup of coffee and her briefcase.

INT. PETA HEADQUARTERS.

This is a spacious office. Peta posters decorate the wall: MEAT STINKS, GO VEGETARIAN, STOP ANIMAL TORTURE and WE ARE NOT NUT CASES. A canister of vege--jerky sits on the desk. The sound track of BORN FREE plays in the background. An attractive woman, SUMMER answers the phone.

SUMMER

PETA, may I help you?

(beat:)
Phoebe!

INT. HALLWAY OF JB FARM HEADQUARTERS. DAY.

PHEOBE
They're going to kill Christy, the cow,
just to stop the story! You've got to
alert the media, especially the LA Times!

Juggling the phone, her purse and briefcase, Phoebe accidentally drops her briefcase. Papers, including a PETA magazine and Vegetarian Times, spill across the marble floor. She bends down to gather them up as she speaks.

PHEOBE
JB is terrified of some screenwriter
writing a story that makes people think
of a cow in, you know, a pig kind of way.

Snake, followed by half a dozen obsequious members of his legal team, pass by. Spotting Phoebe's predicament, Snake snaps his fingers and motions with a slight movement of head to an underling. The underling rushes to Phoebe's side and gathers up the papers for her. Phoebe stuffs these into her briefcase nervously, waving thanks at Snake. Snake's acknowledging smile appears as a painful squint as he and his underlings move on.

INT. PETA HEADQUARTERS.

Summer stands up in alarm.

SUMMER
My God this could be it--the story we've
been waiting for. We need to alert all
the media: the newspapers, CNN, Ophra and
every screenwriter's favorite...

INT. HALLWAY OF JB FARM'S HEADQUARTERS.

PHEOBE AND SUMMER
Hardcopy!

INT. HALL'S KITCHEN. MORNING.

Opera music plays in the background and Marie HUMS as she goes about preparing a breakfast of cereal, muffins, toast and orange juice for the family. Joshua, Romy, Rachael and Franklin sit at the table. Joshua reads the newspaper and never looks up.

RACHAEL
I'll just have toast and juice, Nana.
I'm still recovering from my assimilation.

MARIE
The borg are so mean.

RACHAEL

They're the least of our problems now.
We've got an alien virus in the computer
systems. Decks one, eight and fourteen
have already lost life support. We're on
yellow alert.

Romy prepares a tiny bowl of milk for Silky, who wears a bib.
Franklin creates a rocket launcher from five pieces of
silverware, which he uses to send corn puffs flying into the air.
Panda Bear sits at Joshua's side, two lines of drool traveling
unnoticed from each side of his head as he agily catches the
flying corn puffs.

Longjohn cock a doodle doos out the window.

ROMY

Longjohn thinks he's a rooster.

JOSHUA

Longjohn might be sixty three years old,
Romy but he still can't think. He only
mimics.

Longjohn flies into the kitchen. He lands on Marie's shoulder.

LONGJOHN

Kiss me, cupcake.

Marie kisses the bird and gives him a piece of muffin.

MARIE

Good morning, Mister Longjohn.

Panda Bear takes a big bite of Joshua's muffin.

LONGJOHN

Good morning, Daddy.

JOSHUA

Didn't I say good morning, sweetheart?

ROMY

Daddy, if I save all my money can I buy
a pony? And a pretty riding hat, with the
shiny ribbons?

JOSHUA

No horse hats, no fancy software, no
karate suits or lessons and no more
bothering me about these things. Please.

ROMY

Can I have a giant bottle?

JOSHUA

You're much too old for a bottle, Romy.

Romy looks confused.

RACHAEL

I can fix you one, Romy.

Marie sits down at the table. Joshua absent mindedly picks up his muffin and takes a bite before suddenly noticing the slimy, half eaten muffin. He swallows with effort, reaches for his orange juice. He notices the cat on the table.

JOSHUA

Romy, get that cat off the table. Cats are dirty!

ROMY

Silky's not dirty, Daddy. Silky takes baths all day long.

JOSHUA

(As a warning:)

Romy...

Romy reluctantly places the cat on the floor. Joshua returns to the newspaper. The cat leaps back up and begins drinking milk from Joshua's cereal bowl. Franklin sends more corn puffs into the air. Panda Bear swipes the rest of the muffin before he shakes his head and catches a corn puff. A string of drool lands across the paper.

LONGJOHN

Watch out! Slime alert!

Joshua groans, folds the paper.

RACHAEL

Dad look.

JOSHUA

What?

RACHAEL

The back of your paper. It says Farnsworth right next to the picture of a cow. We're in the paper!

Joshua turns to the back of the paper and scans it. Marie sits down at the table to eat.

JOSHUA

Now, that's quaint. The big story--a cow got loose.

(He chuckles:)

That's exactly why we moved from the city, so that I could read a paper filled with cow stories, rather than shoot outs, armed robberies and murder--

LONGJOHN

The cat!

ROMY

Read it, Daddy. About the cow.

JOSHUA

(He opens paper to it:)

It just says: "A dog led a cow on an extraordinary journey yesterday away from JB Farms to the same company's dairy farm, nearly seven miles away. The dog reunited the cow with another cow, which appears be the cow's own mother, based on the striking similarities of their markings.

RACHAEL

The cow missed her mom...

JOSHUA

That's ridiculous, Rachael. Cows can't miss their mothers.

ROMY

I miss my mom.

JOSHUA

Yes sweetheart but unlike people, cows don't even know who their mother is after a while. They forget.

FRANKLIN

Read the rest, Dad.

JOSHUA

It says: "The dog belongs to the Reverend Phet--"

RACHAEL

That's Houdini!

ROMY

Then, the cow must be--

FRANKLIN

Christy!

RACHAEL

Keep reading, Dad!

JOSHUA

"Reverend Phets said: Houdini has always loved that cow, a special cow, named Christy, because she was born on Christmas Eve.

LONGJOHN

Holy Cow!

JOSHUA

Dr. Goodman, noted veterinarian and animal expert, claims the cow's behavior is not unusual. Cows, if given the chance, have been known to travel across great distances to reunite with each other. The more we examine the emotional lives of animals, the more complicated they become."

Joshua shakes his head.

JOSHUA

What a ridiculous 'so called' expert. I happened to see the Reverend's mutt and that cow.

FRANKLIN

You saw them?

JOSHUA

Yes, and believe me, they were just wandering aimlessly. They had no idea where they were going.

RACHAEL

There's thousands of cows in Farnsworth. If Christy found her mother, the odds that it as chance are well, thousands to one.

JOSHUA

Rachael, that's nutty--

LONGJOHN

You're nutty, daddy.

JOSHUA

Mind your manners young lady. Honestly for such a sweet little girl, sometimes...

(He shakes his head:)

And I am not nutty! I just think it's ridiculous how people think animals are like humans. It's called anthropomorphism--this unsubstantiated idea that animals have emotional lives.

MARIE

But Joshua, animals do have feelings!

JOSHUA

Tiny, little, insignificant feelings. What I'm trying to say is no animal will

ever be Einstein or Mozart or Shakespeare.

FRANKLIN

Neither will you, Dad.

LONGJOHN

Joshua Einstein! HAAAAHA!

RACHAEL

Dad, you especially, shouldn't want an animal or a human's worth to be based on their intelligence or potential.

JOSHUA

But that's my point, Rachael. We have great potential; they do not. We are intelligent; they are not.

RACHAEL

(With a superior air:)

The Federation lost that kind of thinking centuries ago. No isms--no racism, no sexism, no specism. The Federation respects the intelligence of all life forms.

JOSHUA

All science fiction, for heaven sakes. Human beings are still the only intelligent life forms on this planet.

ROMY

Does it say anything else, daddy?

JOSHUA

"Christy, the cow, was returned to the pasture of JB farms. Houdini was returned to the Reverend Phets. JB Farms has requested the Reverend keep better control of his dog in the future."

RACHAEL

We better go check on her, make sure she's okay.

The children jump up from the table, grab their bowls and carry them to the sink before rushing outside.

FRANKLIN

I'll grab her collar. I rigged it up with a knock your socks off type battery and I only need to rewire the hardware before it works.

Franklin rushes out to the hall. Joshua returns to his newspaper.

JOSHUA

Check on who?

MARIE

The cow, Christy.

She gets up to clear the table, smiling.

MARIE

They've grown very fond of that little cow. It is a good thing when children are attached to animals.

JOSHUA

Huh! We've got way too much attachment, if you ask me.

Silky shifts his weight, accidentally triggering Franklin's contraption and sending a corn puff smack against Joshua's forehead.

LONGJOHN

HAHAHA!

EXT. JB FARMS PASTURE. MORNING.

Rachael stands alongside Christy, petting her, while Romy feeds the calf from a giant bottle made of canvass and a hot water bottle. Christy wears a wire necklace. Franklin stands off, holding a queer contraction: a board with a remote on it.

RACHAEL

You won't accidentally shock her?

FRANKLIN

She's protected. But I don't know what will happen when I throw the switch.

RACHAEL

How will we know it's working?

FRANKLIN

When the beacon starts blinking.

RACHAEL

Okay, try it.

FRANKLIN

Here goes.

Franklin throws the switch.

EXT. FARNSWORTH POLICE STATION. SAME TIME.

The sirens start flashing on all the parked black and white police cars.

INT. POLICE CAR. SAME TIME.

Unaware of their siren flashing, TWO POLICEMEN notice all the cars pulling alongside the road.

POLICEMAN 1
A lot of flat tires today, huh?

POLICEMAN 2
You can say that again.

They notice a police car going in the opposite direction with its siren flashing.

POLICEMAN 1
A silent pursuit!

POLICEMAN 2
Let's go!

They swerve to the other side of the road to follow the pursuit. The other police car does the same. For several moments the two police cars circle each other.

EXT. JB FARMS PASTURE. SAME TIME.

RACHAEL
That didn't work.

FRANKLIN
I think I got it now. Here goes!

Franklin throws the switch.

EXT. ROADSIDE POWER LINE. SAME TIME.

Sparks fly from the power line.

EXT. BUSY INTERSECTION IN FARNSWORTH. SAME TIME.

All the signal lights flash red. Cars pile up behind each other. Horns HONK. Cars inch forward, slam on brakes, crash.

INT. REVEREND JOE PHET'S CHURCH. SAME TIME.

Standing at the pulpit, in the middle of his sermon, Reverend Joe raises his arms heavenward.

REVEREND JOE
And I asked the Almighty for a sign--

The church goes dark. The surprised parishioners burst into appreciative applause.

INT. OPERATING ROOM AT HOSPITAL. SAME TIME.

Two SURGEONS are operating on a patient, surrounded by surgical nurses. The lights go out.

SURGEON

Emergency lights, quick! I just got the
knife into his gallbladder.

SURGEON 2

Gallbladder? But this is a heart patient!

SURGEON 1

(beat:)
Well, that explains it.

EXT. JB FARM PASTURE. SAME TIME.

Franklin is fussing with his contraption.

RACHAEL

Franklin...

FRANKLIN

Okay, this is it. Here goes again.

Franklin pulls the switch. Miraculously, Christy's beacon starts
blinking. The children cheer. Rachael rushes to Franklin's side.

FRANKLIN

See? This shows us if she leaves the
pasture. We can find her anywhere in
Farnsworth.

ROMY

You'll be safe now, Christy.

Happily chewing her cud, Christy stares blankly ahead.

INT. PETA HEADQUARTERS. DAY.

A dozen PETA members sit at various desks, making calls to the
media.

PETA 2

The cow story. No, it doesn't having
anything to do with the president's sex
life... Wait one minute, I never said the
president was sleeping with a-.... Why
that's disgusting! No, I don't have film
clips--

PETA 3

Considering Ophra has taken a stand
against the Cattlemen's Association...
No, no Christy is not a mad cow. Well,
okay, the cow acted kind of odd but...
Hello? Hello? .

SUMMER

I'm calling you about the cow story...

What cow story? The one you ran on the front page of the LA Times!

She looks confused suddenly, upset.

SUMMER

You wait for the movie? I know this is LA but...

She becomes angry, upset.

SUMMER

I am not a nut case!

She slams the phone down.

SUMMER

I know people care...

EXT. HALL'S HOUSE. DAY.

Romy plays a lively game of handball against the garage door. She tosses the ball, catches it and throws it back. Occasionally Panda Bear preforms an amazing leap and catches the ball in his mouth before tossing it back to Romy.

Phoebe, clad in black like cat burglar with a camera in hand, pops up and down from behind a hedge.

Romy surprises Pheobe. Pheobe screams and drops her camera.

ROMY

What are you doing?

Phoebe attempts to regain her composure. She looks suspiciously in both directions.

PHEOBE

Can you keep a secret?

Romy nods solemnly.

INT. HALL'S HOUSE. STUDY. DAY.

Joshua sits in an easy chair, reading PLATO FOR DUMMIES. From behind, Romy sneaks up and puts her hands over his eyes.

ROMY

Boo!

Joshua jerks in terror and screams. Romy laughs with delight before she starts bouncing up and down on a pogo stick. Joshua attempts to recover from his fright.

ROMY

Guess what, daddy! There's a nice lady taking pictures of Christy! It's a big

secret. Don't tell anyone!

Cause she works for mean people who don't know she loves Christy too, cause Christy's special. And Nana baked Joe a pie and brought it to him. Joe and Nana sitting in a tree, K-I-S-S-I-N-G--

JOSHUA

Romy, please, no bouncing inside. Outside with that stick. This book is difficult enough...

Romy bounces out, SINGING.

EXT. JB FARM'S PASTURE. DAWN.

Houdini rests near Christy as she quietly munches the grass. Motorcycles sound in the distance. Christy looks up with alarm. Houdini barks, stands up and growls as the motorcycles approach. FRED BOB and Sam stop the motorcycles close to Christy and dismount. Each man carries rope.

SAM

That's the cow. Right there with the damn dog.

Houdini growls menacingly. Christy backs away in fear. The cowboys rope her, a brief struggle ensues, Houdini barking crazily. Sam examines the tracking device.

SAM

Look at this fancy tracking device.

FRED BOB

A tracking device? Boy the wife could sure use something like that for the kids, especially our Billy Bob. I ought to find out where JB got it from.

SAM

He must want the cow real, real bad.

The two men force Christy into the truck.

Houdini barks at the truck. The cowboys slam the back door shut. The truck starts off. Houdini runs after it down the road as far as he can go. The truck pulls ahead. Houdini stops, whimpers, staring after it.

EXT. HALL'S HOUSE. DAY.

With hose in hand, Joshua waters a flower bed outside. Longjohn flies over head.

LONGJOHN

Heads up!

Joshua looks up with a start and accidentally sprays himself.

Romy, Franklin and their dog play in a creek bed near the house. Franklin finishes the final touches on an impossibly clever bridge made of tinkertoys and twigs over the water.

INT. HALL'S LIVING ROOM. DAY.

Rachael sits alone in the living room, typing on her computer.

RACHAEL
Incoming email from mom!

EXT. HALL'S HOUSE. DAY.

Joshua jerks to attention, turns off the water and rushes inside.

Hearing Rachael's call, Romy and Franklin exchange surprised glances, leap up, brush off their dirt and run toward the house.

INT. HALL'S LIVING ROOM. SAME TIME.

Marie rushes from the kitchen to the living room. Joshua, Romy, Franklin and Panda Bear rush inside, quickly gathering around Rachael's computer.

ROMY
Read it, Rachael!

FRANKLIN
Read it.

JOSHUA
What does she say?

RACHAEL
Hugs and kisses for everyone! I love you all! Exclamation point. I won that big case, and with all my bonus money and bargaining power, I am going to negotiate a contract that will allow me to work from home part time! Starting NOW.

JOSHUA
Now? Does she mean this weekend? What does 'now' mean?

LONGJOHN
Not now, not now.

RACHEAL
It says: 'Step on to the porch for a big surprise!'

JOSHUA
Step on the porch... Right now? Why would

we do that? If the computer is in here
and she sent an email, now couldn't mean
now, could it?

EXT. HALL'S HOUSE. DAY.

A Lexus drives up the driveway and parks. The children rush to meet their mom. TONI HALL, a beautiful thirty five year old woman, tastefully outfitted in a navy blue business suit, emerges from the car and falls into the arms of her children. Panda Bears leaps with excitement and Longjohn flies happily overhead.

INT. HALL'S HOUSE. DAY.

Joshua contemplates the true meaning of now.

JOSHUA

Of course, the word 'now' often has a
sense of immediacy to it--

The children and Marie burst inside, followed by Toni. Franklin holds a karate suit, Rachael holds a computer disk and Romy wears a new riding hat.

Joshua lifts Toni up and kisses her passionately.

JOSHUA

I've missed you!

TONI

I've missed all of you!

FRANKLIN

Look Dad! Mom found a karate studio in
Farnsworth. I start Monday!

RACHAEL

I got a new software package!

ROMY

Daddy, there's a pony who lives down the
road and he wants to meet me! And look
at my new riding hat! Isn't it pretty?

Panda Bear marches proudly inside with a big bone. Longjohn perches on Toni's shoulder eating a small tub of ice--cream.

JOSHUA

Oh my goodness, Toni! All these presents.

TONI

What's wrong, Joshua?

JOSHUA

(Petulant:)
Well, what about me?

TONI

You? For my husband, who I so
inexplicable love with all my heart, I'll
be giving you a...

Toni whispers in his ear. Joshua laughs and rocks back on his
heels, as pleased as a well-fed king.

LONGJOHN

Kiss me, kiss me! Yes, oh yes, Josh!

Longjohn raises his wings dramatically. Joshua tenses as he
hears this. Everyone stares at him curiously.

ROMY

Daddy, you're all red.
(In a mothering tone:)
Are you getting a fever?
(In same sentence:)
Mommy, we have to show you Christy!

RACHAEL

Wait till you see her!

FRANKLIN

I'll go get the tracking device!

Franklin runs off.

TONI

Christy?

Toni's cell phone rings.

TONI

The phone.

Joshua, the children and even the animals, all freeze with dread.

RACHAEL

Don't answer it, mom!

ROMY

Mommy, no!

JOSHUA

Toni, let me--

TONI

Oh nonsense! Relax. I've just gotten
here. No one even knows it yet.

The children brace for bad news as Toni answers the phone.
Joshua covers his face, perfectly mimicking Panda Bear who hides
his face in his paws. Longjohn tucks his head under a wing.

EXT. HALL'S HOUSE. DAY.

The Lexus drives away. Rachael, Romy, Joshua and Marie wave sadly from the porch.

Franklin bursts outside with the tracking device, alarmed.

FRANKLIN
Mom's not the only one gone!

EXT. REVEREND JOE'S HOUSE.

The children mount their bicycles, ready to find Christy. Joe watches from his porch with a despondent Houdini at his side.

REVEREND JOE
Hey! Where are you kids off too?

RACHAEL
They came and took Christy.

REVEREND JOE
That's why Houdini's so sad!

RACHAEL
We're going to find her and bring her back.

REVEREND JOE
How you gonna find her in this town?

Franklin points to his tracking device which is cleverly attached to his bike's handle bars.

FRANKLIN
My tracking device. She's wearing an electronic collar I made. She's somewhere in that direction.

REVEREND JOE
Well I'll be!

ROMY
Houdini can come help find her!

Rachael calls Houdini, who perks up. The children, dogs and Longjohn take off as Reverend Joe watches from the porch.

REVEREND JOE
Good luck!

Marie appears across the way, holding a pie and smiling.

EXT. FLOWER FILLED MEADOW. DAY.

Romy, Rachael and Franklin ride bikes full speed through a flower filled meadow, disappearing and reappearing beneath the grass. Panda Bear and Houdini run alongside. Longjohn perches on Romy's

shoulder and occasional bumps toss Longjohn into the air.

LONGJOHN

Houston, we've got a problem!

Franklin hits a bump and crashes. The tracking device shatters. Rachael and Romy stop their bikes and rush to their brother's side. Panda Bear and Houdini anxiously gather around the boy.

RACHAEL

Are you all right?

Franklin sits up.

FRANKLIN

I'm fine but look.

Romy picks up the tracking device.

ROMY

It's broken.

RACHAEL

Can you fix it?

Franklin takes the broken board and shakes his head.

FRANKLIN

It will take a week, maybe longer.

ROMY

(Edge of tears:)

But how will we find Christy?

RACHAEL

She's somewhere in this direction, right?

We'll follow the trail as far as we can.

The children get back on their bikes and take off again. They reach the end of the meadow, which is a precipice overlooking a valley. They stop and stare.

FRANKLIN

Do you think she's there?

RACHAEL

Could be.

A long metal building stands in the center of the valley. A few cars dot a small parking lot. A corridor made of a chain link fence stretches from the front inside the building. Holding pen areas stretch on each side. The children watch two trucks arrive and stop in front of the building. The trucks say JB Farms. The truck driver gets out and opens the back door. Workers appear from inside the building. They lead the cows down a ramp.

FRANKLIN

Let's go look.

The dogs sniff the air and back up, barking a warning.

EXT. HILL GOING DOWN TO THE VALLEY. DAY.

The children and dogs race down the hill.

EXT. OUTSIDE OF SLAUGHTER HOUSE. DAY.

Three bikes appear hidden in some bushes.

EXT. FRONT OF SLAUGHTER HOUSE BUILDING. DAY.

The children crouch on the ground, watching.

EXT. SIDE OF SLAUGHTER HOUSE. DAY.

The children stand on a wooden crate and peer inside the small window. Panda Bear whimpers nervously at their side, grabbing Romy's shirt in his mouth to pull her away. Romy nudges the dog away. As they stare through the window, the children's expressions reveal confusion, then shock.

LONGJOHN

Save me! Help me!

Longjohn flies off. The children back away in horror.

EXT. HALL'S HOUSE. TWILIGHT.

Romy, Rachael and Franklin throw their bikes down and rush into the house.

INT. HALL'S HOUSE. DAY.

They rush into the study. Joshua sits in a reading chair, dozing with a book in his hands: WAKE UP AUDIENCE! Romy throws herself into her father's arms. Longjohn flies in through the window.

RACHAEL

Dad, Dad, call the police!

LONGJOHN

Beam me up, Scotty!

JOSHUA

Why? What's happened?

FRANKLIN

We went looking for Christy, the tracking device broke but we saw a building--

ROMY

A big building.

RACHAEL

Trucks came, full of cows.

ROMY

Poor cows!

Panda Bear howls nervously.

RACHAEL

They're killin' em, Dad! Dozens and dozens. Maybe a million.

ROMY

Like a nightmare, only real.

FRANKLIN

Christy might be one of them! We didn't see her but--

JOSHUA

You must be talking about the slaughter house.

Joshua's alarm changes to disinterest.

JOSHUA

I heard they had a big one in Farnsworth...

FRANKLIN

You don't understand! We're afraid--

RACHAEL

That's where they'll be taking Christy--

FRANKLIN

She's gone, you know!

ROMY

Call the police, Dad!

JOSHUA

You're being ridiculous. That cow is none of our business.

RACHAEL

But Dad, if you saw it and if you think of her--

JOSHUA

(Irritated:)

I have much more important things to think about than a darn cow, for heaven sakes.

FRANKLIN

(Confused:)

Dad, you don't understand--

JOSHUA

Kids, kids, please. Forget about the cow. Okay?

ROMY

But Daddy--

JOSHUA

Just go outside and play until dinner. Please. We only have another month and a half until school starts and I still have lectures to write. Go on, and take Longjohn with you...

The children leave his office.

INT. HALL'S LIVING ROOM.

Romy falls into Rachael's arms crying.

RACHAEL

We have to stop them... We have to!

FRANKLIN

Before they get her.

INT. KITCHEN. DAY.

Opera sounds in the kitchen as Marie chops vegetables for dinner. She looks out the window and spots Rachael, Franklin and Romy sitting on the porch steps, obviously despondent. Longjohn perches on the railing, Panda Bear sits in front of them on the lawn and the cat rests on Romy's lap.

EXT. HALL'S HOUSE. DAY.

Marie appears outside. She sits in between the children.

MARIE

My grandchildren are so sad today. No laughter, no playing, no trouble, all day long. Are you worried about Christy?

They nod.

MARIE

When I was a little girl in Mexico, if you need help with the four legged creatures, you asked Saint Ambrose.

RACHAEL

Who?

MARIE

The great Saint Ambrose, protector of all animals. Remember I tell you about my

perro, Nino?

RACHAEL

Your dog, the one who taught you about love.

FRANKLIN

Your best friend, like Panda Bear.

ROMY

He followed you everywhere.

MARIE

Yes, yes. But I no tell you about the time Nino got very sick. He no plays, he no eats. I took him to the doctor but he can not help. Days go by. Still he no plays, he no eats. I am certain he is dying.

FRANKLIN

What happened?

MARIE

I took Nino to church to pray but I cannot pray. I just sit on the steps, crying...

EXT. SMALL CHURCH IN MEXICO. DAY. FLASHBACK.

Marie, as a young girl, sits on the steps of a small, very old church. An OLD MAN spots her and approaches.

MARIE VO

He is very kind, this old man. He tells me Saint Ambrose is magic. Not a real Saint; better than real. She is the protector of all animals. He explains how to make a sacrifice to Saint Ambrose. He shows me where there is a small statute beyond the graveyard.

EXT. BEHIND THE CHURCH. DAY. FLASHBACK.

The young Marie runs behind the church and past a graveyard. Wild flowers grow in abundance. A stream runs near-by. A small statute stands between two ancient willow trees. The statue depicts a shrouded mythical figure and includes a dog, a deer and a bird. Treasures surround the statue: prayer books, rosary beads, an ivory comb, a silver mirror, a pair of shoes, a doll.

MARIE VO

The statue is older than the church, older even than the village. And it is so strange, this tiny statue... But the old man warned me that Saint Ambrose demands a sacrifice to prove your love

for animals...

EXT. BEYOND A CHURCH GRAVEYARD. DAY. FLASHBACK.

MARIE VO

We were very poor, you know. I could not think of what I could sacrifice that would prove my love for Nino. I would give anything, but I had nothing...

EXT. HALL'S PORCH. DAY.

RACHAEL

Why did you have to prove it? Didn't Saint Ambrose know you loved Nino?

MARIE

Maybe it is because words are not enough. Many people say they love animals but it is an easy thing to say...

Marie smiles as she remembers.

INT. MODEST HOME IN MEXICO. DAY. FLASHBACK.

Marie stands before a modest chest of drawers. On top of the dresser is a beautiful old music box, one with a carousel on top.

MARIE VO

The only thing I had that was precious was my music box. It had been my mother's and my grandmother's before her. It was to be my daughters' after me and even though your mother was not yet born, I knew she would understand. She would want me to do it to save Nino.

EXT. MEXICAN VILLAGE. DAY. FLASHBACK.

The young Marie rushes through the village to the church, carrying the music box until she reaches behind the graveyard and approaches the statue. A group of nesting robins watch from above, a squirrel stops and stares, a fox peeps shyly from a bush. Marie carefully takes the music box out and sets it before the statue. She winds it up. A beautiful melody fills the air. Sunlight magically filters through the trees overhead, falling in a golden stream to the statue and the girl.

EXT. HALL'S PORCH. DAY.

FRANKLIN

Did Nino get better?

MARIE

He got better. He stayed with me another four long years and gave me many more memories to cherish. Just remember: to

sacrifice for love is very hard to do but
in the end, we are blessed for doing it.

ROMY

Will Saint Ambrose help Christy?

MARIE

Saint Ambrose always helps the four
legged creatures.

FRANKLIN

But I don't even think I believe all
this, Nana. I'm a scientific, left brain
type.

MARIE

Believing no matters. Doing matters.

INT. HALL'S LIVING ROOM. DAY.

Rachael sits at the computer. Franklin and Romy sit on either
side of her. Franklin holds his new karate suit and Romy wears
riding pants and boots, holding her hat. Rachael just found Saint
Ambrose's web page.

RACHAEL

(Full of awe:)

Look at her web page...

FRANKLIN

She's beautiful.

ROMY

I like her!

RACHAEL

I'll make a print out. We'll use it for
a shrine. Do you each have your
sacrifice?

Franklin nods, holding up his new Karate suit rolled into a ball.
Romy nods, holding up her new cherished riding hat.

FRANKLIN

What are you sacrificing?

Rachael holds up a disk.

RACHAEL

My new software.

FRANKLIN

I don't want you to think I believe in
magical thinking.

ROMY

Believing doesn't matter. Doing matters.

FRANKLIN

I hope so...

EXT. JB FEEDLOT. TWILIGHT.

Sam and Pete use electric prods to separate Christy from the other cows.

PETE

There she is--with the special collar.

SAM

The cow that made the paper, right?

PETE

She's the one. There is somethin' about her, ain't there? The way she looks. It's like she knows what's happening to her or somethin'.

SAM

(Chuckles:)

That's crazy talk for a cowboy.

PETE

I've always been crazy! Got a hard head and a soft heart. When I look at this cow though, well, I get the feeling she is special somehow.

SAM

To me she's a cow like any other, 'cept for the star on her romp.

PETE

I guess we'll never know now.

The two men use the prods to get Christy onto the truck. They close the doors.

EXT. FENCE ON EDGE OF HALL'S PROPERTY. SUNSET.

The branches of an old tree blow in the wind. A picture of Saint Ambrose hangs at the trunk of the tree. The children's treasures lay carefully beneath the picture: Romy's riding hat, Franklin's suit and Rachael's software package. The sun sinks below the horizon. Clouds billow in the sky. The north star suddenly shines bright. A strong wind picks up and blows across the children's treasures, scattering them, making them tumble away...

EXT. SLAUGHTER HOUSE. TWILIGHT.

A sudden light illuminates the darkness as workers open the back of the truck. The cows cry with confusion as they scramble down the plank. Workers use electric prods to force the cows forward. Christy sniffs the air and panic changes her normally docile

face. Pete watches uncomfortably. A gust of wind seems to utter the word RUN over and over but suddenly we realize it is Pete, who gives Christy back her stare. Christy tries to move in the opposite direction but the prods force her forward with the others. She disappears inside the slaughter house. The echoing sound of RUN grows louder.

EXT. SLAUGHTER HOUSE. NIGHT.

The window outside the building looks impossibly high and yet Christy crashes through it, glass shattering all around her.

She stumbles, picks herself up and runs. An alarm sounds. The cowboys rush outside but darkness surrounds the area.

PETE

(Grinning:)

It's worse than you know.

SAM

Yeah? Why?

PETE

That's the special cow. The one we were suppose to get killed tonight.

SAM

How the hell do you know?

PETE

The collar. The star.

SAM

You sure?

PETE

Yep.

SAM

Shoot. I better call headquarters.

Mike heads towards his truck to retrieve his phone but stops as Pete calls out.

PETE

I ain't takin' no blame for this. I seen it. That cow flew.

(He laughs:)

And boy was she somethin'.

INT. JB'S RANCH STYLE MANSION. NIGHT.

The furnishings reveal an ostentatious display of JB's wealth. JB sits in a large bathtub full of bubbles as he smokes a cigar, cowboy hat in place. He listens to RUSH LIMBAUGH on the radio.

RUSH

I'm telling you folks, this country is going downhill. Just think a moment: In 1955 the price of bread was ten cents and a gallon of gas was 25 cents. Now, ever since the feminazi movement and all these women lawyers, the price of bread is better than a dollar and a gallon of gas is a buck forty...

A perplexed look appears on JB's face as he ponders this.

JB
I'll be damn...

The phone rings, and Lexy appears, wearing a short maid's uniform. She hands JB the phone.

JB
Milkes? Yeah? What is it?
(pause:)
How the hell did that cow escape?

He stands in agitation, dripping bubbles.

JB
Cows do not fly!

JB grabs his head as if in pain.

JB
Holy toledo! This cow story is writing itself; we won't need any god damn screenwriters! Now you listen to me good Milkes: You find me that cow by morning. Tell my workers the cow's hide is worth ten thousand dollars.

He hangs up, red faced and furious.

EXT. HALL'S HOUSE. MORNING.

Longjohn stands on top of the roof, getting ready to cock--a--doodle--do. He abruptly spots something on the front lawn. The sight startles him and he ducks his head under his wing, as if to hide. He steals another glance up.

LONGJOHN
(Tentatively:)
Hello? Hello?

No answer sounds. Longjohn glances in both directions with a pretense of nonchalance as he starts belting out DIXIE. He flutters to the ground and pretends to be a chicken now, bawking and pecking at the ground as he slowly approaches. He finally lifts onto Christy's head, who shakes her head.

CHRISTY

Mooo.

LONGJOHN
Holy Cow. Moo magic...

INT. FRANKLIN'S BEDROOM. MORNING.

Franklin sleeps in his ruffled bed. Panda Bear wakes up and looks around the room. He sniffs the air, once, then twice before half growling, half whimpering with confusion. He scrambles to his feet and goes to the window. He leaps up and paws on the window sill, he takes one look and barks excitedly.

Waking up, Franklin stretches sleepily before noticing Panda Bear at the window. He climbs out of bed and rubbing his eyes, he approaches and looks out. His expression reveals his shock.

Houdini leaps up and down for joy in front of Christy.

INT. HALLWAY OF HALL'S HOUSE. MORNING.

Franklin runs down the hall to Rachel's bedroom.

INT. RACHAEL'S BEDROOM. MORNING.

Franklin flies to his sister's bed, where Rachael is sleeping.

FRANKLIN
Rachael! Rachael! Wake up.

EXT. HALL'S HOUSE. FRONT LAWN. MORNING.

Three excited children peek out the front door and gasp. Romy starts to scream but Rachael clamps her hand over her younger sister's mouth.

RACHAEL
It's a miracle...

FRANKLIN
(In a whisper of awe:)
I believe... I believe...

ROMY
Saint Ambrose's magic...

The children cautiously approach Christy. Longjohn still perches comfortably on Christy's head. Christy, chewing cud, watches the children through deep, soul filled and yet oddly vacant eyes. Gentle hands come to her.

FRANKLIN
She must have escaped last night.

ROMY
From the slaughter house.

RACHAEL

Saint Ambrose helped her escape.

FRANKLIN

She sent her back to us.

LONGJOHN

Moo magic.

FRANKLIN

Rachael, what will we do? Dad won't let us keep her!

RACHAEL

He'll make us send her back.

ROMY

We can't!

(She hugs the cow.)

I love her!

RACHAEL

We'll just have to hide her--

LONGJOHN

Peek a boo! Big Moo Magic.

FRANKLIN

Hide her? Where?

The children look around.

ROMY

The backyard?

RACHAEL

No, Dad's always gardening. He'd see her.

(Pause;)

The garage.

FRANKLIN

The car's in there.

RACHAEL

We'll just have to take the car out.

We'll put it in the driveway and close the door.

ROMY

What if Daddy asks us why we moved the car?

FRANKLIN

He'll never know; he won't remember. He doesn't remember anything.

LONGJOHN

Honey, have you seen my keys?

RACHAEL

Go get the keys.

Franklin nods and runs off into the house.

EXT. HALL'S HOUSE. MORNING.

The car sits in the driveway with the garage door open. Christy munches happily on the front lawn. Rachael pushes and Romy and Franklin pull, trying to get Christy into the garage.

LONGJOHN

Move em', move em', move em', rawhide...

RACHAEL

Get some grass.

The children tear up grass and try to coax Christy into the garage. Christy remains oblivious, happily chewing her cud.

LONGJOHN

Move em', move em', move em', rawhide...

RACHAEL

She won't budge.

FRANKLIN

How can we get her inside?

Houdini leaps up and barks, then stares in the direction of the garage. He stops and points with his head. Christy, chewing cud, turns to look, moos and follows. The children rush after her.

RACHAEL

We'll take her out again as soon as Dad leaves.

Franklin looks at the garage door opener.

FRANKLIN

I better rig this, so he can't get into the garage any more.

RACHAEL

Good idea. Romy, you go put the keys back on his dresser. Don't let Dad see you. And what ever you do, don't tell him!

INT. PARENT'S BEDROOM IN HALL'S HOUSE. MORNING.

Romy, keys in hand, bounces on the bed where Joshua sleeps. Joshua wakes up groggily. Romy continues bouncing.

ROMY

Good morning, daddy. Daddy, do you believe in magic? Franklin does! He believes in magic, cause Saint Ambrose gave Christy back and we took the car out and put her in the garage! I love Christy! I can't tell cause it's a secret.

JOSHUA

Romy, sweetheart, stop bouncing on the bed and put those keys away. They're not toys. What time is it?

Joshua sits up and looks at the clock. Romy bounces off the bed and puts the keys on the dresser. Joshua swings his legs over the bed and rubs his hands with excitement.

JOSHUA

I have a big day today. The dean is going to review my lecture to the retired faculty association.

Romy bounces back on the bed.

ROMY

Do you believe in magic, Daddy, do you?

Joshua looks confused...

EXT. SLAUGHTER HOUSE. MORNING.

Four pick up trucks line the parking lot as Mr. Milkes drives up in a BMW and gets out. He addresses a half dozen cowboys, hanging on their pick up trucks. Two of the cowboys hold a vicious pack of hunting dogs on leads.

MR. MILKES

JB wants that cow, gentlemen. He's offering up a ten thousand dollar reward to the man who brings in her hide.

The cowboys erupt in excitement. FRED BOB whispers to his partner, SAM.

FRED BOB

Ten thousand dollars! Whoa, that's some pile of money.

SAM

We can split it right down the middle, Fred Bob. Fifty-fifty.

FRED BOB

That'll be...

(He thinks about it:)

A lot of loot, I can see that.

SAM

Get me a new pick up and one of them big screen jobbers.

They rush to start the trucks.

FRED BOB

That kind of money would sure make the wife happy. It'd just about make up for everything... well, except for little Billy Bob. I don't reckon any thing will make up for that kid...

SAM

And it ain't like a cow is Waldo or somethin'. A cow we can find...

EXT. HALL'S HOUSE. MORNING.

Joshua leaves for work. The children stand in unnatural attention on the porch, watching him go.

JOSHUA

You children be good today--

He stops, noticing the car in the driveway. He stares a moment, looks to the garage and then back to the car. He shakes his head and proceeds into the car, waving good-by to the children.

Once Joshua drives away, the children rush into the garage.

FRANKLIN

We'll take her to the hills!

RACHAEL

I'll ask Marie to make us a picnic lunch.

EXT. HALL'S HOUSE. DAY.

Reverend Joe and Marie wave from the porch as the children and two dogs lead Christy into the surrounding woods. Longjohn perches comfortably on top of Christy's head.

REVEREND JOE

Holy Cow. This do beat all.

EXT. GREEN MEADOW. DAY.

Rachael, Franklin and Romy, carrying a picnic basket between them, run and skip through a flower filled meadow on the bottom of a grassy hill. Panda Bear and Houdini follow, leading Christy.

EXT. TREE IN GREEN MEADOW. DAY.

The children sit under the tree, eating lunch. Panda Bear and Houdini rest nearby. Longjohn sits in the tree. Christy munches grass contentedly.

EXT. GREEN MEADOW. DAY.

Rachael, decorated with flower chains, walks ahead with Panda Bear and Houdini, similarly outfitted. Franklin leads Christy. Romy sits on Christy. Longjohn sits on Romy's shoulder.

EXT. FLOWER FILLED MEADOW. DAY.

The children decorate Christy with flowers. The cow looks ridiculous but remains oblivious, happily munching away.

EXT. LOVELY STREAM NEAR MEADOW. DAY.

The children splash about in fun, as the animals take a drink.

INT. HALL'S GARAGE. AFTERNOON.

Christy happily chews her cud at the conclusion of her adventure and the children close the garage door.

INT. JB FARMS HEADQUARTERS. TWILIGHT.

JB stands as he talks on the phone. Lexy stands nearby, wearing a short nurse's uniform.

JB

Double it! No, triple it. Thirty thousand dollars to the person who hands me that cow's hide!

He slams the phone down.

JB

Forget my medicine. I've got a splitting headache.

EXT. HALL'S HOUSE. TWILIGHT.

A helicopter flies over head looking for Christy. Joshua drives up to the house. He picks up the garage door opener and pushes the button. The button activates the curtains in the house and the curtains close.

He stops the car and presses the button again. The curtains open. He pulls in the driveway and gets out of the car. He stands there for several moments, aiming at the garage. The sprinklers go on. Then off. He takes several steps back and presses the button again. The lights in the house go on, then off. He scratches his head...

INT. LIVING ROOM OF HALL'S HOUSE. TWILIGHT.

Franklin looks up from the contraption he's building and sees the curtains moving back and forth and the lights go on and off. Rachael stops at the keyboard. Romy looks up from her doll house.

FRANKLIN

Dad's home.

The children jump up and run outside to greet him.

EXT. HALL'S HOUSE. TWILIGHT.

The children line up on the porch as Joshua, confused and still activating the curtains, approaches. A pick up truck pulls up in the driveway. The two cowboys get out.

FRED BOB
Evenin' folks. Seems we're missin' a
cow. You seen him?

The children gasp, nudge each other nervously.

ROMY
(Indignant:)
It's not a him--

Rachael kicks Romy.

JOSHUA
A cow? You lost another one?
(He laughs:)
A cow's not exactly a needle in a
haystack, is it?

The two men appear confused by this.

SAM
No, not exactly.

FRED BOB
Cows are about four bales of hay high,
maybe two wide and two in length.

SAM
Not bales. The man said stacks.

FRED BOB
Stacks? Stacks be a whole nother story.
A cow could hide in a-

JOSHUA
I didn't see your cow!

FRED BOB
No? How about you kids?

The three wide eyed, guilty looking children shake their heads.

SAM
If you see a lost cow call JB
headquarters right away. Okay?

The children nod. The cowboys tip their hats and go off.

JOSHUA

Missing cows! I love this place. So, how was your day, kids?

KIDS

(In guilty unison:)
Great.

RACHAEL

How did your practice lecture go, Dad?

JOSHUA

Very well! Only three of retired faculty members fell asleep and the rest, well, okay, they had hearing aids but they all swore they were on before I started...

INT. TRUCK. TWILIGHT.

Fred Bob sits in the passenger seat as Sam drives the truck.

FRED BOB

You seen them kids?

SAM

I seen 'em.

FRED BOB

Kids is one thing I know about--I got five of 'em. And them kids all had the very same look little Billy Bob had after the pollywog incident.

SAM

Pollywog incident?

FRED BOB

Yep. When Billy Bob used super glue to clog the up stairs' bathtub and hatch all them pollywogs.

SAM

Pollywogs in the bathtub?

FRED BOB

(Nods:)
Kids like to get right up close to nature these days on account of all them nature shows on TV. Anyway, the wife finally notices the kids is comin' out of their bath all slimy and smelly.

SAM

A sure sign somethin's wrong.

FRED BOB

It set the wife investigatin' right off. She found the pollywogs and darn if those pollywogs haven't been turnin' into frogs just like nature intended.

SAM

You don't say.

FRED BOB

It just so happened that day the wife is cooking her beef stew. That'da be a Wednesday. Anyway, she told little Billy Bob the frogs have got to go. Now, Billy Bob ain't the brightest star in the night, if you get my drift here--he tends to take words like other folks take the bible--all facts and no meaning--and he can't see out how to get rid of the poor buggers, so he dumps them into the stew. But me and the wife figured it out real quick. Frog meat don't taste nothing like beef.

SAM

No?

FRED BOB

Frogs is a lot tastier for one thing. Anyways, those kids back there looked just like Billy Bob when he got caught. Guilty as all get out.

SAM

Think they know where the cow is?

FRED BOB

Well, it ain't the season for pollywogs...

Fred Bob picks up cell phone and punches out numbers.

EXT. COUNTRY ROAD. TWILIGHT.

The truck turns around.

EXT. A ROAD NEAR FARNSWORTH. NIGHT.

Another truck driven by JB Farm workers, stops and turns, heading to the Hall's house. One of the occupants takes the shot gun from the back window and cocks it.

INT. DONUT SHOP. NIGHT.

Policemen sit a table, eating donuts and drinking coffee. Their radio buzzes to life. One of the policemen picks it up, listens for a moment.

POLICEMAN 1

Fred Bob found that cow JB'S lookin' for.

The policemen rise, grab the donuts, and head for the squad car.

POLICEMAN 2

Where at?

POLICEMAN 1

That new college teacher's house. The one who puts everyone to sleep.

EXT. ANOTHER COUNTRY ROAD. NIGHT.

Another pick up truck swerves around, heading to the Hall's.

EXT. HALL'S HOUSE. NIGHT.

The four trucks and police cars converge outside the Hall's house. Longjohn watches from a tree branch.

LONGJOHN

Red alert! Red alert!

INT. HALL'S KITCHEN. NIGHT.

The family gathers at the dinner table. The door bell rings. Panda Bear barks. Joshua rises. Longjohn flies through the window.

LONGJOHN

Danger Will Robinson, danger!

The children exchange alarmed glances.

JOSHUA

Why, I wouldn't be surprised if that was the dean, himself! To congratulate me.

Joshua moves to answer the door.

INT. HALL'S LIVING ROOM. NIGHT.

Joshua answers the door, surprised to see Sam, Fred Bob and two POLICEMEN on the porch.

FRED BOB

Evenin', sir.

JOSHUA

Yes? Is something wrong?

POLICEMAN 1

We have reason to suspect you're harboring a run away cow.

JOSHUA

A cow?! You mean that missing cow?
(Exasperated:)

I said I haven't seen her.

FRED BOB

Maybe not but them kids of yours have.
They've got that guilty Billy Bob look.

The children backed up and rush out the back door.

EXT. HALL'S BACKYARD. NIGHT.

FRANKLIN

Longjohn, go stall 'em!
(He shoes bird away.)
Scare 'em. Do cops and robbers.

RACHAEL

Cops and robbers! Go!

The children bolt toward the garage. Longjohn flies out a window.

EXT. HALL'S HOUSE. NIGHT.

JOSHUA

Billy Bob?

Longjohn flies behind the men and settles on a porch rail. He shuffles his feet and uses a deep, queer voice.

LONGJOHN

Hold it right there! Don't move, don't
anyone move!

The men freeze.

LONGJOHN

Drop 'em! Drop 'em! Get your hands up.

The men drop their guns. Except one policeman who starts to slowly turn around. Longjohn flies at his head and pecks his neck. The policeman cries out, startled.

LONGJOHN

Do it! Now!

Frightened, the policeman complies.

JOSHUA

Oh shut up, Longjohn--

LONGJOHN

Shut up, shut up.

JOSHUA

It's just a stupid bird, for heaven
sakes. Look!

With their hands still in the air, the frightened men exchange

uncertain looks but all gazes turn to see Longjohn.

LONGJOHN
Nevermind...

INT. HALL'S GARAGE. NIGHT.

The children and Panda Bear rush into the garage through the side door and gather around Christy.

RACHAEL
We've got to hide her!

FRANKLIN
In the hills!

RACHAEL
Wait a minute.

They hear the sound of BARKING DOGS in the distance.

RACHAEL
Hear that? They've got dogs.

ROMY
Don't let mean dogs get her, Rachael!

RACHAEL
Hush! We won't! Let me think...

EXT. BACKYARD OF HALL'S HOUSE. NIGHT.

The children lead Panda Bear, who leads Christy, around the house, through the back door and inside the house.

INT. HALL'S HOUSE. NIGHT.

The children lead Panda Bear, who leads Christy, up the stairs.

EXT. HALL'S HOUSE. NIGHT.

MIKE, leading a pack of barking dogs, rushes up to the house.

MIKE
Dogs say the cow's inside.

FRED BOB
Inside?

MIKE
Inside the house. Back door.

POLICEMAN 1
Mind if we have a look around?

JOSHUA
(Aghast:)

Gentleman, I assure you the cow is not
in the house.

FRED BOB

Then, what's that big pile doing there?

Everyone turns to see a big pile at the bottom of the stairs. The
men rush inside. Longjohn flies down into the kitchen.

LONGJOHN

In the kitchen!

INT. KITCHEN. NIGHT.

The men rush into the kitchen. Longjohn settles on Marie's
shoulder, who, turns, startled by all the men. There is no cow.

MARIE

Joshua, what is happening?

JOSHUA

We're looking for a cow.

MARIE

In the kitchen?

Longjohn flies out.

LONGJOHN

In the study! No study! No homework!

INT. STUDY. NIGHT.

The men rush into the study. The cow is not there but they hear
Longjohn's laughter from the other room.

SAM

He's around here somewhere.

INT. LIVING ROOM.

The men rush back into the living room and look around. All
gazes settle on the stairs. Joshua stares, horrified.

POLICEMAN 1

No way. Cows can't climb stairs.

SAM

And just how do you know that?

FRED BOB

Got a point.

The men rush up the stairs.

LONGJOHN

Hold it! Hold it right there! Put 'em

up. Drop it! Drop it!

The men ignore Longjohn now.

INT. UPSTAIRS HALLWAY.

Empty. Quiet.

INT. FRANKLIN'S BEDROOM

The men rush in the bedroom. Empty. Quiet.

INT. ROMY'S BEDROOM.

The men rush in the bedroom. Empty. Quiet.

INT. JOSHUA'S BEDROOM.

The men rush into Joshua's bedroom. Empty. Quiet.

LONGJOHN

Don't look in the bathroom!

INT. BATHROOM.

Preposterously, the men rush into the bathroom. Longjohn laughs gleefully.

LONGJOHN

Where's the beef, bozo?

INT. RACHAEL'S BEDROOM.

The men rush into Rachael's bedroom, curiously empty as well. All gazes come to the closet. Alarmed, Joshua steps over and opens it. Crammed in the closet sits Panda Bear, Rachael, Franklin, Romy right alongside Christy, who stands docilely chewing her cud, oblivious to the trouble and ridiculously wearing one of Romy's Halloween costumes: a pink cape, a pink hat, with a pink wand hanging from her neck by a rope as if the children, in their desperation, attempted to disguise the cow.

LONGJOHN

Peek a boo moo.

Panda Bear growls menacingly.

JOSHUA

You three are in big trouble!

SAM

That's our cow. Minus the pink clothes.

POLICEMAN 1

You've got stolen goods there.

ROMY

She belongs to us!

Longjohn flies out the window. The men step forward.

FRANKLIN

Get 'em Panda Bear!

Panda Bear leaps on Fred Bob, knocking him and a policeman down. He jumps over Fred Bob and keeping him pinned, he licks his face. Joshua, horrified, attempts to help Fred Bob up.

Chaos ensues simultaneously: Romy GRABS Sam's leg and holds tight.

Rachael picks up a foam 'nerf' bat and prepares to WALLOP the enemy. Franklin begins an elaborate karate routine. Joshua angrily moves forward but SLIPS and FALLS on a skate, knocking down Sam.

One of Rachael's wallops knocks off a policeman's toupee. EVERYONE pauses in a moment of horror but then resumes fighting. Panda Bear jumps on Fred Bob and Sam, knocks them down and licks their face. Romy has rushed to her father's side and knelt down.

ROMY

Daddy, are you okay?

Fred Bob, picking himself up, pulls Romy up from the backside.

FRANKLIN

EIEEEE! YAA!

Franklin ventures a tentative kick and punch to Sam, amazed when it has the desired effect. Panda Bear pulls on the shirt of a policeman who has cornered Rachael. Joshua stands up, horrified to see Romy screaming in Fred Bob's arms.

JOSHUA

Get your cotton picking hands off my little girl!

Joshua and Franklin unite against the others. The fighting and mayhem escalates to a feverish pitch.

Christy watches impassively, chewing her cud.

INT. HALLWAY.

The mayhem moves to the hallway. Fred Bob, Sam and the others have a rope around Christy's neck and pull on her, while the children attempt to stop them.

INT. BOTTOM OF STAIRS.

The mayhem continues at the bottom of the stairs and involves the big cow plop that had fallen there.

One by one people stop and look to the doorway where lights shine behind a tall figure.

RACHAEL

It's mom!

JOSHUA

Toni! Thank God!

Joshua and the children rush to Toni. With Longjohn on her shoulder, Toni appears impervious and definitely in charge.

Panda Bear barks excitedly. Toni embraces her children as words fly.

RACHAEL

Christy is our cow!

LONGJOHN

Holy Cow! Big magic...

FRANKLIN

They want to kill her!

ROMY

Don't let them, Mom! We love her!

FRED BOB

Ma'am, this here's our cow--

TONI

Hold on. Hold on. One moment gentlemen.
Panda Bear, take the nice cow out of our house for now, humm? Go on, boy, go on.

Panda Bear obediently takes the rope and leads Christy outside. Toni points to Fred Bob and Sam.

TONI

You and you. Clean up that mess.

The men comply, hurriedly exiting to get shovels from their trucks.

TONI

Children--

Toni knells down and confers with her children. The men return with shovels and clean up the mess. Toni stands back up and addresses the startled men.

TONI

There seems to be a disagreement here.

FRED BOB

There ain't no disagreement. We just came for our cow--

TONI

My children say the cow belongs to them.
Apparently, my mother's old friend, a Ms.
Ambrose gave the cow to them.

POLICEMAN 1

But this cow belongs to JB Farms--

LONGJOHN

Liar! Pants on fire!

Toni quiets Longjohn.

TONI

My children say differently. So, I must
ask that you leave. I'm afraid you're
trespassing on private property.

FRED BOB

Now wait one minute. This here is a JB
Farm cow and we ain't leaving with out--

Hands on hips, Toni circles the men like a drill sergeant.

TONI

Do you have a deed of ownership or a bill
of sale?

The men exchange confused glances.

FRED BOB

Well, no but--

TONI

Exactly. Now, please, I suggest you exit
before I decide to exercise my rights and
make a citizen's arrest.

SAM

Arrest? What for?

TONI

Trespassing with the intent of grand
theft, an accusation made even more
serious in light of the police
participation.

POLICEMAN 1

But we were just--

TONI

No, no, officer. No buts allowed in my
house.

The men reluctantly start to leave.

SAM

Lady, you're making a big mistake going up against JB Farms in this community.

TONI

(Undaunted, casual;)
I do not make mistakes.

The men leave but Fred Bob stops one more time.

FRED BOB

Lady--

Toni shoos him out. Once gone, Toni hugs her mom and the kids before passionately kissing Joshua again.

LONGJOHN

Mush alert! Mush alert!

TONI

Oh I missed you too, Longjohn.

LONGJOHN

Here's looking at you, kid...

EXT. HALL'S LAWN. NIGHT.

Christy contentedly eats the grass, while Panda Bear lays at her side. The Hall's step outside. Approaching the cow, Toni pets Christy's neck and our large heroine nuzzles the gentle hands.

TONI

Now, why don't you tell me all about our newest family member...

INT. COURTROOM. DAY.

Snake and his army of lawyers appear in court before JUDGE GRUMMAN and his faithful servant, THE BALIFF.

SNAKE

JB Farms will refrain from filing a suit, if you grant that lien and we regain custody of our property--

GRUMMEN

Your property? What property is that?

The baliff leans over and supplies the answer.

GRUMMEN

A cow? Don't see many cows in traffic court these days. The cow wasn't speeding, was it?

SNAKE

Err...no but--

GRUMMEN

Behaving recklessly? Erratically?

SNAKE

Err...no but--

GRUMMEN

What's the problem then?

Again the baliff leans over and clues the judge in.

GRUMMEN

Is that it? You just want to take possession of the stolen cow?

The door opens and Toni appears, looking magnificent and regal in a well tailored suit. The children and Joshua follow.

TONI

I object, your honor.

The people in the court room turn around.

GRUMMEN

And who might you be, Ms., Ms.?

TONI

Hall. I'm acting counsel for the children, who dispute Mr. Cisner's claim to the bovine in question.

GRUMMEN

And what do you base this on, Ms. Hall?

TONI

The facts. My children were given this cow by Ms. Ambrose, an old family friend. Furthermore, JB Farms has no proof of prior ownership. Considering that possession is nine tenths of the law, I have at my hand--

She opens her briefcase and produces a two inch stack of paper.

TONI

The last three hundred similar circumstances of property disputes decided by courts in this state--

She piles these papers before the judge, who returns his glasses to his face, examining the impressive stack of papers.

TONI

So, I move that your honor reject JB farms claim of ownership and leave that cow where she's happy--on our front lawn.

SNAKE

Objection!

GRUMMEN

Hold your cow, Snake. The lady... well, it appears as if the lady has a leg to stand on.

Everyone turns to stare at Toni's legs, which are definitely deserving of masculine admiration.

GRUMMEN

A legal leg that is. So, the hearing to determine ownership of the horse--

The baliff corrects him.

GRUMMEN

What's the difference? The hearing is hereby scheduled for one week.

He slams his gravel.

EXT. COURTROOM STEPS. DAY.

The children and Joshua gather around Toni, laughing.

JOSHUA

Honey, you were fantastic!

RACHAEL

Really great, mom.

ROMY

(Hugs her mom:)
I love my mom!

FRANKLIN

You'll win next week, won't you, mom?

TONI

I always win.

Toni's phone rings. She starts to answer it but stops, upon noticing the terrified looks on everyone's faces. She pauses with sudden uncertainty. Franklin grabs the phone and runs.

TONI

Franklin! Franklin!

FRANKLIN

Sorry, mom! You can't leave us now!

JOSHUA

I'll catch him!

Joshua takes after Franklin.

EXT. FARNSWORTH CITY STREET. DAY,

Franklin runs down the street with a ringing phone in hand. He spots a homeless man sitting next to a garbage can. From the distance, he hears his father CALLING him. Panicked, he tosses the phone in the garbage can and continues running. The homeless man retrieves the phone.

Joshua runs past the homeless man.

HOMELESS MAN

She's not here. Can I help you?

INT. HALL'S HOUSE. FRANKLIN'S BEDROOM. NIGHT.

Toni stands in front of Franklin.

FRANKLIN

I know it was wrong. But we need you.

Romy, Rachael and Joshua appear in the doorway.

TONI

This new case. It's the biggest so far--

Romy steps forward and tugs on her mother's shirt.

ROMY

This is our big case.

Toni stares at the hopeful, anxious faces of the kids.

TONI

Okay, I'll see what I can do. I'm not promising anything but--

They family laughs with relief.

EXT. HALL'S FRONT LAWN. DAY.

Romy, Franklin, Rachael, gather around Christy, petting her as she happily chews her cud. With a hose, sponges and soap suds, they wash Christy as they might wash a car. Longjohn sits on top of Christy's back, bathing himself and enjoying the water.

LONGJOHN

Singing in the rain, I'm singing...

Franklin fills a pail of water for the cow. Once full, Houdini, Panda Bear and Christy both dip into the bucket and blow giant bubbles. Joshua stands behind Christy with an umbrella and giant potato sack, waiting to catch her manure for his garden, while one hand holds the written pages of a new lecture.

INT. HALL'S KITCHEN. DAY. SAME TIME.

Marie kneads bread as Toni puts the dishes away, both staring outside at the children, the cow and Joshua through the window.

MARIE

Sometimes I do not know if Joshua is one hundred percent in the head, Toni.

TONI

He does have his moments.

MARIE

This must be one of them.

(beat:)

But look how much the children love Christy. Saint Ambrose taught me a good lesson about love for the four legged creatures and now, she is teaching the children. You will win this case, no?

TONI

Oh I always win. But just in case, it might be best if I made a few calls...

Picking up the phone, Toni punches out a number.

PHONE VOICE

Turner Broadcasting. How may I direct your call?

TONI

Ted's office, please... Hi Kay. This is Toni Hall. I'd like to talk to Ted... Ted? Hey, to you too! Look Ted, I'm calling for a favor...

INT. JB'S RANCH HOUSE. NIGHT.

JB, wearing exercise shorts, a t-shirt and his cowboy hat, rides an exercycle, curiously rigged to simulate a bucking bronco.

ON TV:

Romy stands between Franklin and Christy.

ROMY (ON TV)

We prayed to Saint Ambrose, who helps animals in trouble. She protects them with her magic! And then when we woke up-

(She giggles:)

Christy was on our lawn.

She holds up her hand.

ROMY

I swear on my brother's life.

Franklin nods, embarrassed. JB comes off his exercycle, frozen with this unpleasant shock. Lexy enters the room in a short cocktail waitress' uniform and spots Romy on the TV.

LEXY

Oh isn't she just the cutest...

JB teeters on the brink of an explosion...

INT. TV NEWS SHOW.

ANCHOR

And now, touching hearts across America, the remarkable story about a little girl, a cow and faith...

INT. NBC NIGHTLY NEWS.

TOM BROKOF

And for more on this mysterious Saint Ambrose, our news interactive has set up direct links to the Saint's web page, which, with fifteen million hits a day now, has become the most visited sight on the internet...

INT. ABC WORLD NEWS.

PETER JENNINGS

In a remarkable demonstration of support, schools everywhere are reporting thousands of children wearing the HOLY COW t-shirts.

Four different visuals appear of children waving and wearing HOLY COW t-shirts.

PETER JENNINGS

Everyone's getting on the HOLY COW bandwagon, it seems...

Visuals of PEOPLE across the nation: a female construction WORKER sitting on a tractor, a DOCTOR and her NURSE in a hospital, a group of BUSINESSMEN on Wall Street, MR. ROGERS in his neighborhood, KIM BASINGER and ALEC BALDWIN, MICHAEL JORDAN, the PRESIDENT and FIRST LADY all display HOLY COW t-shirts, while giving thumbs up signs.

INT. JB FARM HEADQUARTERS. DAY.

JB has called an emergency meeting of his executives. Lexy stands behind JB, wearing a short flight attendant's uniform.

MR. MILKES

It's bad, very bad. I've got calls from newspapers, news shows, all the major media outlets wanting to know about the

Holy Cow.

EXECUTIVE 3

People just love that little girl and her cow.

PHEOBE

She's so adorable!

LEXY

Just eat 'em up cute!

The men turn to stare at the women, who clear their throats, embarrassed.

JB

It's a nightmare.

EXECUTIVE 1

Surely we can win in court? I mean it is our cow, isn't it?

Everyone turns to stare at Snake.

SNAKE

Ms. Hall is one of the best. She's never lost a case.

JB

Women lawyers! They're ruining the country.

SNAKE

Hall shamelessly uses her shrewdness, intelligence, wit.

JB

I hate it when women use tricks!

LEXY

(Confused;)
You do?

MR.MILKES

The media attention is so bad, we might not even need a screenwriter before people start thinking of cows in a pig kind of way.

This alarms the executives.

EXECUTIVE 4

What are we going to do?

MR. MILKES

Maybe we ought to cut our loses and like, I don't know, award the cow to the Halls?

Hope it all goes away.

The executives thoughtfully consider this and turn to JB.

JB

Oh no. It's way too late for me to play
Mr. Nice guy. Our stock is already in
a free fall. Folks, this here is war.

MR. MILKES

Then what can we do?

JB

We need help--that's clear. I, for one,
am man enough to admit when his gun ain't
big enough--

LEXY

Oh JB!

(She giggles:)

You're not that small. Sure I've had
bigger but--

Lexy abruptly perceives JB'S expression.

LEXY

Oh, you don't mean that. You're talking
about bringing in hired guns.

(Alarmed:)

You're talking about...

SNAKE

The Cattleman's Association.

Murmurs arise from the executives.

JB

If anyone knows how to turn a cow into
beef...

INT. FAMILY HOME. NIGHT.

An average American family watches the TV News. The father reads a paper and eats, while watching the TV. The mother plays chess with a young boy. The daughter practices gymnastics. A dog sits in a chair, wearing a Holy Cow t-shirt and apparently glued to the TV screen, which shows the Reverend Phets and Houdini standing alongside the children and Christy.

EXT. HALL'S FRONT LAWN. DAY.

A news reporter stands on the lawn with the Reverend Joe.

REVEREND JOE

Even I fell in love with Christy. And I
am not a sentimental, foolish, weepy kind
of Reverend. Oh no. I'm more a seen it

all and wished I had closed my eyes kind of reverend. But there's just somethin' about this cow that makes some folk's heart fill up with love.

REPORTER

Like how Reverend?

REVEREND JOE

Sort of like a giant ink blob. You can look and just see a cow. Or you can look and see somethin' really special. Somethin' magical...

Christy stares mysteriously or ridiculously into the camera.

EXT. JB FARMS CORPORATE OFFICES.

A dozen PETA members stand outside JB Farms with picket signs being interviewed by reporters.

PETA 1

...and furthermore we hope the Holy Cow campaign wakes up America and that the public finally realizes the truth!

PETA 2

The whole truth!

PETA 3

Animal rights activists are not nut cases!

INT. NEW SHOW.

DAN RATHER

(Chuckling:)

Sounds nutty to me, Jan.

JAN

(Chuckling with a shake of her head:)

I'm with you there, Dan...

INT. RADIO STATION.

RUSH

When Ronnie and I were President and we brought the wall down and the commies to their knees, we never had these kinds of cow problems...

INT. TV NEWS SHOW.

ANCHOR

With just four more days before the trial beef consumption continues its decline as Americans everywhere are turning to

Vege--burgers in a show of support for
Christy, the Holy Cow...

INT. JB HEADQUARTERS. DAY.

The executives sit nervously and silently around the table. JB
stands, anxiously watching the door.

JB
Here they come!

The executives rustle with excitement. Behind glass doors THREE
MEN approach of various heights, middle aged, menacing, corpulent
and wearing cowboy suits. They sport gun holsters that hold
cell phones. They enter as if arriving at gun fight.

SNAKE
The calvary has arrived. Ladies,
gentlemen, the Cattleman's Association...

INT. CNN TV SHOW.

LAWYER
Everything hinges on Judge Grummen.

GRETA
What do you know about the judge?

LAWYER
Not very much. We know he's a big meat
eater and a couple of cello's short of
an orchestra.

(Smiles:)
If you know what I mean.

GRETA
I'm not sure I do?

LAWYER
Elevator doesn't go to the top floor. And
of course, since he is a nutty, we can
assume he's against sex, except on his
birthday and Christmas.

GRETA
(Confused:)
But what does sex have to do with the
Holy Cow campaign?

LAWYER
That's exactly what Kenneth Starr wants
to know. He's suspicious--

GRETA
Ken Starr? But he's gone!

LAWYER

Oh no!

GRETA

They promised he was gone! He's history!

LAWYER

He's been hiding out, waitin' for the next juicy scandal to exploit...

(Pause:)

Greta? Greta? Why you look so scared--

Greta faints and falls off her chair.

LAWYER

She fainted. Someone call 911!

OFF CAMERA VO

What's the number?!

INT. HALL'S LIVING ROOM. DAY.

BARBARA WALTERS stands alongside Toni Hall.

BARBAR WALTERS

With the trial only two days away, we thought our viewers would like to meet the Hall family...

INT. TV SHOW.

JIM LEHRER talks with CLERGY MEMBERS.

JIM LEHRER

So, you think the unprecedented interest in the Holy Cow story reflects a previously untapped yearning for old fashioned miracles of faith?

EXT. HALL'S HOUSE. DAY.

The children pose for pictures alongside Christy. Two NEWS TRUCKS park in the driveway. NEIGHBORS have come to watch.

EXT. HALL'S PORCH.

Romy holds Pheobe's hand, presenting her to Toni.

ROMY

Mommy, this is Phoebe and she's going to help us. She knows all about the bad guys! She works for them!

TONI

A corporate spy?

PHEOBE

(nodding:)

First, let me just say, how much we
admire you Ms. Hall! Purrs from my people
to you!

INT. HALLS' LIVING ROOM. DAY.

The phone rings and Marie stops to answer it.

MARIE

Hall's residence.... Toni, it's another
big Hollywood agent.

Toni takes the phone.

TONI

Hello?

VOICE ON PHONE

Please hold for Mr. Meadows.

INT. HEADQUARTERS FOR KING WILLIAM'S ROYAL AGENCY. DAY.

AGENTS gather round a large table in a plush office. ASSISTANTS
stand at the side, talking on phones. A CATERER arrives with
three WAITERS to set up an elaborate lunch buffet. DICK MEADOWS,
flamboyantly outfitted, sits at the head of the table. His
ASSISTANT punches a button on a conference phone.

DICK

Toni Hall! Darling, how are you?

A waiter, holding a screenplay behind his back, sets a gourmet
dish in front of Dick. The agents listen to the conversation.

WAITER

Your steak tartar, sir.

DICK

Why should you sign with us? Well, we
love cows, for one thing! Just love 'em!

(He looks at his food:)

As a matter of fact I've been a
vegetarian for years...

ASSISTANTS

(Whispers:)

He's brilliant! Just brilliant!

Dick beams at this praise.

DICK

Lying? What makes you think I'm lying?

(pause:)

It's what agents do? Lunch and lying...

Dick pushes his food away.

DICK

No, really, I've become a vegetarian and--
(To the group:)
Get a memo out. No more screenplays with
any meat in them.

Everyone pushes their plates away and the waiters, each carrying
screenplays behind their backs, hasten to adopt this new policy.

DICK

We love cows, especially your cow. Toni,
darling, I want to make you rich! I want
to buy his story.

(beat:)

Her? Whatever. Now, the kid is cute and
if it was just her, maybe some
commercials, soda pop or cereal, a low
six figure deal max, nothing I would
condescend too, of course, one of my
assistants perhaps, but that cow. Toni,
that is a cash cow you've got there. The
pig was big but the cow is bigger.

Everyone nods, impressed.

ASSISTANTS

He's good! He's so good!

DICK

What's more is I can make the whole world
look at your cow in a pig kind of way.
Movie rights, toys, maybe a whole
clothing line, the works. I see points,
big points played out against oh, I don't
know maybe five or six sequels.

(beat:)

Great! Great! I won't regret this!

Dick hangs up and the agents applaud.

DICK

Piece of cake, darlings, piece of cake.
Okay, get me one of our producers.

ASSISTANT

Who?

DICK

Who? I don't care who. Just make sure it
isn't anyone with any artistic
pretensions. Nothing kills box office
numbers like artistic pretensions.

ASSISTANT

And the director? Who should I call?

DICK

Someone big--none of those actors
masquerading as directors--someone with
a name no one can remember. What's his
name maybe.

The other agents all reach for phones.

DICK

Oh and a screenwriter.

ASSISTANT

Which one?

DICK

Any one! What does that matter?

The assistant tosses a dart against a board filled with names.

SECOND ASSISTANT

S. Amber Rose.

DICK

Tell Ms. Rose we need it in a week and
for God sakes,
(beat:)
Make that cow funny in a pig kind of
way...

EXT. COURTHOUSE. NIGHT.

A dozen NEWS CREWS stand outside the Farnsworth courthouse,
setting up for the trial. An ANCHORWOMAN stands before TV news
cameras, one hand pressed to her ear.

ANCHORWOMAN

As you can see Tom, with the trial
starting tomorrow, the crowds are already
gathering outside the courthouse...

INT. JOSHUA'S BEDROOM. NIGHT.

Joshua and Toni sleep soundly, snuggled tightly in each other's
arms. Moonlight shines through the window. Panda Bear appears
in the doorway. He goes around to Joshua's side and puts a big
paw on Joshua's arm, whimpering. Joshua comes partially awake.

JOSHUA

What is it, Panda Bear?

Panda Bear turns his head and points out the window, then looks
back at Joshua. Joshua looks at the time. Two o'clock. Joshua
steps over to the window. He takes one look out and sighs.

EXT. HALL'S HOUSE. NIGHT.

Moon light shines upon the tender scene: Christy standing

passively on the lawn, chewing her cud as Romy, in pajamas, sleeps on her back. Joshua approaches and gently lifts his daughter to his arms, who falls sleepily against his shoulders.

ROMY

I love her, Daddy.

JOSHUA

I know sweetheart.

ROMY

Nobody's going to hurt her, will they
Daddy?

JOSHUA

Never. I promise.

EXT. COURTHOUSE. DAY.

The MEDIA swarms the surroundings. PEOPLE file in. A series of limos pull up in front, each decorated with a huge set of gold COW HORNS as hood ornaments. Snake, JB and Lexy, wearing a short cow girl outfit, emerge into the clamor of REPORTERS and news cameras.

JOAN RIVERS

As you can see JB of JB farms has arrived
just behind the Hall family. JB is
wearing a telling black hat...

INT. PACKED COURTROOM.

Joshua sits between Marie and Reverend Joe, who hold hands in the front row. The children sit with their mother at the defense table. Snake, JB and Lexy sit at the other table, the Cattleman behind them and the executives behind the cattlemen. Lexy WAVES enthusiastically to Romy, who waves back.

LEXY

She is so cute...

Judge Grummen enters the court room and everyone rises.

BALIFF

All rise for the honorable Judge Grumman.

The people sit down as the judge does.

GRUMMEN

Well! Here we are! In the last two
weeks I have heard more opinions about
this... this...

The judge seems unable to remember what he was saying. The baliff whispers in his ear.

GRUMMEN

This cow! How could I forget? Well, I can't forget. That's the point.

I have heard far too many opinions on this darn cow. And I don't like other people's opinions--never have. This is my courtroom and the only opinion I'm willing to listen to is my own. Is that clear?

Everyone nods.

INT. COURTROOM.

Marie sits on the stand.

MARIE

I try to teach the children about love and kindness, just as I taught my daughter and just as my mother and grand mother taught me. We teach our children to be kind to people and animals. This is what Saint Ambrose wants us to understand and so, she sent us Christy, the Holy cow and then made all this fuss to prove her point...

The courtroom erupts into awed murmurs...

JUDGE

And what point is that?

Marie frowns in confusion.

INT. COURTROOM.

Franklin is on the witness stand.

FRANKLIN

I didn't believe in Saint Ambrose at first because I'm a left brain, science loving, critically thinking type kid but I sure believe now...

The audience nods with the same belief.

JUDGE

Believe what, son?

Franklin frowns in confusion.

INT. COURTROOM.

Rachael sits on the stand.

RACHAEL

Unsophisticated people tend to think

Saint Ambrose is part of God, like an angel or something but other, more enlightened people like myself see Saint Ambrose as a superior alien intelligence, probably from the gamma quadrant or some other vast unexplored region of space, who is trying to prepare us for the next step in our social evolution--

The audience nods appreciatively.

GRUMMEN

Evolution? All that monkey business! I don't believe in that, either. Absolutely no monkey business in this courtroom.

Rachael frowns in confusion.

INT. COURTROOM.

Romy marches regally to the witness stand, swears on the bible and takes the seat.

TONI

Romy, sweetheart, how do you know that Christy belongs to us and not that man there?

ROMY

Because of Saint Ambrose--

GRUMMEN

Who is this damn Saint everyone's talking about?

ROMY

Saint Ambrose! She made Christy run away from the bad place and she sent Christy to us, cause she's a magic Saint.

GRUMMEN

Preposterous!

ROMY

I swear it's true.

The judge rolls his eyes in disbelief.

TONI

And do you take good care of her?

ROMY

Oh yes!

(She turns to the Judge:)

'Cause, Mister Judge, I love Christy!

People smile and laugh appreciatively.

GRUMMEN

(Melts; chuckles:)

She sure is a darling little girl, I'll say that...

JB glares furiously but a cattleman cautions him, shaking his head. JB relaxes.

SNAKE

That's the little girl's last smile.

The cattlemen all nod. Snake stands up.

SNAKE

Objection, your honor. This entire testimony, all this talk of saints, is irrelevant. May I remind your honor, we are here to determine ownership of the cow in question, nothing more.

The judge appears flabbergasted.

GRUMMEN

Is that right?!

SNAKE

Ownership, that's all. And JB Farms has proof of ownership. Every single one of our cows is marked by red hot brand and wears the permanent scar of a J and a B.

ROMY

Tell them, Mommy. Tell them.

TONI

If it pleases the court, I'd like to present evidence that directly contradicts, Snake, err, Mr. Cisner.

(She turns to Joshua:)

Honey, if you would?

Joshua quickly rises and makes his way through the court. He opens the door and calls Panda Bear into the room. Panda Bear comes in, leading Christy to the front of the court.

TONI

As you can see the letters are not JB at all but rather SA.

Christy's branding shows an SA, rather than JB. Court erupts in excitement. Judge slams his gavel.

GRUMMEN

What does that mean? Why an SA?

The baliff explains the significance.

GRUMMEN

Well, this is extraordinary!

INT. TV SHOW.

DAN RATHER

In an fantastic turn of events at the Holy Cow trial today...

INT. TV SHOW.

ANCHOR

It what was seen as proof of divine intervention in the Holy Cow story...

INT. TV SHOW.

TOM BROKOW

All the world is waiting for JB Farms reply tomorrow to the startling evidence presented in court today...

INT. COURTROOM. NEXT DAY.

Mike sits on the witness stand.

MIKE

Oh yeah, that's JB's cow all right.

INT. COURTROOM.

Pete sits on the witness stand.

PETE

Actually it is highly unusual for a calf to get the branding messed up. It started me wondering right off.

GRUMMEN

Wondering what, son?

PETE

About stuff. You know.

SNAKE

You wonder about a lot of things, don't you, young man?

PETE

Well, I suppose--

SNAKE

Is it true that you're a dreamer?

PETE

But I'm not the only one.

The familiar words confuse Snake.

SNAKE

Forget that. Just answer this: unusual is not the same as miraculous, is it?

PETE

Well--

SNAKE

No further questions.

INT. COURTROOM.

Fred Bob sits on the witness stand.

FRED BOB

Dogs traced the cow right to the Hall's house, just as I realized them kids was lying. Looked as guilty as my own Billy Bob, who is as guilty as any four term congressman.

GRUMMEN

This Billy Bob, the guilty one--is he a liberal or conservative?

Fred Bob frowns with confusion.

INT. COURTROOM.

SNAKE

Next, our star witness, a man who will explain everything.

GRUMMEN

(With visible relief:)
Finally. Just what I need.

SNAKE

A representative of the Cattlemen Association.

JOE CATTLEMAN rises and approaches the witness stand. The baliff swears him in. He takes the seat.

SNAKE

Will you explain, for our good judge, just what this case is really about?

CATTLEMAN

Sure thing, Snake.
(Smiles; cool, in control:)
Judge, you might not be aware of this but there's a hell of a lot more riding on the outcome of this trial than just a cow.

GRUMMEN

There is?

CATTLEMAN

In fact nothing less than the fate of this great nation rests on this case.

GRUMMEN

It does?

CATTLEMAN

You see, judge, that little girl, cute as she is--hi ya darlin'--

He waves to Romy, who waves back.

CATTLEMAN

That cute little girl and her cow are asking nothing less than for America to change its ways. Good ways, too, ways that have worked for centuries. And like my grand pappy always said, if it ain't broke, don't fix it. And I'm here to tell you, America ain't broke.

Judge Grummen beams approval.

SNAKE

Tell us just what, exactly, is the little girl asking us to change?

CATTLEMAN

The little darlin's askin' us to be kind to cows. And folks, America can't afford that kind of kindness.

The courtroom murmurs with alarm.

SNAKE

Why not? What would happen if America started treating cows with kindness?

CATTLEMAN

Nothing less than economic chaos.

Courtroom murmurs with more alarm.

GRUMMEN

You're kidding?!

CATTLEMAN

No sir. Just think a moment on it. First of all, the fast food industry would be toast. No more Burger Kings or MacDonalds. Drugs and crime would skyrocket as high school kids went

unemployed and had no place to hang out.

GRUMMEN

Well...

CATTLEMAN

And that's only the beginning folks. Next the medical industry would start crumbling.

GRUMMEN

The medical industry?!

CATTLEMAN

That's right. Just look at yourself, judge. You're a big meat eater, right?

GRUMMEN

Well, yes...

CATTLEMAN

How many bypass surgeries have you had so far?

GRUMMEN

Why two!

CATTLEMAN

Just the point. One meat eating man--two bypass operations. Imagine if you didn't have to have those operations?

Your surgeon wouldn't be able to make any of his big mortgage payments, he couldn't put in his backyard pool, hell, he couldn't afford to send his kids to college! And them kids wouldn't have any fast food jobs to fall back on. So,

(He counts on his fingers:)

we got the fast food industry, the pool contractors, mortgage companies, the medical industry, all going belly up. There's economic chaos, plain and simple.

The audience murmurs with more alarm.

CATTLEMAN

America just can't afford any kindness...

INT. COURTROOM.

SNAKE

In conclusion, we urge your honor, for the good of the country, to return him to his rightful owner--

ROMY

Her! She's a girl.

SNAKE

Whatever. So, JB Farms can get on with the business of feeding this nation...

GRUMMEN

Sounds like a solid plan...

Judge Grumman slams his gavel at the conclusion of the trial.

GRUMMEN

I will carefully weigh my opinions and rule tomorrow morning first thing.

The courtroom erupts into chaos as the media swarm around Christy and the children. Joshua confers with Toni.

JOSHUA

How bad is it, honey?

TONI

(Distressed:)

That Snake certainly made a good case. Much better than I anticipated.

JOSHUA

But we have public opinion! We have the the President, celebrities, the media, the entire world on our side--doesn't that count?

Toni stares at the very pleased faces of the cattlemen, Snake and JB as they shake hands and congratulate themselves.

TONI

Not in a court of law...

INT. HALLWAY OF COURTHOUSE.

Pheobe hides in the shadows, waiting for the children. She sees Romy and Franklin before spotting Rachael.

PHEOBE

(in a whisper:)

Rachael!

Startled, Rachael approaches.

PHEOBE

Here. Take this number. They'll help us. Just in case.

RACHAEL

You mean--

PHEOBE

If the.. worst happens!

RACHAEL

The worst? You mean...like a-

PHEOBE

Barbecue.

The children rush out. Pete pauses in front of Pheobe. He offers her a tentative smile. She smiles back, smooths her hair as she turns away, glancing back, receiving a wink for her trouble...

INT. FRANKLIN'S BEDROOM. NIGHT.

The children stare out the window at Christy on the front lawn. Longjohn sleeps on Christy's head, while Panda Bear and Houdini rests near Christy's legs.

FRANKLIN

Mom always wins!

RACHAEL

What if she doesn't this time?

ROMY

She's got to.

RACHAEL

We can't take any chances.

Rachael turns to her computer and begins working the keyboard.

RACHAEL

I'm going to make contact just in case...

INT. COURTROOM. NEXT DAY.

The Hall's, JB and party, media personalities and others pack the courtroom.

GRUMMEN

This was a very difficult decision, and I'd never have reached it if I didn't forget all the evidence and start thinking about just how much was riding on this one cow here.

Judge stares confusedly at the audience.

GRUMMEN

Why the devil are they staring at me?

The Baliff whispers to the judge.

GRUMMEN

Oh. Right. The point is the more I thought on this cow and my heart surgeon,

who just happens to be a golfing buddy of mine, a big meat eating conservative as well, the bigger and bigger the big picture looked. So, as cute as that little girl and her ridiculous cow are, I'm going to have to rule in favor of JB Farms. I here-by order the Hall's to turn over the cow to JB Farms tomorrow.

The courtroom erupts in excitement. Toni stands to her feet.

TONI
I'll appeal!

GRUMMEN
Appeal what?

TONI
Your ruling!

GRUMMEN
You will?

The baliff leans over and confers with the judge.

GRUMMEN
I'm told that's your right, ma'am but you'll need a stay from this court to stop JB Farms from possessing that cow tomorrow morning and with the very fate of our nation resting on...on...

The baliff supplies the rest as the judge pauses uncomfortable.

GRUMMEN
(Shocked:)
The fate of our nation is restin' on a cow?!

The baliff answers in a heated whisper.

GRUMMEN
Right. I seem to remember that. I won't grant a stay!

Reporters rush outside to report on the judge's decision. Joshua sinks with disappointment. The three children exchange conspiratorial glances. Rachael carefully opens her portable computer. The cattlemen, Snake, and JB congratulate themselves.

SNAKE
So, I assume you're all coming to our little barbecue tomorrow?

The cattlemen laugh, nod. Phoebe approaches JB and to the surprised stares of the men, she unbuttons her suit jacket, revealing a Holy Cow t-shirt.

PHOEBE

From my people at PETA, burrs to you! I quit.

Phoebe storms out.

JB

PETA? She must be--

SNAKE

Corporate spy. I suspected it all along.

JB

You did?

SNAKE

Her briefcase--imitation leather.

JB

A nut case, right in our midst!

The men shake their heads. Phoebe stops suddenly and spins around, hurrying back to their sides.

PHOEBE

We are not nut cases!

She storms away again.

JB

Sounds nutty to me.

SNAKE

Certifiable.

Upset and angry, Lexy approaches JB.

LEXY

Look what you did to that cute little girl.

They turn to see Romy crying quietly.

LEXY

Some people are too low for words! I quit!

Lexy storms stormily away

INT. HALL'S HOUSE. NIGHT.

Marie, Reverend Joe and Joshua sit on the couch, comforting each other as they watch the news reports.

INT. NEWS STATION.

ANCHOR

The holy cow campaign concluded with the devastating news: America simply can not afford to be kind to cows...

REVEREND JOE

That cow packed my pews with sinners, all hoping we finally could be kind...

Marie gently pats his hand, looking concerned.

INT. HALL'S HOUSE. NIGHT.

Joshua turns the TV off. Toni hangs up the phone.

TONI

That was Mr. Dick, the agent. He said nobody likes a sad ending. The deal is off.

JOSHUA

It's the kids I'm worried about. Though, they do seem to be taking it better than I imagined...

INT. RACHAEL'S BEDROOM.

The three children gather around the computer. Longjohn sits on Rachael's shoulder.

RACHAEL

That's it. They'll be here in two hours! Come on! We have to get ready.

Panda Bear perks up. Longjohn flies off.

LONGJOHN

Big, big moo trouble....

INT. FRANKLIN'S BEDROOM. NIGHT.

Joshua and Toni peek in the bedroom to see Franklin fast asleep. They turn away. Franklin pops up with a flashlight.

INT. JOSHUA'S BEDROOM. NIGHT.

Toni and Joshua sleep soundly.

EXT. HALL'S HOUSE. NIGHT.

The children huddle around Christy. Longjohn sits on Christy, Panda Bear sits nervously at her side.

ROMY

They will come, won't they?

RACHAEL

They promised.

All of a sudden FOUR LIGHTS appear, noticeably silent. A trailer and two motorcycles emerge in the darkness. Pheobe, wearing all black, drives the trailer. TWO, HUGE, frightening and rough looking MEN sit a top the motorcycles. GABRIEL is bald, black as night, and wears a sleeveless Levis jacket and Levis, motorcycle boots, gold rings, erring and chains, a huge white grin.

The other man, WILD BILL looks like a menacing Hells Angel with long hair, a heavy build and tattoos. The backs of their jackets say: ANIMALS R US. They stop their electric motorcycles.

FRANKLIN

(Scared, amazed:)

Are you...are you--

Gabrial bends over to be eye level with Franklin, and up close, he looks even more frightening.

GABRIEL

A big nut case?

Gabrial and Wild Bill howl with laughter.

RACHAEL

You don't look like the Animal R Us Liberation Army?

WILD BILL

Trust me, darlin', you're looking at JB Farms worst nightmare!

Wild Bill brushes his finger affectionately across Romy's nose.

ROMY

I like you!

Panda Bear barks excitedly and wagging his tail, he leaps on Gabrial, who hugs and high fives the dog. He scratches Longjohn's neck.

LONGJOHN

My man!

Wild Bill pets Christy's neck, who leans against his hand for a nuzzle. Gabriel follows suit. Pheobe gets out of the trailer and joins them.

FRANKLIN

Hey! Don't you work for JB Farms?

PHEOBE

I was a spy. I'm really a nut--

Mortified, she covers her mouth.

PHEOBE

I'm not really. I mean I am--oh! Forget it!

RACHAEL

She was a corporate spy. She's the one who gave me the Animals R us contact.

ROMY

She's nice.

GABRIEL

And here is the Holy Cow.

(He turns to the children:)

We were never going to let JB Farms have her, you know.

FRANKLIN

You weren't?

WILD BILL

This one's far too precious to lose. We had a big ambush plan set up even before you contacted us. This makes it a little easier, that's all.

LONGJOHN

Holy cow! Moo Magic.

CHRISTY

Mooo!

EXT. HALL'S HOUSE. NIGHT.

Gabriel and Wild Bill expertly load Christy into the trailer. They close the truck and turn to the kids to say good-bye.

GABRIEL

You kids did good, real good. You showed the world what being kind to animals really means.

WILD BILL

And the more of us that learn the lesson, well-

PHEOBE

The better off we'll all be...

They mount their motorcycles and start the silent engines. The trailer starts up as well.

Lights from half a dozen trucks and police cars flood the area. JB hangs from the door of his pick up truck.

The children stand directly behind the trailer.

JB
Just where do you figure you're going
with my cow?

JB and his men take out their guns.

Wild Bill and Gabriel reach for their STUN GUNS, aim and FIRE FIVE or SIX TIMES. JB, a number of his men and a policemen, fall to the ground, stunned by the stun guns. Screams sound. The men rush to their fallen cowboy comrades. Racheal and Franklin children leap into the trailer with Christy and call out to Romy.

RACHAEL
Don't tell mom or dad!

FRANKLIN
We'll be back as soon as she's safe!

Wild Bill and Gabriel return their stun guns to holsters, start their silent engines and pop wheelies as they turn around. The trailer follows the cycles. They crash through a fence, turn a sharp circle and burst on the road, getting a good head start.

Panda Bear barks furiously as he runs after the trailer. Racheal stands up and shouts to Longjohn, flying behind them.

RACHAEL
Stall 'em, Longjohn! Stop them!

Sam and Fred Bob lift JB into the passenger side of JB's truck just as he starts coming too. Sam hops in the driver's seat. JB's other men start their engines.

The chase begins.

INT. TRAILER.

The children hang on to Christy for the bumpy ride.

EXT. HALL'S HOUSE. NIGHT.

Longjohn flies into the house.

INT. KITCHEN.

Longjohn lifts a white sheet from a laundry basket.

EXT. COUNTRY ROAD. NIGHT.

The chase is on. Gabriel and Wild Bill lead the trailer.

INT. JB'S TRUCK.

JB starts to come around. Sam drives, leading the others.

JB
What they hit me with?

SAM

What?

JB

(In a whisper of pain:)

What...

(louder:)

hit me?

SAM

Hit you? Well, okay, if you think it
will help.

Sam punches JB.

EXT. COUNTRY ROAD. NIGHT.

A white sheet appears eerily in front of the truck.

INT. JB'S TRUCK. NIGHT.

JB, recovering from the punch, spots the sheet and screams.

SAM

I didn't hit that hard!

JB points. Sam spots the sheet and screams, too, slamming on the
brake and fortunately, the others fail to react quick enough.

EXT. FIVE CAR PILE UP ON COUNTRY ROAD. NIGHT.

The motorcycles and trailer zip speedily into the night.

The others attempt to back up and start up again but the fenders
appear hopelessly crunched together. Sam gets out to remove the
sheet from the windshield and spots Longjohn sitting on the cow
horn hood ornament, laughing hysterically.

LONGJOHN

Boo! HAAAA!

Panda Bear rushes pass this scene, looking for the kids.

INT. BACK OF TRAILER. NIGHT.

The children look alarmed as the engine abruptly stalls, then
stops.

EXT. SIDE OF ROAD. NIGHT.

The electric trailer has stopped.

PHOEBE

Oh my God! What are we going to do?
They can't be far behind!

Franklin and Racheal appear at their side, startling Pheobe.

FRANKLIN

Don't be mad!

RACHAEL

We had to hide--

FRANKLIN

To make sure Christy is safe!

GABRIAL

We're not mad, kiddos but the trailer has stalled--

RACHEAL

Franklin can fix it. He can fix anything!

FRANKLIN

Electric motors are one of my hobbies.

PHEOBE

But there's no time!

WILD BILL

No time to lose!

INT. HALL'S BEDROOM.

Romy bounces up on the bed, waking her parents from a deep sleep.

ROMY

I can't tell you where Rachael and Franklin went! It's a secret!

EXT. SIDE OF ROAD.

Franklin peers inside at the engine as the others gather around him. He has fixed the problem down to the last wires but now, with only seconds to spare, he confronts the ominous age old question: which wire to cut and fuse together--a red wire or a green wire. Perspiration lines the boy's forehead; his audience looks on with faces full of anxiety.

FRANKLIN

It will either get us going again or...blow us up.

WILD BILL

I have that weird feeling, you know, that I've been here before.

GABRIEL

I've got it, too! Like I've seen this whole scene before.

WILD BILL

What's that called?

GABRIEL

De ja vu.

EXT. SIDE OF THE ROAD.

The lights of their pursuers appear in the distance.

RACHAEL

Just choose!

Everyone braces for an explosion. The trailer hums to life.

EXT. CHURCH ALONG COUNTRY ROAD. NIGHT.

Gabriel and Wild Bill spot the Reverend's church and head towards it, making their way around in back. Gabriel hops off the bike and looks to see if Christy is all right.

GABRIEL

We've got to find a place to hide her until it's safe to get away. There's too much action on the road tonight.

Panda Bear rushes up.

INT. REVEREND JOE'S BEDROOM.

Reverend Joe knells at his bedside, murmuring prayers. Longjohn appears in his window.

LONGJOHN

Help! Holy Cow!

Joe's eyes pop open--the voice of God has given a direct order.

REVEREND JOE

But how Lord, how?

LONGJOHN

Ding dong! Ding dong!

REVEREND JOE

The church!

EXT. COUNTRY ROAD IN FRONT OF CHURCH. NIGHT.

JB and his menacing cow hands spot Longjohn flying over the church. They drive quickly around the church and come to a screeching stop in front of the trailer. With a gun in hand, JB gets out.

JB

I'm going to shoot that troublesome, beef waiting to happen cow, if it's the last thing I do!

The police, Sam, Fred Bob rush to the trailer and look inside. It is empty.

INT. CHURCH. NIGHT.

The interior of the church looks identical to the one in the last scene of the movie Sound of Music. JB and party rush through it.

INT. CHURCH MAUSOLEUM. NIGHT.

Reverend Joe leads Gabriel, Wild Bill, Pheobe, Racheal and Franklin, Panda Bear and Christy through this dark and frightening graveyard. Withdrawing keys from his long bath robe, he hurriedly unlocks the gates to the largest crypts. Everyone rushes inside and hides behind individual crypts. Gabriel holds Pheobe. Wild Bill, Racheal and Franklin stand behind another.

Panda Bear hides with Christy behind the largest crypt that reads poetically: WE MUST WIDEN THE CIRCLE OF OUR COMPASSION TO INCLUDE ALL THE ANIMALS. Albert Einstein.

All becomes quiet. Christy contentedly chews her cud, oblivious to the fuss. Panda Bear sits quietly, nobly at her side.

JB and party arrive. They search the large space, paying particular attention to the locked crypts. JB shines a flashlight over each one. As the light hits Gabriel and Pheobe's, Pheobe gasps. Gabriel gently places a hand over her mouth.

JB

They got to be outside then.

Everyone rushes out.

Gabriel, Wild Bill, Pheobe, Franklin and Racheal come quietly out of their hiding places. Gabriel holds the door open as Wild Bill rushes everyone out. Panda Bear and Christy appear last. The others urge speed in whispers.

Pete steps out with a gun in hand and a whistle.

PETE

Got you!

Everyone turns with a start. Gabriel quickly recovers. Wild Bill urges everyone to keep going.

PETE

(Nervous:)

Hold it... Hold it!

Everyone files quickly out as Gabriel and Pheobe confront Pete. With fear, Pheobe stands behind Gabriel. Pete aims the gun unsteadily. Gabriel moves closer to Pete as they speak.

GABRIEL

You're not like the others. You'll never
be like the others.

PETE

Of course I'm not! I came to help! Look!

Pete unbuttons his shirt to reveal a HOLY COW t-shirt. Pheobe
throws her arms around Pete.

PETE

I've got a little spread up yonder where
we can hide Christy until it's safe.

GABRIEL

Great! We just have to get her out of
here somehow...

JB and his cowboys begin searching the area outside. Longjohn
flies overhead.

LONGJOHN

Watch out! Bird bombs! Bombs away!

Gabriel and Wild Bill put Christy into the trailer again as
shouts and screams sound from the near-by forest. Pheobe and
Pete rush around to the trailer doors. Gabriel and Wild Bill say
good-bye to Franklin and Racheal as the two men mount their
motorcycles.

WILD BILL

We're be in touch!

FRANKLIN

Take good care of her!

Wiping his head with a handkerchief, JB comes stumbling out of
the forest.

JB

There they go! Get 'em, boys!

EXT. CHURCH. NIGHT.

Joshua, Toni and Romy drive swiftly into the church yard just as
the motorcycles and the trailer drive away. JB and party rush
to their cars. We hear the engines trying to start but not
kicking over. Joshua and Toni rush into the church.

INT. CHURCH. NIGHT.

Joshua, Toni and Romy fall upon the guilty looking Joe, Franklin
and Racheal as the sounds of trucks and cars trying to start mix
with JB's cursing.

REVEREND JOE

Forgive me, brother, for I have sinned.

A confused Toni and Joshua look down to see five batteries dangling from wires in their hands.

EXT. CHURCH. NIGHT.

Hoods raised, Sam, Fred Bob and the others inspect the engines. JB sits in his truck and pounds the steering wheel before bursting into tears.

EXT. THE HALLS HOUSE. DAY.

The Reverend, the Halls, Phoebe and Pete gather outside for a picnic. Laughing, they enjoy the lovely day and the abundant food. Standing off to side, Christy happily munches the green grass. A young calf plays with Houdini and Panda Bear.

JOE

That's it. The last of JB Farms has finally been sold.

JOSHUA

And he lives all the way in... Tahiti now?

PHEOBE

Fewest cows per capita, I understand.

MARIE

Therapy can't cure all phobias.

Toni proposes a toast.

TONI

May Christy, the Holy Cow live forever!

Longjohn stands on the weather vane.

LONGJOHN

Cock a doodle do! And a holy cow to you!

EXT. MOVIE SET. DAY.

The happy picnic scene at the Hall's house is a movie set with numerous cameras and a film crew milling about. A man sits in a director's chair that reads: What's His Name.

DIRECTOR

That's it! Cut!

The DIRECTOR'S ASSISTANT, GARY approaches the director.

DIRECTOR

God, she's a natural, the best actor I've ever worked with.

GARY

Romy is good, isn't she?

DIRECTOR

Romy? I was talking about the cow.

Christy and Romy stand among the clutter and bustle of a movie studio. Romy hugs Christy.

ROMY

We did it Christy, we did it! We told
the whole world your story!

CHRISTY

Mooo...

EXT. THE HEAVENS.

A shot of the hillside, the clouds, the earth from above, the moon and the earth, the cosmos.

VO

And so ends the story of Christy, the
Holy Cow, who not only brought happiness
to all who loved her but who taught the
world to think of cows in a pig kind of
way...

THE END

