

SINS OF THE FATHER

Written by

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FADE IN:

SUPER: "2006. Afghanistan."

EXT. A HOUSE IN A U.S. COMPOUND - DAY

A dark car pulls up in front of a house. Some children play in the street, kicking a ball. TOM CLANTON, late 20's, in a suit, skinny with short, dark hair comes out of the house, carrying a laptop. He enters the car's rear door.

INT. THE DARK CAR - MOMENTS LATER

Tom sits in the back seat next to MAHOUD ALSIM, Afghani, late 30's, wearing a small turban, dark beard, dressed in white loose clothing. A briefcase on his lap. A dark glass separates both men from the driver.

MAHOUD

A big day for us, my friend.

Tom smiles.

TOM

Yes. A big step for Afghanistan.

Mahoud points out the window at the playing kids.

MAHOUD

As a father, I do what I do for the children. What fathers do always affect the sons.

EXT. THE DARK CAR - SECONDS LATER

The car starts to pull out. Tom pats his side.

TOM

I forgot my side arm.

MAHOUD

My friend, we will be surrounded by soldiers. What does your weapon matter? Let us not be late.

EXT. A U.S. MILITARY COMPOUND - DESERT - DAY

The sun flares in the sky, scorching the earth. Army trucks and jeeps litter the area. Two vicious looking helicopters whiz by, flying low and mean.

2.

Soldiers cook ribs in a huge barbecue pit. Smoke billows from the crackling meat. Outside one building, a group of men in suits carrying laptops or briefcases enter the front door, showing ID's to sentries. Tom and Mahoud approach a SENTRY. Tom flashes his ID.

SENTRY  
Mr. Clanton.

TOM  
Private.

The Sentry looks at Mahoud.

SENTRY  
Identification.

Mahoud shakes his head. The Sentry looks at the briefcase.

SENTRY (CONT'D)  
I need to search you.

Mahoud looks at Tom.

TOM  
He's with me, Private.

The Sentry waves him through.

INT. THE BUILDING - BRIEFING ROOM - A LITTLE LATER

The room is crowded with men, some in suits, others in military garb, around a large table, talking and laughing. Tom and Mahoud are talking with FRANK MCFARLAND, late 30's, chiseled face, sharp suit and short haircut.

FRANK  
I have a meeting with the brass.  
Important. Tom can brief me later.

MAHOUD  
This is important too. I would like  
you here. We can delay a while.

FRANK  
Mahoud, I wish I could but no can  
do. Go ahead with the meeting.

TOM  
You just want some of those ribs.

3.

FRANK

They are using your recipe. Rank has its privileges. Let's hook up at the officers club around six.

Tom nods. Frank leaves.

INT. THE BRIEFING ROOM - A LITTLE LATER

Tom stands at the head of the table, talking. The men give him their rapt attention. Mahoud sits near him.

TOM

With Operation Sundown, we believe we have everything in place for a decisive intelligence action. We expect maximum yield.

A young SENATOR'S AIDE in a suit speaks up.

SENATOR'S AIDE

What type of yield?

TOM

Our best estimates think we can force Al Qaeda to suspect and kill several of their own operatives as double agents. We also expect to find the identities of over ten of their other operatives.

SENATOR'S AIDE

Hot damn. How?

TOM

You understand, I can't go into much more detail than I have earlier. But I can give you an overview of the methodology we use.

SENATOR'S AIDE

Senator Quigly eats this stuff up. And it makes me look good.

The room breaks out in laughter.

TOM

We gather data about Al Qaeda. Collate everything.

(MORE)

4.

TOM (CONT'D)

Then we leak them lies and disinformation that corresponds with that truth to make them think and behave in a way we want them to. It's pure manipulation.

SENATOR'S AIDE

Beautiful.

TOM

Yes, when it works it really is. When we have everything ready to go and we green-light the operation, we call it "The Moment Of Maximum Optimization."

SENATORS AIDE

Damn. Sounds wild.

Tom smiles proudly.

TOM

I like to think of it as the Alice In Wonderland effect.

SENATOR'S AIDE

Oh man, those rag-heads won't know what hit them.

Mahoud looks at the Aide. The Aide notices.

SENATOR'S AIDE (CONT'D)

No offense.

MAHOUD

None taken.

SENATOR'S AIDE

Quigly is going to love this.

TOM

Just so long as he loves it during financial appropriations.

The room bursts out in laughter again.

SENATORS AIDE

Let me ask you this, what if things don't go as planned?

TOM

We have a plan B. You always have a plan B.

5.

TOM (CONT'D)

And now gentleman, I cede the floor  
to Mahoud for more good news.

Tom works his way down the long table to the only empty chair  
left. Mahoud takes a seat saved for him at head of the table.

Tom pulls out his chair and it bumps into a large, thick,  
metal cabinet jutting from the wall, its shelves filled with  
stuffed folders, leaving him little room to sit.

TOM (CONT'D)

Christ.

A MAN IN A PINSTRIPE SUIT next to Tom looks amused.

MAN IN PINSTRIPE SUIT

Snooze you lose, Tom.

Tom smiles and gives him the finger. Tom moves his chair down  
to where the cabinet ends. He opens his laptop. An OLDER MAN  
speaks to Mahoud loudly.

OLDER MAN

Mahoud, I hear you have the  
locations and responsibilities of a  
lot of high Al Qaeda assets.

Mahoud has his briefcase open, looking inside. He looks up.

MAHOUD

It's going to be a game changer.

OLDER MAN

Warm up the drones!

The men laugh.

OLDER MAN (CONT'D)

How many of the bastards will we  
take out with this information?

MAHOUD

How many people are in this room?

Tom stops, frozen, staring at his laptop. He looks up. Mahoud  
is smiling. Tom's eyes widen. By instinct he reaches for his  
sidearm that he left at home. It's not there!

TOM

Bomb!

Tom falls back, ducking behind the end of the metal cabinet,  
shielding his face with the laptop.

6.

MAHOUD

Allah is great! Ba maane khoda  
unbelievers!

EXT. - THE BUILDING - CONTINUOUS

BOOM! The building rocks with a fiery explosion. Windows blow out, trailing fire and smoke. Soldiers are flattened to the ground by the concussion, weapons flying from their hands.

An alarm wails. Soldiers covered with dust rise, running towards the building. Screams and moans fill the air.

A SOLDIER comes out of the door, both arms supporting Tom. Tom staggers, bloody and singed black. He slides out of the soldier arms, collapses a few yards from the barbecue pit.

SOLDIER

Medic! I need a medic now!

Another soldier brings the Man In The Pinstripe Suit over and lays him next to Tom. His face is seared off and black smoke pours from his body. Rattling, wheezing noises come from the hole that used to be his mouth.

Tom stares at him. He gags. He closes his eyes. Tom turns his head away to the barbecue pit. The sun shines, the ribs still sizzle, their smoke rising into the sky, mingling with the smoke from the explosion.

SUPER: "2006. LOS ANGELES, CALIFORNIA."

EXT. A DESERTED LOT - NIGHT

SAM stands by his car, smoking a cigarette. Another car pulls in with its lights out. It parks next to the first and a SECOND MAN gets out. The deep night conceals their features.

SAM

What are you doing here?

The Second Man pulls out a gun.

SECOND MAN

He knows what you've been doing. He said you broke his heart.

SAM

He don't have a heart. Fuck him.  
And fuck you too.

7.

BAM! - the gun goes off and Sam flies back into his car then onto the ground.

SUPER: "2008. SLIPKNOT, NEVADA."

EXT. - A HIGHWAY - DAY

A weather beaten sign reads: "Can't wait to get to Las Vegas? Then stop at Slipknot and let the fun begin now! Population 15,000." In the distance, Slipknot rises from the desert.

EXT. BILL CLANTON'S HOUSE - DAY

The house is a nice, modest, brick home, sitting in a lane with other nice, modest houses. A cab pulls up and stops. Tom gets out and looks around. He limps towards the house.

INT. BILL CLANTON'S HOUSE

BILL CLANTON, late 50's, short grey-brown hair and bit of a paunch stares out the bay window at Tom. Next to him is his wife MARY, same age, chubby, brown hair. Tom limps towards the house. Bill looks at Mary and shakes his head.

EXT. BILL CLANTON'S HOUSE - BACKYARD - NIGHT

Bill, Mary and Tom sit in chairs. Each has a drink in hand. The summer sky is filled with stars.

TOM

Uncle Bill, Mary, thanks for taking me in. It's really nice to be back.

MARY

It's great to have you back. You can stay as long as you want.

TOM

I appreciate that.

BILL

Tom, you know, I can get you on the force if you want.

TOM

Already been in a frying pan.

8.

BILL

Just something to think about. Oh,  
Bobby Bozz wants to see you when  
you feel up to it.

EXT. PURGATORY CASINO PARKING LOT - NIGHT

The casino is one story tall, not Vegas big. The parking lot  
half full. A neon sign over the door says: "PURGATORY. NOT  
QUITE HEAVEN, NOT QUITE HELL. BUT ALWAYS WHAT YOU WANT."

Next to the word "HEAVEN" is a curvy, smiling neon girl in  
lingerie and high heels with a halo over her head. Next to  
the word "HELL" is another lingerie clad neon girl holding a  
pitchfork and horns protruding from her head.

INT. PURGATORY CASINO - BAR LOUNGE - NIGHT

BOBBY BOZZ, sits in a booth with Tom. Bozz is in his early  
40's, thick black hair, big boned, stocky. His huge hands and  
face are fight scared. His suit is so sharp it can cut.

A bottle of whiskey sits on the table. Both their glasses are  
full. Bozz pulls out a cigar and gives it to Tom. He puts  
another in his mouth, lights it, leans over and lights Tom's.

BOZZ

How you feeling?

TOM

Safer.

Bozz nods.

BOZZ

Safer. Yeah.

Bozz takes a big puff, blows smoke.

BOZZ (CONT'D)

Tom, I owe your dad big time. I  
always pay my debts in full. Like  
to offer you a job here. Nothing  
too hard but with nice pay. It's  
the least I can do.

Tom looks around the dark casino.

TOM

An unobtrusive place to work.

9.

BOZZ  
Unobtrusive?

TOM  
Not noticeable.

BOZZ  
Nice vocabulary. Gives you class.  
Commands respect. You take the job,  
you can teach me some words.

TOM  
Hell, I'll buy you a dictionary.

BOZZ  
I'm sure you have plans. I know you  
won't stay in town long, but for  
now, wanna be unobtrusive?

TOM  
Like a ghost.

Bozz raises his glass for toast. Tom raises his.

BOZZ  
To being unobtrusive.

They clink glasses.

SUPER: "2012."

INT. - TOM CLANTON'S HOUSE - NIGHT

Tom, now in his mid 30's, lies on the couch in a spacious living room wearing old jeans and a tee shirt He has a cell phone to his ear.

TOM  
Is "Turnaround" playing tonight?

He listens.

TOM (CONT'D)  
What time? Thanks.

Tom sits up, grimacing. He reaches to the coffee table and picks up a bottle of pills, opens it, pops two in his mouth.

10.

EXT. PERKIN'S DRIVE IN THEATER - NIGHT - A LITTLE LATER

Cars lined up at the entrance slowly enter the drive-in as they pay the TICKET MAN in the booth. Tom's blue truck angles in off the main road to get in line.

INT. - TOM'S TRUCK - CONTINUOUS

Tom, in jeans and T-shirt, stares straight ahead. A car drifts in front of him. It is filled with high school kids, boys and girls. A GIRL in the car leans out the window.

GIRL

Hey, stud. Nice date you got there.  
Are you gonna fuck the seat?

The car explodes with laughter. Passengers in other cars stare at Tom. Looking straight ahead, he turns the wheel, steps on the gas and gets on the road, leaving the drive-in. In his rear view mirror, the movie screen comes to life.

INT. - TOM'S LIVING ROOM - NIGHT - LATER

The movie on the TV set is the only light illuminating the dark room. Tom sits alone, on his couch, eating popcorn.

INT. TOM'S BEDROOM - NIGHT - LATER

Tom sits on his bed in boxer shorts and tee shirt. He opens the top drawer of a night stand. Inside is a pistol. He looks at it. He buries his face in his hands and sobs.

INT. PURGATORY CASINO - NIGHT

Tom enters the front door, dressed in a nice suit. The bouncer, SIXTO SORRIO, late 20's, Hispanic, big, nods.

SIXTO

Tom.

TOM

Sixto.

The crowd buzzes. Customers are seated at card tables and perched in front of slot machines or the bar.

Tom hustles over to a SLOT MACHINE bathed in lights. The bright sign on top of the machine says: "The Game Changer. Play a dollar for a chance at five hundred grand!"

11.

Tom looks at a cardboard cutout next to the machine. It is a fat, older man, clutching a huge five hundred thousand dollar check. His smile is endless.

On the cutout are the words: "MARTY BEESON 2006 Winner of five hundred thousand dollars!!!" Tom looks at Beeson's smiling face and puts a dollar into the slot. It gets sucked in.

Lights blink, the machine makes a buzzing noise. Up comes an apple, then another then...a lemon. It speaks in a woman's seductive purr.

SLOT MACHINE

Sorry champ, try me again. You might get lucky.

A hand comes down on Tom's shoulder. He looks around. It is JACK NUTT, late 20's, in a suit, a gray fedora hat. A long blonde ponytail trails behind his head.

JACK

The electronic whore still not putting out?

TOM

Nope. She put out one time in her life and gets a reputation and endless suitors.

Jack nods around to the crowd.

JACK

That's called profit. Plenty of real whores here who will give you something back for your money.

TOM

I'll keep that in mind, Jack. Busy?

JACK

Everyone ends up in Purgatory someday, right?

Jack pulls out a joint from behind his ear and winks.

JACK (CONT'D)

I'm gonna go out and have a little doobie, doobie, do. Want to get your shift off to a good start?

TOM

No thanks. I'll check the floor.

12.

INT. PURGATORY CASINO - LATER

Tom leans against the wall surveying the casino. Jack stands by a blackjack table, watching the play, his arms around two young, laughing girls.

A couple of FEMALE BARTENDERS scurry about in short, tight blouses and skirts, waiting on customers. One of them is SHAY MARKS, mid 20's. The uniform looks much better on her as do the long black boots that hug her legs.

She chews gum, blowing bubbles. Her fingers are adorned with rings. Her natural dark blonde hair has lighter highlights. Shay is pouring a drink, her round ass sticking out. Tom stares at it. Shay turns around, catching him in the act.

A DRUNK MAN in his early 50's bangs his glass on the bar at Shay.

DRUNK MAN

Hey. How about a drink here?

Shay walks up to the bar. The Drunk Man reaches out and grabs Shay's ass. She slaps his hand away and jumps back.

DRUNK MAN (CONT'D)

You love it. Why don't you give me a drink..and something else? I got money for a piece like you.

Shay stares at him, her eyes daggers. Tom jumps forward.

TOM

She's on break. What do you need?

Shay backs away against the wall. The Drunk man waves his hand at her in disgust.

DRUNK MAN

Hell with you, slut. Crown Royal, sport. Straight.

TOM

That will be six-fifty.

The drunk fumbles for the money, drops the wallet on the bar, grabs it, and slides a twenty to Tom. Shay watches. Tom goes to the cash register, rings up the sale. He puts the twenty in and takes out three singles and two quarters.

The drunk's arms are on the bar, his head resting on them, eyes closed. Tom slides the drink and three dollars and fifty cents to him.

13.

TOM (CONT'D)

Your change.

The drunk raises his head, puts the bills in his wallet. Shay watches. The drunk leaves the fifty cents on the bar. He is too drunk to know he has been short changed.

DRUNK MAN

There is your tip, sport.

TOM

Thanks, sport.

The drunk staggers off. Shay looks at Tom and smiles.

Suddenly an alarm goes off and a spotlight shines on a platform. CANDY, a young, pretty red head in a bikini bottom and pasties swings unathletically around a stripper poll. Jack stands next to the platform, microphone in hand.

JACK

Ladies and gents. Here is Candy, archangel of Purgatory. She will dance, she will tantalize and we will auction her off.

She takes a bow to hooting, whistles and cheers.

JACK (CONT'D)

The high bidder will have Candy for two hours to bring luck at the tables. And when you are with Candy, you are lucky.

The crowd yells again. Tom shakes his head.

JACK (CONT'D)

Maestro, some music!

The casino fills with a throbbing beat. Candy starts to roll around the poll in a lackluster, mechanical manner.

SHAY

Moves like she has rigor mortis. You gotta let yourself go.

TOM

Oh? Then how come you're not up there?

SHAY

I'm not for sale.

14.

EXT. PURGATORY PARKING LOT - NIGHT - LATER

The Drunk Man is standing by his car taking a piss. He is wasted, waving back and forth trying to stay on his feet. No one is around.

CRASH - a beer bottle blasts the back of his head. The Drunk Man pitches forward and hits the pavement hard. He lays there, moaning, his eyes closed, blood in his hair. Shay looks down at him.

Shay lifts up her booted foot and brings it down on the man's head - BAM! Again - BAM! Again - BAM! Blood pools under the Drunk Man's head. Shay looks him. Then looks at her boot. There is blood on it.

She lifts her boot and wipes it on the Drunk Man's shirt. She looks at her boot. It's clean. She looks at The Drunk Man. She blows a big bubble, then pops it with her nail.

EXT. PURGATORY PARKING LOT - NIGHT - LATER

Tom walks to his truck. Footsteps echo behind. It's Shay.

SHAY

Tom, I need a favor. I locked my keys in my car. Could I get a ride?

TOM

Where is your car?

She points her thumb over her shoulder at a red Eclipse. They walk to the Eclipse. Tom tries the door. Locked. He fishes in his pocket and pulls out his keys. On the ring is a metal device like Swiss army knife.

He pulls out a small, serrated steel rod from the device. He starts working on the lock, twisting and turning the rod. The lock pops and he looks inside the car.

TOM (CONT'D)

I don't see the keys. I could get it started if you want.

Shay raises her eyebrows and blows a bubble.

SHAY

Yeah, I bet you could.

She opens her purse, reaches in. The keys dangle on her fingers.

15.

SHAY (CONT'D)

They were here all along. Such an airhead.

TOM

Problem solved. Have a good night.

He turns and starts to walk away. Shay flies up to him.

SHAY

Why don't we stop and get a coffee.

TOM

Coffee?

SHAY

Yeah, brown, warm, you know.

She smiles and pops another bubble.

EXT. LAST CHANCE DINER - NIGHT - A LITTLE LATER

The diner is small. Just Tom's truck and Shay's car are parked there. A sign over the door says: "Last Chance Diner."

INT. DINER - NIGHT - CONTINUOUS

The diner is deserted except for a fat, OLDER WAITRESS who files her nails behind the counter. Shay and Tom sit in a booth with coffee in front of them.

In the window at their booth is a neon sign that says: "Last Chance." Tom stares at his coffee like it's the most interesting thing in the world.

SHAY

I've never seen anyone open a car like that before. You're one handy guy. Where did you learn that trick?

TOM

Just something I picked up.

SHAY

Next time I need a new car, screw the dealer, I'm calling you.

Tom keeps staring at his coffee.

SHAY (CONT'D)

Thanks for taking that asshole off my hands. You know, you broke the rules. Bozz says the girls have to smile and go along when that happens. Good for business.

TOM

I know. But I hate when someone helpless gets taken advantage of.

SHAY

You were a gentleman. So many guys think they can control women, do whatever they want. Someday that freak will hook up with the wrong person and get a lesson.

TOM

Yeah. Sometimes a person you think you know will really surprise you.

Tom drinks from his coffee. Shay flips her hair and runs her hand along her neck. Tom doesn't look up. Shay frowns.

SHAY

Humid tonight. You get sticky just moving. I like that, don't you?

TOM

Never gave it much thought.

SHAY

You're shy. That's kinda cute. You can look at me. I won't bite.

Tom looks up.

TOM

I guess I'm just tired.

SHAY

Let's wake you up. What do you like to do on a sweaty summer night?

TOM

I have to be going. I have to do something for Bozz in a few hours, then make food for his cookout.

SHAY

I'll be there too. How 'bout if I stop over your house then we can ride over together?

17.

TOM  
I don't know.

SHAY  
Look, if you're telling me you have  
too many friends to make a new one,  
then fine.

Tom looks out the window. The sign glows: "Last Chance." He looks at Shay.

TOM  
No, I don't have too many friends.

Shay smiles, pops a bubble.

INT. BILL'S CLANTON'S HOUSE - BEDROOM - DAY

BILL CLANTON, now in his early 60's, opens his eyes. He is in bed. He looks over at Mary, who is sleeping. She is now thin with gray, wispy hair.

INT. BILL'S KITCHEN - A LITTLE LATER

Bill fixes bacon, eggs and coffee, still in his pajamas.

INT. BILL'S BATHROOM - A LITTLE LATER

Bill wears a light colored police uniform. He looks in the mirror. He tucks his shirt in carefully, smoothing it out. He pins a badge on his shirt. He brushes his short hair. He puts on a Stetson hat.

INT. BILL'S KITCHEN - CONTINUOUS

Bill walks into the kitchen. Mary sits at the table, in her nightgown, reading a paper. He immediately takes his hat off, walks up to her and rubs her shoulders. They kiss.

BILL  
I made you bacon, eggs and coffee.

MARY  
I saw. Thank you.

BILL  
How did you sleep?

MARY  
Good.

BILL  
I felt you tossing and turning.

MARY  
I had a few bad moments.

BILL  
You know, if we sell the house, we  
can swing that there new treatment  
the doc recommended.

Mary puts the paper down.

MARY  
No. This is home. For thirty years.

BILL  
It's only bricks if you ain't here.

INT. SLIPKNOT POLICE STATION - BILL'S OFFICE - DAY

Bill sits in his office, cowboy booted feet on his desk. On the desk a plaque that says: "If you're lookin' for the Chief, you damn sure found him." On a couch is police officer LEE RADWELL, early 30's, shaved head.

BILL  
Did you bring in Charlie Bidwell  
for that bar brawl?

LEE  
He may have left town, Bill.

BILL  
No. He's lived here his whole life.  
His wife and kids are here. Dirt  
poor. Flush him out.

LEE  
How?

BILL  
Go to an electronics store. Get one  
of those big old HD TV boxes. Haul  
it up to his house. Tell his wife  
he won the TV in a promotion. That  
he gotta sign for it.

LEE  
Bill, that will never work.

BILL

People like HD TV. Give her the phone number to the store. If he calls 'em to get the set, have them tell him to come to the store.

LEE

How did you come up with that?

Bill taps his temple.

BILL

Lee, you gotta use the brains god gave you in this particular job or you won't amount to much, no matter how good your intentions.

Lee looks down. Bill puts his hat on and gets up.

BILL (CONT'D)

I'm off to Purgatory. And Lee... tell her it's a sixty inch set. People are partial to big ones.

INT. PURGATORY CASINO - COUNTING ROOM - DAY

Bill and Tom stand next to Bobby Bozz, who seems to have hardly aged. Three full money bags lie stacked on the floor.

BOZZ

There is a paucity of money this month. That's my word for today. Did I get you with that one?

Tom laughs.

TOM

I know what it means.

BOZZ

Last night's count is verified and logged. Let's haul ass.

Bozz and Tom pick up the sacks. Bozz unlocks the steel door. Bill goes out first, the other two follow.

INT. BOZZ'S HOUSE - LIVING ROOM - DAY

The three men are in Bobby's huge, well-appointed living room. The sacks of money are against the wall. Bozz walks to Bill, whips out a money clip and offers Bill a hundred.

BOZZ  
For your trouble, Wild Bill.

Bill shakes his head.

BOZZ (CONT'D)  
Your funeral.

Tom has his face up against a huge fish tank. The water is murky. Dozens of fish are dead, floating.

TOM  
Why the hell did you have me put  
this tank in? This must be the  
tenth time you let these fish die.

BOBBY  
Barbara wanted it. Said it gave the  
room some class.

TOM  
Maybe if you're a hungry cat.

Bill looks at a painting of Bozz on the wall. Bozz is resplendent in an expensive suit. He gazes to the horizon, knowingly. In his hand is a leash which leads to a Lion nestled by his feet. In the lion's mouth is a dead lamb.

BILL  
(to Tom)  
Let's hit it. Got real work to do.

INT. SLIPKNOT POLICE STATION - OUTER OFFICE - A LITTLE LATER

Bill and Tom enter. Bill's secretary, ELLIE, mid 30's, plump, sits at her desk. Bill takes his hat off.

BILL  
Hold my calls for a bit.

ELLIE  
Quiet is the word. Hey Tom, how are  
you doing?

TOM  
You know, a little of this, a  
little of that and a whole lot of  
the same.

Ellie bats her eyes.

21.

ELLIE

They are having sonic bowling at the Metro next Wednesday.

TOM

Ellie, that sounds like a perfect way to spend a night. But I'm working Wednesday night. How about a rain check?

ELLIE

I'll hold you to it.

TOM

I know you will.

Bill and Tom walk towards Bill's office.

BILL

When did you become such a good liar?

INT. BILL'S OFFICE - MOMENTS LATER

Tom sits behind Bill' desk, typing away like a blur. Bill sits and watches him from the sofa.

BILL

How are things going with you at work? Any problems with Bozz?

TOM

No. Why?

BILL

You always seem withdrawn. You don't strike me as happy.

TOM

That an official police observation or a concerned uncle?

BILL

Concerned Uncle. Son, what's ailing you? Something that happened over there or something here?

TOM

Bill, I just want to be left alone. Can you understand that?

Tom types a few more strokes.

TOM (CONT'D)

That's it. You got your server all ready. You have all your records scanned. Your department just entered the twenty-first century.

BILL

And security for my ongoing investigations?

TOM

Put your best porn on this PC in the investigations folder.

BILL

That ain't funny.

TOM

Only the admin can get in the PC and I gave the folder the password you wanted.

BILL

"Stay out of my shit till retirement"?

TOM

Yep. Very original. Very secure.

BILL

The city should deposit the check in your account in a week.

TOM

You won't get any flack for nepotism?

BILL

For as little as you charged, the city don't know any such word.

TOM

How's Mary doing?

BILL

Chemo is making her sick. There's this experimental treatment gettin' good results but it costs a hundred twenty thousand.

TOM

Doesn't she have insurance?

BILL  
They don't pay experimental.

TOM  
That doesn't seem right.

BILL  
Guess it's their law.

TOM  
The law is not always justice.

Tom leans back in his chair.

TOM (CONT'D)  
You ever think about Sam?

BILL  
Every day.

INT. TOM'S HOUSE - DAY

Tom slices cheese and puts it in simmering pot. Next to it, fettuccine noodles boil. The doorbell rings.

TOM  
Come in.

Shay enters wearing blue jeans and a shirt. On her chest hangs a necklace: a heart held by hands with a crown on top.

SHAY  
Smells yummilicious.

TOM  
Ribs and Fettuccine.

SHAY  
Can I look?

TOM  
Sure.

Shay opens the oven door. A rack of ribs cooks inside. She touches a rib, puts her finger in her mouth.

SHAY  
Wow, great stuff. You could have cooked this on Bozz's spit.

TOM  
I hate the smell of burning meat.

24.

Shay floats over to Tom.

SHAY

Oh. That's one of those  
idiosomethings, huh?

TOM

Idiosyncrasy.

Shay points at the pot.

SHAY

And what's that called?

TOM

My fettuccine sauce. Sauces can  
make or break certain dishes. The  
Fontinella makes it.

SHAY

Where did you learn to cook?

TOM

Dad. He went to culinary school for  
a few years.

SHAY

You're just full of tricks. I think  
that's your new name. Trick.

Tom laughs. His cell rings.

INT. FRANK MCFARLAND'S OFFICE - CONTINUOUS

Frank sits in a shiny office. He is older, still lean in a  
sharp suit and cropped hair.

INTERCUT - TELEPHONE CONVERSATION

FRANK

Hey Tom, what's cooking?

TOM

Literally, ribs and fettuccine.

FRANK

Whoa. Calling at a bad time?

TOM

Got a few minutes. What's going on?

FRANK

Oh, just sitting here at Langley.  
Business never stops.

TOM

Yeah. I know it.

FRANK

Did you see "Turnaround" yet?

TOM

No time to see movies. I'll  
probably have to wait till it comes  
to DVD.

FRANK

Too long. I want to compare notes.

Shay watches, listening.

FRANK (CONT'D)

I got some vacation coming. How  
about hooking up? We can do some  
ocean fishing like we used to. Talk  
about old times.

TOM

Only old times?

FRANK

I'm not pushing. But yeah, maybe  
new times. I'll let you get back to  
the feast.

TOM

Say hi to Jane and the kids.

Tom hangs up. He walks to the fridge and pulls out two beer.

TOM (CONT'D)

A drink?

SHAY

Sure.

He reaches up and takes two glasses from the cupboard. He  
opens a beer and starts to pour - glug, glug - Shay puts her  
hand between the bottle and glass, getting her hand wet. Tom  
pulls the bottle back.

TOM

A problem?

Shay licks the beer off her hand.

SHAY

Let's drink from the bottles.

TOM

You have something against glasses?

SHAY

Not generally. But that sound of beer pouring into a glass is like nails on a blackboard to me.

Tom hands her the bottle.

SHAY (CONT'D)

Guess we both have idiosimplicities.

TOM

It's idio --

SHAY

-- I know. I'm just being silly.

Tom laughs then holds his beer up.

TOM

Here's to idiosimplicities.

They both take a swig from their bottles.

EXT. BOZZ'S HOUSE - FRONT YARD - DAY

A big table is in the large yard of the expensive house. On it are steaks, lobsters, cheeses and drinks. A chain link fence circles the yard. No other homes are near.

Seated at the table are Bobby Bozz, Sixto Sorrio, Jack Nutt and BARBARA BOZZ, late 30's, bleach blonde hair. Lee and his wife, CAROL, early 30's, skinny, are also there.

Two huge Dobermans - BRUNO and BRUTUS - scurry about, longing for food. Tom's truck pulls up the long driveway.

BOZZ

Hey, here comes the good stuff.

Tom and Shay get out, each carrying food. Bozz jumps up and clears space on the table. After the food is put down, Bozz grabs Shay and starts dancing with her, spinning her as she laughs. Bozz dips Shay, then hugs her. Barbara watches.

BOZZ (CONT'D)

Baby, you got the moves.

SHAY  
You ain't so bad yourself.

Barbara walks over, takes Shay and Tom by the arms and leads them to the table.

BARBARA  
Why don't you two have a seat and I'll get you and Tom some drinks.

TOM  
Thanks. Captain and Coke.

SHAY  
Same here.

JACK  
(to Tom)  
What are you doing with Shay? Plan to lose your virginity?

SHAY  
Oh shut up Jack.

Barbara goes to the house. Tom and Shay sit down next to Lee and Carol. Carol looks at Shay's necklace.

CAROL  
That's beautiful. Don't you think so, Lee?

Lee looks closely at it.

LEE  
Very.

SHAY  
It's a Claddagh. A little leprechaun gave it to me. Good luck.

CAROL  
Does it work?

Shay looks at Tom.

SHAY  
It might be.

Jack takes out his cell and points it at Tom and Shay.

JACK  
I have to preserve this moment.

Shay throws her arm around Tom. They smile. Jack takes the picture. Barbara comes out with the drinks.

BOZZ

Tom, you cook as good as Sam used to. And that's the truth.

Shay smiles at Tom. Bozz lifts his drink for a toast.

BOZZ (CONT'D)

The annual Bobby Bozz cookout is officially open.

Everyone clinks glasses. They start passing food around.

BOZZ (CONT'D)

Lee, I'm glad you came. I knew old Wild Bill wouldn't.

LEE

Thanks for inviting me.

BOZZ

You're the best part of the department. Someday you're gonna run for chief. And I'll be right there backing you up.

Lee glances at Carol, then looks down and starts eating.

EXT. BOZZ'S HOUSE - LATER

The table is littered with empty dishes and glasses. The Dobermans are next to Tom. He holds out a piece of steak. Brutus snaps it up.

BOZZ

Don't give that mutt good meat.

TOM

It's just going to get thrown out.

BOZZ

He's a dog. No loyalty. Anyone can feed him and he will turn on you. A dog always goes to the next best deal. Never forget that.

Bozz grabs a piece of steak in his hand. He calls the dogs.

BOZZ (CONT'D)

Here boy.

The dogs scurry over to him. He places the steak back on his plate.

BOZZ (CONT'D)

See? Now Let's get some drinks.

Both men rise, Bozz walking off. Tom pauses by Barbara.

TOM

Barb, the fish in the tank are dead again. Want me to pick some up?

BARBARA

Fuck no. Let Bozz do it. I hate that damn thing.

INT. BOZZ'S KITCHEN - MOMENTS LATER

Bozz stands by the refrigerator, fixing drinks. He hands one to Tom. They sit at the table.

BOZZ

In a few weeks, me and Barb are going to the Casino Owners Convention in Vegas. Jack will run the night shift. You handle days.

TOM

Fine.

BOZZ

No offense. He's industrious. You know what industrious means?

TOM

Sure.

Bozz holds out his cell phone.

BOZZ

I love this dictionary app.

TOM

Bozz, why do you offer my uncle payment every time he escorts your money here? He'll never take it.

BOZZ

Making a point. He don't take advantage of his position.

TOM

He believes in the law.

BOZZ  
He's a fool.

TOM  
He's not dumb.

BOZZ  
There's a difference between dumb  
and foolish. Why the questions  
about Wild Bill?

TOM  
I was just curious.

Bozz takes a drink. Tinkles the ice, looks at Tom.

BOZZ  
Wanna show you something.

INT. BOZZ'S STUDY - MOMENTS LATER

The house alarm control is on the wall. The cover is off. The alarm is decimated, wires ripped out, parts smashed.

TOM  
It sure didn't look like that when  
I put it in.

BOZZ  
It was on the fritz and I tried to  
fix it.

TOM  
Looks like you assaulted it.

BOZZ  
It wouldn't cooperate.

TOM  
The motion camera?

BOZZ  
It's still working.

TOM  
I can start on it this week.

BOZZ  
No rush. We'll do it together when  
I get back from the convention.  
What's the story with you and Shay?

TOM  
I have no idea.

BOZZ  
You've been alone for a long time.

He taps Tom on the shoulder with a big fist.

BOZZ (CONT'D)  
Go show that filly a good time.

INT. BOZZ'S HOUSE - BEDROOM - NIGHT

Bozz and Barbara are in bed. She in an expensive nightgown, reading a book. He is in silk pajamas, looking at his cell phone dictionary app.

INSERT - THE CELL SCREEN, the word showing is,

Disingenuous: Not straightforward or candid; insincere or calculating. Pretending to be unaware or unsophisticated.

END INSERT

Bozz belches. Barbara puts down the book.

BOZZ  
Excuse me. That was some shindig.

BARBARA  
Yes. I suppose any man would feel that way.

BOZZ  
What's that mean?

BARBARA  
Do you think I'm still pretty?

BOZZ  
More now than ever.

BARBARA  
Oh, what a liar you are.

BOZZ  
Who is in my bed?

BARBARA  
Who would you like in your bed?

Bozz looks back at his cell.

BOZZ

I'm not being disingenuous.

Barbara reaches out and takes the cell. She shuts it.

BARBARA

You seemed more honest before you  
learned all those words.

Bozz turns to her.

BOZZ

Don't start. If I ever stopped  
loving you, you would know real  
clear. Now give me a kiss.

Barbara stares back. Rolls over the other way, pulls the  
cover over her body like armor and turns off the lamp.

INT. TOM'S HOUSE - LIVING ROOM - NIGHT

Tom and Shay sit on the couch. Two half empty glasses of wine  
on the coffee table.

TOM

It was a fun night.

Shay, chewing gum again, puts her ringed fingers on his leg.

SHAY

It's not over yet.

TOM

Shay, what kind of game are you  
playing with me?

SHAY

What do you mean?

TOM

I'm in my thirties and you are  
barely in your twenties. You look  
great and I look like me.

SHAY

You look fine and age is just a  
number. Besides, I'm getting the  
feeling your a really nice guy.  
That would be a change for me.

TOM

That's why you went through that  
song and dance with your car keys?  
To measure my niceness factor?

SHAY

Didn't it make you feel good to  
help me?

Tom smiles and takes a drink.

SHAY (CONT'D)

And see what I found out about you  
already. You're a gentleman, a car  
thief and a chef. Pretty exotic  
mix. Hey, watch this.

Shay blows a bubble. Then another inside the first, then a  
third inside the second. Then she pops them starting with the  
first one on down. She giggles.

SHAY (CONT'D)

Pretty impressive, huh? Here is  
something else my lips are good at.

Shay leans over. She puts her hands on his face; her lips  
meet his in a soft kiss. She looks in his eyes.

SHAY (CONT'D)

See? Did I lie?

TOM

I like a simple, quiet life and you  
playing games with me isn't going  
to do either of us any good.

SHAY

I'm not playing games.

Shay takes the gum out of her mouth and puts it on the table.

SHAY (CONT'D)

But I want to.

She leans over and kisses him again. This time he puts his  
arms around her. After a long kiss, she pulls back.

SHAY (CONT'D)

Let me show you something else my  
lips can do.

Shay leans down and starts taking Tom's pants off.

SHAY (CONT'D)  
Take your shirt off.

TOM  
No.

SHAY  
I said take your fucking shirt off.

She pulls Tom's shirt off, revealing his scars. She looks at them.

SHAY (CONT'D)  
That must have been a fun time. The surprises never stop with you. What happened?

TOM  
Car accident. It was my fault.

She kisses his scarred chest.

SHAY  
We all have scars. Some you can see. Some you can't.

A moment then her head goes down to his crotch.

SHAY (CONT'D)  
You may tell me to go home, but I can see you want me to stay.

INT. PURGATORY CASINO - NIGHT

Shay stands behind the bar, serving customers, chomping on gum. Jack sits at the bar, smoking, his fedora on his head. He nods at her. She comes over.

JACK  
What's up with you and Tom?

SHAY  
Use your imagination.

JACK  
I believe in a good mercy fuck as much as the next man, but three weeks?

SHAY  
Been that long? Time flies when your having fun.

JACK  
Tom might be fooled, but not me.  
You're nothing if not a hustler.

SHAY  
You don't know half the shit you  
think you do.

He laughs and wags his finger in her face.

JACK  
I know you. You have a game going  
on in that pretty head of yours.

She smiles as she runs her hands over her ass.

SHAY  
And I know you. You're just pissed  
because he's getting something you  
never could.

INT. TOM'S HOUSE - LIVING ROOM - NIGHT

Shay and Tom stand in the living room. Both dressed nicely.  
Shay chews gum.

TOM  
Where we heading?

SHAY  
A surprise. And this is for you.

She reaches into her purse and pulls out a Claddagh necklace,  
much like her own, slips in around his neck.

TOM  
Thanks. It's beautiful.

SHAY  
Like mine. Friendship, loyalty,  
love. It will give you good luck.  
Don't ever take it off.

TOM  
I won't.

EXT. INSIDE SHAY'S ECLIPSE - NIGHT

Shay drives up the highway. The windows and sunroof are open.

SHAY

So you were like in the CIA? How come I never heard?

TOM

I don't tell anyone. I just say I was a soldier.

SHAY

How did you get in that?

TOM

I had the aptitude they were looking for.

SHAY

I mean why?

TOM

When I was a kid, I found out we all die. It really freaked me out. One night I kept having nightmares about being dead. I started to cry.

SHAY

Whoaa. Bad trip.

TOM

My Mom came in. Asked what was wrong. For some reason I couldn't tell her I was scared to die. So I said I was scared she would die.

Shay shifts gears and passes a car, then returns to her lane.

TOM (CONT'D)

She told me she wouldn't die for a long time. That I shouldn't worry. She sat up with me for hours, comforting me.

SHAY

Now that's a mom.

TOM

As I got older, I could see danger all around. So I figured if I was at the hub of vital information --

SHAY

-- you would be safe.

TOM

Exactly. I know it's kind of weird,  
but that's how I saw it back then.

SHAY

You can't hide from life. You have  
to live it, go off on it like a  
firecracker.

Ahead is another car. Shay shifts gears and the car takes  
off. As she moves into the adjacent lane, another car coming  
from the other direction comes into view up the road.

TOM

Shay, there's a car coming.

She looks at him. Blows a bubble.

SHAY

I know.

She shifts, puts the pedal down. Tom leans back terrified.

Shay's car moves alongside the other car, then inches ahead.  
The oncoming car gets closer. Shay shifts and her car zooms  
past the car next to them and slips into their lane just as  
the other car goes past, missing them by inches.

The passenger in the other car blows his horn and gives Tom  
and Shay the finger as he goes by. Tom leans back in his seat  
and exhales. She thrusts her hands up through the sunroof.

SHAY (CONT'D)

Whooo! Like a firecracker, baby!

She grabs the wheel again, blows a bubble and smiles at him.

SHAY (CONT'D)

See, don't you feel fuckin' alive?  
Can you feel the adrenaline? Like  
Elliot said, "It's terrible and  
wonderful at the same time".

TOM

T.S. Eliot said that?

SHAY

No, silly. Elliot the one -  
antlered buck said that in "Open  
season". You know, that animated  
movie about the animals.

Tom looks at Shay and smiles.

TOM  
You're crazy.

SHAY  
I know.

EXT. PERKIN'S DRIVE IN THEATER - A LITTLE LATER

Shay's car is one of many in the theater line.

INT. SHAY'S CAR - CONTINUOUS

The car slowly crawls towards the ticket taker. Tom looks around at the other cars. Nobody is staring at him. He looks at the marquee: "Turnaround". He looks at Shay. She pops a bubble and smiles. He smiles back.

INT. ELECTRONIC SUPERSTORE - DAY

Customers scurry about. Lee Radwell and a YOUNG COP stand by the large front window looking out. Both wear Electronic Superstore clothes.

LEE  
Bidwell called the store and said  
he would be here at ten.

Lee looks at his watch. Five till ten.

YOUNG COP  
Man, that was a great idea you had  
about that TV.

Lee taps his head.

LEE  
You have to use the brains God gave  
you in this line of work.

A battered, rusty, red truck pulls into the lot. Lee and the Young Cop watch through the window.

LEE (CONT'D)  
That's Bidwell. Let's do this.

EXT. ELECTRONIC SUPERSTORE - PARKING LOT - MOMENTS LATER

CHARLIE BIDWELL, mid 40's, looking poor, gets out of his truck. Lee and the Cop come up fast and pull out their guns.

LEE

Bidwell, you are under arrest for assault. Put your hands up, now!

CHARLIE

Arrest me? You work for a damn electronics store.

LEE

I'm a cop, you moron. Put your hands up now or you're dead.

Charlie raises his hands.

CHARLIE

This is where my tax dollars go? To cops who cheat? What the fuck is the world commin' to?

INT. LEE'S CAR - NIGHT

Lee is driving. Carol is in the passenger seat.

CAROL

What a great way for you to catch that man.

LEE

But the idea was Bill's.

CAROL

He has a lot of experience.

LEE

I have a degree in justice and I don't measure up in his eyes.

CAROL

He likes you. He's grooming you.

LEE

I just wish I could show him that I can do this job the way he can.

CAROL

You will, honey. Anyway, the kids are asleep, the sitter will be there till we get home tomorrow so let's forget work. Tonight we're eighteen again.

LEE  
Yeah, but I never had a trunk full  
of expensive Champagne at eighteen.  
Or a room at a nice hotel.

Carol giggles.

EXT. - THE MAJESTIC HOTEL - A LITTLE LATER

Lee's car pulls into the parking lot. The car works its way  
around the driveway toward the back. Suddenly it stops, far  
away from a parking space.

INT. LEE'S CAR - CONTINUOUS

CAROL  
Why are you stopping?

LEE  
Isn't that Bozz? Holy shit. Look  
who he's with!

INT. - HOTEL ROOM - THE MAJESTIC HOTEL - MOMENTS LATER

The door opens, Bozz enters. Shay trails in right behind in a  
short, tight skirt and blouse. Bozz tosses Shay on the bed,  
both laughing.

BOZZ  
You look good enough to eat.

SHAY  
Then why don't you?

Bozz runs his hand along her leg.

BOZZ  
You're so hard core I might break a  
tooth.

SHAY  
Gee. You're such a romantic.

BOZZ  
Coming from me, that's no insult.  
It's a compliment. So, how's our  
soldier boy doing?

SHAY  
Having the time of his life.

41.

Bozz grabs Shay's head in his hands and kisses her hard.

BOZZ  
Is he ready?

SHAY  
Just about. All we gotta do now is  
give it a little push.

Bozz starts to unbutton Shay's blouse. Her tits fall free. He turns her over doggie style and starts to take off her skirt.

BOZZ  
Let's start doing some pushing.

INT. JACK'S HOUSE - LIVING ROOM - NIGHT - CONTINUOUS

Boobs are being mauled by a man's hands. Jack is on the floor, shirt off, in shorts massaging a pair of fake boobs. A YOUNG REDHEAD, topless, in underwear sits on his torso. His phone, which is on a coffee table rings.

JACK  
Baby, can you grab that?

YOUNG REDHEAD  
I was about to grab something else!

Jack raises his eyebrows. She leans over, grabs the phone and hands it to Jack.

JACK  
Yo?

INT. LIVING ROOM - BOZZ'S HOUSE - CONTINUOUS

Barbara paces the room, phone to her ear, a drink in her other hand.

INTERCUT SEQUENCE - TELEPHONE CONVERSATION

BARBARA  
He's out again. I'm going ahead  
with this when he gets back from  
the convention.

JACK  
You know I have the goods. Whenever  
you're ready.

The Redhead giggles. Runs her hand over Jack's chest.

REDHEAD

Hmmm, you got the goods alright.

Barbara hears the Redhead.

BARBARA

You're just as bad as he is.

JACK

No. I'm not married.

END INTERCUT SEQUENCE.

EXT. DESERT - PHILLIP'S GAS WELL - DAY

Shay and Tom sit on the open rear tailgate of Tom's truck. Fast music blares from the radio. The only other thing visible in the desert is a small, green gas well. The sun is setting in powerful reds and oranges.

Tom's holds Shay close. She is wearing a tee shirt and jean cut-offs. She is eating raisins from a box. In her other hand is a bottle of whiskey. She takes a swig and hands it to Tom.

SHAY

Beautiful, isn't it?

TOM

Unbelievable.

She feeds him a raisin.

SHAY

Do you know what these used to be?

TOM

Grapes.

SHAY

You CIA people don't miss a thing.

TOM

We don't waste tax dollars.

SHAY

They are kinda like people.

TOM

What do you mean?

SHAY

At first, we are like grapes. All plump and juicy.

(MORE)

SHAY (CONT'D)

Then life works on you. And before  
you know it, you become a raisin.  
All dried out with nothing left. No  
hopes, no dreams.

TOM

That's a depressing metaphor.

SHAY

You ever see those old people?  
Greeters at Wal-Mart. Or sitting on  
their porches. Never getting to  
enjoy life. Raisins.

TOM

Unless your rich, that's how it  
goes. There is something to be said  
for a quiet life.

Tom takes a swig. Shay throws the empty raisin box on the ground, jumps off the truck and steps on it. She ties her shirt under her breasts, showing her stomach.

She gives him a come hither look and starts to slowly gyrate her hips and undulate her stomach like a rubber band to the music. She turns around. Tom's gun is jammed in her shorts against her bare back.

Shay moves her arms, caressing her sides, coming up to her breasts, then moving them above her head like soft smoke. She is at one with the music, every move salacious, seductive.

She pulls the gun out and caresses it, then rubs it on her legs, her stomach, her neck. She moves closer to him, licking the barrel.

Soon she is on him, putting her arms around his neck, softly rubbing her body on his. She bends low, spreading her legs impossibly wide. As the music comes to a stop, she rises up, her face inches from his.

She blows a bubble that brushes his lips and pops. She giggles. She takes the bottle from Tom and takes a long pull.

SHAY

That's how you dance.

TOM

I never saw a gun look so good.

Shay twirls the gun around her finger like a cowboy. When it stops, it's pointed at him.

SHAY

Isn't this dangerous?

He grabs the barrel and turns it in her direction.

TOM

If you're on the wrong end of the barrel.

Shay runs her hand along the barrel, fondling it.

SHAY

Ever kill anyone?

TOM

No. The one time I should have, I didn't have it.

Shay raises her eyebrows in question.

TOM (CONT'D)

I was running an asset named Mahoud for years. But he was a double agent. He fooled me. He got us together and blew a bomb. Killed twenty of my friends and colleagues. He said something right at the end. If I had that gun, I might have stopped him.

She kisses him.

TOM (CONT'D)

It's a funny thing about a gun. If it's not there for you for some reason, it's useless.

SHAY

Some car accident.

TOM

They were blown to bits. Burned up. And it was all on me.

SHAY

No wonder you hate your scars.

TOM

I'm branded like Cain. Every time I see them visions of that day just flood my mind. Hear the screams. I can even smell the flesh burning.

SHAY

You don't have to settle for bad memories the rest of your life. You can live it. Go off like a fire cracker. I see you play that big slot every night. And I see you rip drunks off for change. And maybe joining the CIA did make you feel safe. But there was power and control there. You ain't so happy being a raisin.

TOM

Are you sure you didn't work for the CIA?

TOM (CONT'D)

You sure you didn't work for the CIA?

SHAY

I'll tell you something the CIA didn't. You can gyp all the drunks you want and it won't add up to chump change. And you can play that slot every night but you won't ever hit it.

TOM

What would you do if you were rich?

SHAY

The Caribbean is so beautiful and peaceful. You stare into that big ocean and you feel anything is possible. Wouldn't you like that?

TOM

Yeah, but you have to take your shirt off in the Caribbean.

She throws the empty bottle on the ground, puts the gun on the tailgate and runs her hand over Tom's crotch. She starts to unbutton Tom's shirt.

SHAY

Just take that shirt off. You'll see it's not as hard as you think.

His shirt drops on the ground.

SHAY (CONT'D)

We just need find where the money is then do it.

TOM

What, you want to be Bonnie and Clyde?

Shay reaches out and guides his hand to her leg.

SHAY

No. In Bozz's house. He brings all that money home. I know you've thought about it. Watching all that money. Tell me you haven't thought of it?

TOM

I think you're more dangerous than that gun.

Shay takes a swig then tips the bottle up to Tom's lips.

SHAY

You could do it, couldn't you? You have the skills.

TOM

And you've had too much whiskey.

SHAY

Trick, I have faith in you. More than you have in yourself.

A slow song comes on the radio. Shay throws the bottle on the ground by Tom's shirt. She pulls him off the tailgate.

SHAY (CONT'D)

I'm done dancing by myself. And I bet your tired of watching. Let's dance together.

They cling together, dancing alone in the bright red sunset.

INT. - PURGATORY CASINO - NIGHT

Tom goes to Jack, seated at the bar. Jack pushes his fedora down over his eyes in a rakish angle, lights a smoke.

JACK

Wanna see a movie tomorrow?

TOM

Can't. Me and Shay have plans.

JACK

She's something isn't she? We go back a long way. Back in Vegas. Her, her crazy mom, Gloria, and that wild dude that used to pimp her. Now what was his name?

Jack takes another hit, face full of concentration.

JACK (CONT'D)

Clyde Montana! That's it. You know, I've done some stupid things in the day, but those three, man, they were nuts.

Another puff on the smoke.

JACK (CONT'D)

Boy old Shay, she was into everything. But I guess she told you all that.

TOM

Uh huh.

JACK

Hell, I got her the job here. She wanted out of that town, pronto.

TOM

You're just a nice guy Jack.

JACK

Hey, I have my friend's back. Nice to see her settle down. I'm glad it's with you.

INT. TOM'S BEDROOM - NIGHT

Tom and Shay are sleeping in bed. Shay twitches and jerks.

DREAM SEQUENCE

Shay is in her early teens. She is on the floor in a shirt and sweat pants, school books spread out.

CLYDE MONTANA, late 20's, long, dirty brown hair, in a muscle shirt, tatoos adorning his skinny arms sits in a recliner pouring a beer. Several empties are on the table.

GLUG, GLUG, GLUG, GLUG, the sound of the beer pouring gets louder and louder. Shay glances up at him.

The beer pours into the glass in slow motion. She quickly looks back at her books.

CLYDE  
Whatcha doin' there?

SHAY  
Homework.

Montana laughs his mouth opening wider than possible.

CLYDE  
Never did much of that and look how  
I turned out.

SHAY  
That's why I'm trying to study.

CLYDE  
There's more to life than book  
learning. You know, your mom ain't  
gonna be home till late.

Clyde takes a long pull on the glass of beer. He gets up and starts to walk to her. His shadow grows huge and darkens Shay's books.

CLYDE (CONT'D)  
You need to start thinking of me as  
your daddy. I care more about you  
than that deadbeat ever did. I can  
teach you some stuff way better  
than books can.

SHAY  
No, Clyde. I need to study.

Clyde moves closer, seeming to grow huge, standing over Shay.

SHAY (CONT'D)  
I know you do. And I'm wanna help  
you. And you can help me. Like a  
real family.

Clyde reaches down and grabs the books, they go flying up in the air in slow motion, an endless stream of books flying slowly away up into the sky, tumbling, tumbling, tumbling.

Clyde smiles down at her, his mouth twitching and spreading into a lascivious grin, his teeth growing bigger and sharper.

END DREAM SEQUENCE.

Shay jerks up in bed, covered in sweat.

SHAY (CONT'D)

Fuck!

Tom bolts up, he turns to her. She is shaking. He puts his arm around her.

TOM

You OK?

SHAY

Nightmare.

She settles into his arm.

TOM

Want to talk about it?

SHAY

It starts with the sound of beer being poured in a glass.

TOM

What is it about?

SHAY

This psycho pimp who had my mom strung out on dope and pimped her out. He lived with us.

TOM

Fuck. What happened?

SHAY

Mom flipped out one day. Shot him in the face. Best thing that ever happened. She never got caught.

INT. PURGATORY CASINO - NIGHT - LATER

Tom and Bozz sit in a corner booth, having a drink.

BOZZ

How are things going with that little filly Shay?

TOM

Punishing. But in a good way.

BOZZ

Great. She's a sweet girl.

TOM

She is. Bozz, what do you know about Dad's disappearance?

Bozz takes a drink.

BOZZ

Nothin' I ain't told you before. Sam went on a trip to LA. I never heard from him again. Not a call, not a letter, nothing.

TOM

What do you think happened?

BOZZ

Sam was a rough guy. Hell, that's why I liked him. I think he pissed off the wrong guy.

TOM

You never even heard a rumor? Have you ever tried to find out?

Bozz drains his drink, leans close to Tom and grabs his arm.

BOZZ

Between you and me, I plan to balance the books about your father. Trust me. I don't forget.

INT. PURGATORY CASINO - LATER

Tom stands against the wall, watching the bar. A DRUNK MAN, older, well dressed, staggers over. He throws a twenty dollar bill on the bar.

DRUNK MAN

Screwdriver.

Tom takes the money, makes the drink, makes change in the register and returns. He puts five dollars on the bar.

DRUNK MAN (CONT'D)

Hey, what's this?

TOM

Your change.

DRUNK MAN

I gave you a twenty.

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TOM

No. It was ten.

DRUNK MAN

Buddy, I'm drunk, not stupid.

TOM

Sorry. Must have made a mistake.

Tom goes back to the register, comes back and puts another ten down. The man grabs Tom's arm and pulls him close.

DRUNK MAN

Let me give you some advice from someone who has been around. If you wanna steal, steal big.

EXT. PURGATORY CASINO - NIGHT

Tom's truck pulls into the parking lot, then moves down a small lane to the back of the casino and parks.

INT. PURGATORY CASINO - A ROOM IN THE BACK - MOMENTS LATER

Tom walks through a room and approaches a hallway towards Bozz's office. A camera on the wall watches.

INT. PURGATORY CASINO - BOZZ'S OFFICE - CONTINUOUS

Bozz is seated behind a large oak desk talking with Jack who stands at the other side of the desk. Sixto stands along the wall. On Bozz's desk is a brown paper bag. Also on his desk is a small video monitor.

Bozz watches Tom approach on the monitor. He hits the switch, turning the monitor off.

BOZZ

(loudly)

One last thing. No more dogging me about selling more heroin. You ain't the boss here.

JACK

Why are you so reluctant? We can triple our business. Grow some balls. Don't be so dumb about this.

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INT. PURGATORY CASINO - HALLWAY TO BOZZ'S OFFICE - CONTINUOUS

Tom stops, hearing the voices clearly.

INT. PURGATORY CASINO - BOZZ'S OFFICE - CONTINUOUS

BOZZ

My old man threw that word at me a lot. And he lived in a shack.

JACK

Hey, sorry Bozz. It was just an expression. But we can do better.

BOZZ

Tough guy? You do one piece of heavy work for me in LA and you know what's best?

EXT. PURGATORY CASINO - HALLWAY TO BOZZ'S OFFICE - CONTINUOUS

Jack listening, shuts his eyes and bounces his head slowly off the wall.

INT. PURGATORY CASINO - BOZZ'S OFFICE - CONTINUOUS

JACK

I know how to make money.

Bozz gets up. He walks over towards Jack.

BOZZ

You are one obstreperous cuss, Jack. You know what that means?

JACK

No.

BOZZ

When I was a kid, growing up, we had string fights. Ever hear of 'em?

Jack shakes his head.

BOZZ (CONT'D)

We would lay down a string, twenty by twenty. And two guys would strip down and fight in there. The winner would get fifty bucks. Everyone watching would lay down bets.

Bozz walks closer to Jack, up in his face.

BOZZ (CONT'D)

There was this one big old cock  
sucker. We went at it for five  
weekends in row. On the sixth  
weekend he didn't show. Now he was  
just as tough as I was. You know  
why he didn't show?

JACK

No.

BOZZ

He just did it for money. I loved  
it. I would have showed forever.

Bozz launches a vicious right hand punch to Jack's stomach. Jacks bends over, gasping, his fedora falls off. He sinks to his knees. Sixto looks on impassively. Bozz grabs Jack's ponytail and lifts his head back.

CLICK - a switch blade is in Bozz's hand, at Jack's throat.

BOZZ (CONT'D)

(yelling)

You think I'm fuckin' dumb? Me?  
Look what I fuckin' have. You work  
for me!

Bozz takes a deep breath, calming down.

BOZZ (CONT'D)

You're like that guy. In it for the  
money. Wild Bill almost had us  
once. Can't take that chance again.  
Once dumb ass Lee is in charge,  
then we can green light an  
expansion. Understand?

Jack nods.

BOZZ (CONT'D)

Don't crowd me again. If you do,  
all those little fillies you pick  
up will never look at you again.

Bozz runs the knife along Jack's cheek. A cut appears, dripping blood. Jack grimaces. Bozz puts the knife away. He reaches out and picks Jack up.

BOZZ (CONT'D)  
Clean your face. You never get  
respect if you don't look  
presentable.

Bozz reaches down and picks up the fedora.

BOZZ (CONT'D)  
Don't forget your hat. Always  
thought it was you.

INT. PURGATORY CASINO - HALLWAY TO BOZZ'S OFFICE - CONTINUOUS

Jack comes out of Bozz's office and almost runs over Tom. His  
hand covers his cheek and blood leaks down his chin.

TOM  
You OK?

JACK  
Yeah. Just an accident.

Jack leaves quickly out the back door.

INT. BOZZ'S OFFICE - MOMENTS LATER

Tom stands at the desk. Bozz sits. Sixto stands at the wall.

TOM  
You wanted to see me?

BOZZ  
Me and Barb are leaving for the  
convention in three days.

TOM  
No problem.

BOZZ  
There's something else. Bad news.

Bozz pulls out his switchblade - CLICK. Bozz opens the paper  
bag, pulls out an apple. Bozz looks at the blade. There is  
blood on it. Tom sees it. Bozz wipes the knife on the bag. He  
starts to peel the apple.

BOZZ (CONT'D)  
I need you to get out of the house.  
This recession is killing me. I can  
rent it out for four times what you  
pay me.

TOM

Shay just moved in with me.

BOZZ

It's always a bad time.  
One more thing. I'm gonna have to  
cut your hours. And I will have to  
lay bartenders off. Shay was one of  
my last hires. She's gonna go.

TOM

Did I do something to you?

BOZZ

No. You didn't. But I need to do  
this. It can't be helped.

Bozz holds the peeled apple up.

BOZZ (CONT'D)

You ever notice how an apple looks  
like a little earth?

He cuts off a very small piece and holds it out to Tom. Tom  
takes it. Bozz takes a huge bite, staring at Tom.

BOZZ (CONT'D)

Nothing like takin' a great big  
bite of the apple, is there?

INT. PURGATORY CASINO - THE MARTY BEESON SLOT MACHINE - A  
LITTLE LATER

Up comes an apple. Then another, then a lemon. The OLD WOMAN  
who played it shakes her head and walks off. One of Shay's  
raisin people.

Tom stands behind her. He moves to the machine. He takes out  
a dollar bill, reaches out to feed the bill in, then stops.  
He puts the bill back in his wallet.

He turns to start walking away and - BAM - he smacks right  
into Candy who is wearing her poll dancing outfit.

CANDY

Hey, asshole.

TOM

Sorry.

CANDY  
(sarcastically)  
You look like a zombie. What  
happened, someone die?

TOM  
Yeah. Long time ago. But I'm  
finally getting the picture.  
Speaking of zombies, you should  
find another job.

CANDY  
Why is that?

TOM  
This isn't a good place. And you  
dance like you have rigor mortis.

Tom blows past her.

CANDY  
(yelling)  
Rigor mortis? I don't have no  
venereal disease!

All the customers around Candy stare at her. She sees them,  
stamps her foot in anger.

CANDY (CONT'D)  
I'm not lying!

INT. TOM'S TRUCK - DAY

Tom sits in his truck. He has binoculars at his face.

INSERT: his view, which is Bozz' house. The dogs race around  
the yard in play.

END INSERT.

Tom's phone rings. He puts the binoculars down. He looks at  
his cell. It says: FRANK. He picks up.

TOM  
Hey buddy.

FRANK (V.O.)  
What are you doing?

TOM  
Watching a couple dogs play.

FRANK (V.O.)  
Sounds exciting.

TOM  
You would be surprised.

FRANK (V.O.)  
Tom. You've been in that town for  
four years. Are you tired of  
working in that casino?

TOM  
Do people lose at blackjack?

FRANK (V.O.)  
Then get back on the horse.

TOM  
I already fell off that horse.

FRANK (V.O.)  
People die in our line of work.  
That's how it goes.

TOM  
I'm involved in something here.

FRANK (V.O.)  
Emptying out slot machines?

TOM  
That was a cheap shot.

FRANK (V.O.)  
I'm sorry for being blunt. But  
you're wasting your life.

INT. TOM'S TRUCK - PERKIN'S DRIVE IN - NIGHT

Tom and Shay sit in his truck, the interior lit up by the  
huge movie screen.

TOM  
Get that bag out of my glove box.

Shay opens the box and pulls out a paper bag, hands it to  
Tom.

SHAY  
What's in there.

Tom reaches in and pulls out a bunch of grapes and box of  
raisins. Shay looks at him.

TOM

Bozz and Barbara are leaving for a convention in Vegas. The house will be empty.

SHAY

When?

TOM

Friday afternoon.

SHAY

What about alibis?

TOM

Better if we don't alibi each other. You have the weekend off. Do you have someplace to go.

SHAY

An old friend in Los Angeles.

TOM

Perfect.

SHAY

What about you?

TOM

Bill knows I'm a loner. I'll rent a movie I've seen in case they ask me the plot and some microwave popcorn on my credit card so I leave a trail. Do the job around midnight. I can't prove I was home, but they can't prove I wasn't. And I can pass a lie detector.

Shay nods.

SHAY

The dogs. If you don't kill them, Bill and Bozz will know it was someone they knew.

TOM

I'll knock them out with my meds. We stick around for a couple years then decide to pull up stakes and leave. It's perfect.

SHAY

Oh, Trick. You thought of everything.

TOM

I hope so. How do you feel?

SHAY

Alive.

Tom holds the grapes out in one hand, the raisin box in the other.

TOM

If we do this, there is no turning back. Do you really want this? It's a choice, Shay. We have to make it.

Shay reaches out, her hand hovering between the raisins and the grapes. Finally she plucks a grape. She eats it.

EXT. BOZZ'S HOUSE - THE CHAIN LINK FENCE - NIGHT

Tom stands by the fence. He has black gloves on. A gym bag sits by his feet.

TOM

Bruno. Buster.

The two dogs come bounding to him. Tom reaches into the bag and pulls out a pair of wire cutters. He starts to cut the fence. He opens the fence and enters. He pets the dogs.

He reaches into the bag and pulls out a baggie. He takes out two large meatballs and feeds them to the dogs.

EXT. - BOZZ'S HOUSE - THE YARD - A LITTLE LATER

Buster and Bruno lie on the ground, knocked out.

EXT. - THE SIDE OF BOZZ'S HOUSE - CONTINUOUS

Tom cuts at a big window with a glass cutter.

INT. - BOZZ'S HOUSE - HALLWAY - MOMENTS LATER

Tom approaches the portrait of Bozz hanging on the wall and takes it down. The front of the wall safe is visible. He takes a tape measure, measures from the floor to the safe. Then from the safe to the end of the wall.

INT. BOZZ'S LIVING ROOM - A LITTLE LATER

Tom measures from the end of the wall the same distance as in the hallway. Then from the floor up the same distance. He takes out a Sharpie, makes an X at the bisection.

INT. BOZZ'S HOUSE - LIVING ROOM - LATER

Plaster is all over the floor. The back of the safe is revealed in the wall. Tom leans against the table, clutching his side in pain. He reaches in the bag, takes out an acetylene torch and goggles.

He puts them on. He hits the gas, then holds up a lighter. WHOOSH - The torch springs to life, spitting flame.

INT. BOZZ'S HOUSE - LIVING ROOM - LATER

Tom torches at the bottom, sparks flying. The back of the safe drops an inch. Tom turns off the torch.

He grabs at the plate - CLANK - it falls on the floor. Tom peers inside. It's empty. Whips off his goggles. Looks again. Nothing. He walks to a chair and sits. He closes his eyes.

DRIP. Tom opens his eyes. DRIP. A soft sound. DRIP.

He grabs the sledgehammer, then slowly walks towards the entrance and stands. DRIP. He walks out into the hallway.

INT. BOZZ'S HOUSE - THE HALLWAY - SECONDS LATER

He looks down. There are blood drops on the floor at his feet. He looks up the landing; a drop of blood hits his forehead. He rubs frantically at the blood on his face with his gloved hand and moves to the wall.

DRIP. Another drop from the landing hits the floor. Tom slowly moves along the wall to the stairs. He takes a step up. DRIP. Sweat pours from his face. He continues to creep up. He raises the hammer back to strike.

Near the top of the landing, he sees a bare leg on the floor. Suddenly it thrashes up and slams down against the floor - BANG. Tom jumps in fear and yelps.

He takes another step. The landing comes into view. Barbara Bozz is lying on her back, in a white dress, stained red with blood, stab marks on her torso, a knife stuck in her throat. Her eyes are open, looking at Tom. He stares at her.

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Her chest rises and lowers struggling for breath. Her body spasms. She gives out a big breath, the knife moving with it, then closes her eyes. Her chest is still.

Blood is pooled everywhere. A stream of it flows to the edge of the landing where it goes over the edge. DRIP.

EXT. BOZZ'S HOUSE - THE FRONT YARD - DAY

The driveway is filled with police cars and COPS. Bill and Lee are by Bruno and Buster who lie on the grass, panting hard. Bill pets them.

BILL

Drugged.

LEE

Luckier than Barbara. Who discovered this?

BILL

Mrs. Berch. She and Barbara had a shopping date. She showed up, saw the dogs. Nobody answered when she rang the bell.

LEE

Damn.

BILL

I called Bozz. He's on his way home from Vegas.

LEE

How'd he take it?

BILL

Like he takes anything.

INT. BOZZ'S STUDY - A LITTLE LATER

Bill and Lee are at Bozz's desk. On a black box near a video screen, a red light blinks.

BILL

Bozz said to check this motion detector recorder. That red light means something has been recorded.

Bill reaches out and hits the PLAY button. The video screen comes alive. It shows the cop cars and police in the yard.

BILL (CONT'D)

Real time. Let's back her up.

Bill hits the REWIND button. The images flash back. The cops disappear and a lone car appears. It stops in the driveway and a woman gets out.

BILL (CONT'D)

Mrs. Berch.

Bill hits REWIND again. But the tape is blank.

BILL (CONT'D)

He came in the side window, so this ain't no surprise.

INT. BOZZ'S HOUSE - LIVING ROOM - A LITTLE LATER

Bill and Lee look at the mess.

BILL

A sledgehammer and torch. Hard night's work. Let's pay our respects to Barbara.

INT. BOZZ'S HOUSE - THE TOP OF THE LANDING.

Bill and Lee approach the body. Bill takes his hat off.

LEE

This ain't a murder, it's a slaughter.

BILL

How you see this going down?

LEE

A straight up robbery. The perp drugs the dogs. Comes up here, kills Barbara, then gets to work on the safe.

BILL

Something ain't right with this. Why would the robber care about them dogs but lay into Barb like she's the Antichrist?

Bill leans down, looking at Barbara's clenched hand. He takes out a pen, reaches out and pries her fingers open.

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BILL (CONT'D)  
Well, how about that?

Lee's eyes widen.

INT. TOM'S HOUSE - LIVING ROOM - DAY

Tom is sprawled on the couch, eyes closed. His cell rings.

INT. LEE'S POLICE CAR - CONTINUOUS

Lee eats a burger, his cell at his ear.

LEE  
Tom, is Shay around?

INTERCUT SEQUENCE - TELEPHONE CONVERSATION

TOM  
No, Lee. She's in LA. Why?

LEE  
About what happened at Bozz's house. We have to talk to everyone who works at Purgatory.

TOM  
She should back in a couple days. How about me?

LEE  
I'm sure Bill will talk with you. Have her call me when she gets in.

END INTERCUT SEQUENCE

INT. BILL'S HOUSE - LIVING ROOM - NIGHT

Bill and Mary sit on the couch, watching TV.

MARY  
I can't get my mind off what happened to Barbara.

BILL  
This wasn't just some robbery. This runs deep.

MARY  
What does Lee think?

BILL  
He misses things when it stops  
being a straight line. Someday that  
could get him in a mess.

MARY  
He's a good man, Bill.

BILL  
That's why I'm tryin' to teach him.  
But I swear, sometimes I think he  
couldn't empty shit from a boot if  
the instructions were printed on  
the heel.

INT. LEE'S HOUSE - BASEMENT GYM - NIGHT

Lee runs on a treadmill while Carol pedals furiously on a  
stationary bike. Sweat pours off both.

CAROL  
Did you tell Bill about what we saw  
at the hotel?

LEE  
Bill's not gonna solve this. I am.

CAROL  
What do you mean?

Lee stops jogging.

LEE  
I know who did it.

Carol stops pedalling.

INT. SLIPKNOT POLICE STATION - BILL'S OFFICE - DAY

Bill sits behind his desk, his hat on. Jack sits in a chair  
across from him with his fedora on. He has a fresh scar on  
his cheek from Bozz's knife.

JACK  
A real shame about Barbara.

BILL  
Yeah, ain't it? So where were you  
Friday night?

JACK  
Working at Purgatory till five AM.

BILL  
After that?

JACK  
Took a fine woman home.

BILL  
Always take a girl home that late?

JACK  
When I want to get laid. I can give you her name and number. I'm sure she remembers it vividly.

BILL  
Barbara have any enemies?

JACK  
Hell no. Woman was a saint.

BILL  
How about Bozz?

JACK  
Who doesn't love Bozz? He's a pillar of the community.

BILL  
How'd you get that there cut on your face? Girl likes to get rough?

JACK  
I was drunk and playing around with a knife. Just a stupid accident.

Bill opens his desk drawer. He pulls out a Claddagh necklace.

BILL  
You seen this before?

Jack looks at the Claddagh. Bill watches Jack closely.

JACK  
Not my style if you're asking if it's mine.

INT. SLIPKNOT POLICE STATION - BILL'S OFFICE - LATER - DAY

Bill still behind his desk. Now it's Tom in the chair. His Claddagh is hidden by an unzipped light jacket.

BILL  
Tom, you know how this works.  
Nothing personal.

TOM  
I understand. Shoot.

BILL  
Where were you Friday night?

TOM  
I worked the afternoon shift.  
Stopped for dinner. Went home  
watched a movie, then turned in.

BILL  
With Shay?

TOM  
No. She visited some friends all  
weekend in LA. Left Friday  
afternoon.

Bill opens his desk and grabs the Claddagh. Tom moves in his chair. The Claddagh slips out from the behind the jacket. Bill looks up and sees the necklace on Tom. He drops the other one back in the desk and shuts the drawer.

BILL  
That's a nice necklace you got  
there. Where did you get it?

TOM  
Shay gave it to me.

BILL  
She back yet?

TOM  
Nope. In a couple days.

BILL  
You need to cut her loose. Like a  
mad dog. This is gonna get worse.

TOM  
You think Shay is involved in this?

BILL  
She's trouble. She has been  
bringing drugs up from LA for Bozz.

TOM  
What?

BILL  
Jack used to do it. Now she does.

TOM  
You sure about that?

BILL  
Oh yeah. Been on Bozz for a long time. I'm gonna get that sum bitch before I leave this job.

TOM  
Even if it is true, how does it tie into Barbara's murder?

Bill takes off his hat and places it on his desk.

BILL  
Don't rightly know it does. But this stinks bad. Why would you keep those dogs alive, but kill Barbara? And she didn't try run or call anyone when she met the intruder.

TOM  
She wasn't worried. She let the intruder in.

BILL  
Exactly. She felt safe. Right up till the knife started going in. Anything you want to tell me about Bozz or Shay?

Tom pounds Bill's desk with his hand.

TOM  
Damn it Bill! No.

Tom gets up to leave.

BILL  
I cared for my brother. I care for you. You made it back from the war in one piece. I don't want to lose any more family.

EXT. ROLLIE'S LOUNGE - DAY

Tom's truck pulls into the parking lot. On the roof of the building a neon sign says: "GIRLS, GIRLS, GIRLS."

INT. ROLLIE'S LOUNGE - A LITTLE LATER

The lounge is dark. Two strippers dance. Jack is in a back booth, smiling and waving his fedora at Tom. There is a yellow manila folder on the table. Jack has a drink in front of him. There is another for Tom.

JACK  
I ordered for you. C and C.

TOM  
It's a little early.

JACK  
You'll need it.

Jack slides the folder over. Tom opens the folder and slides out a picture: Shay and Bozz entering a hotel. Then another hotel. And another.

JACK (CONT'D)  
Don't think they were meeting up to talk sports do you? I god damn knew when she hooked up with you she was working some kind of game. But as bad as this is --

He taps the folder.

JACK (CONT'D)  
-- this is the kicker.

He pulls out his cell, holds it up. It's a picture from Bozz's barbecue. Shay wearing her Claddagh, arms around Tom.

JACK (CONT'D)  
Bill has that Claddagh now. Asked me if I've seen it before. Barbara ripped it off when Shay killed her.

Jack leans back and hits his smoke.

JACK (CONT'D)  
I know the old brain is running a mile a minute right now. But you just let your friend Jack take care of you.

TOM  
OK.

JACK  
Barbara knew Bozz was fucking Shay.

(MORE)

JACK (CONT'D)

She was going to pay me real well for evidence to get an nice, fat divorce settlement. Shay told me when her and Bozz were meeting. I paid her three hundred dollars every time.

TOM

And if he has to pay off a big settlement, he will let you sell more drugs. So you collect from both of them. Nice.

Jack takes a drag of his smoke.

JACK

How do you know that?

Tom taps his cheek, where Jack has his cut.

TOM

I was outside the door, remember?

JACK

He screwed everything up when he had you guys kill Barbara. And now I'm fucked out of a whole lot of money.

Jack takes another drag.

TOM

How much do you want?

JACK

I figure there was around four hundred grand and some dope in that safe. For a good friend like me? A friend who hasn't shown Bill these.

He taps the folder.

JACK (CONT'D)

Or this.

He holds up his cell.

JACK (CONT'D)

Three hundred grand and the dope.

Tom picks up the glass and drinks.

JACK (CONT'D)  
You still get that fine tail and  
some money. The only loser is  
Barbara, if you count her.

Jack slides the picture envelope over to Tom.

JACK (CONT'D)  
You keep these. I have plenty. And  
if it helps speed things up,  
remember, they have the death  
penalty in this state. Are we good?

Tom takes the envelope and walks off.

EXT. ROLLIE'S LOUNGE - MOMENTS LATER

Tom opens his truck door. BAM - he is shoved up against the  
truck. Jack grabs his throat, pinning him against the truck.

JACK  
You don't walk on me when we're  
doing business. Understand?

Tom nods.

JACK (CONT'D)  
Now in case I wasn't clear, it was  
not a negotiation. I can get the  
cops on you if I have to. But there  
are other ways I will try first.  
You got it?

Tom nods again. Then with lightening speed, his arm flies up  
breaking Jack's hold on this throat. His elbow CRACKS Jack in  
the throat while his other hand, sending Jack's hat flying.  
He grabs Jack's arm and twists it around. BAM - He kicks  
Jack's knee cap. Jack crumbles to the ground gasping. Tom  
gets a choke hold on Jack's throat.

Jack's eyes are bulging. Tom lets go of Jack's throat.

JACK (CONT'D)  
(rasping)  
What the fuck?

TOM  
Something I picked up along the  
way. I understand the situation.  
You'll hear from me soon.

Tom climbs into his truck. Jack sits up, shaking his head,  
taking deep breaths. Tom leans out his window.

TOM (CONT'D)  
Don't forget your hat.

INT. BOZZ'S HOUSE- KITCHEN - DAY

Lee sits at the kitchen table. Bozz makes a sandwich at the counter.

BOZZ  
I can't believe she's gone, Lee.  
She was my whole fucking life.

LEE  
But not all of it, right?

Bozz stops putting meat on the bread.

BOZZ  
What do you mean?

LEE  
I saw you and Shay at the Majestic  
Hotel.

Bozz begins making the sandwich again.

BOZZ  
It don't mean I didn't love  
Barbara. I'm an older man. And Shay  
kept tempting me.

LEE  
There's something else. Barbara had  
a necklace in her hand when she  
died. It's Shay's.

Bozz turns to Lee.

BOZZ  
When I left for that convention, I  
told Shay it was over. She took it  
hard. Got violent. When I heard  
what happened, God help me, the  
first thing I thought of was Shay.

LEE  
She has to pay.

BOZZ  
If she did it, I feel responsible  
in a way. This is killing me.

Bozz walks over to Lee, carrying the sandwich on a plate.

BOZZ (CONT'D)  
Did Bill send you here?

LEE  
No. But it's time he knew.

BOZZ  
Let's go to the station. I will  
cooperate one hundred percent.

Bozz puts the dish down on the table.

LEE  
I'm sorry about all this.

Bozz picks up half the sandwich. Holds it towards Lee.

BOZZ  
Here. I'm not so hungry anymore.

Bozz leans in close. Drops the sandwich. CLICK - his  
switchblade is out. He grabs Lee by the hair and the knife  
slices across his throat. Lee stares at him in shock,  
gurgling as blood pours out all over the table.

Bozz reaches down and yanks the sandwich back away from the  
flow of blood. Bozz moves back to another seat at the table.

He sits down. Lee gasps, holding his throat. Blood pours from  
his fingers down his shirt. His bugged out eyes glazing.

Bozz looks down at the sandwich. There are a few drops of  
blood on the bread. He examines it closely. He raises the  
sandwich and takes a bit.

BOZZ (CONT'D)  
I'm sorry too, Lee. I had big plans  
for you.

INT. PURGATORY CASINO - BOZZ'S OFFICE - NIGHT

Bozz sits at his chair. Tom stands.

TOM  
I quit. I'll be out of your house  
in a week.

Bozz leans back, gives Tom a shit-eating grin.

BOZZ  
What you do? Come into some money?

TOM

No more pretenses between us.

Bozz nods.

TOM (CONT'D)

This whole thing. With Shay. Making sure I overheard that conversation in your office with Jack. All to get me to rob that safe the night Barbara died. What did I ever do to you?

BOZZ

Ever read the bible?

TOM

Not lately.

BOZZ

Me either. But my old man wouldn't stop with that stuff. It has a few interesting ideas about retribution and punishment. Figure it out.

Tom turns to leave.

BOZZ (CONT'D)

What will you do now?

TOM

What I should have been doing long ago.

BOZZ

What's that?

TOM

Thinking.

Bozz laughs hard from the gut.

BOZZ

Thinking! That's a good one.

Tom walks out the door.

BOZZ (CONT'D)

(yelling after him)

Hey, when you get tired of thinking, come visit Purgatory. Drinks will always be on me.

74.

INT. SHAY'S CAR - DAY

Shay flies up the highway, chewing gum. Her cell rings.

TOM (V.O.)  
Where are you?

SHAY  
A couple hours away. How did it go?

TOM (V.O.)  
It went. Remember the gas well? Go  
straight there. Nowhere else.

CLICK - Tom hangs up. Shay shifts gears and blows past a car.

INT. BOZZ'S HOUSE - LIVING ROOM - DAY

Shay hands over a package of dope.

BOZZ  
Beautiful.

He runs his hand over her cheek.

BOZZ (CONT'D)  
Let's have a little celebration.

SHAY  
I'm going to meet Tom.

Bozz laughs.

BOZZ  
I see. Money can change things in a  
hurry. Sure. You go on. Don't spend  
it too fast.

EXT. THE DESERT - PHILLIP'S GAS WELL - DAY

Tom's truck is parked. Shay's Eclipse turns up dust as it approaches. Shay's car skids to a stop, she flings the door open and runs to Tom, a huge smile on her face. She jumps in his arms. He pulls her off. His face is cold, impassive.

TOM  
(calmly)  
The safe was empty.

SHAY  
What?

TOM

There was nothing there except  
Barbara. And she was dead.

SHAY

What are you --

TOM

-- I know about you and Bozz.  
Running dope. And Jack showed me  
the pictures of you and Bozz. You  
are working a hundred angles. Not  
only were you fucking him, but you  
were going to fuck him over. Not  
for sale? You'll sell your soul for  
a dollar!

Shay looks down.

SHAY

No. Don't say that. Don't --

TOM

-- Don't fucking lie anymore.

Tom grabs her shoulders.

TOM (CONT'D)

Look at me. You kill Barbara, I  
make it look like a robbery and you  
get the big payoff.

Tom laughs.

TOM (CONT'D)

But Bozz played you. Just like you  
played me.

Shay uses her arms to knock Tom's hands off.

SHAY

No!

Tom grabs her and shakes her hard.

TOM

Tell me the fucking truth. I need  
to know what's going on here!

Tom grabs his side in pain. He slides down the truck,  
sitting. Shay slides next to him, both breathing hard.

SHAY

The robbery was Bozz's idea. He said he could over declare on insurance and make a couple hundred grand. I swear to you, I don't know anything about Barbara!

TOM

How did your Claddagh end up in her hand?

SHAY

Where did you hear that?

TOM

Jack told me that Bill has it. Jack has pictures of you wearing it. He wants the money we didn't get or he's going to turn us in. Isn't that funny?

SHAY

It's Jack. Don't you see? He killed Barbara for Bozz. And he took my Claddagh and planted it so he could blackmail us for the robbery money. That's why he took that picture.

TOM

If that is true, it's just as bad. You feed us to them like Chistians to the lions.

Shay reaches out and brushes Tom's cheek.

SHAY

Tom, I do love you. It started out as a gift. But the more I got to know you --

TOM

-- Don't you ever stop?

Tears run down Shay's face.

SHAY

You are the first man who ever treated me like more than a piece of shit with long legs. You made me feel good for the first time in my life. You made me want to change.

TOM

Shay. Don't.

SHAY  
Do you believe I love you?

TOM  
You've done nothing but lie to me.  
But I want to believe. I can't help  
it. I want to.

Shay hugs him, placing her head on Tom's chest.

TOM (CONT'D)  
Why did Bozz want me involved?

SHAY  
I don't know. He just did.

TOM  
There's a reason.

SHAY  
I swear I don't know.

Shay raises her head and stares off.

SHAY (CONT'D)  
We can't pay Jack. I have to run.  
Today. Now.

Tom laughs bitterly. She looks at him.

SHAY (CONT'D)  
And you too. Both of us.

TOM  
With what? We have no money. For  
the rest of your life be scared  
every time you see a cop? Or run  
anytime some stranger looks at you?

SHAY  
What are we going to do?

TOM  
Do you know where Bozz really keeps  
his money? It's in that house.

SHAY  
No.

Tom reaches out and cups Shay's face in his hands.

TOM

I've been running for a long time.  
No more. We are alone in this. You  
and me against all of them.

Tom and Shay sit against the truck, tiny specks swallowed up  
by the wide, endless desert.

INT. TOM'S TRUCK - DAY

Tom watches the Slipknot Police Station. He gets out and  
crosses the street, walking towards it carrying a white box.

INT. SLIPKNOT POLICE STATION - OUTER OFFICE - MOMENTS LATER

Tom comes. Ellie is at her desk. Another OFFICER is at the  
police radio command center. The officer looks at Tom as he  
briskly walks past. Tom smiles and waves. The Officer just  
watches him. Tom goes to Ellie.

TOM

Ellie, how's it going.

Ellie points at the box.

ELLIE

What you got there?

TOM

Some doughnuts for my favorite  
police employee.

ELLIE

Well, you just missed Bill.

TOM

I'm talking about you.

Ellie blushes and laughs. Tom hands her the box. She slowly  
opens it, struggling with the box.

ELLIE

Oh my, chocolate! My favorite!  
Thank you so much. Want one?

TOM

Need to use the john.

ELLIE

When you're done let's eat a couple  
and talk about our sonic bowling  
date.

TOM  
Sure thing.

She takes out two doughnuts and lays them on top of the box.

INT. SLIPKNOT POLICE STATION - HALLWAY - SECONDS LATER

Tom walks down the hall. He stops along the wall next to the closed glass door to Bill's office. He sneaks a peek into Bill's office. Bill sits at his desk, looking at some papers. Tom slips by his door and enters the bathroom.

INT. SLIPKNOT POLICE STATION - BATHROOM - SECONDS LATER

Tom walks to the window and opens it.

INT. SLIPKNOT POLICE STATION - HALLWAY - SECONDS LATER

Tom stealthily approaches Bill's door. He peeks again. Bill is still looking at papers. Tom shoots past.

INT. SLIPKNOT POLICE STATION - OUTER OFFICE - SECONDS LATER

Tom tears past Ellie towards the door.

TOM  
Just got a call. Got to go. I'll  
get back with you on that bowling.

Ellie jumps up, grabs the doughnut, holding it out.

ELLIE  
But your doughnut...

Tom exits the station. The Officer watches.

OFFICER  
I'll take that.

Ellie looks at him. Shoves the doughnut in her mouth.

EXT. SLIPKNOT POLICE STATION - SECONDS LATER

Tom exits the station, then ducks down the side street.

EXT. SLIPKNOT - SIDE STREET

Tom walks along the wall and goes to the open bathroom window. He pulls out his cell phone and dials. As he talks he changes his voice to low rumble.

TOM

Police? Hey, there is a car full of rough looking guys in hoodies parked outside the First Federal Bank. They are just sitting there with the engine running.

Tom listens.

TOM (CONT'D)

My name is Eugene Hosterman. I have a bad feeling about it. They stared daggers at me when I looked at them. OK. Sounds good.

Tom hangs up. He flies down the side street, tears around the back of the station then peers around the corner to the police parking lot.

EXT. SLIPKNOT POLICE STATION PARKING LOT - MOMENTS LATER

Bill and the Officer who was in the station emerge into the parking lot. They get into a car and pull out. Tom smiles.

INT. SLIPKNOT POLICE STATION - BATHROOM - SECONDS LATER

Hands are on the window ledge. Tom pulls himself up and crawls through the window.

INT. POLICE CRUISER - MOMENTS LATER

Bill and the Officer are riding, the Officer driving. Bill is on his cell.

BILL

Mr. Ridgley? Bill Clanton here. Got a call from a citizen. Are there any suspicious people in the bank or in a car outside? OK.

Bill turns to the officer.

BILL (CONT'D)

He's checking.

81.

THE OFFICER  
I hope this is a false alarm.

Bill listens on the phone.

BILL  
OK. Good news. Thanks.

Bill shuts the phone.

BILL (CONT'D)  
Not a stranger in the bank or  
outside. Turn this rig around.

INT. BILL'S OFFICE - MOMENTS LATER

Tom is in Bill's chair. He reaches into his pocket and pulls out a flash drive. He plugs it into the PC and starts typing. He types some more.

INSERT - THE PC SCREEN

There are many folders showing. One says: Ongoing investigations. Tom clicks on it. A box comes up that asks for: password. Tom types: stay out of my shit till retirement.

END INSERT

The folder opens, revealing others. One says: Bobby Bozz. Tom clicks it. Inside is a document. He hits copy. Tom looks out the window. Bill and the Officer are walking in the lot.

Bill turns his head towards the window. Tom ducks down. He rips out the flash drive and keeping low, high-tails it towards the door. As he reaches the door he hears Bill's boots on the floor. They get louder. Tom is trapped.

Tom looks around but there is no escape.

TOM  
(softly)  
Fuck.

ELLIE (O.S.)  
Oh, Bill.

The footfalls stop. Then start again, this time getting softer as Bill walks to Ellie's desk.

BILL (O.S.)  
What's up.

ELLIE (O.S.)  
Tom was here.

BILL (O.S.)  
To see me?

Tom slowly opens the door and peers down the hall. Bill is at the end, his back turned to Tom.

ELLIE (O.S.)  
No. He said he needed to use the bathroom. But he was acting funny. And rude.

Tom takes a deep breath and bolts through the door across the hall and into the bathroom.

INT. SLIPNOT POLICE STATION - BATHROOM

Tom scrambles through the open window as Bill's boot steps come down the hall again. He exits the window just as Bill enters the bathroom. Bill stares at the open window. He moves towards it. Looks out. The side street is empty.

INT. TOM'S LIVING ROOM - A LITTLE LATER

Tom sits at his PC.

INSERT - THE PC SCREEN

Tom opens the Ongoing investigations folder. He clicks on a document that says: Bozz. He starts reading. Words and sentences jump out from the long report:

Large quantities of high quality heroin. Purgatory employees observed making regular trips to Los Angeles on presumed drug buys: Sam Clanton. Jack Nutt. Shay Marks.

Sam Clanton arrested for possession of heroin. Agrees to be police informant. Disappeared and presumed killed on trip to Los Angeles before a firm case could be developed.

Another folder says: Tom Clanton. Tom clicks it. Inside the document says: Possible development as police informant.

END INSERT

TOM  
Yeah. I'm the town dummy.  
Sins of the fathers.

He starts typing again.

INSERT - THE COMPUTER SCREEN

A website pops up. It is a black page and it has a single space that says: PASSWORD. Tom types it in. A new site comes up. It too is a black page. The only space says: SEARCH. Tom types in: Shay Marks - Nevada.

Suddenly the page comes alive. A drivers license picture of Shay appears in the upper right hand corner of the screen. The page is full of dates and information.

Words and phrases pop out to Tom: Expelled from school, Stripper, Kitty Kat Club, Possession of marijuana.

He types again. Gloria Marks - Nevada. More words catch his attention: Arrested for prostitution, Drunk and disorderly, Possession of cocaine, incarcerated.

At the bottom of the page: Deceased - 2008. Heroin overdose.

Tom types again: Clyde Montana - Nevada. More pertinent words come up: Assault and battery, theft, aggravated assault, possession of narcotics, incarcerated, probation.

At the bottom of the page: Deceased - 2010. Gunshot to the head. Unsolved.

END INSERT

INT. TOM'S BEDROOM - NIGHT

Tom opens his pill box and takes a pill. He closes the shades on the window. He puts a CD on. He sits on the bed, takes his shoes off. He lies on his back, still in his jeans and shirt. He relaxes; stretching his arms, then closes his eyes.

TOM

It's all there. Just collate it.

INT. LEE'S HOUSE - LIVING ROOM - DAY

Carol sits on the couch. Bill stands, hat in hand. Her eyes are red and she is sniffing.

CAROL

Lee hasn't come home. He won't answer his phone. He won't answer when you call his car. He's dead.

BILL  
Let's not go off half cocked until  
we know more.

CAROL  
He's dead. Because of you.

BILL  
What?

CAROL  
He knew who killed Barbara.

BILL  
That's plumb crazy. He didn't say  
anything to me.

CAROL  
(with venom)  
He wanted to solve the case. To  
prove that he wasn't dumb. You made  
him feel that way.

Bill's hand crushes his hat.

BILL  
Son of a bitch.

EXT. TOM'S HOUSE - DAY

Bill gets out of his police cruiser, slams the door. He takes  
out his pistol and chambers a round, then re-holsters it.

INT. TOM'S HOUSE - BEDROOM - CONTINUOUS

The music still plays. Tom is on the bed in the same position  
as the night before. Suddenly his eyes pop open. A smile  
breaks on his face. BAM! BAM! BAM! - heavy knocks on the  
door. Tom sits up.

INT. TOM'S HOUSE - LIVING ROOM

Tom and Bill stand.

BILL  
Where's Shay?

TOM  
Why?

BILL  
I'm going to arrest her. And you.

TOM  
For what?

BILL  
If I were to take one of your pain pills and compare it with the toxicology report of the drugs found in those dogs, what would I find?

Tom smiles bitterly.

TOM  
You would find a match.

BILL  
I know. And I know that little girl didn't knock that wall out and torch that safe. You both were there.

Tom holds up his hands.

TOM  
Just me. You were right about Bozz. He convinced Shay to rob the house. But I did it for her.

BILL  
Go on.

TOM  
But it was Jack who did that killing for him.

BILL  
He was working at Purgatory that night, then went home with a girl.

TOM  
He must have gone to the back office for a while and out the back door. It wouldn't take long.

Bill shakes his head.

BILL  
No. You've lied twice now. Barbara had Shay's necklace in her hand.

TOM

Shay was fucking Jack. He stole it one night. She thought she lost it.

BILL

Am I the only person she isn't fucking?

TOM

It seems so. But that's my problem. Jack planted the necklace as insurance to protect him and Bozz if things got hot.

BILL

I knew there were two different people in that house. How could you do something that pure crazy?

TOM

I'm lonely, Bill. Shay got to me. I was sick of it. Fuck, I was sick of my whole life.

BILL

Let me have that money.

TOM

Shay gave it to Jack.

BILL

What?

TOM

He has a picture of Shay wearing that necklace he planted on Barbara. He blackmailed us.

BILL

This is out of control. Now Lee is missing.

TOM

Just like Dad.

Bill jabs his finger in Tom's chest.

BILL

I'm arresting you. You're trying to sell me snake oil.

TOM

I can prove what I'm saying.

BILL

How?

TOM

Tell Bozz you know Jack killed Barbara. If I'm telling you the truth, he will try to kill Jack. Let him do Jack, then kill him.

BILL

Even if you're right, I can't let that happen. It ain't the law.

TOM

This is all about Bozz. Bozz's had dad killed because he was your informant. And now he's killed Barbara and Lee.

Bill stares at Tom.

TOM (CONT'D)

Yeah, I know all about it. Don't ever put something on your computer you don't want your IT man to see.

BILL

I have evidence right now about you and Shay. This has to be about the law. This --

TOM

-- This isn't about law! It's war!

BILL

It's about the law!

TOM

There's no evidence connecting Bozz and Jack. They will walk and you will convict an innocent girl.

Tom kicks the coffee table. Glasses go flying to the floor.

TOM (CONT'D)

Where was your law when you let me hook up with Bozz? When you didn't tell me Shay was running drugs? You wanted me as your next informant. Like Dad. You used me. Just like you used him. Like Shay and Bozz used me!

BILL

I surely am not proud of all I done. But a man gotta use his brains in this line of work. And it has to be done by the law.

Tom takes his shirt off. He walks up to Bill, his scars horrific red maps over his body.

TOM

It isn't the law. It's war. Look close. Look. I know war.

Bill stares at the ruined torso.

TOM (CONT'D)

This is what war means. And if you want to win it, you have to fight them like they fight you. You have to take Bozz out or he wins and we all lose. You. Me. Dad. Lee. Barbara. Shay.

INT. SLIPKNOT POLICE STATION - BILL'S OFFICE - DAY

Bill sits in his chair. Bozz sits across from him.

BILL

I know exactly who killed Barbara.

BOZZ

I knew you would. You're a smart man. Are you sure?

BILL

Sure as you're sitting here.

Sweat forms on Bozz's face.

BOZZ

So say what you know.

BILL

I talked with a girl Jack used as his alibi. She told me Jack had scratches on his upper chest.

BOZZ

Maybe he likes it rough.

BILL

Barbara had skin deposits under her nails. He killed her. And I'm gonna get the truth outta him.

BOZZ

Can't be. He was working at Purgatory all night.

BILL

He slipped out. I have witnesses.

Bozz sits, stunned. He shakes his head.

BOZZ

I... don't...

BILL

I'm gonna do a DNA on him. Match it with what was under Barbara's nails.

Bill points his finger at Bozz.

BILL (CONT'D)

Then the truth is gonna come out. All of it.

INT. BOZZ'S CAR - MOMENTS LATER

Bozz is driving. Sixto in the passenger seat.

BOZZ

When Wild Bill runs that DNA test, he's gonna shit in his hat.

Bozz slaps the dashboard, laughing.

BOZZ (CONT'D)

Maybe he is dumb. He doesn't have much of a vocabulary.

SIXTO

That don't mean he's dumb. I don't know a bunch of big words.

Bozz looks at him, then pats his shoulder.

BOZZ

I know.

INT. SLIPKNOT POLICE STATION - CONTINUOUS

Bill is on the phone with Tom.

BILL

I told him just what you wanted.

TOM (V.O.)

How did he react?

BILL

Like a coyote with a paw in a trap.

TOM (V.O.)

Now put a tail on Jack. Then just let it happen and make your move.

BILL

If this don't go like you say, and fast, I'm coming for you and Shay.

INT. TOM'S HOUSE - LIVING ROOM - CONTINUOUS

Tom shuts his phone. Shay is standing there.

TOM

I got Bill off our back, for now. Now you can go to work. Tell Bozz I said there was no money in that safe. Act like you know nothing.

SHAY

And you?

TOM

I'm going to continue implementing the moment of maximum optimization.

SHAY

What's that?

TOM

You know the story Alice In Wonderland?

SHAY

Yeah. Crazy upside down shit.

TOM

Now it's my turn to take everyone down the rabbit hole.

91.

INT. TOM'S TRUCK - DAY

Tom cruises through town. He is on the phone.

TOM  
I need a favor. It's big.

INT. FRANK'S OFFICE - CONTINUOUS

Frank sits at his desk, cell at his ear.

INTERCUT - TELEPHONE CONVERSATION

FRANK  
What do you need.

He listens.

FRANK (CONT'D)  
That's a tall order. What have you  
gotten yourself into?

TOM  
A bit of a cluster fuck. I need  
this. It's life and death.

Frank looks at his desk. There is picture of him and Tom,  
arms around each other's shoulders in Afghanistan in front of  
a tank mounted by soldiers. Everyone is in army garb, looking  
dirty and tired, smiling.

FRANK  
I'll send it overnight.

INT. PURGATORY CASINO - BOZZ'S OFFICE - NIGHT

Bozz sits behind his oak desk. Shay paces.

SHAY  
He said the money wasn't there!

BOZZ  
Maybe soldier boy isn't as dumb as  
he looks. Maybe one day you will go  
home and he will be gone.

SHAY  
This isn't fair. Not after what I  
did for that money.

BOZZ  
Who said life was fair? Work it out  
with him. If you can't, you know  
I'm always here.

EXT. TOM'S HOUSE - DAY

Tom walks to the mailbox in front of his house. Inside is a package. No return address.

INT. TOM'S HOUSE - KITCHEN - MOMENTS LATER

Tom and Shay sit at the table. Tom opens the package. Inside is a clay-like explosive in a bag, some wires and a small stopwatch with a little battery attached.

SHAY  
That's all it is?

TOM  
That's all it is. That heavy fish  
tank. He lets those fish die. He  
doesn't care.

SHAY  
If you're wrong we're fucked.

TOM  
I'm right. Do you understand  
everything, how this will go down?

Shay looks down. Tom puts his hand under her chin and lifts her eyes to his.

TOM (CONT'D)  
Now call Jack. When this is over.  
We leave town. Rich. Forever.

INT. BOZZ'S HOUSE - LIVING ROOM - DAY - LATER

Bozz is on his couch, watching a fuck flick. His cell rings.

JACK (V.O.)  
(rasping voice)  
Bozz. I'm not feeling good. I can't  
make it to work tonight.

BOZZ  
I can hear. Gonorrhoea or syphilis?

JACK (V.O.)  
You should do stand-up.

BOZZ  
How long will you be out?

JACK (V.O.)  
Should be back tomorrow.

INT. HOTEL ROOM - NIGHT

Shay sits on a bed. She is dressed to kill. Super short skirt and cleavage on display. There is a knock on the door. Shay opens the door. It's Jack. He smiles.

JACK  
(rasping voice)  
I've been waiting a long time for this.

SHAY  
What happened to your voice?

JACK  
Your boyfriend sucker punched me.

SHAY  
More to him than meets the eye.

INT. HOTEL ROOM - NIGHT - A LITTLE LATER

Jack and Shay lie on the bed, naked. He smiles at her.

JACK  
I knew you were leading Tom up the primrose path.

SHAY  
I needed a sucker. He was handy.

JACK  
Now to business. I frisked you pretty good and it was fun. But I didn't find any money or dope.

SHAY  
I can't give it to you yet.

JACK  
Not what I want to hear.

SHAY

Tom has it. He wants me to jew you down or he's gonna keep all we have left for himself.

JACK

That ain't happening. And we both know you aren't going to give up shit out of your end.

SHAY

Give me a few days. Tom's gonna have an accident.

Jack laughs.

JACK

That's my Shay. OK. You have a week. You better come through.

SHAY

I will.

Jack turns to Shay.

JACK

If you don't do him, I will.

Shay laughs derisively.

SHAY

Boy he must have kicked your ass.

Jack grabs her by the wrist, hard.

JACK

Don't push it. I'm all there is between you and eternity.

EXT. JACK'S HOUSE - PARKING LOT - NIGHT - CONTINUOUS

Tom pulls into the parking lot of an upscale housing complex. He gets out, carrying a gym bag, and quickly goes to the front door. He starts picking the lock.

INT. JACK'S HOUSE - BEDROOM - NIGHT - A LITTLE LATER

Tom opens a dresser drawer. Inside are shirts. He lifts them out. He reaches in his gym bag and removes the package of dope Shay had given Bozz. He puts it in the drawer.

Then he reaches in the bag again, removes the folder containing the Shay/Bozz pictures and puts them in too. He puts the shirts back in on top of everything.

INT. BOZZ'S CAR - DAY

Bozz comes home from a night at Purgatory. His car pulls up his driveway. He hits a button and the gate opens.

INT. BOZZ'S HOUSE - LIVING ROOM - MOMENTS LATER

Bozz walks in, the dogs following. The fish tank is smashed on the ground. Water and dead fish are all over. The fish tank stand and rug underneath have been moved. He walks over and looks. In the floor is a safe whose door has been blown off. It is empty.

The dogs start to eat the dead fish and lick at the water. Bozz screams, runs at Brutus and tries to drop kick him.

The dog jumps out of the way and both scramble out the door.

BOZZ  
(screaming)  
I'm gonna kill you worthless mother fuckers!

INT. BOZZ'S STUDY - A LITTLE LATER

Bozz sits at his desk, a drink engulfed in his huge hand. The red record light blinks on his desk. He hits PLAY. He takes a drink and watches.

In the dark a man, head down, wearing a fedora, with a blonde ponytail walks up his driveway in the night. The dogs come. He pets them. Bozz stares at the images. CRACK - the glass in his hand is crushed to pieces.

INT. TOM'S HOUSE - LIVING ROOM - DAY

Tom cooks eggs. He hears the front door open. Shay walks in. He goes to her and takes her in his arms. They kiss.

TOM  
Are you OK?

SHAY  
I need a long shower.

TOM  
It had to be done.

SHAY  
I know. Please tell me good news.

TOM  
I'll show you.

He takes her by the hand and leads her down the hall.

INT. TOM'S BEDROOM - MOMENTS LATER

On his bed is a gym bag. Shay walks over, opens it. It is stacked with bills.

SHAY  
Oh man.

TOM  
Eight hundred and seventy thousand.

Shay jumps into Tom's arms and he spins her around. They laugh. He puts her down. She puts her hands on the money. She throws it up in the air, the money flies and flies.

SHAY  
That buys a lot of grapes. Trick,  
you're incredible. Now what?

TOM  
We wait for Bozz to do what he does  
best. And hope Bill ends this.

Tom opens the night stand drawer. He takes out the Claddagh and puts it on. Shay smiles. He takes out the pistol and ejects the clip. It is full of bullets. CLACK - he rams it back in the gun. He hands it to her.

TOM (CONT'D)  
You know how to use this?

Shay nods.

TOM (CONT'D)  
This could get interesting. You  
might need it.

INT. BOZZ'S HOUSE - STUDY - DAY

Bozz opens his desk drawer. Inside is long knife and revolver.

97.

INT. UNMARKED COP CAR - PARKING LOT - JACK'S HOUSE - DAY

TWO FAT COPS chowing down on burgers, watching Jack's house.

COP ONE

Carl said Jack spent the night at a hotel shacked up with some broad.

COP TWO

Then he's gonna sleep all day.

A car pulls into the parking lot. Sixto is driving. The cops watch the car go past, then disappear behind parked cars.

COP ONE

Ho. Who was that?

EXT. PARKING LOT - JACK'S HOUSE - MOMENTS LATER

Bozz and Sixto stroll quickly to Jack's front door and knock.

INT. UNMARKED COP CAR - PARKING LOT - JACK'S HOUSE - CONTINUOUS

COP ONE

That Bozz?

COP TWO

Can't tell. The big guy is in the way. Let's wait a bit.

INT. JACK'S HOUSE - DAY - CONTINUOUS

Jack answers the door. He is in his underwear and muscle shirt. Bozz and Sixto enter. They have gloves on.

INT. JACK'S HOUSE - LIVING ROOM - MOMENTS LATER

JACK

(rasping voice)

What's this about?

BAM! - Bozz punches Jack in the face. Jack reels back and falls to the floor out cold.

BOZZ

Search the house. It's here.

Sixto leaves the room. Bozz sits on the couch and buries his face in his hands.

INT. UNMARKED COP CAR - PARKING LOT - JACK'S HOUSE - LATER

COP ONE

They've been in there a while. I think it's Bozz. Call Bill.

INT. JACK'S HOUSE - CONTINUOUS

Jack gets up and walks slowly to Bozz. Bozz gets up.

JACK

What the fuck are you doing?

BOZZ

I want the money and dope you stole.

JACK

Tom and Shay did it. They have it.

BOZZ

They didn't get shit. Last night when you called in sick. I got you on tape you stupid bastard. The fuckin' dogs even knew you. We do this easy or hard, you choose.

JACK

Are you on drugs? What the fuck are you talking about?

Bozz's face starts to twitch.

BOZZ

(screaming)

Don't treat me like I'm dumb!

Bozz lunges at Jack, they crash to the floor. Bozz elbows him in the head and twists off. Both get up. Bozz pulls out the large knife and twists it in Jack's gut.

Jack stares into Bozz's face as he slowly slides onto the floor. Sixto comes in, glances at Jack and walks to Bozz. He has the bag of dope and a manila envelope.

BOZZ (CONT'D)

The money?

SIXTO

Nope. But this.

Bozz takes the envelope. He opens it. Inside are the pictures of Bozz and Shay.

BOZZ

Those two were setting me up. That means Tom is in this with them.

Bozz walks from Sixto and turns his back to him. He pulls out his revolver.

BOZZ (CONT'D)

Sixto, you seen me kill a man.

Bozz turns and - BAM! - shoots Sixto in the face.

INT. UNMARKED COP - PARKING LOT - JACK'S HOUSE - CONTINUOUS

COP ONE

Did you hear that?

Bill's police car pulls beside them.

INT. JACK'S HOUSE - CONTINUOUS

Bozz lays the knife by Sixto's hand and puts the gun in Jack's hand. He stuffs the dope and envelope in his pants.

EXT. PARKING LOT - JACK'S HOUSE

Bill and the two cops are huddled close.

COP ONE

Two guys went in. I think we just heard a shot.

Bill takes out his pistol and chambers a round.

BILL

Was it Bozz?

COP ONE

We couldn't tell.

BILL

I'm going in the front. Go in back.

INT. JACK'S HOUSE - CONTINUOUS

Bozz looks out the window, checking the scene. He sees the cops coming fast through the parking lot.

INT. JACK'S HOUSE - UPSTAIRS BEDROOM - MOMENTS LATER

Bozz scrambles to a window, opens it and slides out onto the back porch roof. He crawls to the edge and peers down. The two cops are in the yard, heading for the porch. Bozz moves back, out of sight. CRASH - He hears them kick in the door.

Bozz waits a few seconds then jumps down into the yard. He falls as he hits the yard, gets up and runs.

INT. TOM'S HOUSE - KITCHEN - DAY

Tom eats a sandwich at the table. His cell rings. He picks up.

BILL (V.O.)

Jack is dead. Sixto too. At Jack's house. Looks like they killed each other but I think Bozz did it. He's a smart operator.

TOM

Did you kill him?

BILL (V.O.)

He got out. Nobody can even ID him for being there.

EXT. PURGATORY CASINO - DAY - A LITTLE LATER

The front door opens and Shay comes out carrying her purse - and bumps right into Bozz. Shay tries to smile.

SHAY

Hey Bozz. What's up?

CLICK - Bozz's switchblade is out. He grabs Shay's arm and puts the blade at her stomach.

BOZZ

Going for a ride is what's up.

INT. BOZZ'S CAR - A LONELY ROAD - DAY

SHAY

Where are we going?

BOZZ

A place I own. Sort all this out.

Shay looks down at the purse at her side.

INT. A HOUSE - KITCHEN - A LITTLE LATER

Shay sits at a cheap little table. Her purse is on the table. So is the folder containing the pictures of her and Bozz. So is a phone.

BOZZ  
Check out the folder.

Shay opens it. She looks at the pictures. He pulls out a chair and sits. He has an apple in his hand. He pulls out the switchblade - CLICK. Shay flinches again.

BOZZ (CONT'D)  
So you and Jack were gonna fuck me over with Barbara? Instead you robbed me.

Bozz starts to peel the apple skin with the knife, the peel spreading on the table.

BOZZ (CONT'D)  
Where is my money?

SHAY  
Where the fuck was my money you bastard? When I killed Barbara for you?

Bozz laughs.

BOZZ  
What I did to you ain't the issue at the moment. It's what you did to me. Where is my money?

SHAY  
I don't have it.

BOZZ  
Wrong answer. If you answer wrong again, I'll just kill you and write it off as a business expense.

SHAY  
Tom has it.

BOZZ  
Thought so. OK, here is how it works. I'm deracinating everyone who fucked with me. Do you know what that word means.

SHAY

No. But it doesn't sound good.

BOZZ

You're right. We're gonna call Tom, set up a meet. He gives me the money and I tell him he gets you.

SHAY

And that's it?

BOZZ

He gets buried deep.

SHAY

What about me?

Bozz finishes peeling the apple. He looks up at Shay.

BOZZ

I can make allowances. You're just like me. You want it all. Plus, you're one hell of a fuck.

He takes a huge bite of the apple.

BOZZ (CONT'D)

You stay with me, I'll take care of you. Someday, maybe you can even get Purgatory. Be smart. Help me out here. Otherwise -

He takes another bite.

BOZZ (CONT'D)

- deracination.

Suddenly he launches himself up. He grabs her hair and jerks her head back. She yelps and trembles.

BOZZ (CONT'D)

But you better hope Tom ain't like you, because if he ain't there...

He takes another bite of the apple.

INT. TOM'S HOUSE - KITCHEN - DAY - A LITTLE LATER

Tom paces. His phone rings. He picks up.

BOZZ (V.O.)

You waiting on that little filly?

TOM  
Is she OK?

BOZZ (V.O.)  
As OK as she ever is. You have what  
I want. I have someone you love. I  
get what I want otherwise you are  
one sad, wealthy man.

TOM  
Let's do this someplace quiet and  
out of the way.

BOZZ  
You read my mind.

TOM  
You know Phillip's gas well?

BOZZ  
Yep.

Tom looks at his watch: seven forty five.

TOM  
Nine tonight. Put Shay on or no  
deal.

Bozz hands her the phone. He leans close so he can hear.

INTERCUT TELEPHONE CONVERSATION

SHAY  
Tom.

TOM  
Are you OK?

SHAY  
I'm fine.

TOM  
I'm bringing the money tonight. No  
complications. We don't need it. I  
just want you.

Shay looks at Bozz.

SHAY  
Tom. After you give the money, you  
go your way and I go mine. You  
can't give me what I need. I'm  
sorry.

Tom closes his eyes. When he opens them, tears streak his face.

TOM  
Is that what you really want?

SHAY  
Yeah. You know I'm right. You don't have to give the money if you don't want to. But I can't be with you.

TOM  
I'll bring the money.

SHAY  
I knew you would. Tom, do one thing for me. Remember Mahoud?

TOM  
Of course.

SHAY  
Find her. Do what you should have done back then. Don't let her slip away again. Understand?

Tom smiles.

TOM  
I do.

Bozz rips the phone away and slams it down.

BOZZ  
What was that Mah... Mah... whatever shit you two were talking about?

SHAY  
A girl he met long ago. He loved her. But he didn't tell her.

BOZZ  
Isn't that a real sad story?

INT. TOM'S KITCHEN - NIGHT

Tom cuts up newspaper in the shape of dollar bills, wrapping them with rubber bands and stuffing them in the gym bag. He opens a brief case on the table. Inside is the money. He takes out stacks of it and puts them over top the paper in the bag.

INT. SLIPKNOT POLICE STATION - BILL'S OFFICE - DAY

Bill is at his desk. His phone rings. He picks up.

TOM (V.O.)

Bozz has Shay. He wants to trade her for the money. He wants it back. She told him that she gave it to Jack, but he didn't believe her.

BILL

This is bad. When? Where?

TOM

Phillip's gas well. Nine tonight. He's going to kill us both.

BILL

I'll be there.

TOM

No. He's probably there already. If he sees you, Shay is good as dead. If he thinks he will lose, he will take anyone down with him. Park a few hundred yards off the road and wait. Lights out.

BILL

OK.

TOM

I'm going to end this tonight.

BILL

Be careful.

TOM

I will. But Bill...if he does come back out of there alone, you know what happened.

EXT. PHILLIP'S GAS WELL - NIGHT - LATER

A MAN leans against a car. The dark hides his features. But he has on a fedora and long blond hair in a pony tail falls to his shoulders.

Headlights shine in the distance. The headlights get bigger, the engine noise louder. The lights bathe the man whose back is turned, then cut out. It's pitch black.

Doors open and close. Out of the dark comes Bozz and Shay. His arm is around her shoulder and the knife by her throat. The Man still has his back turned. Bozz stops, holding Shay with him. He squints and stares.

BOZZ

What the fuck. Jack? Is that you?

The Man turns and walks closer. It's Tom. He has a gym bag in his hand. He reaches up and removes the hat. He tosses it at Bozz's feet. He pulls off the blond wig and tosses it by the hat.

TOM

No. He's dead. Just like Barbara,  
Lee and my dad.

Bozz laughs.

BOZZ

It was you. Jack died for no  
reason.

TOM

He died for all the right reasons.

BOZZ

How did you figure the fish tank?

TOM

Like I said, did a little thinking.

BOZZ

You blew that safe yourself?

TOM

Something I picked up along the  
way.

BOZZ

I'm impressed. You're more  
industrious than I thought.

TOM

No. You're just a big dummy. It  
wasn't hard to do it to you.

Bozz's face twitches. He glances at the bag.

That bag better be full.

TOM (CONT'D)

Sins of the fathers. You set me up  
because Dad was informing on you?

BOZZ

You read that bible. I loved that man. He spit on my loyalty. Turned on me like a dog when things got hard on him.

TOM

I wasn't even here.

BOZZ

You were what he loved most. Always talking about how you were doing your bit for king and country. I waited years for just the right situation. Using you to help me kill Barbara. That was poetic revenge on that dog.

TOM

You're no biblical, vengeful god.

BOZZ

In Purgatory I am.

Tom watches the knife at Shay's throat.

TOM

No. A two-bit hood. Just another dumb hick.

Bozz's face grows mean. Tom opens the bag, walks closer, showing the money.

BOZZ

Nothing funny or she's dead. That's it. It's almost over now. Just hand it over -

He jerks Shay, who yelps.

BOZZ (CONT'D)

- and I hand her over.

They close together, almost on each other. Bozz reaches out, smiling, his knife still pressed on Shay's neck.

TOM

(baiting)

Here it is, dummy. Come get it.

The move closer.

TOM (CONT'D)

Come on dummy, this is what you want.

Bozz screams with rage. SMASH - elbows Shay hard in the head and raises the knife towards Tom.

Tom launches the bag at Bozz - BAM! - nailing him in the head hard, knocking him back as he drops the knife on the dark ground.

Bozz whips around, grabbing Tom. But Tom uses his training and - CRACK - elbows Bozz in the face. Bozz falls back in surprise.

He smiles and advances. He takes a huge right hand swing that Tom ducks. Tom's leg shoots you against Bozz's knee and drops him. Bozz looks up at him, sweat pouring from his face.

BOZZ

You ain't got shit!

TOM

Come on you fuck.

Bozz gets up and runs at Tom. Tom deftly turns - SLAMS his elbow into Bozz's throat and then follows - CRACK - with a punch in the face. Bozz twists around and falls again. He slowly gets up, breathing hard.

Tom suddenly sags, grabbing his side in pain. Bozz launches at him, driving into him like a linebacker. They both fall to the ground rolling, grappling, clawing, punching at each other. They separate and Bozz swiftly rises. Tom does not.

Tom falls back, almost passing out from the pain. Bozz runs at him and - BAM! - kicks him in the side. Tom screams.

BOZZ

You gotta enjoy this to win. It's not just about the money.

Bozz rears his foot back - BAM! - launches his shoe into Tom's side. Tom screams and curls up in a ball.

BOZZ (CONT'D)

You are one sad son of a bitch. Even worse than your old man. He died like a man. Least that's what Jack told me.

Tom's face pours sweat, his eyes closed.

BOZZ (CONT'D)

Who looks dumb now? See what all  
that thinking got you?

Bozz glances at Shay. She is on the ground, still out. He walks to his car and hits the headlights. He walks around, looking for his knife.

Tom looks around and sees a large rock near his hand. He reaches out and grabs it. Bozz sees his knife, picks it up. He struts slowly, confidently, cockily towards Tom.

BOZZ (CONT'D)

I'm going to deracinate you.  
Then your whore. You know what that  
means?

Bozz smiles, leans closer, very close. Tom glances at Shay. She sits up, looking at him. Bozz glances at her.

BAM! - Tom slams the rock right into Bozz's temple. He grunts, his eyes wide in shock. BAM! - Tom brings it down on his head. Bozz topples back on the ground, blood pouring down his face.

Tom gets up and walks to Bozz. He reaches down and picks up the knife. He turns to Shay. She has his gun, pointed right at him. Tom smiles and shakes his head.

TOM

Fight didn't go the right way?

SHAY

I earned that money. It's mine. All  
of it. Now give that knife to Bozz.

Bozz groans and sits up, his face a red mask.

BOZZ

Fucking shoot him.

Tom talks to Bozz, but looks Shay in the eyes.

TOM

She can't. You kill me with that  
knife. Then she shoots you with my  
gun to make it look like we killed  
each other. And she leaves with the  
money. Right Shay?

SHAY

That was the idea. But it doesn't  
have to be that way. Just kill that  
fuck and I take the money.

(MORE)

SHAY (CONT'D)

You're smart. You'll find a way out  
and I'll take my chances on the  
road.

Tom walks towards Shay. CLICK - Shay pulls back the hammer.

SHAY (CONT'D)

I earned that money. All of it. My  
whole life I earned this. I don't  
need another man. I had enough with  
Montana, Jack -

She nods at Bozz.

SHAY (CONT'D)

- that piece of shit and a hundred  
others. Don't make me do it.

Tom takes another step towards her. Then another.

SHAY (CONT'D)

I'm not kidding.

TOM

You're going to have to shoot me.

Tom takes another step. Shay aims the gun right at his head.  
He takes another step. He is within arms reach. His right  
hand comes out, reaching slowly for the gun. Tom and Shay  
staring in each others eyes.

Her finger slowly presses on the trigger. Then more and -  
CLICK - nothing. She presses it again. CLICK.

TOM (CONT'D)

A gun's a funny thing. If for some  
reason it's not there for you, it's  
useless.

Tom takes the gun from her outstretched hand. She drops her  
arm after the gun is gone.

TOM (CONT'D)

I took out the firing pin. Montana  
was shot after your mother died.  
You killed him. Just like you  
killed Barbara.

Tom glances at Bozz.

TOM (CONT'D)

He's not Mahoud. You are. This time  
I was ready.

111.

CRACK - she slaps him.

SHAY

Fuck you, you hypocrite. How many people did you have killed? What do you know about me? Do you know what it's like when you're helpless and a monster won't leave you alone? When he rapes you, and pimps you out. And Barbara knew everything going on. She wasn't some innocent. Don't kid yourself. We're both killers. The only difference is you hid behind flying drones and Navy SEALs and I looked in their eyes.

Tom turns and walks to Bozz, who leans against his car for support.

TOM

You're right. It's not just about the money. We are square. You keep the money. For what dad did to you.

Tom grabs Bozz and puts the knife to his throat.

TOM (CONT'D)

Is this finished?

Bozz nods. Tom withdraws the knife and steps back. Bozz rises and stumbles to the bag. He opens it. Sees the money. He goes to his car, throws the bag in then gets in.

Bozz starts his car up. Tom walks over to the drivers side.

TOM (CONT'D)

Ba maane khoda. Know what that means?

Bozz shakes his head.

TOM (CONT'D)

Goodbye in Afghani.

Bozz floors it and his car takes off.

SHAY

You let him go.

TOM

You're right. I can't look into someone's eyes and kill them.

SHAY

You gave him the money. You're such a fool.

TOM

Only a hundred and twenty grand.

SHAY

When he finds out, he will never stop looking for us. And Bill --

TOM

-- like I said, no more running.

INT. BOZZ'S CAR - MOMENTS LATER - NIGHT

Bozz drives, blood caked on his face.

Suddenly a police siren blares and lights explode in his rear view mirror. Bozz pulls over. He looks at the bag and zips it up. Bill knocks at his window. Bozz lowers the window down. Bill stares at Bozz's ruined face.

BOZZ

What are you doing out here Wild Bill? You arresting me?

Bill pulls out a revolver. Not his service pistol.

BILL

No.

BAM! BAM! Bill shoots Bozz in the chest. Bozz jerks with the hits. Blood pours from his mouth, nose and chest. He looks at Bill, blinks a few times, then stares off in death.

INT. TOM'S TRUCK - CONTINUOUS

Tom and Shay sit in silence. BAM! BAM! Shay flinches.

SHAY

You arranged all this. The dope and pictures in Jack's house too?

Tom nods.

TOM

Plan B in case Bill didn't nail him. Bring him to you, then me. I needed to see where you would point that gun somewhere along the line.

SHAY

Tom, I really do have feelings for you. More than anyone I ever met. That's no lie.

She leans in close. They stare at each other. They kiss, long and slow. They break the kiss and Tom shakes his head.

TOM

I believe you. But the answer is no. You pulled that trigger on me. I know why. I understand. You couldn't help it. But you did it.

Shay laughs bitterly.

SHAY

You really are a trick. How does the master plan end?

TOM

Now you get out and walk.

She starts to open the door, then stops. She stares out, searching into the black night.

SHAY

Someone out there in the dark waiting to kill me too?

TOM

Maybe. But nobody I know.

Shay gets out. Tom starts the car and takes off. Shay stands alone in the dark desert as the tail lights from Tom's truck get smaller and smaller.

INT. BILL'S POLICE CAR - MOMENTS LATER

Bill is in the drivers seat. The gym bag in the passengers seat. He unzips it. His eyes widen at the money. He puts his hands in, taking stacks out. He pulls out some of the paper. Then more. He reaches in again and pulls out an envelope. He opens it up. Inside is a card. Bill starts to read.

TOM (V.O.)

Bill, I know you took care of Bozz and that is as it should be: for Sam and Lee too. Bill, I had the money. I couldn't give it back. If you want to arrest me, I won't be hard to find. Or you can use this to help Mary.

(MORE)

TOM (V.O.) (CONT'D)  
I know none of this is the law, but  
maybe it is some justice. When I  
get to where I'm going, I will  
contact you. Then you can send  
those two dogs Bozz owned. Love,  
Tom.

Bill picks up one of the money stacks.

BILL  
Justice.

INT. BILL'S BEDROOM - NIGHT - LATER

Mary is sleeping. Bill comes in quietly, carrying the bag. He  
walks to a closet, opens it, puts the bag in. Then looks at  
Mary and closes the door.

EXT. CARRIBEAN ISLAND - BEACH - DAY

Tom relaxes on a lounge chair at the beach. An empty chair  
sits next to him. A drink sits on a table next to him. The  
Claddagh is around his neck. Tom soaks up the sun, scars  
showing. A shadow appears over Tom. He looks around. Frank is  
standing there in shorts and a colorful tee shirt.

TOM  
Have a seat.

TOM (CONT'D)  
Yep. How long are you off?

FRANK  
A week. Then back to Langley.

TOM  
Know any nice houses up that way?

Frank smiles.

FRANK  
I'm sure I can find something.  
What's that around your neck?

TOM  
A girl gave it to me. Said it would  
bring me luck.

FRANK  
Did it?

115.

Tom pulls off the Claddagh. He holds it, looking at it, thinking. He tosses it into the surf.

TOM

No. You make your own luck. But she taught me something.

FRANK

What was that?

TOM

Frank?

FRANK

Yeah?

TOM

Take your shirt off. It's the Bahama's. Let's get some sun.

FADE OUT.