

FADE IN:

INT. AIRPORT BAGGAGE CLAIM - NIGHT

The tired, whipped crew of "Flight 147" gather around an equally sluggish conveyor belt. While most can barely keep themselves up - some of the more impatient crowd still fight their way to the front.

An enthusiastic round of APPLAUSE as pieces of luggage slowly appear from behind the plastic curtain.

A soft, doughy looking man in a cheap blue suit and loose tie carefully surveys his surroundings. This is LIEUTENANT MATTHEW CARLTON, I.A.D. (mid 40s).

In an almost nervous fashion, Carlton looks in every possible direction. Through the crowd. Over the crowd. Behind him.

A young father picks up his little girl and smooches her on the cheek. He sets her down and gives his attractive wife a long, overdue hug.

Carlton watches the exchange. A growing look of concern on his face. He checks his cell for missed calls. Nothing.

More families reuniting. Hugging, welcoming each other.

Carlton speed dials his wife's number.

TWO MEN IN BLACK SUITS

--approach him from behind. One grabs his shoulder while his associate flashes a quick badge.

SUIT #1  
Matthew Carlton?

CARLTON  
Yes...?

SUIT #1  
Airport security. You need to come  
with us.

CARLTON  
What the hell for?

SUIT #2  
It's about your wife - Carol. We  
have reason to believe she's been  
kidnapped.

EXT. PARKING GARAGE - (SECOND LEVEL) - AIRPORT - NIGHT

The two black suits escort a panic-stricken Carlton from an elevator, down a tiled hall. One of the suits rolls a bulky piece of luggage behind him. As they enter the garage --

A CHEVY SUBURBAN

Blocks their path.

A MAN IN A BLACK SKI MASK steps from the back seat. Another MAN steps from the rear door, also donning a black ski mask. The latter armed with a snub nose thirty eight.

Before Carlton can act - Suit #1 restrains him.

MASK #1 grabs Carlton, forces him into the back seat.

MASK #2 quickly hops into the rear of the vehicle.

In a flash, the suburban speeds off - DOWN AN EXIT RAMP.

INT. SUBURBAN - NIGHT

Carlton winces in pain as his right arm is forcefully pulled behind his back. A man behind Carlton restrains him, while the other pokes a forty five into his ribcage.

A THIRD MAN - also in a BLACK SKI MASK - slowly turns from the front seat. In a low, raspy voice, he speaks:

MASK #3

Welcome home, Matthew. How was your trip?

CARLTON

What have you done with my wife?

Mask #3 laughs. The other two men stare at each other, follow his lead. This only fuels Carlton's anger.

CARLTON

What the hell's so funny?

MASK #3

What's the matter, Matthew? No who are you? -- What do you want? You can't do this to a cop?

(beat)

You got guilty written all over you.

CARLTON

Look, I don't know -- !

MASK #3

(interrupts)

--What the fuck I'm talking about? Oh, but I think you do. I think you know exactly what I'm talking about.

This hits a nerve with Carlton. He keeps quiet.

MASK #3

So I'm gonna ask you a real simple question. You fuck around and don't tell me what I want --

He flips open a cell phone --

MASK #3 (CONT'D)

My associate on the other end of  
this line will snap your wife's  
neck. You answer right -- she  
stays breathing. You follow?

Carlton nods.

MASK #3

Good. Now --  
(beat)  
What's my name?

Carlton pleads ignorance. He simply shakes his head,  
playing as if completely lost.

CARLTON

What's the matter with you guys?  
Is this some kind of sick joke?

Mask #2 yanks back on Carlton's arm. He SCREAMS out in  
excruciating agony.

MASK #3

Wrong answer, Matthew. One more  
time or she dies. What's-my-name?

Beat.

Carlton slowly composes himself. The pain is almost  
unbearable for him. He finally breaks.

CARLTON

Sergeant Detective Perry Kain.

Mask #2 releases him. Carlton rubs his sore forearm.

KAIN

See? That wasn't so hard, was it?

Kain removes his mask and tosses it on the dash. He stares through the windshield, into the night. A roughly aged man (early 50s), bad skin, spiked white quaff. A sharp, neatly trimmed goatee around two shades darker than his ghostly hair.

KAIN

I presume you and Mister Bobby Kerr  
have been in contact.

(beat)

You tell us where the money is,  
we'll drop you back at the terminal  
and you can go home to that pretty  
wife of yours.

CARLTON

He won't tell me. Not until I get  
him out.

KAIN

Out? - How's that?

CARLTON

He wants a transfer. Minimum security.  
I told him it was out of my hands.

KAIN

What else?

CARLTON

He says you and Ganaway set him up.  
You tried to burn him before he  
could get picked up.

KAIN

That's not all. What else?

CARLTON

That's it.

Mask #1 pokes his forty five into Carlton's ribs.

Carlton grits his teeth as the weapon drives into him.

MASK #1

What else?!

CARLTON

I told him I can't build a case!  
Not with his sheet and not without  
those tapes! It would be his word  
against yours!

MASK #2

(to Kain)

He's fuckin' full of shit!

(to Carlton)

Don't you fuckin' bullshit us!

Mask #2 yanks back on Carlton's arm as far as he can get it. The pain reduces Carlton to tears.

KAIN

As you can see, my associate is  
giving you a second chance to re-  
consider your testimony. If I were  
you, I'd take it.

CARLTON

Listen to me very closely. I don't  
know -- where the money is! Bobby Kerr  
trusts me about as much as he trusts  
you!

Kain gives up and faces forward. He takes his leather gloves off and stares back at Carlton in the rearview mirror.

KAIN

You ever notice that steep hill out  
front of Silver Lake Elementary?

Pure fear runs over Carlton's face.

KAIN (CONT'D)

You can barely see what's coming.  
Surprised there hasn't been an  
accident there before. With all  
those kids crossing the street.

CARLTON

Now you listen to me -

KAIN

Some car comes flying through there  
at the right time, someone's liable  
to get killed. You get my meaning?

CARLTON

You stay the hell away from my kid.

KAIN

That all depends on you, Matthew.

CARLTON

What do you want?

KAIN

What do I want?

Kain turns back around - facing Carlton.

KAIN

I want you to find our money.

CARLTON

And how in the hell do you expect  
me to do that? I told you, he's  
not talking.

KAIN

You're a smart cop, Matthew.  
Maybe you and Bobby can think of  
something.

KAIN

You got until Friday. Or I pay  
your kid's school a visit.

(to Mask #2)

Get him out of here.

INT. PARKING GARAGE - (SECOND LEVEL) - NIGHT

The suburban slows to a halt. We're back by the elevators where we started. Carlton is violently pushed from the truck. He watches as the suburban descends down a sloping exit ramp.

EXT. COUNTY ROAD 51 - (BAIRD CITY, FL) - DAY

An all white PRISONER TRANSFER BUS is the only visible proof of life on this long stretch of country road.

It trudges its way up a two lane blacktop - as if to give its criminal occupants just a few more hours of freedom.

Nothing but old oak trees and the occasional dirt road on each side.

INT. TRANSFER BUS - DAY

A brutish, pot bellied CORRECTIONS OFFICER stands near the front of the bus - just behind a chain link safety gate that separates prisoners from the driver. His name is Cooper. We'll call him "Coop".

Coop chews a stick of gum and rests a twelve gauge in his arms as he eyeballs one of the prisoners -

BOBBY KERR (mid 30s) sits about halfway back on the left. His eyes squeezed shut and lips moving. Mumbling a quiet prayer.

Bobby has bushy, unkempt hair and a scruffy beard. But with his dirty blonde hair and almost angelic blue eyes, he could be a model with a shave and a bath.

Coop watches Bobby mumble on. Has a good laugh. He grows bored and turns his attention to the other side of the bus.

Sitting three rows back is MARSHALL "SCARECROW" PORTIS (late 20s). A tall, wirey man with pale white skin, quaffed black hair and the kind of awkward prescription eye goggles worn by NBA players.

Scarecrow cracks a goofy smile as the bus passes a large, sprawling horse farm. There is something playfully innocent and naïve about this one.

Just a few rows behind Scarecrow is RANDALL "THE CLAW" DAWSON (late 30s). Shaved head. A swastika on his right cheek, a black widow spider on his left. The spider spins a complicated web which stretches the length of his neck.

Dawson gawks out his window and spots A YOUNG BLACK BOY walking in between TWO PRETTY WHITE GIRLS. They are toting jansports and laughing.

Dawson's eyes literally tremble with anger. For a split second, he envisions the three kids five years from now.

DAYDREAM

A thugged out project kid with corn rows hands a couple fat blunts to two sluts. Both in tank tops and mini skirts.

Dawson snaps out of it as the bus passes. He growls.

Coop steps closer to Bobby - still in prayer.

COOP

Praying won't do you any good  
where you're headed.

Bobby finishes his prayer and does his best to ignore Coop.

COOP

I hear those boys down south throw  
cop killers quite the welcoming  
party. Most of them don't last but  
a week before they go and have  
themselves an accident and fall on  
something sharp.

BOBBY

Then I'll go to a better place.

COOP

Funny how convicts always get  
religion around parole season.

BOBBY

You don't believe in forgiveness,  
do you?

COOP

For whatsoever a man soweth, that  
shall he also reap. I believe I  
read that someplace.

BOBBY

Judge not, lest ye be judged. I  
believe I read that somewhere.

Coop isn't amused.

BOBBY

You know what I just figured out?

COOP

That you'll never make love to a  
woman again?

BOBBY

I think your problem is you.

COOP

What the hell are you talking about?

BOBBY

You got something eating away at you. Something you can't forgive yourself for. So you take all that pent up angst and bitterness, and the only way to release it is through being confrontational.

COOP

Who are you? Doctor fuckin' Phil?

BOBBY

It kills you to know I'm at peace with myself, doesn't it?

Suddenly Coop doesn't want to play. He faces forward, ignoring Bobby.

BOBBY

It's not too late for you. To ask for forgiveness. If you'd like, I can pray with you.

COOP

Tell you what. I'll just see if I can make it through the rest of the day with myself. Then we'll talk.

Coop heads back to the front.

BOBBY

You know where to find me.

EXT. COUNTY ROAD 51 - DAY

The white bus passes through a small business district. A couple of strip malls. A diner here and there. Then -

A GAS STATION

Parked at the edge of the lot is a blue and white PATROL CAR.

INT. PATROL CAR - DAY

Behind the wheel is OFFICER TOMMS (30s) crew cut, beady eyes, untrustworthy. Tomms watches the prisoner bus closely. He takes one last drag from his smoke, tosses it.

EXT. PATROL CAR - GAS STATION - DAY

Tomms darts out of the lot and after the bus. No lights or siren.

INT. TRANSFER BUS - DAY

The driver - BUTCH - notices a bend in the road about a hundred yards out. He checks his side-view mirror -

A PATROL CAR travels a dangerously close distance behind them. Officer Tomms is speaking something into a transistor walkie.

The gap between the two vehicles slowly grows wider and wider as Tomms rides the brake.

Coop steps to the back of the bus, peeks through the white iron bars of the rear door. He watches the patrol car pull to the soft shoulder. A whirlwind of clay DIRT kicking into the air as the car comes to an abrupt stop.

Butch reaches the bend in the road, slows and curves right. He is shocked to discover the body of A FAIR HAired WOMAN, laying dead center of the road. Face down, not moving.

About twenty or so yards past the woman is a car with the driver's side door propped open. A man's head is rested on the steering wheel column. Unconscious or dead.

BUTCH  
Holy shit.

Butch slams on the brakes.

EXT. TRANSFER BUS - DAY

The bus comes within feet of running this poor woman over. A few seconds pass. Out of the bus runs Butch.

Butch notices some blood in the woman's hair. He flips it aside, checks her pulse. Puts his ear to her chest. He then checks with the man in the car.

The man's face is completely soaked in blood. His neck more than likely broken.

BUTCH  
(to Coop)  
I need some help out here!

INT. TRANSFER BUS - DAY

Coop unlocks the wire cage and takes a look out the front window.

BUTCH  
Get your ass out here!

Coop locks the gate behind him.

He ejects the remaining shells of his twelve gauge into his palm. He pockets the shells, sets the weapon on the dash and heads out.

EXT. COUNTY ROAD 51 - DAY

Coop runs over to Butch, still checking on the woman.

BUTCH

Go check the guy in the car.

Coop runs over to the cause of the accident. A blood soaked head propped onto the steering wheel. A cracked windshield where this woman most likely was struck.

COOP

Oh my God.

Butch checks with Coop.

BUTCH

Well?! -- Is he dead or not?!

The blonde quickly rolls over - a latina woman. Her name is CONSUELA GOMEZ (20s). Consuela is holding a sawed off pump action.

CONSUELA

You gonna be dead if you move  
one more inch, pops!

Coop watches the standoff and reaches for his sidearm. The presumably dead driver pops up, sticks a forty four magnum into Coop's gut. This is JOHNNY XAVIER ROTH (20s). We'll call him "JOHNNY Z".

JOHNNY Z

Take your hands away from that piece  
and put them on your head. Slow!

Coop reluctantly places his hands on his head. Johnny Z jumps from his seat and pulls Coop's glock from a holster. He knocks the officer over the head, completely incapacitating him.

Consuela removes her blonde wig. Her black hair pulled into a tight pony tail. She carefully stands up, keeping an eye on Butch.

CONSUELA

(to Butch)

With your left hand - take out the gun and lay it on the ground. Now!

Butch slowly pulls out his weapon - grips the handle upside down. He lays it on the asphalt.

CONSUELA

Step away and take out your cuffs.

Butch retrieves the cuffs from his belt.

Johnny Z finishes cuffing an unconscious Coop to the steering column. He yanks his forty four from the back of his trousers and, in a threatening manner, hurries after Butch.

JOHNNY Z

Get on your knees!

Butch kneels down, still holding out his cuffs. Johnny Z snatches them up as he pushes Butch onto the pavement, face first. He cuffs him and leaves him in the street. He and Consuela head for the bus -

INT. TRANSFER BUS - DAY

The locking mechanism holding the three prisoners is unhooked from their leg shackles.

Johnny Z and Consuela begin unlocking the men's shackles, one at a time.

Dawson celebrates by growling out loud and beating his cuffed hands against the ceiling.

EXT. COUNTY ROAD 51 - (BILLBOARD) - DAY

A getaway car comes careening out from behind this large advertisement. Consuela behind the wheel.

Johnny Z, Scarecrow and Dawson chase after the car.

Bobby spots Coop behind the wheel, starting to come back around. He turns back and spots -

BUTCH'S GUN

still laying on the asphalt. He smiles back at Coop.

COOP

Hey, man. Please.

Scarecrow checks with Bobby -

SCARECROW

Come on, man! We gotta go!

Bobby smiles and takes his time retrieving Butch's gun. Coop grows more and more fearful for his life. He tries to break free of the wheel.

Bobby points the weapon inside the car window.

COOP

Come on, Jesus freak! You wanna die today? -- Go and kill another cop!

Bobby unloads FIVE SHOTS. The force of the weapon blows out the passenger window. Coop nearly shits himself.

EXT. HARMON FARM - DAY

GARY HARMON (18) pretty boy handsome, athletic, shoots some hoops on a homemade rim. He takes a shot just as the loud and crackling ECHO OF GUNSHOTS moves across the pasture.

The ball misses the rim by a good two feet.

Gary stares into the trees surrounding his home.

INT. GETAWAY VAN - DAY

Dawson cheers on his new hero (Bobby) from the backseat, punching his fist against Johnny's chair.

EXT. COUNTY ROAD 51 - DAY

Bobby runs for the van and joins Scarecrow and Dawson in the back. The five fugitives leave a thick cloud of dust and exhaust in their wake as they descend into the horizon.

EXT. HARMON FARM - DAY

Gary maneuvers his way through the reclusive wooded area behind his home. The basketball propped under his arm.

He stops when he reaches a beautifully handcrafted piece of log fencing. On the other side of this fence is a wide open cow pasture.

About fifty yards out is an adjacent fence, keeping the animals from a long stretch of open highway (C.R. 51).

Gary spots the GETAWAY VAN traveling well over a hundred. It's here and gone. Gary checks his surroundings, a bit on edge. He heads back.

INT. HARMON HOUSE - (DINING ROOM) - DAY

Gary, his baby sister LUCY (13) and mother LINDA (40s) sit at opposite sides of the dinner table. Eating in an uncomfortable silence.

Gary pokes his fork at a fried potato, rolling it around his plate. His eyes down. Every few seconds he sneaks a peek at his mother, just to see if she's watching.

Linda chews her steak. She gives Gary a contemptuous look of utter disgust and disappointment. Her eyes never stray from him as she cuts her meat.

Lucy watches the standoff like a penguin at a tennis match.

GARY

What is this? - So we're waiting for  
Dad to get back before you start  
yelling at me?

Linda angrily crashes her fork to the plate.

LINDA

Excuse me. We're not discussing this  
at dinner. Eat before it gets cold.

Gary tries to lay off, but can't resist.

GARY

Is it Lucy?  
(beat)  
If you think this is anything she  
hasn't heard before, you're dreaming.

LINDA

What did I just say?

LUCY

Is this about sex?

Linda's jaw almost drops on her plate.

LINDA

Lucy, go to your room.

LUCY

But we just sat down.

LINDA

I said go to your room. You can  
take your steak with you.

Lucy sighs out loud as she pushes her chair back in.

LUCY

Why can't we just eat in peace for  
once? For Heaven's sake.

Lucy takes her plate and makes for her room. Linda crosses  
her arms in protest. Gary gives up, buries his weary face.

EXT. HARMON HOUSE - DAY

Gary helps his mother pull down some dry laundry from a  
clothes line. They finish their discussion from earlier.

GARY

I don't get it.

LINDA

Get what?

GARY

You and Dad practically pushed me  
into getting with Misty even when  
I told you it wasn't a good idea.

LINDA

That was back when we thought we  
could trust you and that our son had  
more sense than to have unprotected  
sex.

GARY

She lives next door.

GARY (CONT'D)

What did you think was gonna happen?

LINDA

I don't know. That you might live up to your commitment to the church and save yourself for marriage. Or don't you care about those kind of things anymore?

GARY

That was so four years ago. I was just a kid. I didn't even know what I was doing. If I signed anything, it's probably cause you and Dad made me.

LINDA

And now that you're a man now, you can just do whatever and damn the consequences?

GARY

Mom, that's not what I'm saying. Did you guys really expect me to stay a virgin? Tell me you guys aren't that naïve.

LINDA

You wanna hear naïve? An eighteen year old man not knowing how to strap on a condom. That's something I would expect from a boy Lucy's age. Not a responsible young adult.

GARY

You're right. But I still think she should be here so you guys can hear her side of it and not everyone ends up pointing fingers at me.

Linda can hardly believe what she's just heard. She drops a shirt in her laundry basket and hurries over to her son.

LINDA

Gary, do you really think your Father and I think that little of you? That we would blame you and take sides with Misty Sturgess?

Gary can't even face his mother. He looks away in embarrassment.

LINDA

Gary, we love you. We think the world of you. That's why this is all so hard for us to accept. An abortion goes against everything we brought you up to believe. If we're angry, it's because we expect so much more from you.

GARY

Maybe that's the problem?

LINDA

What...?

GARY

Maybe it's time you and Dad stop expecting so much from me and just accept me for who I am?

Linda restrains herself from laughing out loud.

LINDA

Nice try. This isn't about your father and I forcing unrealistic goals on our poor, burdened son.

Linda grabs Gary by the chin, facing him forward.

LINDA

This is about you getting your act together. And as far as inviting Misty over here to play the sympathy card and keep your father from going ballistic - not gonna happen.

Gary folds his arms and sighs in defeat.

LINDA

Tonight - nothing - and I mean nothing stands between you and your father's fist.

EXT. BO PEEPS DINER - LATE AFTERNOON

A real down home kind of place. A cartoonish sheep smiles from the front window. A \$4.99 MEAT LOAF SPECIAL in big letters.

In the rear of this lot, the getaway van from our daylight breakout parks with the engine still running.

BLACK EXHAUST pours from the tailpipe.

INT. BO PEEPS DINER - (MEN'S ROOM) - DAY

Bobby finishes up a shave, washing what's left of the foamy cream from his face. He is looking much better in a dark polo shirt and slacks. His disguise.

He grabs a few paper towels, wiping his face dry.

EXT. GETAWAY VAN - BO PEEPS LOT - LATE AFTERNOON

Johnny Z behind the wheel, having a smoke. He keeps a close eye on who's coming in and out of this lot. Consuela next to him and Scarecrow in the back.

Scarecrow is now dressed in all black. Black dockers, a cheap black shirt, a loud neck tie. He looks like the typical young punk working the local shopping mall.

A teenager's black jansport bag sits next to him.

Something catches Johnny Z's eye.

A SHERIFF'S DEPUTY

Parks under a handicapped marker. Out steps none other than Officer Tomms.

Tomms stares across the lot, catches eyes with Johnny Z. He gives him a quick nod. Johnny Z politely nods back.

Scarecrow watches the unusual exchange.

SCARECROW

What're you crazy, man? Staring down that cop.

Johnny Z stares up at Scarecrow from the rearview mirror. Gives him a dirty look.

SCARECROW

Why don't you put that out and roll up the fuckin' window or something?

JOHNNY Z

Relax, stretch. You act guilty, you look guilty. But if you're worried, why don't you go see what's taking my boy so long.

Johnny Z reaches his forty four magnum over his shoulder. In Scarecrow's direction.

JOHNNY Z

Take this with you. Just in case.

Scarecrow is frightened at the mere sight of this monster gun. He reluctantly takes it.

JOHNNY Z

Put it in your bag. Don't use it unless you ain't got no other choice.

Scarecrow wants no part of this assignment.

SCARECROW

They'll be back. Like you said. Just sit tight and be cool, right?

JOHNNY Z

That cop gets curious and takes one of them down, we all go down.

Johnny Z turns and faces Scarecrow, deadly serious.

JOHNNY Z

I held up my end. Go check it out.

Scarecrow shoves the magnum in his jansport and steps out.

INT. BO PEEPS DINER - LATE AFTERNOON

Officer Tomms surveys the front register and take out counter. A BEARDED MAN IN A COWBOY HAT and aviator shades pays a cashier. She hands him a bag full of cheeseburgers and a tray of large sodas. He makes for the door.

Officer Tomms passes the man on his way into the dining room. The bearded man turns, watches him closely. It is Dawson in disguise.

INT. BO PEEPS DINER - (MEN'S ROOM) - LATE AFTERNOON

Officer Tomms enters. He glances under the stalls for feet. He notices someone standing in the corner stall.

INT. CORNER STALL

Bobby grabs a grey sport coat from a hook on the door, throws it on. He stares through the crack and catches a glimpse of Officer Tomms standing at the sink.

The young cop flips on the faucet. He glances up at the mirror and catches eyes with Bobby. He quickly looks away.

Bobby steps out, makes for the sink. He plays it cool. The two men wash their hands in silence. The tension is palpable.

In walks Dawson. He also makes for the sink. He lathers up and begins rinsing his hands.

The three men seem to take forever washing their hands. None of them ready to make their move.

INT. BO PEEPS DINER - (DINING ROOM) - LATE AFTERNOON

Scarecrow sits at a corner booth, watching the men's room ever so carefully. He glances out the window and spots -

THE GETAWAY VAN

Speeding from the lot. Johnny Z has just ditched all of them in the care of the police.

INT. BO PEEPS DINER - (MEN'S ROOM) - DAY

The three men still washing. Officer Tomms goes for his piece -

Dawson plunges a sharp steak knife into the patrolman's neck. A BRIGHT RED ARTERIAL SPRAY shoots over the mirror.

Officer Tomms falls to the floor, dead.

Bobby and Dawson grab him from both ends, drag him into the corner stall.

Bobby grabs his sidearm, a pair of cuffs and digs his car keys from a side pocket.

EXT. BO PEEPS DINER - LATE AFTERNOON

Bobby, Dawson and Scarecrow file out the front door. They hurry for the patrol car near the end of the front row. Scarecrow in full panic mode.

SCARECROW

Why did he leave us?

DAWSON

Shut up.

Bobby unlocks the squad car and hops in the driver's seat. Dawson heads for the front passenger side. Scarecrow is almost in tears.

SCARECROW

Why did he fuckin' leave?!

Dawson throws him against the car.

DAWSON

Shut the fuck up and get in.

He shoves Scarecrow aside, hops in. Scarecrow jumps in the back. The patrol car nearly runs over a woman heading for the door. They dart out of the lot.

EXT. HARMON FARM - DUSK

The sun sets just over the trees. Linda and Lucy step from the front door. Lucy dressed in a majorette's leotard. They head for the car.

INT. GARY'S BEDROOM - DUSK

Gary sits at his desk, attempting to do geometry. His mind just isn't in it. He grows frustrated and chucks his protractor across the room.

In walks Gary's father, DAVID HARMON (late 40s) strapping man of 6'4". Salt and pepper hair. A man's man.

DAVID

I take it you're not going to the Christmas parade?

GARY

I already told Mom I can't. I got three mid terms tomorrow.

DAVID

Okay. So you take a couple hours to support your sister. Your mother says her and her friends worked real hard on this float.

GARY

Dad, Lucy doesn't care if I go or not. She even said so.

DAVID

She might say she doesn't care. The truth might be different.

GARY

Why, all of the sudden, is this parade such a huge thing?

David takes a seat on the edge of Gary's bed.

DAVID

Because it's time you learned that growing up means taking on more responsibilities. Prioritizing.

GARY

That's what I'm trying to do.

DAVID

I'm talking about doing things you don't particularly wanna do, but do because you love your family.

GARY

This isn't about the parade, is it?

DAVID

I know you think you're your own man now and me being gone a lot gives you the right to come and go as you please.

Gary huffs in protest. Once again, folding his arms.

DAVID

There are other people counting on you. To keep your grades up. Look after your sister if needed. To stay out of trouble.

GARY

I know.

DAVID

All of the sudden, you're drinking, fighting, doing God knows what with Misty Sturgess.

GARY

And I've apologized over and over again -

DAVID

I'm not looking for your apologies. I want you to get your shit together.

DAVID (CONT'D)

Quite frankly, you've shown us over and over again that you don't care. Not one damn bit. And for the life of me...I can't figure out where I went wrong.

GARY

I'm not trying to get back at you guys. If that's what you think.

DAVID

I don't know what to think. All I know is...I can't change you. Only you can change you.

Gary halfheartedly nods in agreement.

DAVID

I'll let you get back to studying.

David lets himself out. He shuts the door behind him. Gary fights back the urge to cry.

EXT. TWO STORY HOTEL - NIGHT

The stolen PATROL CAR sits parked in the back of the hotel. Some other cars, here and there. A fairly empty lot.

INT. PATROL CAR - NIGHT

Bobby behind the wheel, Dawson next to him and Scarecrow in the back. Dawson's hand is cut, bleeds on the carpet.

DAWSON

Sonofabitch!

BOBBY

How's the hand?

Dawson shoots him a menacing stare.

DAWSON

Spare me the fuckin' tears!

Bobby cracks a smile. He turns and checks with Scarecrow.

SCARECROW

What happened back there?

BOBBY

I'm gonna tell you boys what's going down. I could've left you back in that bus, but I didn't. The truth is, I need both of you.

DAWSON

You need us? - For what? To suck you off while the other fingers your ass hole?

BOBBY

Close, but no. I got some money coming my way. Something me and an old partner of mine ripped from a dealer.

SCARECROW

A drug dealer?

BOBBY

It's hidden. It's also real close. About twenty miles north of here.

DAWSON

So fuckin' what?

BOBBY

So word leaks that I got out, there's gonna be certain people looking for me.

BOBBY (CONT'D)

The kind with guns and badges.  
When they find me, they won't be  
interested in taking me in. They're  
gonna put me down for a dirt nap.  
But not before they get their money.

DAWSON

Some cops want you dead. What's  
that gotta do with us?

BOBBY

I don't stand a chance on my own.  
But with you guys - I'd say my  
chances are better than average.

SCARECROW

You're telling us some cop is after  
your stolen drug money? And you  
want us to help you get it?

BOBBY

Not a cop. Cops. You guys can  
take off on your own if you want.  
Or, you can stick with me and I  
can make all of us rich.

SCARECROW

Or maybe get our brains blown out.

BOBBY

I can get you passports, guns, girls,  
a car with a clean registration.  
Whatever you need. I need a yes  
or no.

Dawson smiles. He checks with Scarecrow.

SCARECROW

Alright. I'm in.

BOBBY

As for right now, we got about ten minutes before the cops start going lot to lot.

SCARECROW

We gotta ditch the car.

BOBBY

Right.

SCARECROW

And where do we get another one?

BOBBY

Real simple. We find a volunteer.

INT. HOTEL ROOM - NIGHT

ROWENA (20s) African American, gorgeous, flies through the front door with a hefty bag of alcohol and junk food. She sets the bag down on her bed.

ROWENA

Let's get this party started!

Rowena struts over to a portable CD player resting on a corner table. She presses play. Some obnoxious hip hop jam blasts from the cheap speakers. She does a seductive dance in the middle of the room.

Out of the bathroom steps CASSANDRA (20s). A stout, pale skinned hottie with wet, jet black hair and a nose ring. She's wrapped in a white towel.

CASSANDRA

Tell me you found a liquor store.

ROWENA

I got you covered. Relax.

CASSANDRA

So knock off the 'Soul Train'  
bullshit and fix me a drink then.

Cassandra grabs a clean set of clothes from a countertop and steps in the bathroom. Just as she shuts the door --

Rowena notices a PATROL CAR FLASHING its HEADLIGHTS into their room. She goes to the window and peels back the blinds to get a closer look.

ROWENA

Hey, there's some cop outside  
flashing his lights at us!

CASSANDRA (O.S.)

What?!

Cassandra runs her hair dryer. A KNOCK at the door startles Rowena. She slowly steps away from the window and further into the room.

ROWENA

Yeah? What is it?

BOBBY (O.S.)

Police. I need you to open the door.

ROWENA

What do you need?

BOBBY (O.S.)

Open the door, please.

Rowena unchains the door and opens. Dawson knocks her to the floor as he charges in. Bobby follows.

Rowena attempts to stand, but Dawson grabs her and tosses her onto one of the beds. Bobby aims his glock directly at her.

BOBBY

Don't move.

Cassandra SHUTS OFF HER HAIR DRYER. She steps out of the bathroom, still on the phone with someone. She spots Dawson facing her and drops her cell.

Dawson grabs her and forces her onto the countertop. Her white towel drops to the floor. Her nude, wet body pressing against his.

BOBBY

Check the phone.

Dawson bends down and grabs the cell phone from the carpet. A photo of her black college boyfriend on the screen.

He stares back at Cassandra with pure disgust. He grabs her by the throat.

DAWSON

Hey, Bobby. We got ourselves a couple real party girls here.

Bobby tosses a set of handcuffs to Rowena.

BOBBY

Put those on.

ROWENA

What're you gonna do to us?

DAWSON

What's the matter? I thought you city girls were into the rough stuff.

Cassandra is repulsed by him. She refuses to look.

CASSANDRA

Just take the money and get out.

DAWSON

What's wrong? You don't like me? You don't think I'm cute?

(to Bobby)

You ever hear about these northern girls before, Bobby?

(beat)

They come down here on the holidays. See how much nigger cock they can suck while their man stays home with her bastard kid.

BOBBY

They'll be here soon.

DAWSON

Don't sweat it. There's plenty to go around.

(to Cassandra)

Maybe you don't like white boys because you ain't had nothing like this before.

Dawson forces Cassandra's hand on his penis.

DAWSON

It's the right size but just the wrong color, hunny.

Cassandra breaks out in tears. Bobby notices.

BOBBY

We're taking them with us. You wanna party, we do it somewhere else.

Bobby escorts Rowena from the bed to the patrol car.

Dawson releases Cassandra. She immediately starts dressing. Dawson smiles, gets a good eyeful.

EXT. DIRT ROAD - NIGHT

A JEEP CHEROKEE creeps down a narrow dirt road. The middle of nowhere. They pass by a small pond and stop.

Bobby steps from the driver's side. Scarecrow holds Rowena's cuffed arms as the two crawl out the back.

Dawson and Cassandra step around the vehicle. Her hands are also cuffed.

BOBBY

Sorry ladies, but we're gonna need to borrow your jeep.

ROWENA

So just take it and leave.

Dawson stands just behind Cassandra, breathing down her neck and making her nervous.

DAWSON

What's the rush? My friend here still owes me a party.

(to Scarecrow)

How about it, Scarecrow? You ready to give these girls a ride they won't forget?

He plays with Cassandra's hair. She jerks away from him.

CASSANDRA

You're pathetic.

Bobby hands off some keys to Scarecrow.

BOBBY

(to Scarecrow)

Get those cuffs off them.

Dawson presses his body against hers. Whispers in her ear.

DAWSON

Hear that? - We want you to use  
your hands. It's a lot better  
when you fight it.

Scarecrow attempts to grab Cassandra's wrist. She spits  
right in his face.

CASSANDRA

(to Dawson)

When my boyfriend finds you, he's  
gonna shove his big black cock up  
your mother's ass.

Dawson yanks her hair back - and with great force - throws  
her to the dirt. He kicks her repeatedly in the stomach.

ROWENA

STOP IT!!!

Rowena struggles to break free of Bobby's grip. Scarecrow  
can hardly believe his eyes. He wants desperately to help  
these girls, but can only watch.

Dawson grabs Cassandra by the hair, forcing her to her  
feet. He smacks her across the face and pushes her back  
into the mud.

Bobby grabs the keys from Scarecrow and unlocks Rowena's  
hands. He pushes her in the direction of the road.

BOBBY

Get outta here! GO!

Rowena makes a run for it. Dawson turns back, notices the  
other hostage getting away.

DAWSON

(to Bobby)

What the fuck are you doing?!

As his back is turned, Cassandra stands and makes a run for it. Into the dark woods.

Dawson turns back. His lover girl is gone. He GROWLS out loud like a wild animal.

EXT. HARMON FARM - NIGHT

The Harmon house is only dimly lit by a light on the front porch. The surrounding woods are pitch black. Quiet. Dawson's growl is barely heard over the crickets chirping.

INT. GARY'S BEDROOM - NIGHT

Gary has somehow ended up on the floor. Paperwork scattered everywhere. He uses some scotch tape on a broken protractor. He hears a KNOCK at the front door.

INT. HARMON HOUSE - (FRONT ROOM) - NIGHT

Gary answers. His girlfriend MISTY STURGESS (16) awaits on the other side. Blonde, cute. She lets herself in.

MISTY

Hey. I saw your family was out.

GARY

They're at the Christmas parade.

Gary shuts the door behind them.

MISTY

So what're you doing?

GARY

Not much. Trying to study.

Misty follows Gary into the --

INT. KITCHEN

Gary pours them some sweet iced tea from a pitcher.

MISTY

And how's that working out?

GARY

Not too well. All I can think about  
is --

Gary points at Misty's belly. He hands her the drink.  
Misty's cell phone vibrates in her hand. She checks it.

MISTY

My Dad. I'll call him back.

Misty rejects the call and sets her phone on the kitchen  
counter.

MISTY

Did you talk to your Dad yet?

GARY

They all think we should put the  
baby up for adoption.

MISTY

Did you tell him about me  
maybe having an abortion?

GARY

Sort of.

Gary nervously wanders about the kitchen.

GARY

I was hoping we could talk it over  
some more. In private.

MISTY

Is something on your mind?

GARY

I was thinking it over. I don't wanna pressure you into anything you don't wanna do. Just because you think I won't be there for you or something.

MISTY

I don't think that. I never thought that.

GARY

I want you to know I'll be there either way.

MISTY

That's good. Then I think there's something I should tell you.

Gary's smile turns to stone. A bit taken back.

GARY

I don't think I like the sound of this. What is it?

Misty turns her back to Gary - uncertain.

MISTY

I...never told my parents about the pregnancy.

Gary dumps his glass of tea into the sink.

GARY

You're joking, right?

MISTY

I didn't really see any reason to.

GARY

What're you talking about? Don't  
you think they would've found out?

MISTY

There's no way they could have. I  
made my decision the day I found out.

GARY

What are you saying?

Misty can't quite find the words. She stalls. Gary grabs  
her by both arms. Stares her in the eye.

GARY

What're you saying?

MISTY

I'm saying...I already had it done.  
Three days ago.

GARY

And you're just telling me now?

MISTY

I needed to figure some things out.

GARY

I told my parents two days ago!  
And you already had it done?!

MISTY

I needed to know where we stood.

GARY

My Dad about had a fucking heart  
attack is where we stand!

MISTY

You never encouraged me to keep  
this baby. You never wanted it.

GARY

Of course I didn't want it! What were you thinking?!

MISTY

I was thinking you cared enough about me to at least consider an alternative.

GARY

We're in high school! There are no alternatives!

MISTY

And what if it went the other way and I decided to keep it? Then what?

Gary turns his back on her. Unwilling to listen.

MISTY

Do you really mean all that shit you just said about respecting my decision and being there for me? Or was that more of your bullshit?

GARY

What the hell do you want from me? Just tell me! I don't get it!

MISTY

I don't know! Maybe a little compassion! I just made the most difficult decision of my life and you're spitting it back in my face!

GARY

Are you kidding? I'm not doing anything!

MISTY

That's right! It was me that had  
to go to that clinic! Not you!  
It was my body! And all you can  
do is whine about you, you, you!

(beat)

You know what, Gary? Fuck you!

Misty storms out the front door. Gary notices her cell phone still on the counter.

EXT. DARK WOODS - NIGHT

Cassandra still chasing through the woods, handcuffed. She suddenly trips and falls over a log. She looks behind her and spots a BRIGHT FLASHLIGHT BEAMING into the woods.

Cassandra makes a run for it. Dawson has her in his sights. He raises up his forty four magnum. Takes aim.

EXT. HARMON FARM - NIGHT

Misty is about halfway home. A glowing porch light in the near distance. She walks across the Harmon's five acre property.

Gary follows closely behind. Misty's cell phone in his hand.

The loud echo of TWO GUNSHOTS stops both of them in their tracks. Gary and Misty stare in all directions. Scared.

Out of the woods and onto the Harmon's property runs Cassandra. Hands cuffed, wounded. Hit by a stray bullet in the back. She falls to the ground, dying.

Scarecrow also runs onto the property. He hovers over the blood soaked young woman. He attempts to hold her up.

Misty watches him, still hidden by the dark. Scarecrow doesn't notice her. Gary chases after them.

Scarecrow watches Cassandra spit up some blood as she gasps her last breath. He notices Misty, and then Gary.

Dawson appears on the scene, magnum in hand. He blocks Gary's path. Bobby follows shortly behind.

Gary runs over to Misty, holds her tight. He stands in front of her, keeping her safe from the armed fugitives.

Dawson points his magnum at Gary.

DAWSON

Going somewhere?

GARY

No.

Bobby holds the flashlight to Gary and Misty. The BRIGHT BEAM almost blinding the two frightened teens.

Bobby approaches them calmly and cautiously.

BOBBY

What're your names?

GARY

Misty and Gary.

BOBBY

Misty and Gary, huh?

Bobby points the flashlight at the Harmon house.

BOBBY

And who's place is this, Misty  
and Gary?

Bobby steps even closer to them - shining the light in their faces. The two teens squeeze their eyes shut.

GARY

Mine. My family.

BOBBY

You got a big family?

GARY

Just me, my sister and my parents.

BOBBY

Anyone home tonight?

GARY

No one. I'm the only one.

BOBBY

(to Misty)

So that makes you the girlfriend?

Misty nods. Too scared to speak.

BOBBY

You're not lying to me are you, Gary? My friends and I are on a time table. We don't have time for fuckin' games.

GARY

No, sir.

BOBBY

If you'd be so kind as to show us the way.

Gary and Misty head back to the Harmon house. Bobby and Dawson follow behind. Scarecrow stares down at Cassandra. He is shaken up, guilt ridden.

INT. CARLTON'S HOME - NIGHT

Lt. Carlton enters the back door. He is carrying two large manila envelopes. He flips on the lights and gives his kitchen a good once over. No one in sight.

Carlton stares into the dark living room. On his large flat screen television he spots the reflection of a BRIGHT LIGHT coming from his DEN. The LIGHT suddenly turns off.

INT. CARLTON'S DEN - NIGHT

Carlton flips on a corner LIGHT.

Sergeant Kain is awaiting at his work desk - branding an MP5 submachine gun.

Carlton looks left --

SERGEANT GANAWAY points a ten shot "street sweeper" in his direction. Ganaway is a much younger detective. He stares Carlton down, unflinching.

KAIN

I hear Deputy Tomms had a little accident this afternoon. Got a steak knife shoved through his throat. Crazy him just running into Bobby like that.

CARLTON

He was supposed to escort Kerr to the money. Looks like Bobby got cold feet. He probably figured you got to me and panicked.

KAIN

Is that what he figured?

(to Ganaway)

What do you think, partner?

KAIN (CONT'D)

Did Bobby sniff us out?

Ganaway reads Carlton's eyes.

GANAWAY

He's lying.

KAIN

If I were you, and I had contact with Bobby Kerr, I'd be figuring out how to get him out of the way and make off with the cash.

CARLTON

And how would you do that?

KAIN

First, being I.A.D., I'd have to find me a dirty cop to do the job. He picks up Kerr. After he leads you to the cash, you burn him. Your tracks are covered while the rest of P.D. combs the city looking for a dead man.

Carlton moves past Ganaway - further into the room. He hovers over his desk - over Kain.

CARLTON

If you're looking for my family, they're not coming back.

KAIN

What have you done, Matthew?

Carlton dumps a manila envelope full of DV tapes onto his desktop. Ganaway and Kain share a look.

CARLTON

Take a look. Those are just copies.

CARLTON (CONT'D)

Some of Baird City's finest.  
Doing not so fine things.

KAIN

Kerr gave you the tapes? When?

CARLTON

The night he was brought in.

Kain moves around the desk. He has a seat on the edge -  
keeping his weapon on Carlton.

CARLTON

Bobby Kerr had quite the story.  
I needed proof these tapes existed.  
A little good faith gesture from  
him to me. After all, I couldn't  
just rely on his word if I were to  
get him out.

GANAWAY

And you never did.

KAIN

Because he's after the cash.

CARLTON

I turn these tapes in, I take down  
half the department. I'd be  
committing career suicide.

GANAWAY

And why do that when you can use  
them as leverage?

CARLTON

(to Ganaway)

Very good. Lucky for you and the  
department, my needs are small.

Kain smiles. He slowly steps in Carlton's face. His MP5 rested on his shoulder.

KAIN

What kind of needs are we talking about?

CARLTON

I can help you bring in Kerr, but I want half.

Kain motions for Ganaway to back off.

CARLTON

We split the five mil. That's two point five for me and you boys can divide the rest amongst yourselves.

Ganaway holds his hand cannon to Carlton's temple.

GANAWAY

Or we can blow your head right off.

Carlton ignores the hot tempered detective. He simply stuffs the tapes back in the envelope, one at a time.

CARLTON

The original tapes are safely locked away in a safe deposit box. Anything happens to me, they end up with the State's Attorney. After that, the six o'clock news. Dateline, 60 Minutes.

Ganaway and Kain catch eyes. An uncertain look.

CARLTON

We all want the same thing here. And that's Bobby Kerr dead. The only thing standing between you and him is me.

KAIN

You burned him once. How can you be sure he'll make contact?

CARLTON

If he's smart he knows he doesn't have a chance. He'll try to strike a deal in exchange for the tapes. Without the tapes, he's as good as dead. And he knows it.

GANAWAY

Perry, you can't trust this piece of shit. He'll burn all of us.

CARLTON

(to Ganaway)

I'm afraid you don't have a choice.

(to Kain)

It's two million or ten to twenty.

Ganaway and Kain exchange looks. A silent conference.

KAIN

What do you have in mind for Mister Kerr?

CARLTON

Kerr will more than likely offer up a percentage of the cash for the tapes. Meanwhile, I can arrange an escort to get him out of town and away from all of you.

GANAWAY

Why the hell would he trust you?

CARLTON

Bobby Kerr might not know it now. But I'm his best friend. Come sun up, I'm his only friend.

INT. HARMON HOUSE - (LIVING ROOM) - NIGHT

Scarecrow wraps a tight knot of rope around Gary and Misty. They sit back to back on two oak wood, dining room chairs.

Bobby cuffs Gary's right wrist to Misty's left.

INT. HARMON HOUSE - (PARENTS BATHROOM) - NIGHT

Dawson rips through medicine cabinets and plastic baskets under the sink. He finds a FIRST AID KIT and begins rolling white gauze around his wounded palm.

INT. HARMON HOUSE - (LIVING ROOM) - NIGHT

Bobby spots a cell phone (Misty's) on the carpet next to Gary's feet. Bobby kneels down, picks it up. He stares back up at Gary and Misty.

BOBBY

When do your folks get home?

GARY

Somewhere around ten.

BOBBY

Does your father have any weapons in the house? Shotguns, pistols?

GARY

In the barn.

BOBBY

What's in the barn?

GARY

Browning shotgun. A couple of hunting rifles. A twenty two. Some other stuff. I don't know.

BOBBY

(to Scarecrow)

Check it out. Shells too.

Scarecrow heads out. He rubs elbows with Dawson, who is still holding his sore hand. Dawson joins the others in the living room. He watches Misty with lust in his eyes.

Misty feels his eyes on her and turns away.

BOBBY

Okay, Gary. You got any friends?

GARY

I don't understand.

BOBBY

Friends. Who's your best friend in the whole world?

GARY

I don't know. Ronnie Traynor.

BOBBY

Alright. You're gonna give Dad a call. Tell him you and the girlfriend are headed out to Ronnie's. His family's having a barbecue. They got a couple extra steaks that need eaten.

GARY

He's not gonna buy that. He knows I'm studying for finals.

BOBBY

You can't study on an empty stomach. Make sure to tell him Misty's going too. You're gonna help each other cram for finals tomorrow and you're crashing at his place. Got it?

Bobby reaches Misty's cell phone out to Gary. The name "DAD" already selected on the contacts list. Misty's father. Gary slowly figures it out.

GARY

Yeah. I got it.

Bobby speed dials the number - holds the phone to Gary's ear.

MAN'S VOICE (O.S.)

(barely audible)

Misty, where the hell are you? I've been calling you for twenty minutes. Why don't you answer your phone?

GARY

Dad? It's me. Gary.

MAN'S VOICE (O.S.)

(barely audible)

Gary?

GARY

Listen. I'm going over to Ronnie's in a few minutes for dinner. I've got Misty with me and we're probably gonna cram for finals at his place. So - I'm just calling to let you know not to wait up.

MAN'S VOICE (O.S.)

(barely audible)

Gary, if this is a joke I'm not laughing. I just had a long chat with your father. It seems the three of us have something to discuss.

GARY

Yeah, I know it's a school night.

GARY (CONT'D)

I'll try not to bring her back too late. God forbid. We all know what a hard ass her old man is, right?

MAN'S VOICE (O.S.)

Gary, what the hell is going on?

Misty squints in confusion. She slowly catches on.

GARY

Okay, Dad. I am. We're leaving here in, like, ten minutes. Later.

Bobby shuts the phone. Gary nervously exhales a suck of wind he's been holding for three minutes.

BOBBY

Nice job.

GARY

(a fake smile)

Thanks.

A hopeful smile begins to grow on Misty's face.

INT. HARMON BARN - NIGHT

Scarecrow yanks on a silver chain hanging from the ceiling. A bright, fluorescent LIGHT BULB illuminates this small corner of the barn. He surveys the area --

Various work tools hang from rusty hooks and nails. A wide piece of thin ply wood rests on a saw horse.

A long piece of cedar lays out on an ancient looking construction table. It is locked down by a C-clamp.

A circular saw also sits on the table and is plugged into an electrical outlet.

Scarecrow finds a tall and heavy looking gun cabinet. He attempts to open, but is locked. He stares up at the -

RED AXE

Hanging from the wall. He snatches it up and heaves the dull end into the glass - shattering it into pieces.

Scarecrow grabs a couple of shotguns and lays them down on the work table. He checks a bottom drawer for shells.

EXT. HARMON HOUSE - NIGHT

Bobby escorts Gary out the front door and down the steps. Dawson follows behind with Misty. Lastly, Scarecrow - toting a double barrel shotgun.

They lead their hostages toward Gary's pick up - parked near the barn. Bobby tosses the keys to Scarecrow. He tries to start it up --

THE ENGINE COUGHS A BIT

Scarecrow checks with Bobby and Dawson. Both looking very nervous. He tries again -- it threatens to start, nothing.

SCARECROW

Sounds like the fuel pump.

Gary checks with the three criminals. He's definitely hiding something. Bobby notices his suspicious behavior. He gives Gary a cold, hard stare.

GARY

It was running fine this afternoon.

Misty stares across the grassy field and onto her family's property. She spots her FATHER'S CAR pull up their driveway. The car abruptly stops. Out steps -

MISTER STURGESS

With fierce determination, he hurries for the front door. Misty restrains herself from breaking into tears and giving her father away. She checks to see if anyone notices.

Bobby smiles at Gary, steps about two inches from his face. Gary literally quivers with nervousness and fear.

BOBBY

How did she get here?

GARY

What do you mean?

BOBBY

You said it worked fine this afternoon. If this afternoon was the last time you drove it, how did she get here?

Misty watches Bobby closely. Her and Gary share a look.

GARY

I drove her home from school.

BOBBY

Funny. I didn't see her books inside.

Misty shoves Dawson aside and darts off - around the side of the barn, headed for home.

Dawson chases after her.

FROM THE SIDE OF THE BARN

Misty trips over a rotten stack of logs. She attempts to stand, but is tackled to the ground by Dawson. She screams out for her father -

Dawson restrains her from behind and quickly covers her mouth. He grabs her by the hair and strikes her face against the stack of logs. Blood spews from her nose.

EXT. STURGESS PROPERTY - NIGHT

Mister Sturgess hurries out the back door with a flashlight. Panicked. He SHINES THE LIGHT in the direction of the Harmon's property.

EXT. HARMON BARN - NIGHT

Dawson claps his hand over Misty's mouth. Scarecrow and Bobby hide against the barn wall. Bobby holds his gun to Gary. Gary's chest literally heaves. Enraged.

EXT. STURGESS PROPERTY - NIGHT

Mister Sturgess shines the light in the direction of the barn. VOICES are faintly heard. He hurries back inside.

INT. STURGESS HOUSE - (KITCHEN) - NIGHT

Mister Sturgess desperately searches the kitchen counter for something. A phone, perhaps.

EXT. STURGESS PROPERTY - NIGHT

Scarecrow crawls over a thin, wire fence - branding his shotgun. He runs for the back door.

INT. STURGESS HOUSE - (KITCHEN) - NIGHT

Mister Sturgess hurries to a corner table, sifts through tons of opened mail, searches for the phone.

THE BACK PORCH DOOR CREAKS OPEN

Mister Sturgess looks behind him. Spots the SHADOW OF A MAN coming through the back door.

He turns around and spots A PORTABLE PHONE rested on a book shelf. He snags it up as he makes for the front door.

Scarecrow runs inside the kitchen - spots Mister Sturgess opening the front door. He raises the shotgun - takes aim.

BAM!

The screen door blown completely off the hinge.

EXT. FRONT PORCH - (STURGESS HOME) - NIGHT

Mister Sturgess barely dodges the blast as he trips out the front door and down some steps. He struggles to stand, but is able to make it to his truck.

The truck kicks some dust into the air as it speeds down the clay path.

Dawson points his forty four magnum at the driver's side. Squeezes off a shot - BAM!

The DRIVER'S WINDOW shatters instantly.

It's a close call, but Mister Sturgess is unharmed. He simply brushes the glass off his face.

Dawson jumps in front of the truck - blocking the path. He takes aim - fires another round into the windshield. This time hitting Mister Sturgess in the neck.

The truck CAREENS OUT OF CONTROL and CRASHES into a large oak tree.

Mister Sturgess lifeless face rests on the steering column.  
The HORN BLASTS away.

Dawson is visibly annoyed by the horn, pushes the corpse  
aside.

Scarecrow arrives on the scene first. Bobby follows  
behind, still holding his gun on Gary.

Misty cries out for her father. Her nose a bloody mess.  
She quickly makes for her father's truck -

Bobby gives Scarecrow a heads up. Scarecrow blocks Misty  
from the truck, pointing his shotgun at her face.

Misty's legs buckle as she slowly falls to the ground, weak  
and helpless.

Gary also cries. He rebelliously pushes Bobby's hand away  
and goes to his grieving girlfriend. He kneels to her  
level, hugs and comforts her.

Misty cries out even harder. Tears shooting down Gary's  
shirt.

Bobby lets them have their moment. He joins Dawson and  
Scarecrow by the wrecked truck --

A blown out driver's side window, a severely cracked  
windshield , a completely destroyed front end and what's  
left of Mister Sturgess sprayed all over the upholstery.

SMOKE pours out from under the hood.

Dawson reaches into the driver's side and grabs the  
portable phone. It reads 9-1-1.

DAWSON

Looks like we might have some  
company.

INT. HARMON BARN - (SECOND STORY) - NIGHT

It's a filthy mess of old junk, memorabilia, and Mister Harmon's unfinished side projects. Bobby stands amongst the debris, loads some shells into a hunting rifle.

Gary and Misty hunker down on the floor, embracing. Gary strokes her arms, keeping her warm. Misty near catatonic.

Bobby peeks out an open window - checks Mister Sturgess's property for police. The second floor of this barn gives a bird's eye view of the neighbors. No one in sight.

Scarecrow rests a shotgun on his shoulders as he paces back and forth on the wooden planks. He spots an old baseball trophy of Gary's, poking out of a box. Takes a look.

SCARECROW

You play baseball?

GARY

Those are old.

SCARECROW

So you don't play no more?

GARY

I played some JV ball, but I got cut from varsity last year for grades.

SCARECROW

Hell, you got tossed because of your grades? What did you go and do that for? Anyone told you these are the best years of your life?

GARY

Yeah, my old man keeps telling me that.

SCARECROW

Oh, yeah? You been fuckin' up a lot, have you?

GARY

My parents seem to think so.

SCARECROW

And you don't? What would you call it?

Gary gives Scarecrow the stink eye.

GARY

My business. So why don't you mind your own.

SCARECROW

You got a chip on your shoulder. I can read you like a book.

GARY

That surprises me.

SCARECROW

What does?

GARY

That you can read.

Scarecrow fights the urge to slug the young smart mouth.

SCARECROW

You're a real tough guy. You got it so rough and you've been there and back. At least you got parents. You could be like me. No family, no future. No girl.

GARY

Nobody makes you a criminal.

GARY (CONT'D)

You are what you are.

SCARECROW

So that's how it is, huh?

(to Bobby)

You hear that, Bobby?

Bobby grins as he stares out the window, waiting for cops.

SCARECROW

You are what you are. Ain't that  
just fuckin' pro-found. You got  
it all figured out. Just a regular  
Charlie Lindberg. A world traveler.

GARY

I don't wanna talk anymore.

SCARECROW

That's good.

(beat)

Keep it all balled up inside.  
Since that worked out so well  
for me and Bobby.

Scarecrow grows tired of Gary's defensiveness and checks  
out the rest of the boxed up junk.

Bobby watches the Sturgess property closely. He thinks he  
sees some movement behind the trees. BLUE AND RED LIGHTS.

A SQUAD CAR

Pulls up the driveway and parks.

Bobby puts a two way walkie to his mouth.

BOBBY

Look alive. You got company.

Bobby points his rifle through the window - takes aim. Through THE SCOPE he watches TWO PATROLMEN step from the squad car.

Bobby toys with the idea of squeezing the trigger, but lays off. He watches the two cops enter the home.

Scarecrow keeps his shotgun pointed at the two hostages.

INT. STURGESS HOME - NIGHT

COP #1 enters the front door. He immediately discovers a long trail of RED BLOOD STREAKED all the way into the kitchen.

Mister Sturgess sits at a small table with his back to us. He isn't moving.

COP #1

Oh my God.

COP #2 enters. He also notices Sturgess in the kitchen.

COP #1 cues his partner to do a sweep of the house. COP #2 starts with a corner bedroom.

COP #1 slowly heads into the kitchen.

COP #1

Hello...?!

He checks the man's pulse. He looks just a few feet from the table and spots CASSANDRA'S BODY on the tile floor.

He walks over to check on her.

INT. HARMON BARN - (SECOND STORY) - NIGHT

BOBBY'S POV - THROUGH THE RIFLE SCOPE

Bobby has COP #1 in his sights. The patrolman is hovered over Cassandra. Bobby takes the shot - BAM!

INT. STURGESS KITCHEN - NIGHT

COP #1 is hit in the neck by the rifle shot. BLOOD SPRAYS from his open wound. He falls to the tile, dead.

COP #2 runs from a corner bedroom and down the hall. Just before he enters the kitchen -

DAWSON

Jumps from a closet with his magnum. He shoots the young cop directly in the back. BAM!

COP #2 does a header right into the kitchen table, knocking it completely over. He dies instantly.

INT. HARMON BARN - (SECOND STORY) - NIGHT

Bobby ejects his rifle shell, loads another. Scarecrow also pops open his shotgun, checking for shells. One shell is spent, one is chambered.

Gary watches Scarecrow dig in his pocket for a shell.

GARY

(whispers to Misty)

Get out of here.

Misty leaps to her feet and makes for the stairs.

Scarecrow quickly reloads and takes aim --

Gary tackles him - head on - knocking him into a pile of cardboard boxes and other junk.

Bobby notices the commotion and reaches for his glock.  
Gary throws a box full of old trophies at Bobby's face.

Bobby is hit in the eye with something sharp.

While Bobby is disoriented, Gary makes for the stairs.  
Bobby chases after him. Scarecrow also follows.

EXT. HARMON FARM - NIGHT

Dawson carries Misty, kicking and screaming, back toward  
the barn. He is laughing, enjoying himself.

DAWSON

(to Bobby)

We got ourselves a real live one.

Bobby tackles Gary, knocking him into the dirt. He pulls  
him from the ground, throws him toward Scarecrow. The two  
collide.

Gary takes a desperate swing at the gangly fugitive.  
Scarecrow blocks his punch and strikes him in the stomach.

He violently throws Gary back into the dirt. He gives him  
three swift kicks to the ribs. Gary cries out in pain.

Bobby hurries over to Dawson and Misty. He grabs her by  
the hair and drags her into the open. He puts a pistol to  
her head.

MISTY

PLEASE! OH, GOD! NO!

DAWSON

Do her, man! Just fuckin' do  
them both!

BOBBY

LOOK AT HER, GARY!

Gary wraps his arms around his sore ribs. He stares up at the crazed gunman holding his girlfriend.

MISTY

Please, Gary!

Gary senses the pure fear in her voice and in her eyes. He weeps for her.

BOBBY

IS THIS WHAT YOU WANT?!

Bobby forces Misty to her knees, still holding his gun to the back of her head. He pulls back the hammer, ready to take the shot.

MISTY

Don't kill me, please! Oh, God!

BOBBY

YOU HEAR THAT? PLEASE DON'T  
KILL ME, GARY! PLEASE DON'T  
KILL ME!

(to Misty)

SAY IT! TELL HIM!

MISTY

Please don't kill me!

BOBBY

PLEASE DON'T KILL ME, GARY!

MISTY

Please don't kill me, Gary!

BOBBY

You hear that, Gary? She's  
scared of you! Her boyfriend's  
got a fuckin' chip on his  
shoulder! Something to prove!

Gary's fear quickly turns to rage. From the look in his eyes, you can tell that this one hasn't learned his lesson.

BOBBY

She knows you're hot temper is  
just gonna get her killed!

DAWSON

(to Gary)

Let's see some of those moves,  
hero! What're you waiting for?

MISTY

Please, Gary!

BOBBY

Listen to her! She wants  
you to cut the hero shit and  
cooperate! If not for you, then  
do it for her, Gary!

Gary slowly calms himself. He stares up at the other two fugitives. Scarecrow is still hopping mad. Dawson is almost sexually aroused by this violent turn of events.

Gary's look is one of defeat. He finally realizes that this is a fight he can't win.

GARY

I'll do anything. Just don't.

Bobby places the hammer back on his weapon. He pulls Misty from the ground. He pushes her in Dawson's direction.

Dawson snatches her with both arms, laughing out loud.

DAWSON

(to Gary)

Hey, tough guy. You sure you're  
done? You got a fine woman here.

Dawson reaches down the front of her shirt, groping her breasts. Gary stares straight ahead - trying his best to ignore them.

DAWSON

She needs your help. What're you gonna do about it? Come on. Why so quiet all the sudden?

Gary keeps straight - paying them no attention. Bobby watches him closely. He approaches him.

GARY

(to Bobby)

My parents will be back in less than twenty minutes. My Mom and sister will be coming through the front door. My Dad usually walks the dogs after dinner.

(beat)

Tonight, he forgot. He'll be coming through the back. But first he'll wanna smoke or two before coming inside.

(beat)

He usually does when he's stressed. And when my Mom isn't looking.

Bobby listens carefully. He can feel the sincerity in Gary's voice.

GARY

You'll wanna keep my family away from the windows. That way, he won't be able to see inside.

Bobby kneels down - eye level with Gary, who is still crouching in the mud.

GARY

He's got a temper.

GARY (CONT'D)

He might try something stupid.  
I'd like you to be waiting by  
the back door when he comes in.  
Not the others. I don't want  
him hurt.

BOBBY

You got my promise that no one  
else is hurt.

GARY

You should use Misty as your  
hostage. He's less likely to  
pull something if it's somebody  
other than me.

Bobby smiles. He gives Gary a soft smack on the cheek.

INT. HARMON HOUSE - (FRONT ROOM) - NIGHT

The lights are off and the room is empty. It's quiet.  
The front doorknob rattles. In walks --

Lucy and her mother Linda. Lucy is carrying a best in show  
trophy and is still pumped up from the parade. She runs  
for her room. From behind a wall steps -

Dawson. Lucy bumps straight into him, SCREAMS out.

Linda shuts the door, turns. She breaks down in tears when  
she spots Dawson holding her little girl in his arms.

LINDA

Who are you?

DAWSON

Bad news.

Scarecrow steps from behind a bedroom door, holding his shotgun on Linda.

INT. HARMON KITCHEN

No lights. Completely dark. Bobby holds a gun to Misty's side. He keeps a close eye on the back door, ready for Mister Harmon's big entrance.

Gary sits on the tile, his hands cuffed and his feet tired together with rope.

Through the back door walks David. He doesn't notice Bobby and Misty standing just a few feet away. He flips on the kitchen light. Shocked by what he sees.

David quickly spots his son, handcuffed and legs bound. His mouth quivers at the sight.

Misty gives Bobby a hard elbow to the stomach, escapes. Scarecrow blocks her in, pushes her to the kitchen floor.

David tries to wrestle the gun away from Bobby. David quickly overpowers him, wraps him in a headlock and puts the gun to his temple. He looks up and spots --

Dawson holding a sharp knife to Lucy's throat. She is balling like crazy. David's temper already begins to boil. Gary notices and becomes concerned.

GARY

Dad, don't look at him! Look at me!

Scarecrow and Linda also step into the room. A shotgun to Linda's neck. David gives him a threatening glare.

GARY

Dad, over here! Look at me!

David snaps out of it and turns to Gary.

GARY

Don't do anything! They don't  
wanna hurt us! They just need  
our help! Whatever they did  
before has nothing to do with us!

(beat)

Why should we care? There's  
no reason why we all can't  
help each other!

SCARECROW

Enough of this bullshit!

(to Dawson)

Just shoot him and let's go!

GARY

(to Scarecrow)

Shut up!

(to David)

Dad! The last thing on their  
mind is hurting Mom or Lucy!

DAVID

I see things differently, Son.

GARY

Dad, think about it! If they  
wanted to hurt us, they would've  
done it by now! I gave them  
my word! I told them I'd keep  
you from doing anything stupid!  
You're making things worse, so  
just put the gun down!

DAVID

They got a knife to your sister's  
throat, Gary!

GARY

So don't give them the excuse!

DAWSON

Listen to your kid!

GARY

(to Dawson)

Just shut up and let me talk to him!

(to David)

Dad, you got nothing to prove here. I know you love your family. And you'd do anything to protect us. You told me to stop thinking of myself and think about the family, well I am.

David stares down the two fugitives holding his family. He sees Dawson just itching to cut his little girl. Scarecrow holds a shotgun to his wife's neck. His arms trembling.

DAVID

Just let me handle this, Gary!

GARY

You're not handling anything! You know if you get one of us killed, Mom will never forgive you! And you're never gonna forgive yourself! Is that what you want?

DAVID

They could kill all of us!

GARY

(to Linda)

Mom! Say something! Tell him to put the gun down!

Linda can't answer. She weeps uncontrollably. Dawson pulls his magnum from the back of his pants. Aims it at David's face.

DAWSON

(to Bobby)

I got a clean shot. Just say  
the word and I'll put this  
fucker down.

GARY

(to Linda)

MOM!

Linda finally snaps out of it.

LINDA

Put it down, David. They'll kill  
you.

David stares down the barrel of Dawson's forty four and  
breaks into a sweat. He slowly lowers his weapon and  
releases Bobby.

Bobby grabs the weapon out of David's hand. He smacks the  
butt of it into his face. David turns and spits blood into  
the kitchen sink.

Bobby grabs David by the hair, shoves his face against the  
countertop. David drops to his knees, completely helpless.

Bobby pulls him up by his right arm, twists it in a painful  
knot, and slams it against the edge of the countertop -  
BREAKING it instantly. David SCREAMS out in pain.

INT. HARMON HOUSE - (LIVING ROOM) - NIGHT

Linda and Lucy are on the couch, both bound at the hands  
and feet with duct tape. Lucy curled up in her Mom's lap.  
Their mouths also taped.

David is handcuffed to the iron bars of a large, marble  
coffee table. One arm in restraints, the other broken. He  
is in absolute miserable pain. He can barely move.

David stares at his helpless wife and daughter with shame and humility. He's done this to them. He fights back his tears, giving Lucy a reassuring smile.

Lucy watches her father. A tear shoots down her face. Yet, she cracks a hopeful smile through the duct tape.

INT. HARMON HOUSE - (DINING ROOM TABLE) - NIGHT

Scarecrow sits at the head of the table, aiming his shotgun at Gary and Misty. The two teens share a seat, holding and comforting each other. Neither of them in restraints.

EXT. HARMON HOUSE - (BACK YARD) - NIGHT

Bobby and Dawson have a private conference out back. Bobby having a smoke and pacing back and forth in the dirt.

DAWSON

We got a clean squad car. Two uniforms. We got a free ride out of town.

BOBBY

And Scarecrow?

DAWSON

He's dead weight. We do him with the others. Cut our losses.

BOBBY

How long do you think it'll take those cops wives to report their husbands missing when they don't show at home tonight? It's a matter of time before they put an APB out on that car. And until I get our money, that's as good as a bullseye on our back.

BOBBY (CONT'D)

I told you - these cops aren't interested in taking us in. Just the money.

DAWSON

So what do we do? We can't just leave it. We'll bring every cop in Lake County down on this place. They're gonna know where we're headed.

BOBBY

We ditch the bodies.

DAWSON

We got five acres right here.

BOBBY

We ditch the cops and the cruiser on a back road. Make it look like a traffic stop gone bad.

DAWSON

Why would we do that?

BOBBY

We face the car toward Baird City. The cops will think we're headed south. They'll be looking in the wrong direction.

DAWSON

Meanwhile, I'm following behind in Daddy's Expedition. I like it.

BOBBY

We'll need The Scarecrow.

DAWSON

We don't need anyone.

DAWSON (CONT'D)

You and me can do them. Take them for a little walk into the trees. Do it real quiet like. No more cops.

Bobby is strangely quiet. He stares into the trees. The thought of murdering these people has just become reality. He is visibly bothered by this.

BOBBY

Gary first. I don't want him to see any of this.

DAWSON

Whatever. Let's just get it done.

INT. HARMON HOUSE - (DINING ROOM TABLE) - NIGHT

Scarecrow awaits patiently at the table - still holding Gary and Misty hostage. In walks Bobby and Dawson.

BOBBY

We're gonna need your help with something. A little project.

GARY

What do you need from me?

BOBBY

We gotta make some cops disappear.

INT. LIVING ROOM

David overhears their conversation. He quickly works himself into a panicked frenzy.

Linda and Lucy also panic.

INT. HARMON HOUSE - (DINING ROOM TABLE) - NIGHT

Bobby and Dawson await Gary's response. Gary and Misty stare at each other, a bit uncertain.

BOBBY

We're gonna ditch the patrol car.  
A few blocks from here. I'm gonna  
need your help dropping the bodies  
on the street.

Misty grabs Gary's arm. A warning.

GARY

Why can't he help you?

BOBBY

He's gonna follow behind with the  
truck. He's gonna be watching out  
for cars and cops. I won't have  
much time and I'll need an extra  
pair of hands to pull it off.

GARY

And what happens to my family?

BOBBY

Marshall stays here. He'll  
keep an eye on things.

Gary reluctantly stands. Misty grabs at his arms, holding him back. Her grip is tight as Gary fights to free himself. He finally pulls her arms away.

GARY

It's okay. It's almost over.  
I'll see you when I get back.

MISTY

I don't want you to go.

GARY

I'll be back in a few minutes.  
I promise.

Dawson escorts Bobby out.

EXT. HARMON FARM - NIGHT

Dawson holds Gary by the arm, walks him into the woods near the barn. Bobby trails a good five feet behind them, shining a flashlight in their path.

GARY

Why are we going this way?

BOBBY

We're staying out of the line  
of fire. In case any more cops  
show at your girl's house.

Gary grows more and more paranoid by the second. He checks behind him.

GARY

I'd think the flashlight would  
be a dead giveaway.

DAWSON

We just don't want you to fall  
and hurt yourself.

Gary watches the two men out of the corner of his eye. Careful and cautious. Something before him captures his attention --

A DEEP HOLE is dug in the ground. A shovel lay next to it.

Dawson pulls a SHARP KNIFE from his belt loop. He sneaks up behind Gary, ready to drive the blade into his back.

In a flash, Gary turns, faces his killer --

Bobby holds his Glock to the back of Dawson's head - BAM!  
The first shot goes through his neck. BLOOD SPRAYING all  
over --

GARY, who drops to the ground like wet cement, scared out  
of his wits by the gunfire.

Dawson drops to his knees. BLOOD SQUIRTS out the front of  
his neck as he falls face first to the ground.

Gary almost hyperventilates from breathing so hard. He's  
reached a new level of fear and heightened confusion as he  
stares back and forth between the two killers.

Bobby hovers over Dawson - finishes him off with TWO MORE  
SHOTS. He turns, faces Gary. Reaches out his hand to him.

Gary is unsure at first, but eventually takes it.

INT. HARMON HOUSE - (MASTER BEDROOM) - NIGHT

In David and Linda's bed, Scarecrow presses his knee  
against Misty's chest - his hands wrapped around her  
throat.

Misty thrashes her legs, gasps for air.

Scarecrow's eyes well up with tears. He squeezes his eyes  
shut, unable to witness his own unforgiveable act.

INT. HARMON HOUSE - (BACK PORCH) - NIGHT

Gary runs like a bandit for the back door. He attempts to  
open, but it sticks a bit. He slams himself into it,  
breaking the stubborn door loose.

INT. HARMON HOUSE - (KITCHEN) - NIGHT

Gary comes into the home so hard, he slides on the smooth tile and crashes to the floor. He quickly stands --

INT. HARMON HOUSE - (MASTER BEDROOM) - NIGHT

Scarecrow continues to choke the life out of Misty. His face suggests an uneasy mix of violent rage and regret as two different forces take over his body.

SCARECROW

(to Misty)

Shut up!

Misty doesn't make a peep. Her face is bright purple, close to death now.

Scarecrow grabs a pillow and presses it against her face. He squeezes his eyes shut even harder this time.

Misty's legs thrash out of control.

SCARECROW

(to Misty)

Shut - up!

EXT. MASTER BEDROOM - NIGHT

Gary approaches his parents room. The door is locked. He beats his open hand against the surface.

EXT. HARMON HOUSE - (MASTER BEDROOM WINDOW) - NIGHT

Bobby watches Scarecrow from outside the home. He raises his weapon, takes aim. Fires THREE SHOTS into the glass. The WINDOW IS RIDDLED WITH GUNFIRE.

INT. HARMON HOUSE - (MASTER BEDROOM) - NIGHT

As the bullets pass through the glass, Scarecrow is hit in the back with TWO GOOD SHOTS. One in the BACK and one in the LEFT SHOULDER.

He slowly stumbles off the bed. His legs buckle under him as he crashes to the floor.

Gary bursts through the door and into the room. He instantly spots Scarecrow's body. He is almost too afraid to check the bed. He finally works up the nerve.

Misty isn't moving under the pillow. Her hands and arms lay lifeless on the bed.

Gary breaks out into tears as he slowly approaches her. He removes the pillow from her face.

Misty's lifeless eyes stare back at him. She is long gone.

Gary kneels on the floor next to the bed. He holds Misty's hand, presses it against his face. He weeps for his girlfriend.

Into the room walks Bobby, gun in hand. He stares down at Misty, sickened by what he sees.

Gary stares up at him with pure hatred in his eyes. Bobby drops a spent magazine from his empty weapon.

Gary notices Scarecrow's shotgun leaning on a corner chair. He stares back and forth between the weapon and Bobby's empty gun. Then, back up to Bobby.

Bobby notices Gary eyeballing the shotgun. He reaches into the back of his pants and grabs another magazine. He loads it into his gun.

GARY  
You killed her.

Bobby remains strangely quiet, almost indifferent.

BOBBY

We don't have much time.

GARY

Time for what?

Bobby turns, notices that Scarecrow is gone. A bloody trail leads out of the bedroom and into the home.

Gary once again eyeballs the shotgun on the chair.

Bobby turns, catches Gary watching it. He quickly snags it up and heads out the door, following the trail's lead.

EXT. HARMON HOUSE - (FRONT LAWN) - NIGHT

Scarecrow stumbles across the lawn, bleeding out, dying. He makes for Gary's pick-up, parked near the barn.

Out the front door walks Bobby, now branding a shotgun. He quietly follows behind Scarecrow.

Scarecrow trips and falls into the dirt, gasps for air. He bleeds from the mouth. A bullet has struck a lung.

INT. HARMON HOUSE - (FRONT DOOR) - NIGHT

Gary locks and chains the door.

INT. HARMON HOUSE - (KITCHEN) - NIGHT

Gary locks the back, porch door, then rummages through drawer after drawer, searching for the sharpest blade.

He checks with a matching set on the counter. He pulls out an absolutely menacing looking chopping knife.

He thinks, puts it back, checks with a bottom drawer. He finds his father's favorite BOX CUTTER.

INT. HARMON HOUSE - (LIVING ROOM) - NIGHT

Gary runs into the room. His family surprised to see him alive. His father cries at the mere sight of him.

DAVID

Oh my God. Gary.

Gary rips the tape from his mother's mouth. He uses the knife to cut the thick duct tape from Linda's hands.

DAVID

Gary, listen to me. Get your sister and mother out of here. You run to the Thompsons. You run as fast you've ever run.

Gary rips the tape from his mother's hands and starts on her feet. The tape is thick and stubborn. It won't tear.

LINDA

Get your sister first! Get her out of here!

EXT. HARMON HOUSE - (GARY'S PICK-UP) - NIGHT

Scarecrow plops himself down in Gary's truck. He desperately attempts to start it again. The engine still coughs as it did before, threatens to start, but doesn't.

Bobby hovers over Scarecrow, holding the shotgun to his side. Scarecrow slowly turns, stares up at Bobby - blood drips from his mouth. He is in tears.

SCARECROW

Is she -- is she dead?

BOBBY

Yeah. She's gone.

Scarecrow breaks down. He is full of shame and regret. Bobby simply watches him. He is sympathetic, and also very regretful.

SCARECROW

You think -

(tries to speak)

You think you could -

(struggles)

Do one of those prayers with me?

Bobby's eyes begin to well up. He feels his pain.

Scarecrow reaches out his hand to Bobby. He takes it. Scarecrow cries out harder than ever.

SCARECROW

Are you saying it, Bobby?

BOBBY

I'm saying it.

Scarecrow spits up more blood as he falls limp into the passenger seat. Dead.

Bobby lets go of his hand and heads back to the house.

INT. HARMON HOUSE - (LIVING ROOM) - NIGHT

Gary struggles to cut the thick, sticky tape from his sister's hands.

LUCY

Hurry!

Gary quickly grows frustrated.

GARY

It won't cut!

DAVID

Just pick her up and carry her out  
of here! Both of you! Get the  
hell out!

Gary stays at it. He puts everything he has into getting  
this tape off his sister's wrists and not cutting her.

DAVID

Are you listening to me!

GARY

He'll see us!

EXT. HARMON HOUSE - (FRONT DOOR) - NIGHT

Bobby tries to open. It is locked. He beats his fist  
against the door.

INT. HARMON HOUSE - (LIVING ROOM) - NIGHT

Gary still struggles with his sister's feet. The Harmons  
all hear Bobby beating his FIST on the front door.

LINDA

Gary, just find a phone and call  
the police!

GARY

They took all of them!

DAVID

Where the hell is your cell phone?

GARY

I don't know! I left it somewhere!

GARY (CONT'D)

Before dinner! They probably have  
it by now!

LINDA

It's on your nightstand.

Gary stops. Checks with his mother.

GARY

What?

LINDA

I plugged it in while you were  
playing basketball.

Gary runs just a few feet to his bedroom. He cracks open  
the door a bit.

A BRIGHT BEAM OF LIGHT SHOOTS THROUGH HIS BEDROOM WINDOW

Bobby shines a FLASHLIGHT from outside. Gary literally  
dives to the floor for cover. The BRIGHT WHITE LIGHT  
surveys the bedroom, moving side to side.

EXT. HARMON HOUSE - (GARY'S BEDROOM WINDOW) - NIGHT

Bobby stands just outside Gary's room, shining the  
flashlight through the window.

INT. HARMON HOUSE - (GARY'S BEDROOM) - NIGHT

Gary reaches his hand up, moves it around the surface of  
his night stand. His CELL PHONE rests atop a stack of  
school books.

Gary's hand bumps the school books, knocking the stack over  
and losing the cell phone somewhere behind the night stand.

The BRIGHT LIGHT suddenly disappears. Gary listens as Bobby makes his way back to the front door.

EXT. HARMON HOUSE - (FRONT DOOR) - NIGHT

Bobby takes his shotgun and blasts a giant hole through the doorknob - blowing it completely off. Kicks open the door.

INT. HARMON HOUSE - (DINING ROOM HALLWAY) - NIGHT

Bobby appears from behind a corner. The first thing he notices is -

GARY, standing by the dinner table. He is out of breath and sweating like a stuck pig.

From our view, we see that Gary has hidden the box cutter in the back of his pants.

Bobby drops the shotgun on the carpet. He pulls his glock from the back of his pants.

Gary grows frightened and backs up.

Bobby runs toward him, snatching him up by the shirt and pushing him into his bedroom.

INT. HARMON HOUSE - (GARY'S BEDROOM) - NIGHT

Bobby holds Gary by the neck - quickly surveys the area. He spots the stack of school books, knocked onto the floor.

BOBBY

Where is it, Gary?

GARY

Where's what?

Bobby throws Gary onto his bed while he checks the night stand. Gary just watches, nervous.

Bobby discovers the phone charger's power cord hanging from the edge of the stand. He violently pushes the stand over, knocking Gary's lamp to the carpet.

Behind the night stand is Gary's CELL PHONE, still plugged into the wall. Bobby snags it up, checks for outgoing calls.

GARY

I didn't call the cops.

Bobby pockets the phone, points his pistol at Gary's face.

GARY

You promised me no one would get hurt! You lied!

BOBBY

I never lied to you.

GARY

Why did you save us?

Bobby slowly lowers his weapon.

EXT. LUCY'S BEDROOM - NIGHT

Bobby awaits in the hallway outside Lucy's room. He leans his back against the wall, puffs on a cigarette. His pistol stuffed into the front of his pants.

INT. LUCY'S BEDROOM - NIGHT

Linda tucks young Lucy into bed. She plants a gentle kiss on her forehead.

LINDA

Mommy's gonna be right outside.  
It's all over now. There's no  
more reason to be scared.

LUCY

Then why is he still here?

LINDA

I don't know, sweetie. But for  
whatever reason, it's not to hurt  
you. Or your brother. Or your  
Dad and me.

Bobby pokes his head in -

BOBBY

I don't have much time. I need  
you out here with the others.

LINDA

Just give me a second - FOR GOD'S  
SAKE!

Linda turns, faces Bobby.

LINDA

Don't you have a family? Anyone?

BOBBY

No, I don't. Let's go.

Linda almost stares at him with pity. Bobby steps back  
into the hall.

EXT. HARMON HOUSE - (BACK PORCH) - NIGHT

Linda and Gary rock back and forth on a chain-link swing.  
Linda puts her arm around her son, comforts him in this  
difficult time. He is still in tears.

David sits at a small, plastic table. His arm in a sling. He watches his son, in pain, saddened by his loss. Yet, he tries to remain strong. He wipes his tears.

Bobby stands before them all.

BOBBY

Three months ago, I was picked up for the murder of a police officer named Jerrol Barnes. This same cop tried to kill me.

David cracks a smug smile. He smirks at Bobby, shakes his head in disbelief.

BOBBY

I pleaded not guilty and was later convicted and sentenced to thirty years.

DAVID

It's a little late to plead your case now, don't you think?

BOBBY

Barnes was a drug runner. He was doing side deals with a vice officer named Carl Ganaway.

(beat)

A few days before I was arrested, Ganaway busted me trying to crack an ATM.

DAVID

So you're a killer and a thief?

BOBBY

He said I could either go down for the crime, or do a little side job for him and his friends.

BOBBY (CONT'D)

They ran my sheet. Found out I was into safe cracking. Code breaking. I break into banks, test their security systems. Alarms. Stuff like that.

DAVID

Funny. I thought you were a dirt-bag criminal.

BOBBY

They said they had a safe that needed cracked. In a house. One with a top notch security system.

LINDA

I remember you now. Your face. It was that reporter for channel eighteen -- Scott Hardy. The police said he caught you breaking into his safe and you shot him.

BOBBY

I didn't kill him.

David scoffs out loud at Bobby's story. He can hardly believe his ears. Bobby takes notice.

DAVID

That cop pulled you over just a couple blocks from Hardy's house.

BOBBY

Scott Hardy and his own private camera crew were doing a piece on police corruption. They were getting cops on video taking bribes, dealing, assault.

EXT. STREET CORNER - (FLASHBACK) - NIGHT

Investigative reporter SCOTT HARDY (20s), handsome, focused and determined, and his CAMERAMAN sit in a parked VAN. They use a small, three chip camera to record --

SERGEANT KAIN

Palming a bag of drugs into a street dealer's hands. They give each other a quick hand shake and pat on the back.

BOBBY (V.O.)

Hardy's investigation kept leading back to one man - a narcotics cop named Perry Kain. One night, Hardy got a tip on where he could find him.

EXT. BACK ALLEY - NIGHT

Kain, Ganaway, a few other cops, and a heavily armed group of coke dealers gather in a dark alley. Kain flashes a suit case full of phoney cocaine. Dozens of kilos.

BOBBY (V.O.)

His men caught a major drug deal on tape. They watched Kain and Ganaway burn the dealers and make off with ten million in cash.

TWO MORE OFFICERS crawl out of a parked car, armed with heavy duty, police issue weapons. They begin mowing down their dealer friends with bullets.

The dealers fall, one after the next. Kain and Ganaway quickly retrieve the two suitcases before them.

SCOTT HARDY and his cameraman catch it all from a nearby rooftop.

BOBBY (V.O.)

All of the sudden, Mister Hardy puts aside his journalistic integrity to pursue a much more lucrative business opportunity.

DAVID (V.O.)

What do you mean?

INT. COP BAR - DAY

Scott Hardy walks in on Kain and Ganaway having a beer at a corner booth. He has a seat next to them.

BOBBY (V.O.)

Hardy had Kain and Ganaway for murder. He black mailed them out of five million. Half.

Hardy hands Kain a small DV tape. Just a sample.

BOBBY (V.O.)

Him and his crew keep the cash and their mouths shut.

EXT. HARMON HOUSE - (BACK PORCH) - NIGHT

We're back at The Harmons. Present day.

DAVID

Until they sent you in to get back the tapes and money from Hardy's safe.

LINDA

But the papers all say you killed Hardy.

BOBBY

Hardy wasn't even home. Kain had  
him killed later that night.

INT. SCOTT HARDY'S HOME - (FLASHBACK) - NIGHT

Scott Hardy walks into his office and discovers that someone broke into his heavily armed, full proof safe. It sits empty. A look of complete shock on his face.

SERGEANT KAIN appears at the doorway - aiming a forty five at Hardy's chest. He fires THREE GOOD SHOTS into the reporter. Hardy falls to the floor, dead.

BOBBY (V.O.)

Made it look like he stumbled onto  
a robbery. Meanwhile, Ganaway was  
in the car that stopped me.

EXT. TWO LANE BLACKTOP - (FLASHBACK) - DAY

Bobby's car is pulled against the soft shoulder. A PATROL COP approaches the driver's side.

Bobby spots GANAWAY sitting in the passenger seat of the squad car, waiting.

BOBBY (V.O.)

That's when I knew I wasn't  
going in alive. It wasn't a  
traffic stop. It was a hit.

The UNIFORM COP draws down on Bobby. Bobby fires TWO SHOTS into his chest. As the cop falls to the ground -

BOBBY STEPS OUT - fires THREE MORE SHOTS into the squad car's TIRES.

GANAWAY ducks down, dodging the gunfire.

EXT. SECLUDED HOUSE - (BACKYARD) - NIGHT

Bobby dumps a large chest filled with FIVE MILLION IN CASH into a deep grave. He takes a shovel, covers it with dirt.

BOBBY (V.O.)

After I got away, I hid the tapes and the cash. Somewhere safe.

LINDA (V.O.)

Why are you telling us this?

INT. HARMON HOUSE - (BACK PORCH) - NIGHT

Back to present day.

BOBBY

I didn't just break out of that bus. There's a lot more going on.

(beat)

The day I was arraigned, I made contact with an Internal Affairs cop named Carlton. I gave him my story. I figured I.A.D. had to be looking at Kain and Ganaway.

INT. COUNTY JAIL - (FLASHBACK) - NIGHT

Bobby sits across from LUETENANT CARLTON in a plain white cell. A visitor's cell. They are in mid discussion.

BOBBY (V.O.)

So I told him about the tapes. That I had proof I was innocent. He said without the tapes and cash, there was nothing he could do.

(beat)

BOBBY (V.O.)

He said Kain and Ganaway had  
impeccable arrest records. Going  
up against them would be dangerous.

INT. HARMON HOUSE - (BACK PORCH) - NIGHT

Back to present day.

DAVID

So why didn't you just tell him  
where you hid the money?

BOBBY

Five mil isn't the kind of money  
you just hand over. I needed  
to be sure I could trust him.  
So I gave up the tapes. Showed  
him proof, first hand.

INT. COUNTY JAIL - (FLASHBACK) - NIGHT

Bobby and Carlton watch one of Hardy's surveillance tapes  
on a large screen television.

DAVID (V.O.)

How come we haven't heard about  
this yet? You gave him the tapes.  
Evidence. If they killed Hardy,  
wouldn't it be all over the news?

Carlton pauses the tape on Kain's face. He is absolutely  
stunned. He just stares back at Bobby. Speechless.

BOBBY (V.O.)

I told Carlton I wouldn't give up  
the five mil until he got me out.  
My testimony isn't shit without  
the money.

BOBBY (V.O.)

It was proof Hardy was blackmailing them.

INT. HARMON HOUSE - (BACK PORCH) - NIGHT

Present day.

BOBBY

We made the breakout look real. If I left those two on the bus, Kain would've figured us out in a second.

DAVID

Why didn't you just take the money to this cop and be done with it?

BOBBY

Because he tried to kill me. After we staged the escape, he sent a cop after me. Raymond Tomms. He was a dirty cop Carlton had under investigation.

INT. BO PEEPS DINER - MEN'S ROOM - (FLASHBACK) - DAY

Officer Tomms attempts to pull his gun on Bobby. Dawson sticks him in the neck with the steak knife.

Tomms falls to the floor, killed instantly.

BOBBY (V.O.)

He helped Carlton plan the breakout. He followed me from where we ditched the bus. They were gonna squeeze me into giving up the cash.

Bobby and Dawson drag Tomms body into a corner stall.

INT. HARMON HOUSE - (BACK PORCH) - NIGHT

Present day.

DAVID

Or maybe you just killed him  
because you were never planning  
on giving that money to anyone.

(beat)

Give us one good reason why we  
should trust you?

Bobby walks over to the house phone, now sitting on the  
armoire. He dials a number, waits. He puts the phone on  
SPEAKER. A PHONE RINGS ON THE OTHER LINE.

INT. CARLTON'S OFFICE - (I.A. DIVISION) - NIGHT

A fancy conference PHONE RINGS. A RED LIGHT flashes on the  
first of several phone lines. A HAND sporting a TAG WATCH  
picks up the receiver, presses the SPEAKER option.

The hand belongs to none other than LIEUTENANT MATTHEW  
CARLTON, I.A.D.

CARLTON

Lieutenant Carlton.

BOBBY (O.S.)

Hello, Lieutenant.

Carlton checks with -

KAIN and GANAWAY - standing just a few feet away.

BOBBY (O.S.)

What's the matter, Carlton?

You act like you heard a ghost.

Kain steps closer to the phone, staring down at it, angry. He's ready to reach through the receiver and rip out Bobby's lungs.

CARLTON

Bobby, you stubborn sonofabitch.  
I take it you're still alive?

BOBBY (O.S.)

Lucky guess.

CARLTON

Wonders never cease. I hope  
you're calling because you're  
ready to show me that money.

BOBBY (O.S.)

Not quite. Maybe you'd like to  
explain what happened back at  
the diner first.

CARLTON

From where I'm standing, you're the  
one who has some explaining to do.  
I put my ass on the line to get  
you out. And you go and kill a  
cop. That wasn't part of the  
deal.

INT. HARMON HOUSE - (BACK PORCH) - NIGHT

Bobby places the mini cassette recorder just over the speaker. He records their conversation.

BOBBY

I remember the deal a little  
differently. You were supposed to  
wait until I made contact. What  
part of the deal didn't you  
understand?

CARLTON (O.S.)

Officer Tomms was simply your  
escort. I had to be sure I  
could trust you. After all,  
I was dealing with a convict.

David, Gary and Linda all share a look. Bobby's story is  
coming together.

BOBBY

You know what? -- I've changed my  
mind.

CARLTON (O.S.)

About what?

BOBBY

I'm keeping the money.

INT. CARLTON'S OFFICE - NIGHT

Carlton checks with Kain and Ganaway. Ganaway quickly  
grows nervous, paces on the carpet, stares down the phone.

CARLTON

And how long do you think you'll  
last out there in the real world,  
Mister Kerr? How long before  
Sergeant Kain finds you and blows  
your brains all over your shoes?

BOBBY (O.S.)

I'm not too worried about them.

Kain's chest literally heaves with anger. His beady eyes  
now bulge from his head.

CARLTON

You should be. You gave me those  
tapes, remember?

CARLTON (CONT'D)

Without those, Kain's free to blow away any two bit criminal that rubs him wrong.

BOBBY (O.S.)

You're right. It's a good thing I made copies.

Carlton, Kain and Ganaway almost explode. They quietly stare back at one another - out of ideas and uncertain of their next play.

BOBBY (O.S.)

Hello...?

Ganaway charges at the phone, screams into it -

GANAWAY

Kerr, you sonofabitch, I'm gonna cut your fuckin' heart out!

Kain quickly cuts off the call.

INT. HARMON HOUSE - (BACK PORCH) - NIGHT

Bobby approaches Gary and Linda, still on the swing.

BOBBY

I'm gonna need Gary for a couple more hours.

DAVID

No way. Whatever you do now, you keep my family out of it.

BOBBY

I'm going after the cash. I'll need an extra pair of hands to get it.

DAVID

My son is not going with you.

Bobby pulls out his forty five. David stares down at the weapon, gives his captor a look of utter disgust.

DAVID

You pull a gun on us and expect us to trust you?

BOBBY

I don't expect you to do anything but do what I say.

David fights back the urge to clock Bobby with his one good arm. Gary notices his father's temper flare.

GARY

Dad, it's okay. I'll be alright.

(beat)

The faster he gets the money, the quicker he's out of here.

David reluctantly backs off.

INT. CARLTON'S OFFICE - NIGHT

Carlton dials a number on his phone. Kain and Ganaway stare at him, waiting.

CARLTON

(into the phone)

This is Carlton. You get a trace on that call?

(to Kain and Ganaway)

The call came from a fourteen fifty eight Minnola Road. A David Harmon.

Kain loads a full magazine into his forty five. He heads for the door. Ganaway follows him out.

EXT. HARMON FARM - DAWN

The sun slowly rises just over the horizon. Mister Harmon's Expedition is gone.

EXT. COUNTY ROAD 51 - DAWN

A BLACK SUBURBAN darts down the two lane blacktop at high speed. Kain's truck.

INT. SUBURBAN - DAWN

Kain is behind the wheel. Carlton rides shotgun. Ganaway sits in the back, loads shells into a twelve gauge. He is determined. A stone face consumed by furious rage.

GANAWAY

(to Kain)

You spot that sonofabitch, you  
save him for me.

Kain just chews his gum, smiles. Carlton stares back at Ganaway through the rearview mirror.

CARLTON

(to Ganaway)

Try not to kill everyone until  
we find Kerr. Okay, shooter?

INT. HARMON HOUSE - (FRONT ROOM) - DAWN

David stands at the front window. He spots Kain's black suburban behind the trees. The truck slowly trudges its way up the clay driveway. Parks.

Out steps Kain, Carlton and Ganaway. Kain and Ganaway tote shotguns. Carlton grips a nine millimeter.

David quickly ducks away from the window.

The three cops burst into the home, pointing their weapons in all directions. Into the room walks -

LINDA

She spots the men, stops in her tracks.

The three cops slowly lower their weapons. Carlton takes charge and approaches Linda.

CARLTON

Bobby Kerr. Where is he?

LINDA

There's nobody here but my family.  
What is this? - Who are you?

Carlton checks with Kain. Then, back to Linda.

CARLTON

Police officers.

Carlton stares at the heavily damaged front door. A shotgun blast through the center.

CARLTON

What happened to your door?

Linda watches Kain and Ganaway go room to room. She follows behind them, curious. Carlton stalls her.

CARLTON

I said what happened to your door? Looks like you had some company.

Linda follows Kain down a hall. He ducks into Gary's room.  
Linda faces Carlton.

LINDA

We had a break in. Sometime last night. While we were at my daughter's Christmas parade.

CARLTON

Was anything taken?

LINDA

I don't know. I don't think so.

CARLTON

That's good. You're very lucky.

LINDA

I'm just happy the kids weren't here.

A TOILET FLUSHES. David steps out of a bathroom. He almost runs straight into Kain.

Kain pays David no mind and continues the search.

David spots Carlton and his wife.

DAVID

What's going on here?

Carlton flashes a quick badge.

CARLTON

Lieutenant Carlton, Baird P.D. Last night, we got a call down at the station from an escaped criminal named Bobby Kerr. Our records show that the call from this address.

DAVID

I don't understand.

CARLTON

Really?

Carlton catches eyes with Ganaway, who stands just behind Linda. Linda feels him behind her, turns. He gives her a cold, hard stare.

CARLTON

It's my understanding that you had a break in last night.

David checks with Linda. They share an uncertain look.

LINDA

(to David)

I was just sharing with the Lieutenant that someone broke through the front door when we were at the parade.

DAVID

Well, as you can see, there's no one here now but us. I don't know how much help we can be.

CARLTON

That's quite alright. You don't mind if my men take just a little look around?

DAVID

Of course not.

EXT. HARMON HOUSE - (BACK PORCH) - EARLY MORNING

Kain does a sweep of the porch, looks for any kind of suspicious evidence. He discovers the -

PHONE STILL PLUGGED INTO THE WALL

It sits on the old oak armoire where Bobby left it. A very strange place to put a phone.

Kain finds the mini-cassette recorder just to the right of the phone. He picks it up, presses play.

CARLTON (O.S.)

(filtered)

Bobby, you stubborn sonofabitch,  
I take it you're still alive?

BOBBY (O.S.)

Lucky guess.

INT. HARMON HOUSE - (GARY'S BEDROOM) - EARLY MORNING

Carlton snoops around Gary's room. He picks up a photo of Gary and family. David and Linda stand by the doorway.

CARLTON

Good looking boy. Where is he?  
It's five thirty in the morning.

DAVID

He stayed at a friend's last  
night.

CARLTON

On a school night?

DAVID

Yeah, well, he doesn't really  
listen to us too much anymore.  
Since he turned eighteen and all.

Carlton laughs.

CARLTON

I know what you mean.

David and Linda smile politely. A fake, forced smile.

CARLTON

Mister Harmon, is there something about your son you're not telling us? Something that we should know?

DAVID

What is it that you want, Officer?

The sound of a CAR'S ENGINE catches Carlton's attention. He turns, stares out Gary's bedroom window. He spots -

A TAXI

Pull into the driveway.

CARLTON

Expecting company this morning?

EXT. HARMON HOUSE - (DRIVEWAY) - EARLY MORNING

The taxi parks, Gary pays the driver and steps out. Ganaway and Kain hurry down the front steps to greet Gary.

The TAXI leaves. Gary just stares back at the two cops, acts confused.

GARY

What's going on here?

KAIN

Have a rough night?

Kain steps about three inches from Gary's face. He simply chews his gum and smiles back at the teen. Gary grows instantly nervous.

Carlton makes his way down the front steps and to the scene. Gary notices his mother and father follow behind the detective. They catch eyes with their son.

CARLTON

You must be Gary?

GARY

That's right.

CARLTON

I suppose your parents told you there was a break in last night?

GARY

No. I don't know about it.

KAIN

You sure about that?

Kain tosses Gary the tape recorder. He acts fast to catch it. He stares at the recorder, then back to Kain.

KAIN

You were about to tell us where Bobby Kerr is.

GARY

Never heard of him.

KAIN

I think you have.

Ganaway loses his temper.

GANAWAY

We're wasting time!

The detective paces back and forth on the front lawn. Gary notices his frantic behavior.

Carlton steps closer to Gary - catching his undivided attention.

CARLTON

Listen, Gary. You don't have anything to worry about. As long as you tell us where he is.

(beat)

That's all we want.

GARY

I'm sorry. I don't know what any of you are talking about. Honestly. I wish I could help but I can't.

CARLTON

Gary, do you know what obstruction of justice is?

GARY

It's when I don't tell the truth.

CARLTON

It's a pretty serious offense.

Gary stares at all three men. They all give him a hard uncompromising stare.

GARY

I think you guys better leave now. We got nothing else to say.

Ganaway runs for Gary. He pulls his arm behind his back and tosses him against the suburban like a perp.

David and Linda charge down the steps after their son. Kain aims his shotgun at them, blocks their path.

KAIN

That's far enough.

Lucy appears at the front door.

LUCY

Mom...?

Kain spots her.

LINDA

(to Lucy)

Go inside! Right now!

KAIN

(to Lucy)

It's okay, sweetheart. We're  
police officers. We're here to  
help. Come on down.

Lucy stares down at Kain's long, black shotgun. This gives her serious reservations about coming out.

LUCY

Mom?...Dad? What's going on?

Lucy steps outside. Linda runs up the stairs, grabs her daughter by the hand and walks her back to the lawn.

Gary is in serious pain. Ganaway has his arm twisted in a complicated knot, ready to break it.

GANAWAY

(to Gary)

Listen to me closely, Gary. This  
little routine of yours - I've  
seen it before.

(beat)

I hear it every day, all day.  
I don't know nothing. It wasn't  
me. That's not mine.

(beat)

I'm not really in the mood to  
hear any of that.

GANAWAY (CONT'D)

It's too fucking early and I haven't had my coffee.

(beat)

When I don't get my coffee, I get pretty crazy.

(beat)

You don't want me to get crazy, do you, Gary?

GARY

No, sir.

GANAWAY

Good. Now where is he?

GARY

I can take you to where he's staying. Just don't hurt us.

Ganaway releases him. Gary rubs his sore forearm - stares up at his parents, Lucy. They all stare back at him.

Carlton walks to David and Linda.

CARLTON

Well then. It looks like we're going for a little ride.

Kain grabs at Linda's arm, drags her toward the suburban.

DAVID

(to Kain)

Take it easy!

Carlton attempts to grab David, but he defiantly jerks his arm away. Carlton aims his weapon at David's face.

CARLTON

Take it easy, Mister Harmon.

Carlton escorts David. Ganaway and Gary follow behind.

They all load into the BLACK SUBURBAN. The truck slowly begins out of the clay driveway.

EXT. CLAY ROAD - EARLY MORNING

The suburban twists and turns its way through The Harmon's private road. Tree branches scratching against the windshield.

INT. SUBURBAN - EARLY MORNING

Kain behind the wheel. Carlton rides shotgun. In the back sits David and Linda - Lucy on her mother's lap. Behind them is Gary and Ganaway. The hot tempered cop holds a nine millimeter on his lap.

DAVID

All this for a little money?

Kain checks the mirror, glances back at David briefly.

DAVID

Whatever happened to 'serve and protect'?

CARLTON

It's a new ballgame out there, Mister Harmon. You can either play the game or sit on the bench. And watch the world go by.

DAVID

Is that supposed to mean anything?

CARLTON

It means it's a dirty world  
out there. Shifty cops,  
greedy reporters. Everyone's  
out for their own.

(beat)

You try to do your job and  
fly straight. But it doesn't  
really matter, does it?

(beat)

You want that big promotion,  
but get passed over, your wife  
wants a divorce. Your kids  
stop speaking to you.

(beat)

No matter how hard you try,  
you just can't win the game.  
The only thing you can do is  
conform or change the rules.

LINDA

And things like human decency  
don't really matter anymore?

CARLTON

That depends on your definition  
of decency.

DAVID

You don't really believe any of  
that, do you? It's about the  
money. That's all it is.

LINDA

(to Carlton)

You're better than that. I know  
you are. Don't fool yourself.

Carlton turns, faces Linda.

CARLTON

The days of fooling myself are  
over, Mrs. Harmon.

Kain spots something in the near distance.

KAIN

What-the-fuck?

Carlton faces forward. He is in shock to see --

BOBBY

standing near the end of the clay road.

A COW PASTURE on one side, a DEAD MELON PATCH on the other.

Bobby stands in front of of DAVID'S EXPEDITION.

The truck is parked in such a way to block anyone from  
coming in or going out.

Bobby holds David's double barrel shotgun to his side. A  
forty five in his belt. He watches as the -

SUBURBAN

Slowly makes its way up the road.

INT. SUBURBAN - EARLY MORNING

Kain smiles back at Bobby. Carlton looks sick to his  
stomach. An unexpected surprise.

GANAWAY

What's going on?

KAIN

We got company.

Gary slowly cracks a smile. He knew the play.

Ganaway tries to make out the man standing at the end of the road. As they draw closer - he recognizes Bobby. His face twitches with anger.

GANAWAY

Run him down!

David, Linda and Lucy also spot Bobby on the road. They are more in shock than anything.

Kain steps on the brakes a bit, comes to a stop. He glares out the window, catches eyes with Bobby. The two men stare each other down. Neither backing off.

Carlton faces Kain - nervous and impatient.

CARLTON

What are you doing?

Kain ignores him.

CARLTON

Run him DOWN!

Bobby steps off the clay road and disappears behind some trees, lost somewhere in the melon patch.

Kain smiles. Carlton fails to see the humor.

CARLTON

What's the matter with you?

(beat)

Do something!

Kain shoves Carlton's face into the passenger window. Carlton's nose bleeds out. He spits up some blood.

Kain grabs him by the back of the hair, pulls him up.

KAIN

(to Carlton)

You leave the cop work up to  
me.

GANAWAY

(to Kain)

Where is he?

KAIN

(to Ganaway)

It's time to go hunting.

EXT. SUBURBAN - (CLAY ROAD) - EARLY MORNING

Kain and Ganaway step from the truck - both branding twelve gauge shotguns. They make for the large oak trees in the distance. The same area where Bobby disappeared.

EXT. SECLUDED FARM HOUSE - MORNING

Bobby hurries around the side of a large, abandoned farm house. No one's lived in this dump for years. He reaches the back yard and spots an old -

UTILITY ROOM

The windows are stained and shattered. An ancient looking WASHER AND DRYER await inside.

Bobby notices an old OAK TREE just to the left of this utility house. He runs toward it.

EXT. OAK TREE

Bobby hides his shotgun behind the trunk. He starts climbing, scurries his way up the tree.

EXT. SECLUDED FARM HOUSE - MORNING

Kain checks one side of the house, while Ganaway checks the other. They meet in the back yard. They both take an interest in the old utility room.

Ganaway checks with Kain. They give each other the go ahead. Ganaway takes the left side, Kain takes the right.

BOBBY

Watches Ganaway open up a screen door and head inside the small room.

Bobby leaps from the tree, hits the ground below. He pulls his forty five -- runs to the shattered window. He aims at Ganaway inside - unloads THREE GOOD SHOTS.

Ganaway is hit with two of them as falls to the filthy, garbage ridden floor. He squirms around, screaming, bleeding, dying.

KAIN TAKES AIM

through an opposite window. TWO BLASTS FROM HIS SHOTGUN tear through Bobby's window. He takes cover on the ground as shards of glass fall on his head.

Bobby peeks his head through the window, spots Kain making his way around the building, headed his way. Bobby -

JUMPS THROUGH THE GLASS

And hits the floor inside. He quickly grabs Ganaway's shotgun - LOADS A SHELL - TAKES AIM AT THE WINDOW.

KAIN

pokes his shotgun through the shattered window pane -

BOBBY FIRES

The first shot hits Kain in the shoulder.

Bobby ejects a shell - loads another - TAKES AIM.

BAM! - The SECOND SHOT hits Kain dead center. His dead, limp body falls through the hole, hangs on the window pane like a piece of meat.

Ganaway screams out in pain. He squirms around on the floor like a wiggly worm.

Bobby kneels over him - points his forty five at the dying cop's head.

GANAWAY

What're you waiting for?

Bobby doesn't hesitate as he puts one right between his eyes - BAM!

EXT. SUBURBAN - (CLAY ROAD) - MORNING

Carlton steps from the truck, stares into the trees in the near distance.

The SOUND OF BOBBY'S GUN ECHOES THROUGH THE MORNING AIR.

Carlton suddenly grows desperate and opens the back door. He pulls Lucy off of Linda's lap.

LUCY

Get your hands off me!

LINDA

You lousy sonofabitch!

Linda reaches for her daughter, but Carlton shoves her back inside. He shuts the door on her.

Carlton turns his attention from the trees to David's Expedition. He begins walking young Lucy toward it.

CARLTON

It's okay. We're gonna go for  
a little walk, you and me.

LUCY

What're you doing? Just let us  
go!

Carlton grows paranoid as they begin for the truck. He checks the woods for Bobby.

David and Linda step out of the suburban, begin up the clay road toward their daughter. Gary also steps out.

DAVID

Lucy...?

LINDA

It's okay! We're here!

Carlton and Lucy approach the Expedition. Carlton pushes her against the hood, holds a gun to her back.

CARLTON

(to Bobby)

Bobby! Let's end this before  
anyone else is hurt! I never  
wanted this! I had no choice!  
You know that!

Bobby comes walking out of the woods, branding Ganaway's shotgun. His forty five in his belt. He cautiously makes his way to Carlton and young Lucy.

David and Linda just watch, scared to death.

Bobby catches eyes with Gary. He gives Bobby the nod. As if giving him the go ahead on something.

Bobby approaches Carlton and Lucy, stops.

CARLTON

I knew you'd see it my way.

BOBBY

You knew that, did you?

CARLTON

Let's stop all this shooting.  
There's plenty of money to go  
around. Let's you and me make  
a deal. For real this time.

(beat)

No tricks, no bullshit. You  
can't afford the alternative.

BOBBY

Fine. You let her go and we  
can talk.

CARLTON

You know it's not that easy.

BOBBY

Then we have nothing to talk  
about.

CARLTON

I could blow you away, right  
now. Make off with the money.  
I could disappear and you know  
it. Now let me ask you -

(beat)

What's to stop me?

Bobby tosses the twelve gauge into the dirt. He pulls his  
forty five, aims at Carlton's face. Takes a SHOT.

Carlton is hit, trips backwards. Lucy makes a run for her  
parents as her captor falls into the grass by the road.

David and Linda bear hug Lucy. Gary also comes running. He gives his sister a giant, long overdue hug.

Carlton touches a scratch on the side of his cheek where the bullet grazed him.

CARLTON

I guess I never thought of that.

Bobby steps closer to Carlton, takes aim. He attempts to squeeze the trigger, but the gun is jammed.

Carlton smiles. He spots his thirty eight on the road and jumps for it. He picks it up, takes aim at Bobby. Fires THREE SHOTS into his chest.

Bobby falls to the road, dead.

The Harmons all watch - horrified. Saddened. A tear runs down Gary's cheek.

Carlton slowly approaches Bobby, still aiming his weapon. He stares down at the body. Bobby's lifeless eyes stare back at him.

Carlton stares up at The Harmons. They are quiet. Neither party having anything to say.

Carlton finally breaks the awkward silence.

CARLTON

I guess we're past the nego-  
-tiating stage.

The Harmons remain silent. They stare back at the corrupt cop with pure hate and disgust.

CARLTON

I never wanted any of this.  
I got a family too. A girl  
just like yours. Same age.

The Harmons don't give him an inch. They just stare back at him - visibly showing their disapproval.

CARLTON

I guess none of that really matters much, does it? I think it's clear what everyone here wants. It's not justice.

(beat)

So I'm gonna open that back door and pull out that bag. I'm gonna put a million dollars on this hood. You can take it or leave it.

Carlton slowly turns, opens the back door.

David uses his good arm to grab the twelve gauge from the ground. He aims at Carlton - FIRES.

The BLAST knocks Carlton completely off his feet. He drops to the ground, dead.

David slowly lowers the shotgun, ditches it on the ground. He joins his family in a group hug.

EXT. HARMON FARM/STURGESS PROPERTY - DAY

Gary stands just on the other side of the Sturgess farm. He stares at the back door of their home. He spots -

MISTY

Walk outside in a skimpy bikini, listening to her IPOD and carrying a beach towel. She places the towel on the grass and catches eyes with Gary. She smiles back at him.

Gary sheds a tear - smiles back at his girlfriend.

All of the sudden - SCARECROW steps up behind Misty, wraps his arm around her throat. She starts choking.

An arm on his shoulder startles Gary. He jumps. It's his father. Gary quickly stares back at the Sturgess lawn.

Misty is gone. Nowhere to be seen.

DAVID

Are you okay, kiddo?

GARY

I don't know, Dad. I keep waiting to see her walk out that back door. I still can't believe it.

DAVID

This kind of pain, it doesn't go away over night.

GARY

I keep going over the whole thing in my head. She wouldn't have been there if it weren't for me.

DAVID

You tried to save her. I know Misty wouldn't wanna see you like this. Blaming yourself.

GARY

Dad, there's something I never told you about her.

DAVID

Forget it. It doesn't matter. All that matters is that you loved her. That's it.

Gary wipes his tears. Tries to pull himself together.

DAVID

Gary, I don't know if I've told  
you this in awhile. Something  
tells me I haven't.

(beat)

Your mother and I are very proud  
of you. I'm proud of you.

Gary looks at his father.

DAVID

We're very proud that you're our  
son. And one day, when it's your  
time, you're gonna make a damn good  
father.

Gary cracks a giant smile. David grabs his son and holds  
him tight.

DAVID

I love you, kid.

Gary has a long, overdue cry.

DAVID

It's okay, son. Let it out.

EXT. HARMON HOUSE - DAY

Linda and Lucy head down the front steps. They stare  
across the green pasture and watch Gary and David hug.

LINDA

DINNER!

Lucy watches her father and brother closely.

LUCY

Mom? Are Dad and Gary okay?

Linda also watches them. Still hugging. She smiles.

LINDA

Yeah. They're okay, baby.

(beat)

They're gonna be just fine.

**FADE OUT.**

"TESTAMENT"

CAST OF CHARACTERS

BOBBY "ANGEL FACE" KERR  
MARSHALL "SCARECROW" PORTIS  
GARY HARMON  
LT. MATTHEW CARLTON  
DAVID HARMON  
RANDALL "THE CLAW" DAWSON  
SERGEANT PERRY KAIN  
LINDA HARMON  
DETECTIVE CARL GANAWAY  
MISTY STURGESS  
LUCY HARMON  
ROWENA  
JOHNNY XAVIER ROTH  
CONSUELA GOMEZ  
CASSANDRA  
MISTER STURGESS  
COOP  
BUTCH



