

# SNAP

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EXT/INT. CHAD'S HOUSE - DAY

Small one bedroom house in an urban middle class neighborhood. Scarcely decorated. Very unkept and bachelor-like in appearance. The kitchen has a bar (serving area) which adjoins the living room.

EXT. CHAD'S HOUSE - DAY

Rory, a slender lanky tall white male in late 20's with glasses, no facial hair, is dressed in jeans and soccer shirt; he is wearing a Navy Pea coat and has driving gloves on. After unsuccessfully trying to parallel park, he parks up the road. His car is a late model fuel efficient import. Rory gets out of the car, takes gloves off, sets them on the top of his car and fishes a key out of his front pocket. He is very excited and in a hurry. He hurries to the front door in a hurry. Rory inserts a key into the door.

Rory jiggles the door several times.

RORY

Come on!!!

The door will not unlock. Rory then walks around the house and looks in one of the side windows. He goes to the back of the house and tries the back door.

INT/EXT. CHAD'S HOUSE - BACK ROOM - DAY

Rory looks in the large glass window in the back door. The back door has a large glass which allows Rory to look in. Rory jiggles the back door and tries to use the key in the lock but the key does not fit. A back alley adjoins the garage and is visible from the back room.

The back door is locked and very secure. A LATE MODEL OLDSMOBILE pulls into the back alley as Rory leaves and returns to the front door by walking around the entire house.

INT/EXT. RATTY'S CAR - CHAD'S ALLEY - MOVING SHOT - DAY

A late model Oldsmobile slowly drives up the alley and stops at the back of Chad's house. The Upholstery is dirty and torn. The driver, RATTY, points out the window at house. NICK, the passenger takes a drag off his cigarette and looks at where Ratty pointed. Rory has barely disappeared from their field of vision, so they did not notice Rory.

INT. RATTY'S CAR - CHAD'S ALLEY - DAY

Ratty is a mentally slow white male in his 30's, he is unkept and is wearing a sock cap and tattered worn jacket. NICK is a white male in his 40's, a chain smoker, hardened face and short temper. Ratty is rocking to Hard rock music blaring in the car. Nick pulls the cassette out of the player and tosses it out his window.

RATTY  
Hey that was my tape.

NICK  
(Pointing with cigarette.)  
That one matches the address on the receipt.

RATTY  
Dats it. Dere it is. I think Dats the house.

NICK  
(cigarette in mouth)  
How the fuck would you know? You better be sure.

RATTY  
That's it, he bought a wedding set yesterday. Two whole carats or something.

Nick stuffs a handgun into his pants.

NICK  
You just better be damned sure is all.

A beat.

NICK (CONT'D)  
(taking a drag of cigarette.)  
You on your medicine when you heard this?

RATTY  
Two whole carats. Um when I was at the store. We was gonna deliver it, then he picked it up. Um dats the address on the paper. Um...Yeah....two whole carats.

Nick removes two red pills from his coat pocket and hands them to Ratty.

(CONTINUED)

CONTINUED:

NICK

Take these. Calm your ass down and don't freak out.

RATTY

No...I am cool. Really Nick....I-

NICK

(Angrily)

Take these fuckin pills.

Nick shoves pills into Ratty's chest and hands him an opened beer.

Ratty looks at the pills and the beer, then complies by tossing the pills in his mouth and taking a swig of beer.

RATTY

I.....I am cool.

EXT. FRONT OF CHAD'S HOUSE

Rory finishes jiggling front door and walks to right side of house (opposite side of Nick). He stops and stares at a living room window.

INT. RATTY'S CAR - CHAD'S ALLEY - DAY

NICK

You sure he's on vacation, eh?

RATTY

Yeah. That's all he talked about when he was at the store. I heard him-

NICK

Turn this car around and try not to get noticed or do anything stupid.

RATTY

Yeah. I heard him say it.  
Um...vacation or somethin like dat, he's gone two weeks.

NICK

Yeah well okay. Let's do it.

Nick exits the car and walks into the

BACK YARD of Chad's house.

EXT. SOFTBALL DIAMOND - PARKING LOT - DAY

The softball game has ended. SOME PLAYERS are walking to their cars. Other PLAYERS are standing reminiscing about the game. . There is a murmur of ad-libbed sports chatter. SARAH and KRISTIN are approaching to Sarah's car. Sarah opens the trunk. CHAD quickly runs up and hands Sarah his softball glove.

CHAD  
 Would you hold this. I need to pick up  
 my bats. Be back in a second Honey.

Chad begins to run off, then quickly stops, pivots and kisses Sarah.

CHAD (CONT.)  
 You are irresistible.

Chad runs off.

Sarah smiles with satisfaction but tries to hide her happiness. Kristin is giddy with happiness.

KRISTIN  
 Just think. In four days that will be  
 your husband kissing you. I am so happy  
 for you!

SARAH  
 You sound like the one getting married.

KRISTIN  
 Tell me something. After all the bad  
 luck you've had, what's it like to be  
 totally happy for a change?

Sarah stares off into space. Chad jogs up holding a gym bag full of softball bats and equipment. Chad sets the bag in the trunk and shuts the trunk lid.

CHAD  
 Okay. I'm ready.

EXT. CHAD'S HOUSE - DAY

Nick looks around to see if anyone is observing him. He drags on the cigarette and moves toward the back door. He pulls quietly on the door but realizes it is secure. He flips a cigarette butt at the edge of the window and sighs in disgust. He walks to his right turning the corner to the

BED ROOM SIDE YARD

where the bedroom window is visible.

Rory is in the

FRONT YARD.

Rory steps to the right of the front door and looks around the corner to the right side of the house. A living room window is visible from the

LIVING ROOM SIDE YARD

INT/EXT. CHAD'S HOUSE - BEDROOM - SIDE YARD - DAY

Nick tries to open the window. He looks in to see what he can.

EXT. CHAD'S HOUSE - BEDROOM SIDE YARD - DAY

Nick pushes his elbow against the glass and smashes glass to bedroom window. He reaches in the broken area and opens the lock on the window. He slides the window open. He enters with little trouble. He steps into opening like a racing Jockey mounting a horse.

EXT. CHAD'S HOUSE - LIVING ROOM SIDE YARD - DAY

Rory finds a window ajar and forces it upward and attempts to climb in.

INT. CHAD'S HOUSE - LIVING ROOM - DAY

Rory is wiggling into the window which is almost too small for him.

RORY

Oh Shit.

Rory knocks over several household items as he enters. Several CDs and tapes fall to the ground.

(CONTINUED)

CONTINUED:

RORY (CONT.)

This is waaaay to much work for a bachelor party.

Once inside, Rory is above the stereo and cannot avoid knocking over the CD player which causes a loud noise.

RORY (CONT.)

Oh Shit.

INT. CHAD'S HOUSE - BEDROOM - DAY

Nick hears the noise and edges to the door of the bedroom and removes the revolver from his pants. He peers around the corner and looks down the hallway. He sees Rory falling through the window.

LIVING ROOM

Rory is trying to pick up some of the things he knocked over. He sees a family picture of Rory, Chad and their mother. He pauses for a second to look at it, then tries to place it back on the stereo with some cassettes he had knocked off.

BEDROOM

Nick slides to other side of door so that he can easily see Rory. He observes the Jewelry packaging box on a sack on the corner of the bed. He grabs the box and opens it. The CAMERA HOLDS on the box for a beat then PANS SLOWLY to Nick's face who is smiling. Nick's hands caress the wedding set. He slides it into his inner coat pocket and turns his attention to Rory in the other room. Rory is slightly visible to Nick through the doorway. Nick observes Rory searching frantically for something. Rory is scurrying through papers on the coffee table, then begins to look around papers near the television. Rory starts to move down the hallway toward Nick. Nick is startled that he maybe discovered so Nick stands and moves behind the door. Rather than continue down the hallway, Rory stops and begins searching through items in the kitchen.

NICK

(Under his breath)

Sorry. I already got it pal.

## KITCHEN

Rory is opening drawers in the kitchen and sighs out of frustration.

RORY  
Its got to be here.

Rory looks down the hallway and begins to walk down the hallway into the

## BEDROOM

Nick sees Rory headed his way and retreats into the closet. He backs in, hands at his side like an umpire giving a safe sign. Rory enters bedroom, gives a quick look then walks directly to the night stand and opens the drawer. He sits on the bed, facing away from the closet where Nick is hiding. He pulls out several pieces of paper and begins going through them. Rory is frustrated.

RORY  
Come on, where is it?

CUT TO:

## INT/EXT CHAD'S HOUSE - LIVING ROOM - DAY

Chad enters his house. Chad is wearing his Softball uniform, holding his gym bag with bats and softball glove. He routinely walks in, tosses his gym bag of bats onto the couch and his keys on the coffee table. Chad walks to the

## KITCHEN

where he opens the refrigerator door and removes a water bottle.

## INT. SARAH'S CAR - MOVING SHOT - DAY

Sarah is driving. Kristin is writing in her memo notepad.

KRISTIN  
My brother said he can fit all the main flower arrangements into his van, so the only thing left to transport to the reception are whatever gifts people brought to the chapel.

SARAH  
Chad and I can take them.

(CONTINUED)

CONTINUED:

KRISTIN

No you can't. Your job is to look pretty and get lost for an hour, then make your entrance.

(Posing as the queen of England making an entrance)

Taa daaa.

SARAH

Okay. Get lost. I can do that.

KRISTIN

I guess its true what they say.

SARAH

What they say?

KRISTIN

Yeah. Third times the charm.

SARAH

Oh please. Enough with the philosophy lesson.

KRISTIN

It's okay. I mean if I had had all those you know...things happen to me. I thought you were going to go over the edge after-

Sarah locks the brakes and pulls the car over.

She glares at Kristin in a 180 degree personality change.

SARAH

DROP THAT! Just DROP IT!

KRISTIN

Okay. Okay. Take it easy.

SARAH

I don't ever want to hear about that again! Got it?

KRISTIN

Okay. I got it.

SARAH

Someone should have to pay for that!

KRISTIN

Okay. Take it easy.

INT/EXT CHAD'S HOUSE - KITCHEN - DAY

Chad is chugging a bottle of water and notices the stereo disheveled in the living room.

He sets the water down slowly and softly. And moves closer to the edge of the counter which overlooks into the living room.

In the BEDROOM Rory tosses some papers aside noisily.

LIVING ROOM

Chad hears the noise in the bedroom and realizes someone else is in his house. Chad slides a bat out of his bag on the couch being careful to act quietly and move toward the bedroom.

HALLWAY

Chad begins to walk down the hallway quietly on his tiptoes being careful to edge down the hallway wall.

BEDROOM

Chad slowly and quietly steps into the doorway of the bedroom being careful not to bump the open door. Chad sees a person on their hands and knees looking at a dresser drawer which was removed and is set on the floor.

Rory senses someone and stops what he is doing. Rory slowly turns to face Chad who is now over him. Chad does not know who the person looking through the drawer is.

Chad lifts the bat to strike.

Nick jumps out from the closet and points his gun at Chad. Chad turns toward him with the bat in the air and Nick fires 2 shots into Chad's chest. Chad falls backwards to the floor. Rory leaps towards his brother Chad and grasps his wrist attempting to get a pulse. He caresses his face.

RORY

Chaddy! No. No.

Rory looks up at Nick with rage for a split second. Nick quickly swings his gun in baseball swing fashion to knock out Rory. Rory collapses on Chad. His head is bleeding from the wound of the gun blow.

Nick rolls Rory off of Chad's body. Both are unconscious, Chad is dead and chest is bloody. Nick removes watch from of Chad's wrist.

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CONTINUED:

NICK  
 (Slyly under breath almost)  
 Not so fast. I believe this is mine.

Nick inspects the watch closely.

NICK (CONT.)  
 Very nice.... very nice.

Nick moves toward the window to exit. Then stops, looks back.

NICK (CONT.)  
 Hey wait a minute.

He walks over to Rory. He grabs Rory by the ankles above his shoes and pulls him to the window. He turns the body over and grabs the collar of Rory's shirt lifting him upward at 45 degree angle from the ground.

NICK (CONT.)  
 You're comin with me pal.

Nick positions Rory to be shoved through the side bedroom window.

NICK (CONT.)  
 They're going to think you did it.

EXT. KRISTIN'S HOUSE - CURB - DAY

Kristin has exited out of Sarah's car and is closing her door and gathering her personal belongings.

SARAH  
 I'll call you.

Kristin is very uneasy and still very shaken by Sarah's outburst a minute ago.

KRISTIN  
 Sure. Bye.

Sarah drives away. Kristin stares at Sarah's car as she drives off.

INT. RATTY'S CAR - STREET - MOVING SHOT - DAY

Ratty is driving and Nick is the passenger.

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CONTINUED:

RATTY  
You hit him harder, He'll shut up.

NICK  
Shut up and drive.

Nick takes a long drag on cigarette and stares in deep thought.

NICK (CONT.)  
I thought you said this guy was on vacation?

Ratty pulls the car up to stop sign. Ratty and Nick hear a pounding noise from the trunk.

RORY (O.C.)  
(Muffled and pounding)  
Hey Goddamit. Get me out of here. Get me outta here!!

RATTY  
(Toward the back seat)  
You shut up! Shut up!  
(Toward Nick)  
I can hit him. It's my turn. He'll shut up.

Nick takes another long drag on a cigarette ignoring Ratty's comment.

NICK  
Drive.

DISSOLVE TO:

EXT. GETAWAY HOUSE - DRIVEWAY - DAY

Ratty puts the car in park and shuts off the motor.

The neighborhood is a blue collar industrial neighborhood. The neighborhood is barren no people are about. Nick and Ratty exit the car. Nick looks to make sure no neighbors or passersby are looking at them.

Ratty walks to the rear of the car. Ratty pulls out a hand gun in his hand dangling toward the ground.

RATTY  
He jumps out, I get to kill him.

Nick gives a long stare to Ratty.

(CONTINUED)

CONTINUED:

Rory is pounding on the trunk lid from inside. Rory yells some muffled sounds from the trunk.

RORY (O.C.)  
(Muffled)  
Open up. Hey. Heeeeeeeey.

RATTY  
If he acts like he is maybe gonna jump, I got em.

Ratty proudly waives his gun.

NICK  
Listen Ratty. Listen to me. We need him alive. Okay?

Nick pulls out his gun from inside coat pocket and removes the clip. He takes out his handkerchief, breathes on the gun as if cleaning glasses and wipes the barrel and handle.

NICK (CONT.)  
Give me the gun.

RATTY  
NO! I am doing it. You promised.

NICK  
When the time comes, you can do him.

Ratty stares at his gun, starts to hand it to Nick then.

Nick toughens his stare at Ratty. Ratty reluctantly hands over the gun, but as Nick takes it Ratty still holds on slightly until Nick pulls harder.

RATTY  
But if we're gonna kill him it's MY turn.  
You promised.

NICK  
Open the fuckin trunk.

Ratty inserts key and opens trunk.

Rory is surprised and a bit blinded by the light. He looks at both Nick and Ratty while putting one hand on edge of trunk. Then he lunges out of the trunk for Ratty. They scuffle. Rory emerges on top of Ratty and is striking him in the face, Ratty is trying to deflect blows. Nick holds out the gun.

(CONTINUED)

CONTINUED: (2)

NICK

Here kid. Use this on him.

Rory jumps up and instinctively grabs the gun. Rory looks at it for a second. He has never held a gun before. Ratty gets up from the ground. Rory points the gun at Ratty's head. Ratty cringes and become motionless. Rory gives a determined stare at Nick, then points the gun directly at Nick's face.

RORY

Die Mother Fucker!

Rory pulls trigger and gun merely clicks. Nick pulls out his gun and points it at Rory.

NICK

That's what I thought.

Nick motions with the gun to Rory to move toward one side of the car. As Rory stops, Ratty comes up from behind with tire tool and smacks Rory knocking him out.

Rory slumps to the ground. Nick picks up the gun with his handkerchief, carefully wraps it and puts it in coat pocket.

NICK

God Damned. Did you have to hit him that hard?

Nick kneels down to check Rory's pulse at his neck.

NICK (CONT.)

You stupid asshole. Don't you ever think.

He's the one that going to take the fall for us.

RATTY

Yeah. So?

NICK

We need it to look like he killed himself.

RATTY

Oh. So? So he killed himself, but I get to do him right?

NICK

A guy killing himself ain't going to smack himself from behind you stupid fuckhead.

(CONTINUED)

CONTINUED: (3)

RATTY

So?

NICK

You're damned lucky you didn't kill him.  
Lets get him inside.

Ratty gives a confused look to Nick then looks at Rory. Nick moves around to lift the shoulder area of Rory.

NICK

You gonna stand there and stare or what?

Ratty lifts Rory's legs. They begin to carry him to the door. They stop as they get to door and Nick looks for his keys.

DISSOLVE TO:

EXT. CHAD'S HOUSE - FRONT YARD - DAY

Chad's Neighbor, ALICE, a lady in her 60's, is knocking on Chad's front door. She is dressed in a long coat, librarian shoes, orthopaedic socks and a scarf over her head.

Alice is yelling into the window at the living room side of house.

ALICE

Chaaaaaad!! Your Window is open!  
Heeeeeeeeeey in there.

She looks in side window. She then walks to the front of the house and looks in the front window of the house. Then walks to the door. She notices the door is unlocked. She turns the handle and slowly opens the door. She pops her head in.

ALICE (CONT'D)

Chaaaad. Are you in here? I talked to the Hendersons about their punchbowl for the reception.

She enters the house.

ALICE (CONT.)

Chaaaad.

CUT TO:

INT. CHAD'S HOUSE - LIVING ROOM - DAY

She enters the house and looks around the front room. She notices the disheveled stereo and CDs.

(CONTINUED)

CONTINUED:

ALICE (CONT.)

Chad?

She cautiously walks toward the hallway to the bedroom.

EXT. CHAD'S HOUSE- DAY

Alice's scream is heard. She is seen running from the house through the front door.

ALICE

Oh My! Oh My God.

EXT. SARAH'S HOUSE - DRIVEWAY - DAY

Sarah is gathering her purse and a sack out of her trunk. She finds Chad's softball team cap and holds it for a second to admire it, then puts it on her head. She slams the trunk and moves toward the house.

INT. GETAWAY HOUSE - BASEMENT - DAY

Rory is lying on the ground in a corner. Nick finishes locking down one handcuff to a pipe. Ratty is behind Nick watching.

EXT. CHAD'S HOUSE - FRONT YARD - DAY

Police cars positioned in the street. A FORENSIC OFFICER and EMT WORKER are maneuvering a stretcher in the front door. Alice is exiting down the sidewalk. DETECTIVE KELLY, 30's, white male, attractive, youthful appearing, is in a tailored suit. DETECTIVE KRUGER, late 50's, tattered clothes, wrinkled trench coat, wrinkled Frank Sinatra style hat. Both are positioned a few feet from the front door.

A uniformed policeman, OFFICER JONES is holding a clipboard. Det. Kruger pulls out previously lit cigarette, looks at it briefly and a matchbook which is down to the last match. He is trying to re-light the cigarette again while holding on to a ziplock evidence bag containing a wallet and drivers license.

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CONTINUED:

DET KRUGER

The old lady gave a couple of phone numbers of next of kin. Do the honors. Tell them I'll be following up.

OFFICER JONES

Yes sir.

Officer Jones walks away.

DET KELLY

I think we should run some hair samples for DNA. I'm not so sure all that blood is from the victim.

DET. KRUGER

(disinterested)

Oh? Looks like blood is blood to me.

DET. KELLY

Another odd thing is there are two entries into the house. The dirt at the bedroom window-

DET KRUGER

Cut and dried here kid. One entry one exit. He tried to make it look like another entry. And who knows, looks like the brother

(Raising evidence bag to eye level)

mighta got a lick in before he plugged em. There's your other blood.

Det. Kruger is having difficulty keeping his cigarette relit. He searches for another matchbook.

DET KELLY

Thats another thing Jack. No blood on the wallet?

DET KRUGER

Don't matter kid, 10,000 people in this town with blood. Excluding you and me.

Forensic Officer and EMT Worker are pushing the stretcher out the front door with a covered body on it.

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CONTINUED: (2)

DET KELLY

I'm just saying Jack, who is stupid enough to leave their wallet and identification at the scene and why would a brother kill another brother, and the way the blood is scattered-

DET KRUGER

Ain't going to bring HIM back.

(gestures at the stretcher)

Seven months from retirement and they assign me this one. Listen, you know the deal kid. Eighty percent of murders are by close friends and family members. It don't make sense, but that's the way it is.

A beat.

Det. Kelly looks sheepishly at Det. Kruger. Det. Kruger senses Det. Kelly's disappointment.

DET KRUGER (CONT.)

(Concedingly)

Okay. We'll run some hair samples. We gotta give the boys in the lab some job security anyway. Right?

Det. Kruger finally gets the cigarette to relight.

DET KELLY

I'll show them where the samples are. There are a couple of spots.

Det. Kruger walks down the front steps in total disinterest.

DET KRUGER

(Under his breath).

You do that kid. You do that.

DISSOLVE TO:

INT. GETAWAY HOUSE - BASEMENT - NIGHT

POV: RORY

A very cluttered basement appears fuzzy. Disoriented feeling. Rory eventually focuses on an object that eventually comes into focus. The object is Ratty in a cheap kitchen chair at the end of basement. Ratty is looking through medieval comic books. Ratty has a large stack of comic books to his side.

POV: RATTY

Rory is handcuffed to a pipe in the corner of the basement. Rory is sitting upright on the floor. Rory touches the back of his head with one hand and realizes his hand is handcuffed. He sees two mice scurrying around his pants legs. He jumps back, then slumps. The mice run.

RORY  
(Groan)  
Mmmm.

RATTY  
You're awake. Dat's fine. You sleep a long time

RORY  
(Groan)  
Mmmm.

RATTY  
We're gonna kill you, you know.

Ratty nervously rifles through a comic book. Rory tries to focus his eyes on the blurry object which is Ratty.

RORY  
(Softer Groan)  
Ohhhhhh.

Ratty rolls up his comic book and uses it as a pointer while talking.

RATTY  
I was thinkin about this. If I was gonna die, would I rather die slow or fast? And I was thinkin, if I die fast, it's all over, you know. I mean dat's it. Buuuut. If I die slow, I get to live longer before I go. I mean once you get past the pain and all.

Ratty picks up a slice of bread next to the chair and breaks off a piece tossing it on the floor near Rory's leg. A rat runs to the bread.

POV: RORY

Disoriented feeling. Ratty goes out of focus.

CUT TO:

INT. MRS. LETER'S HOUSE - LIVING ROOM - NIGHT

MRS. LETER is sitting in a chair wringing her hands nervously. She has a very worried look on her face.

The telephone rings and she quickly answers it.

MRS. LETER  
 (Into the phone)  
 Hello.....Yes....Yes, this is Sarah's  
 mother....Oh my God! Which Hospital?

Mrs. Leter quickly hangs up the phone and puts her coat on and gathers her purse.

DISSOLVE TO:

INT. GETAWAY HOUSE - NICKS BEDROOM - NIGHT

Nick walks in and removes his coat tossing it on the floor. He has a cigarette and he sets it in an ashtray on a dresser. MERCEDES, a very sexy hooker in short black leather skirt and heels has her arms crossed and walks seductively into the room.

MERCEDES  
 Are we alone?

NICK  
 Hold on.

Nick closes the door behind her.

NICK (CONT'D)  
 I got a roommate but he's nothing to  
 worry about.

Mercedes begins to remove her blouse she stops and reaches into her very large purse.

MERCEDES  
 So you said you are pretty freaky.

NICK  
 Yeah. You got a problem with that?

MERCEDES  
 Not as long as you are fluffing my  
 pockets.

Mercedes takes out some condoms out of her purse and tosses these on the bed.

(CONTINUED)

CONTINUED:

MERCEDES (CONT.)

I said as long as you are fluffing my pockets.

Mercedes extends her hand waiting for payment. Nick removes a wad of bills from his front pants pocket and peels off two bills and hands them to Mercedes. Mercedes puts the bills in her purse all the while staring Nick as he puts away the wad of cash. She removes her top exposing her breasts. Nick begins to undress removing his shirt and pants revealing boxer shorts.

MERCEDES

I don't mean to get too personal but I know people and I can sense we might have a bit of a problem.

NICK

Oh?

Mercedes begins a very slow strip tease removal of her skirt.

MERCEDES

You are just too nice of a guy.

NICK

You think so, huh? What are your limits?

Mercedes finishes removing her skirt revealing a thong panty and thigh high stockings.

MERCEDES

Sugar I have a theory on limits.

Mercedes reaches into her purse and tosses a riding crop on the bed and removes a pair of nipple clamps.

NICK

Oh?

MERCEDES

The nicer are to me.

Mercedes bends over the edge of the bed arching her back seductively.

MERCEDES

The nicer I am to you.

Mercedes applies the nipple clamps and looks seductively at Nick and licks her lips. Nick reaches into his pants at his feet and pulls out the wad of cash. Nick peels off one more bill, hesitates then another bill.

(CONTINUED)

CONTINUED: (2)

Nick hands her the two bills. Mercedes takes the cash and puts it in her nearby purse. Mercedes picks up the riding crop, licks it seductively and hands it to Nick.

MERCEDES

I've never met my limit.

Mercedes resumes her sexy pose bending over arching her back. Nick fondles her butt with the whip in his hand.

INT. GETAWAY HOUSE - BASEMENT - NIGHT

Rory abruptly awakens as if a slap had hit him. He inspects his hands to discover that he is handcuffed to a pipe in the corner of a basement. He sits upright and touches the back of his head. Rory surveys the room. He spots Ratty in the chair. Rory then sees a mouse on his leg.

RORY

(Excited)

You got a mouse down here!

Rory stands quickly. The mouse scurries.

RATTY

So....You gonna be dead any way....Ha ha.

(laughing)

You gonna be food for da mouse.

A beat.

Rory appears to be coming out of his daze. Rory stares at Ratty. Ratty feels Rory's accusing look.

RORY

You like the rats don't you?

RATTY

Mouse Food. Dat's you.

Ratty stands up from the chair and has a .38 revolver pointed at Rory. As he talks he motions with the gun as if it were a pointer.

RATTY (CONT'D)

(Getting Nervous)

I don't mind them. I know you (points with gun) are gonna die and they are gonna eat you.....dat scare you.....(laugh is contrived) Ha ha.

A beat.

(CONTINUED)

CONTINUED:

Ratty walks up to Rory and has the gun extended with one hand and moves closer to about six inches from Rory's face. He cocks the trigger back with his other hand.

He smiles. He pulls the trigger and the hammer clicks. Rory jumps back. The gun is empty. Ratty loves the joke.

RATTY

Ha Ha Ha.

Rory takes a deep breath, then looks over at the nearby mice.

RATTY

I like the rats and they like me.  
I caught a few of them.

RORY

(Nervously, catching his  
breath)  
Oh yeah. How many have you got?

RATTY

A few.

RORY

How many is that?

RATTY

One, maybe more.

RORY

What did you catch him with?

RATTY

I use hamburger ...I catch him with part  
of a double cheeseburger ...Snap  
him....Ha ha

RORY

Ever try Peanut Butter?

RATTY

No.....I...I tried french fries, tried  
catsup, tried styrofoam, tried  
orange....um....and tarter sauce....dat  
almost worked.....um....I tried silly  
putty.....I tried it all....tried it all.

RORY

Try Velveeta?

RATTY

No

(CONTINUED)

CONTINUED: (2)

RORY  
You know what they say.

RATTY  
(Hesitating)  
No. What. What do they say?

RORY  
Where there is one, there is probably  
three or four more.

RATTY  
(Half excited )  
You think so??

RORY  
(Looking around.)  
Yeah. Almost always.

RATTY  
(Proudly)  
There is a bunch of ways I could kill  
them. I almost caught one with bean dip  
once.

RORY  
You need it to smell for them. We used  
to have rats at my old basement  
apartment. Trust me. Try Peanut Butter.

RATTY  
Peanut Butter. Hmmm. So let me ask you  
something.

Ratty pulls the chair close to Rory and sits backwards  
straddling the chair. Ratty is still talking with the gun as  
a pointer

RATTY (CONT.)  
(Eagerly)  
So how do you kill them once you catch  
them?

CUT TO:

INT. POLICE STATION - KELLY'S DESK - DAY

Det. Kelly is looking over paperwork. Det. Kruger drops a  
note on Det. Kelly's desk. Det. Kruger walks to his desk  
with a convenience store cup of coffee. He sets the coffee  
on his desk and walks toward Det. Kelly.

(CONTINUED)

CONTINUED:

DET. KELLY  
Good Morning Jack.

DET. KRUGER  
Looks like we found the fiance'.

Det. Kelly looks at the note:

CLOSE ON:

"Sarah Leter, Attempted Suicide, Stormont Vale Hospital,  
Room 331."

DET. KRUGER (CONT.)  
You're good with the touchy feely stuff.  
Why don't you say hello?

DET. KELLY  
Okay. Sure.

Det. Kelly puts the note in his shirt pocket.

INT. HOSPITAL - PRIVATE ROOM - DAY

Sarah lays unconscious in a private hospital bed. An IV is in her arm. Her wrists are heavily bandaged. Her arms are noticeably strapped down to the bed. The doctor finishes writing on her chart, looks at the machinery which has her pulse and other vitals. He winces at chart, then tucks chart under his arm and exits the room.

INT. HOSPITAL - WAITING ROOM - DAY

Mrs. Leter and Kristin who have been awake all night. They are alerted as the doctor walks up to speak to them.

MRS. LETER  
How is she doctor?

DOCTOR  
Well, she lost a lot of blood and combined with the sleeping pills it's a miracle she is alive. Sever hypovolemia. She wanted to make sure she did it right. I understand this is not her...first attempt.

Ms. Leter looks at Kristin

(CONTINUED)

CONTINUED:

MRS. LETER

She lost her father and brother three years ago.

DOCTOR

I see.

KRISTIN

It was in the papers. The Marshall Plane Crash.

DOCTOR

Ohhhh. The one where they burned. I.....I am sorry. I didn't know.

MRS. LETER

We've had a tough go of it. Especially Sarah.

KRISTIN

And there's more. She was engaged once before and.....well...nevermind.

DOCTOR

I am going to assign her chart to the Psycho-therapy department for counseling if....I mean when she wakes up. My best wishes.

Doctor exits.

DISSOLVE TO:

INT. GETAWAY HOUSE - BASEMENT - DAY

Rory is on the floor of basement. Two mice are at the opposite corner. Rory is seated with his legs bent, knees against his chest. He bites into a bread roll which he tears like gum. He tosses a piece in the corner where the mice are. Nick's voice is yelling in the room above Rory.

NICK (O.C.)

Well why don't you do what I fuckin tell you just once.

Rory hears the sound of a slap and his eyes widen.

NICK (O.C.) (CONT.)

Don't tell me you didn't touch it. I know you fuckin did. It was in the top drawer.

(CONTINUED)

CONTINUED:

RATTY (O.C.)

Uh....I.....

Sound of another slap.

NICK (O.C.)

What's the point of fingerprints if you are going to fuck it up.

RATTY (O.C.)

I only touched my gun. I left dat one alone.

NICK (O.C.)

Stay here and try not to fuck up.

Rory hears the sound of door slamming, then the creaking of the old wooden floor above him, then a person walking down the stairs.

Ratty appears. The side of his face is red from the slaps and a tiny bit of blood is visible on the side of his lip. Ratty slowly walks to his chair. Rory watches but says nothing. Ratty picks up comic book and quickly rifles through it.

RORY

You doing okay?

Ratty acknowledges Rory's question reluctantly.

RATTY

Yeah.

Ratty buries himself in his comic book.

RORY'S

You like comics?

RATTY

Yeah.

RORY

Me too. Got any Spiderman?

Ratty tosses comic to the ground and vaults up stairs in a sprint.

Rory hears the sound of Ratty quickly walking on the creaky old wooden floor, then a person walking down the stairs.

(CONTINUED)

CONTINUED: (2)

Ratty returns with a six inch stack of comics. He sets them barely in Rory's reach, then sits on floor near Rory. He takes off the top two, then pulls one out.

RATTY  
Spiderman.

Ratty removes another comic.

RATTY (CONT'D)  
Spiderman.

RORY  
Cool.

RATTY  
(imitating Rory)  
Cool.

Ratty sifts through the pile for another comic, finds it and tosses it to Rory.

RATTY (CONT'D)  
Spiderman.

RORY  
Super cool.

RATTY  
(Nodding head)  
Super cool.

Rory opens the comic apparently reading, but looking over the edge of the comic at Ratty.

RORY  
Spiderman is cool

RATTY  
I am going to be Spiderman. I catch rats  
with my web.

Ratty angles his wrist out toward the corner where mice are as if to eject his web like spiderman.

Rory continues to look halfway at comic and halfway at Ratty who is now picking his nose with right hand and spreading comics with his left hand.

RORY  
What's your first name?

(CONTINUED)

CONTINUED: (3)

RATTY  
 (Looking up in total disbelief.)  
 Ratty. They call me Ratty.

RORY  
 I like Spidey.

RATTY  
 (Cracking a smile)  
 I am Spiderman.

RORY  
 You are Spiderman. You even look like  
 him.

RATTY  
 (smiling)  
 I am Spiderman.

RORY  
 You should be called Spidey.

Ratty smiles in reaction.

INT. HOSPITAL - PRIVATE ROOM - DAY

Sarah mumbles and softly groans. She is experiencing a  
 dream.

DISSOLVE TO:

DREAM SEQUENCE

EXT. PUBLIC PARK - DAY

A snowy January day. Chad and Sarah are running in the snow.  
 Chad passes her and she tackles him into the snow. They  
 laugh, then kiss.

SARAH  
 Where do you think you're going?

They kiss. Chad slides his head under her sweater and gives  
 a pronounced raspberry on her stomach.

Sarah Grabs his head under her sweater. Sarah laughs  
 uncontrollably from the tickling.

END DREAM SEQUENCE

DISSOLVE TO:

INT. HOSPITAL - WAITING ROOM - DAY

Mrs. Leter and Kristin are sleeping in the waiting room chairs. Their clothes are wrinkled down and they are using coats as pillows.

Det. Kelly walks up and gently nudges Mrs. Leter.

INT. GETAWAY HOUSE - BASEMENT - DAY

RORY

Hey Spidey. I need to ask you something.

RATTY

Okay.

RORY

I need to ...you know...use the rest room.

RATTY

You poop your pants.

Ratty stands and toughens.

RATTY (CONT'D)

Nick said you stay here. You poop your pants. You're going to die anyway.

Ratty sits in the chair and returns to his comic.

RATTY (CONT.)

We got the jewelry. You didn't. You lose. You poop your pants.

RORY

You got the Jewelry?

RATTY

We are better than you. We got the Jewelry.

RORY

I see. So Spidey, why do you need him (motions upstairs) anyway?

RATTY

The court did that.

RORY

The court?

(CONTINUED)

CONTINUED:

Ratty stands and begins to pace nervously.

RATTY  
Why do you care? You are going to die.  
You have to poop your pants.

RORY  
It's true you know. You don't need him.

RATTY  
(Becoming more nervous.)  
I don't need anyone.

RORY  
Well I do.

A beat.

RORY (CONT.)  
So am I supposed to use one of these  
comics for asswipe. That is too much  
dude. I can't disgrace spiderman.

RATTY  
Use the bad guy.

RORY  
I thought you and me were bad guys.

RATTY  
(chuckling)  
Yeah. Cool.

RORY  
Come on man. Let me use the can.

RATTY  
I can't. I would get in trouble.

RORY  
Come on, Spidey. Who's gonna tell? I'm  
not going to tell on Spidey. That would  
not be cool.

Ratty nervously picks up another comic and riffles through  
it, then walks upstairs.

INT. HOSPITAL - WAITING ROOM - DAY

Mrs. Leter and Kristin are sipping coffee. Det. Kelly is  
writing in his notepad.

(CONTINUED)

CONTINUED:

KRISTIN

I know Sarah said they had a big fight  
and Chad was really mad at Rory

DET KELLY

But you don't know what it was about?

KRISTIN

I don't know what it was about.

INT. GETAWAY HOUSE - BASEMENT - DAY

Ratty comes down the stairs with the .38 revolver.

RATTY

Okay, if I let you use the john, you  
can't tell okay?

RORY

I ain't gonna tell on Spiderman.

RATTY

(Smiling)  
Cool.

Ratty walks over to edge of basement and reaches into a  
corner. Lifts a brick, and he pulls a handcuff key out from  
underneath.

Ratty tosses the key to Rory. Rory unlocks the cuffs and  
rubs his wrist. Rory stretches his back.

RORY

You leading the way?

RATTY

No.  
(Motioning with the gun.)  
You go.

Rory walks past Ratty and up stairs. Ratty follows behind  
him. They arrive in the

KITCHEN.

Rory looks around and sees the back door to the house which  
is at the end of the counter. Dirty pots and pans and left  
over food wrappers are scattered throughout the kitchen.  
Ratty motions with the gun.

(CONTINUED)

CONTINUED:

RATTY (CONT.)

In there.

Rory disappears into the bathroom. Various bathroom noises are heard.

RATTY (CONT.)

You can't get out that window in there, so I wouldn't try it.

RORY (O.C.)

(muffled)

I'm not going anywhere. Just doing my business. So, about the jewelry job?

RATTY

What? We got it. You didn't.

RORY (O.C.)

(muffled)

I know. The lumps on my head tell me that.

Ratty looks around the room.

RATTY

Okay, you need to hurry it up in there.

RORY (O.C.)

(muffled)

I am doing the best I can. So how long you have and Nick been a team?

RATTY

I don't' know. Why do you want to know?

Ratty hears the sound of toilet flushing and then water running. Rory opens the bathroom door and steps out of the bathroom.

RORY (CONT.)

You know I could use a driver. I need someone like you on my team.

RATTY

Really? Someone like me?

RORY

Yeah.

Ratty motions with his head for Rory to go toward the basement stairwell. Rory stares at the back door.

(CONTINUED)

CONTINUED: (2)

RORY (CONT.)

Say, mind if I get a breath of fresh air?

RATTY

No. No. You ain't supposed to be out of the basement.

Rory walks to door and unlocks it. Ratty puts his other hand on the revolver to brace it as if to fire.

RORY

Oh come on Spidey, that gun ain't loaded anyway.

Rory looks over his shoulder. His face is tense, not knowing if the gun is loaded or not. He opens door and takes a step outside. Ratty is directly behind him.

EXT. GETAWAY HOUSE - BACKYARD - DAY

Ratty lowers the gun and is worried about being seen.

RATTY

(Panicking)

We can't be here. We got to go back inside.

Rory turns and stares at Ratty.

RORY

So, how did you guys knew it was there? The Jewelry. Come on, I got a right to know.

DISSOLVE TO:

FLASHBACK

INT. JEWELRY STORE - DAY

Chad is at the counter signing a receipt. The CLERK is sealing a box.

CLERK

The sizing should be complete be tomorrow morning. Do you want this delivered? I have a deliveryman right here.

Ratty is polishing the jewelry case.

(CONTINUED)

CONTINUED:

CHAD

No. I think I better pick it up tomorrow. You know how the little misses can be. Anyway, we have travel plans.

CLERK

Honeymoon? Where to?

CHAD

Puerto Vallarta. Two weeks.

RATTY

Done here.

Ratty looks up and puts the cleaning rag away and walks to the back of the store.

END FLASHBACK

DISSOLVE TO:

EXT. GETAWAY HOUSE - BACKYARD - DAY

RATTY

We just know. We know stuff.

RORY

So, why did you kill the guy at the house?

RATTY

Who cares? He ain't nobody.

Rory stares into the distance. He is growing in anger. His face is getting tense. His hands tighten to fists. Rory turns and faces Ratty.

RORY

Nobody huh? And who the hell are you? You think you're somebody.

RATTY

(mumbling)

I don't know. You need to get back inside.

Ratty raises gun, pointing it inches from Rory's face which provides courage.

RATTY (CONT.)

You need to get back inside now.

(CONTINUED)

CONTINUED:

RORY  
Yeah. Sure.

INT. GETAWAY HOUSE - BASEMENT - DAY

Rory walks ahead of Ratty. They talk as they descend down the steps into the basement.

RATTY  
You really need a driver?

RORY  
Yeah.

RATTY  
So if I was your driver, you would be Nick now and Nick would be in the basement.

RORY  
If you and me were a team, we would be at the comic book store right now.

RATTY  
(smile grows slowly on his face).  
Cool.

RORY  
Very cool.

Rory walks over to the chair and picks up the handcuffs.

RORY (CONT.)  
Don't worry Spidey, I think I know how this goes.

Rory slides the handcuffs up the pipe and locks them on his wrist. He tosses the key to Ratty with the other hand. Ratty catches it and returns it to under the brick in the corner of the room. Ratty sits back in the chair and looks at Rory.

DISSOLVE TO:

INT. HOSPITAL - PRIVATE ROOM - NIGHT

Sarah is in bed and moving as she awakens. The machinery near the bed begins to beep. Sarah opens her eyes and lifts her head up.

INT. GETAWAY HOUSE - BASEMENT - NIGHT

Ratty finishes drinking a can of pop and tosses the can to his side next to four other cans. Ratty stands and begins to walk up the steps.

RATTY  
I'll be back.

Ratty walks up the stairs.

Rory hears the sound of water running above him.

RORY  
Bathroom? About time.

CLOSE ON Rory's wrist.

Rory easily pulls his hand through the handcuff which is very loose.

Rory stands up and softly tiptoes to the bottom of the stairs then proceeds up the steps.

CUT TO:

INT. HOSPITAL - PRIVATE ROOM - NIGHT

Sarah is in bed upright. She is heavily sedated. Her Mother and Kristin are standing beside her bed.

MRS. LETER  
Honey. I just don't think its a good idea.

KRISTIN  
What would you do if you went home anyway? Nothing to do there.

SARAH  
Like there's something to do here?

MRS. LETER  
There are counselors.

SARAH  
(Sarcastically)  
Oh yeah. Counselors.

KRISTIN  
The police want to talk to you.

(CONTINUED)

CONTINUED:

MRS. LETER

You're not ready to leave yet.

SARAH

My insurance plan says I am.

INT. GETAWAY HOUSE - KITCHEN - NIGHT

Rory emerges from the top step and softly steps to the back door, quickly begins to unlock it. He hears the

SOUND OF A TOILET FLUSHING.

He opens the back door and slides out and quietly shuts it. He begins to walk fast then half jog then breaks into an all out sprint through the yard and up the street occasionally looking over his shoulder.

DISSOLVE TO:

EXT. EDWARDS HOUSE - FRONT PORCH - NIGHT

Rory arrives in the twilight early evening at his mother's house. The neighborhood is quiet middle class. Rory is cold, tired and out of breath. He has been running. His breath is visible in the cold air. He runs to the front door. He tries to open the door. He is frantic. He pulls on it feverishly. He begins pounding and pounding on the door. A Curtain behind the door moves. The Door unlocks. Rory's mother, MRS. EDWARDS answers the door in a dress and white sweater.

MRS. EDWARDS

Oh My God.

Mrs. Edwards unlocks the door and embraces Rory. Mrs. Edwards is holding back tears.

After the hug, Mrs. Edwards looks at Rory nervously. She gives a very sheepish look.

MRS. EDWARDS

Roland....They.....The police are looking for you.

RORY

(In disbelief).  
Me! Looking for me? Hell I am looking for them.

(CONTINUED)

CONTINUED:

MRS. EDWARDS

They think....They found your wallet....at Chad's.

RORY

But. Mom.....Its a long story.

MRS. EDWARDS

They said you and Chad had a fight earlier.

RORY

Mom. No. No. That was nothing. I swear.

MRS. EDWARDS

And the police found your blood at the scene. I just don't understand how-

RORY

Mom I swear. I swear. I didn't! They set me up!

MRS. EDWARDS

Look me in the eye.

She holds Rory's face in her hands.

RORY

They grabbed me. They shot Chad. They took me. I didn't Kill Chaddy. I swear Ma. I swear.

A beat.

RORY (CONT.)

I swear.

Rory begins to cry. Mrs. Edwards instinctively grabs her son and hugs his head.

MRS. EDWARDS

It's okay. I knew you didn't do it.

Pent up emotion is released. Mrs. Edwards begins to cry. A life or death grip between the two.

MRS. EDWARDS (CONT.)

I just knew you couldn't have done it.

They embrace again. Rory looks at his mother for a second, then buries his head downward and his mother caresses his head. Rory feels as if he is 4 yrs old.

(CONTINUED)

CONTINUED: (2)

MRS. EDWARDS (CONT.)

Now, Roland James Edward. You look like hell.

Come in here and take a shower.

Rory faces his mother with his hands on her shoulders. His eyes are still swollen and tears are still visible on his cheeks. They walk further into

LIVING ROOM

Mrs. Edwards inspects Rory carefully. She notices the dried blood on Rory's scalp. She reaches and feels his head.

RORY

Ow. That's a little sensitive.

MRS. EDWARDS

Roland there is dried blood on your head and a lump. You should go to a doctor.

RORY

Naaa. I'm feeling better. (touching back of head)  
Ma. How long has it been?

MRS. EDWARDS

How long? You mean since-

RORY

Yeah. How long?

MRS. EDWARDS

Two days honey.

RORY

Umm. Time flies.

MRS. EDWARDS

How many of them were there?

RORY

Two. Both real psychos.

A beat.

RORY (CONT.)

Ma, they took me. I was knocked out. I didn't leave Chaddy voluntarily.

(CONTINUED)

CONTINUED:

MRS. EDWARDS

I know Honey. It's okay. When was the last time you had something to eat?

Mrs. Edwards briskly walks into the

KITCHEN

Rory follows.

RORY

I don't know. I don't remember.

MRS. EDWARDS

You get cleaned up. I am fixing you something.

She removes her sweater and drapes it over a kitchen chair. She automatically picks up an apron and ties it. The kitchen is small with a small table. Mrs. Edwards begins to cook for Rory.

RORY

I think I should call the Police and let them know-

MRS. EDWARDS

No. They ...they think you did it. Now, first things first. You take a shower.

RORY

But ma if they think-

MRS. EDWARDS

There are some clothes of yours in your old dresser. Now go!

RORY

Okay. Sure thing.

Rory walks out of the kitchen toward the hallway to his old room.

She moves to the refrigerator and takes out items for a salad.

MRS. EDWARDS

(Shouting toward the hall)  
And use those green towels.

CUT TO:

INT. EDWARDS'S HOUSE - BEDROOM - NIGHT

Rory enters his old childhood bedroom. He opens a dresser to pull out a pair of sweat pants and a T-shirt. He begins to disrobe and notices a picture of Rory and Chad on the old desk in the corner of the room.

CLOSE ON the picture of 14 year old Chad with 12 year old Rory.

Rory hears voices of his past.

FLASHBACK

BULLY (V.O.)

What a geek. Mr. Science, give me your bag, you geek.

CHILD RORY (V.O.)

Lemme go.

CHILD CHAD (V.O.)

Leave him alone.

BULLY (V.O.)

Oh, your Big brother, huh. He has to fight all your fights huh?

CHILD CHAD (V.O.)

Shuttup.

BULLY (V.O.)

Hey leave me alone. We didn't hurt him. Wait till you're alone pussy.

CHILD CHAD (V.O.)

I said shuttup.

BULLY (V.O.)

Ouch. Stop it.

CLOSE ON RORY'S FACE

Rory is focusing on the loss of his brother for the first time.

CHILD CHAD (V.O.)

You okay little buddy.

CHILD RORY (V.O.)

Yeah. I guess. Thanks for beatin him up.

(CONTINUED)

CONTINUED:

CHILD CHAD (V.O.)  
No problem. Someday, you can beat  
someone up for me. Let's go home.

BACK ON SCENE

Rory caresses the photo close to his chest. He collapses  
into a ball on the floor.

DISSOLVE TO:

INT. EDWARD'S HOUSE - BEDROOM - DAY

Rory is lying in bed. Mrs. Edwards enters the room with a  
tray. She sets coffee on night stand. She is somber and  
looks as if she has not had much sleep. Rory is groggy with  
morning hair. He emerges from under a thick comforter with a  
faded t-shirt.

MRS. EDWARDS  
Honey. Your coffee is ready. You must  
have really been exhausted. You have  
slept over 12 hours. Do you feel okay?

RORY  
Uh....Yeah. Just a little tired. I'm  
okay Ma.

MRS. EDWARDS  
There is so much to do. Reverend Thomas  
keeps calling. I don't want to answer  
the phone.

Rory takes the coffee and begins to awaken.

RORY  
When is.....the funeral?

Mrs. Edwards nervously begins to straighten the room in a  
nervous housekeeper manner.

MRS. EDWARDS  
Day after tomorrow. At first, the Police  
wanted the....body.

RORY  
I'll take care of it Ma.

MRS. EDWARDS  
And we need to go through Chad's things.  
Call people....(looking down)... make  
arrangements.

(CONTINUED)

CONTINUED:

RORY

I said, I'll take care of it Ma.

Mrs. Edwards is nervous. She does not want to face Chad's death or talk about the funeral, so she changes the subject.

MRS. EDWARDS

Mrs. Ferguson brought over some tomatoes she canned. I think we should have omelets.

RORY

(Groaning and stretching under covers.)

MMMM Okay. Whatever. I'm not real hungry.

Rory sits up and caresses the coffee cup, blowing on it.

MRS. EDWARDS

I need to talk to the police about these men.

RORY

You? Its my problem.

MRS. EDWARDS

OUR problem. I think if I explain to them what you told me last night-

RORY

It's better if I explain.

MRS. EDWARDS

I'm going with you then.

RORY

I need to go by my Apartment first and pick up some clothes. And my car. It's still over at Chaddy's.

MRS. EDWARDS

No its not. They called when they were towing it.

RORY

Great. Guess I'll walk to my apartment.

MRS. EDWARDS

Maybe you should talk to Sarah. Her mother said she's not doing real well.

(CONTINUED)

CONTINUED: (2)

RORY

Oh?

MRS. EDWARDS

Mrs. Leter said she went berserk. She comes home today from the Hospital. Maybe you should visit her?

RORY

Hospital?

MRS. EDWARDS

Get dressed. There's more coffee in the kitchen

DISSOLVE TO:

EXT. STREET - FRONT OF RORY'S APARTMENT BUILDING - DAY

Nick is exiting the Apartment building in a hurry. He pulls his hat down over his eyes and pulls his jacket collar up to avoid being identified. He is several feet from the building when he sees Rory across the street on the sidewalk. He looks to the side so Rory won't recognize him.

NICKS POV:

Rory is walking on the opposite side of the street and does not notice Nick.

EXT. STREET - SIDEWALK - DAY

NICK

Must be my lucky day.

Nick sees a pay phone and jogs to it. He quickly pulls out change from his pocket and feeds it into the pay phone.

INT. APARTMENT BUILDING - MAIN HALLWAY - DAY

Rory is climbing the stairwell to his apartment. He has his keys in his hand to unlock the door. He looks at his apartment door with astonishment.

RORY'S POV:

Rory's apartment door has been kicked in. Yellow police tape which had been across the doorway has been ripped down.

EXT. STREET - PAY PHONE - DAY

NICK

I seen that guy on the news. And he had  
a gun. He was going into this apartment.

Nick unravels a piece of paper and finds Rory's Drivers  
License.

NICK (CONT.)

I got the address right here.

INT. APARTMENT - LIVING ROOM - DAY

Rory cautiously enters. The apartment has been ransacked. A  
gun and bullets have been set on a coffee table in the living  
room. Rory stares at it in disbelief.

RORY

What the ?

Rory walks into the

BEDROOM

Rory opens a closet and grabs some pants and shirts tossing  
them on the bed. He finds a sock cap and puts it on his  
head. He rummages through the closet and finds an overnight  
bag. He quickly begins to pack the bag with shoes,  
underwear, shirts. He hears a car door slam and a Police  
radio outside the window causing him to look out the window.

POV: RORY

Two uniformed officers are exiting their police car. Another  
police car pulls up with Detectives Kruger and Kelly. Rory  
looks back through the bedroom doorway and spots the gun on  
the coffee table.

BACK ON SCENE

RORY

Wait a minute.

Rory runs out of the bedroom into the

LIVING ROOM.

Rory stares at the gun for a second.

(CONTINUED)

CONTINUED:

RORY (CONT.)

This can't be right.

Rory picks up the gun and shoves it into the pocket of the coat. He runs out of the apartment into the

MAIN HALLWAY

The two policemen are climbing the stairwell with guns drawn. Rory sees them but they have not yet spotted him. Rory runs to the back of the hallway and ducks around a corner to find a back hallway. The uniformed officers arrive at the apartment and carefully enter it with guns drawn.

LIVING ROOM

Two officers enter guns pointing expecting gunfire.

MAIN HALLWAY

Detective Kruger and Detective Kelly arrive at the top step. They have their guns drawn also.

BEDROOM

Two officers enter with their guns drawn expecting gunfire.

BACK HALLWAY

Curtains are blowing from an open window.

LIVING ROOM

Detective Kruger and Detective Kelly are looking around the apartment.

INT/EXT BACK HALLWAY

Rory is running through a yard jumping a fence and running even faster.

LIVING ROOM

The two uniformed officers are exiting the bedroom.

OFFICER #1

It's clean. Nobody here.

OFFICER #2

Looks like we just missed him. It looks like he was packing a bag

(CONTINUED)

CONTINUED:

Detective Kruger lifts a bullet from the coffee table with his handkerchief.

DET. KRUGER  
Looks like he forgot something.

OFFICER #1  
We'll check around the rest of the building.

Both uniformed officers exit the Apartment.

DET. KELLY  
That makes no sense Jack.

DET. KRUGER  
What? Do I have to draw you a picture?

DET. KELLY  
No killer on the run revisits their apartment on the run leaves ammo in one room while they pack a bag-

DET. KRUGER  
How many homicide investigations have you been on?

DET. KELLY  
I'm just saying, if you think about-

DET. KRUGER  
NO! Let me tell you something. I've survived 39 years on the force, twenty as a detective and you know how?

Det. Kruger lifts his finger to point at his head.

DET. KRUGER (CONT.)  
I don't think too much.

Officer #1 returns.

OFFICER #1  
Sir. Looks like he jumped out the back window.

DET. KRUGER  
(mocking)  
Oh, what a surprise.

OFFICER #1  
I'll call in an APB for the area.

(CONTINUED)

CONTINUED: (2)

DET. KRUGER  
And tell them he's armed.

DISSOLVE TO:

INT. SARAH'S HOUSE - LIVING ROOM - DAY

Sarah lives in a small modest house. Sarah has a washed out attitude and pale complexion from her hospital stay. Kristin is worried and compassionate. They hug. Kristin begins to leave, and stops at the doorway.

KRISTIN  
Are you sure you're going to be okay?

SARAH  
(squinting)  
I think so.

KRISTIN  
Well it's going to be dark soon. You can't drive on that medication, so if you need anything call me.

They hug in warm embrace. As Kristin begins to leave she holds Sarah's face in her hands.

KRISTIN (CONT.)  
You be strong.

SARAH  
(strained smile)  
Okay.

Kristin leaves.

EXT. SARAH'S HOUSE - DAY

It is dusk, the sun is beginning to set. Kristin walks off the porch.

RORY'S POV

Rory sees a car drive away from Sarah's house.

EXT. SARAH'S HOUSE - DAY

Rory walks with Navy coat and blue sock cap, faded jeans and worn hiking boots. His hands are in his coat pockets, collar of jacket is turned up. His breath is visible and he walks with his head hanging down.

(CONTINUED)

CONTINUED:

He stops outside on the sidewalk in front of the small house. Takes a long breath, then walks up to the porch. He looks at the front door. A wreath is in full display on the black cast iron screen door. He rings the door bell. His finger protrudes through the finger cut out of the wool gloves he is wearing. He nervously awaits a response.

INT./EXT SARAH'S HOUSE - HALLWAY - DAY

Sarah slowly opens door. She sees Rory and they make eye contact as she pushes the exterior door open. Sarah stares at Rory in disbelief. She is in shock and stunned. The remnants of medication linger in her system.

RORY

Hi.

Sarah stares at Rory, sedated and confused.

RORY (CONT.)

Can I come in for a second?

Sarah steps back from the door and her back touches the wall of the hallway. Rory steps in and steps a foot into the hallway.

INT. SARAH'S HOUSE - LIVING ROOM - DAY

Rory steps into the living room. Sarah stares at him in the HALLWAY

Rory stares directly at Sarah for one second. Sarah yells a banshee scream and lunges toward Rory flailing her fists at him attempting to hit and beat him in any way possible.

SARAH

Yaaaaaaaaa.

Rory retreats by backing up and tries to fend off the blows. He trips over the coffee table. He knocks over the vase and a glass of water that was on a coaster on the table. She picks up the vase and throws it at Rory's face. He deflects most of the vase but some of it grazes his forehead slightly.

RORY

Hey, take it easy! What are you doing!

Sarah picks up a candy dish off a nearby table and throws it at Rory. She disappears into the kitchen out of Rory's view. Rory stands. Sarah quickly reappears with a large carving knife.

(CONTINUED)

CONTINUED:

She rushes toward to Rory who was in the process of setting the empty water glass on the coffee table.

RORY

Okay, let's just everyone take it easy here.

Rory has both hands in front of him palms down waist height as if pushing a shopping basket. Sarah backs Rory to corner of the room.

SARAH

How does it feel to be on the other side for a change?

Rory extends his hands in front of chest as if doing pushups. He is scared and confused.

RORY

Hey, now, hold on.

SARAH

(Demonic laugh)

Ha ha ha ha. You killed Chad and now I am going to kill you. (She points knife at Rory on the word "you").

RORY

Killed Chad? You believe I would do that? That's what this is all about?

SARAH

Don't deny it.

She lunges for Rory with the knife. He deflects the blow getting cut slightly.

RORY

OW! Hey.

Sarah lunges a second time with the knife. Rory again deflects the blow and receives another cut.

SARAH

Where's your gun, tough guy?

She lunges for Rory. Rory backs up and turns away falling over a chair. The gun that was in his coat pocket falls to the side. Rory is on the ground. Sarah lunges for him and Rory is able to grab her wrist just behind the knife. They wrestle. He is able to maneuver the knife away and is on top of Sarah. They continue to wrestle.

(CONTINUED)

CONTINUED: (2)

Rory tosses the knife to the side and eventually has her wrists. They stop. He notices the bandages on her wrists. Sarah is crying.

SARAH  
Okay (sobbing.)  
So go ahead. Kill me. That's what you  
came here for didn't you?

RORY  
No. Jesus. What happened to your-

Rory looks at wrists by holding her forearms.

RORY (CONT'D)  
I.....I didn't kill my brother.

SARAH  
You are lying. You're lying.

Rory releases her arms and she covers her face as she continues to cry. Rory halfway stands up and sits on the edge of the coffee table.

RORY  
I don't know what to say. I just-

SARAH  
I wish I had died.

RORY  
That would be easier, wouldn't it?

Rory looks at where knife landed. He walks over and picks it up. Sarah watches and is beginning to control her sobbing. He tosses the knife on the coffee table. He takes off his coat and tosses the coat to the couch nearby. He quickly unbuttons the top three buttons of his shirt. He kneels in front of Sarah and takes her hand. He places the knife into her open palm and cups it around the knife.

RORY  
Here.

Rory puts the knife up to the edge of his throat.

RORY (CONT.)  
HERE! You want me dead, go ahead! Do  
it!

His eyes begin to swell with tears and he looks sad.

(CONTINUED)

CONTINUED: (3)

RORY (CONT.)

Half this town thinks I killed Chaddy.  
If you think that I killed Chaddy, go  
ahead.

Sarah stares at the knife. She is beginning to sob again. The knife is at the edge of his throat and the blood is visible on the edge of the knife from the wounds that Rory had sustained earlier.

RORY (CONT.)

Go ahead. Heres your chance.

SARAH

I miss him soo much.

Sarah's eyes begin to tear.

RORY

I know. I do too.

Sarah sets knife down and embraces Rory. They hug and cry in each other's arms. They hold each other in the center of the room with a circle of broken objects around them.

DISSOLVE TO:

INT. SARAH'S HOUSE - LIVING ROOM - DAY

The next morning. Rory is on couch awakening as sunlight is hitting his eyes. He sits up and rubs his head, he looks at his hands which have some tissues stuck with blood on them and several cuts on the palms and forearms. His shirt is unbuttoned and sleeves rolled up. He looks around the room. He stands and sees two piles of bandages that resemble the wraps on Sarah's wrists. He picks them up in disbelief and sees blood stains on the wraps. He looks up in disbelief. Rory runs down the

HALLWAY.

RORY

SARAH!

He runs into the

BATHROOM.

Blood is visible in the sink. He runs out of the bathroom and into the hallway down to the bedroom. No one is there. He again runs down the

HALLWAY.

RORY (CONT.)

Sarah!

Rory disappears into the last room which is a sewing room. No one is there. Rory reacts to a noise in the other area of the house. He runs back and turns the corner to the

KITCHEN.

Rory bumps into Sarah who has a grocery sack in her arms. Sarah staggers back and gathers herself.

RORY (CONT.)

Oh sorry. I was just wondering where you were.

SARAH

I was out of coffee. I didn't want to wake you.

RORY

Oh. I was wondering where you went.

SARAH

You look like Chad when you sleep. Kinda cute.

RORY

Oh yeah? You mean dead to the world.

Sarah removes a coffee can from the sack and begins opening it.

RORY (CONT.)

I didn't mean, you know, dead dead to the world more like-

SARAH

I know. Do you drink coffee?

RORY

Sure. I wouldn't be half way through grad school without it. A lot of long late nights in the psych lab.

SARAH

That is a pretty incredible story you told me last night. Handcuffed to a pipe. Rats. What psychos.

(CONTINUED)

CONTINUED:

RORY

No doubt.

SARAH

So when are we going to the police station to tell them?

RORY

We? This is my problem, don't sweat it.

Rory takes a seat at a small kitchen table. Sarah sets coffee cups on the table.

SARAH

Don't be silly. You need help. No one is going to believe that story. Particularly after the gun was planted.

Sara sets spoons on the table. Rory grabs her hand and pulls up her sleeve to look at her wrist wound.

SARAH (CONT.)

It's doing okay.

RORY

Okay, just checking. So why do you believe me?

SARAH

Chad loved you. Anyone he would think is so special ..... has to be.

Sarah begins to put the coffee grounds in the filter and proceed to making coffee.

RORY

Have the police said anything to you?

SARAH

Not much to me. They think I'm nuts.

RORY

Imagine that.

SARAH

The police told my mom they found your wallet and some things. I think they will be easier on you if I go with you. Besides you need a ride don't you?

RORY

Yeah, okay. My mom said the cops towed my car

(CONTINUED)

CONTINUED: (2)

SARAH  
How's she doing?

RORY  
She is something. Stronger than me that's for sure. I think she tries to stay busy. You know take her mind off things.

SARAH  
I sure hope they get these guys. You think they are still at that house?

RORY  
One of them is not too bright--psycho-social disorder. I don't know about the other one. They're a pair.

INT. RATTY'S AUTOMOBILE - IN FRONT OF OFFICE BUILDING - DAY

Nick and Ratty in the front seat of their car. Nick is in the drivers seat and puts out his cigarette in the ash tray. Nick is dressed in typical car salesman attire and is wearing dark sunglasses. Ratty is in black waist length leather jacket, jeans, flannel shirt, high tops, and chorus line type hat with workout gloves on. Ratty has several bandages about his face and also several bruises and a black eye are visible. Ratty's arm is heavily bandaged.

NICK  
Okay, I'm gonna be in for a minute. Stay here and don't be stupid.

RATTY  
I am going in.

NICK  
You ain't goin' in. You're gonna stay here and try not to be stupid.

RATTY  
(with determination)  
I am going in. I am going in.

NICK  
Why? Why you wanna go in?

RATTY  
I'm going in. I am gonna go in.

(CONTINUED)

CONTINUED:

NICK

Okay.

Nick slides his sunglasses down his nose.

NICK (CONT.)

No stupid questions. Alright?  
This guy is a friend of my cousins. He  
is super sharp, so don't say nothing  
stupid.

RATTY

I am cool.

NICK

I mean it.

Nick stares at the building, then back at Ratty.

NICK (CONT.)

Maybe you should stay here in the car.

RATTY

I am cool. Really.

Nick and Ratty exit the car.

INT. LAW OFFICE WAITING ROOM

Nick and Ratty are seated in waiting room chairs, Ratty has a McCalls magazine open. Ratty is trying to tear out a page without being noticed. The RECEPTIONIST walks to the waiting area.

RECEPTIONIST

You can come back. Mr. Braunchato will  
see you now.

Nick and Ratty walk to the

CONFERENCE ROOM

where the lawyer, SAM BRAUNCHATO is at the edge of the table. Mr. Braunchato is overweight, aging, unkempt suit, with a boozier nose. He is slightly drunk. His tie is opened and upper button is undone. An open bottle of scotch is slightly hidden yet apparent between some books which are stacked on the conference table.

BRAUNCHATO

You boys have a problem or two?

(CONTINUED)

CONTINUED:

NICK

Hey remember me? I helped serve some papers, Mr. B. I just got a few questions. My cousin used you for his divorce. You remember?

Nick and Ratty sit down across from Brauhchato.

BRAUNCHATO

Sapizza? Spazinna, Something like that.  
(looking closely at Ratty) )  
Hey kid what happened to you? Car accident?

RATTY

No. No car.

Ratty looks down to avoid any eye contact with Nick.

NICK

Yeah. Something like that.

BRAUNCHATO

Annulment, maybe.

NICK

Yeah that's it. Annulment.

BRAUNCHATO

That's a matter of money for the Bishop.  
Ha ha. Listen, what do you boys got?

Ratty is totally in awe and consumed with the books in the library. He is turning around and around to try and get a vision of the books. Ratty turns so far that he begins to fall out of the chair and catches himself and his hat from falling.

NICK

We got some questions.....for a friend, I mean friend of ours. Someone who may be in trouble.

RATTY

Yeah. We are nothing like our friends. The friends who are in trouble. Nothing like them, huh-uh

NICK

So we need to let them know what kind of trouble they may be in. Just hypothetically speaking.

(CONTINUED)

CONTINUED: (2)

BRAUNCHATO  
Hypothetically. Okay, hypothetically,  
what is wrong?

NICK  
Well, hypothetically, they may have  
committed some crimes.

BRAUNCHATO  
(Sighing)  
Yeah so who hasn't.

NICK  
So what are the penalties for  
accidentally defending someone and  
shooting them in their house.

BRAUNCHATO  
Who's house?

NICK  
The dead guy's house.

BRAUNCHATO  
He's dead? How did he die? What was the  
accident?

NICK  
Shot in the chest.

BRAUNCHATO  
Accidentally shot in his own house?

Braunchato reaches for the Scotch and begins to pour it into  
a worn coffee cup.

BRAUNCHATO (CONT.)  
Some kind of accident.

NICK  
But while defending someone else.

BRAUNCHATO  
A girl?

NICK  
No, a burglar.

A beat.

(CONTINUED)

CONTINUED: (3)

RATTY

I got a Hemeotherapy question. What if the guy who gets kidnapped dies of poison and a gunshot. How do they prove that?

Nick gives a very pointed stare at Ratty.

BRAUNCHATO

Who dies? You lost me, kid.

RATTY

I mean supposing that you kidnap a guy, but he accidentally dies. Is dat real bad?

BRAUNCHATO

Yeah. (sarcastic tone) It's called kidnapping and murder.

Braunchato purses his lips and stares at Ratty.

RATTY

Okay, I got another question.

Nick sighs with contempt and gives a very mean glare at Ratty.

RATTY

Assume that we like fed him and gave him water, let him use the john and all, don't that like give you probation or something?

Braunchato stares at Ratty, then back at Nick.

NICK

Hey, we need to get going, thanks.

Nick stands up and extends hand. Ratty rises and puts his hat on hiding much of his face.

CUT TO:

INT. POLICE STATION - LOBBY - DAY

Rory and Sarah have their coats on. Rory is holding tissues in his hands from the cuts. They walk up to a POLICEWOMAN in uniform behind a bullet proof glass that looks like a walk-up bank teller. Policewoman is eating a fast food hamburger and is engulfed in her lunch. Rory taps on the window to get her attention. Policewoman looks at her watch, then sees Rory. She notices the bandages on Rory's hands. Rory sees this and pulls his hands back to his sides.

(CONTINUED)

CONTINUED:

POLICEWOMAN  
Hi. Can I help you?

RORY  
Uh. Yes, Ma'am. I am here to turn myself  
in.

POLICEWOMAN  
Do you have a lawyer?

RORY  
No ma'am.

POLICEWOMAN  
Did your lawyer call?

RORY  
Well no. I mean if I don't have a  
lawyer, how could he call?

POLICEWOMAN  
(Contemptuously in slight  
disbelief)  
What's your name?

RORY  
Rory Edwards. Actually Roland.

POLICEWOMAN  
Uh-huh. You have some ID?

RORY  
No, my wallet was stolen.

POLICEWOMAN  
Oh, you're the victim. Hold on.

Policewoman walks to the edge of her desk and picks up some  
papers and slowly walks back to the counter.

POLICEWOMAN (CONT.)  
Well the property clerk is not here now.  
Did they call you and tell you your  
wallet was found?

RORY  
No. No, I am not here to get my wallet  
back.

POLICEWOMAN  
You want to swear out a complaint for the  
theft?

(CONTINUED)

CONTINUED: (2)

Looks at Sarah. They shrug shoulders at each other.

RORY  
Sure, but that is not why I came here.

Policewoman shoves papers under cutaway area of glass.

POLICEWOMAN  
You need to sign all three copies and put  
a value on the contents on the second  
side of page two.

Policewoman walks back to her desk and resumes her lunch.

RORY  
Got a pen?

Policewoman looks at him with a smirk.

She stands and shoves a french fry into her mouth and slowly walks to counter again. She puts a pen in the tray under the glass. Rory starts to step away from the window and catches himself, then returns to the window.

RORY  
Ma'am. I think I may be accused of  
murder.

POLICEWOMAN  
I thought you were the victim.

RORY  
Well I am kinda.

POLICEWOMAN  
Uh huh. I see your hands. Uh huh. Well  
there is no detective here right now.  
You need to come back on Monday between  
9:00 and 4:30.

RORY  
No, they think I killed my brother.

POLICEWOMAN  
Honey, you need to make your mind up.  
You fill that paper out and let me know  
when you're done. Otherwise come back on  
Monday.

She returns to her seat at her desk and resumes her lunch.  
Rory and Sarah stare at each other in disbelief.

(CONTINUED)

CONTINUED: (3)

RORY

Okay.

Rory walks over to a nearby counter and begins to fill out the paperwork.

SARAH

Maybe we should just come back.

RORY

Wait. I have an idea.

Rory begins to write quickly on the paperwork.

RORY (CONT.)

Damn. I wish I knew the exact address of that house.

SARAH

What house?

RORY

I've lived here all my life. You'd think I'd know that street name. Oh well. This ought to be close.

SARAH

What are you writing?

RORY

Dropping some clues. Ready to go?

SARAH

Sure.

Rory walks back to the receptionists window and pushes the form back to the attendant.

RORY

Here you go. Thanks for your help.

Policewoman looks but does not move from her chair. She is engulfed in a romance novel and the last of her french fries.

POLICEWOMAN

Okay hun. Just leave it there.

Rory waives okay. Rory and Sarah exit the station.

EXT. POLICE STATION - PARKING LOT - DAY

Rory and Sarah are walking out of the station toward Sarah's car.

(CONTINUED)

CONTINUED:

SARAH

Do you honestly think these cops are going to find those guys?

RORY

As a wanted man walking out of a police station, I must say I have my doubts.

SARAH

As someone who has been through investigations before, let me tell you. Don't get your hopes up.

RORY

I meant to ask you about that. The plane accident. Did they ever determine what happened?

SARAH

My mom still gets letters on it. I don't mess with it.

RORY

Hey, can I ask you something?

SARAH

Full of questions are we?

RORY

Why did Chaddy come back to the house so early? I figured I had at least two hours. He said he had two ball games to play.

SARAH

It was a charity tournament. he figured his team would win and move on to the next round. He never loses.

Sarah unlocks her car door.

RORY

That is true. Was true.

SARAH

So where to now?

RORY

Lets check out that house.

SARAH

What if they're still there?

(CONTINUED)

CONTINUED: (2)

Rory raises his eyebrows and pulls the gun out from under the seat.

DISSOLVE TO:

EXT. GETAWAY HOUSE - STREET - DAY

Sarah and Rory exit Sarah's car and cautiously approach the back door. Their car is parked on the street up the road the back door. They stand to the side of Sarah's car. Rory is fooling with the gun.

RORY

No cars.

SARAH

But there's two guys, one car. One could still be there. Hey you know how to use that?

RORY

I think so. One of these is the safety.  
(Handling the gun)  
There. I think that's got it.

Rory puts the gun in his coat pocket. Sarah and Rory turn their attention to the house.

RORY AND SARAH POV:

The back door is a foot open wide. They walk to the open doorway.

INT. GETAWAY HOUSE - KITCHEN - DAY

Rory removes the gun from his coat. Rory cautiously enters. Sarah has her hand on his shoulder and chin against his back, closely following. They quietly look around the kitchen. Rory opens a kitchen cabinet, then closes it. Sarah picks up an empty can of tuna near the stove. The stove still has pans full of half eaten food in them.

SARAH

What?

RORY

(Whispering)  
Shsss.

Rory leads Sarah out of the kitchen into the

LIVING ROOM

(CONTINUED)

CONTINUED:

The living room is a shambles. An old dilapidated couch and lamp are in one corner. Dirty clothes are everywhere.

SARAH

Someone was in a hurry to leave.

Rory quickly disappears into a bedroom, then walks back to the living room area. Sarah looks around the living room. Rory returns from the bedroom and quickly walks into the other one.

RORY

Where would these guys have gone?

She sees a disheveled stack of comic books.

SARAH

There's your years supply of reading material.

RORY

Hey let's grab some of those.

Rory walks over to the stacks and begins grabbing the Spiderman.

SARAH

Excuse me? I realize I may be bad conversation at times but-

Rory grabs the top three comics.

SARAH

Whatever. Lets get out of here.

Rory walks to the bathroom. Sarah walks ahead of him to the

KITCHEN

Sarah looks in the trash can. Cockroaches run out of the trash. Sarah jumps back. She eyes an opened torn envelope in the trash.

CLOSE ON the return address which Social Security Administration, then the address which reads "Ronald Sweeney."

ANOTHER ANGLE

Sarah pulls the letter out of the envelope and reads.

(CONTINUED)

CONTINUED: (2)

SARAH  
Disability.

BACK ON SCENE

Rory emerges from the bathroom with an empty medicine bottle in his hand. Rory looks at the bottle as he walks.

RORY  
I got a pretty good clue here. The one that has psychiatric problems. Tofanil. It's a Central Nervous System Class II.

SARAH  
Wow. That's one I've never had. Do they taste good?

RORY  
Are you always like this?

SARAH  
Sorry. I just hate to miss an opportunity. So what does Tooofan-

RORY  
Tofanil. It means our guy has some pretty big mood swings if not kept in check. I bet he hates taking his medicine. Also, I think I got his name here.

SARAH  
Ronald Sweeney.

RORY  
Rona....Hey. How did you know?

SARAH  
The whole neighborhood knows. Who are you? Sherlock Holmes.

Sarah holds up the letter and hands it to Rory who takes it and begins to read it. His arms are full with the comics, medicine bottle and now the letter. Sarah points to the basement stairs.

SARAH  
That where they had you?

RORY  
(nods)  
Yeah. That's it.

(CONTINUED)

CONTINUED: (3)

The noise of a can dropping is heard from the basement.

SARAH  
(Excited)  
Oh my god! Someone's down there!

INT. POLICE STATION - LOBBY - DAY

Policewoman and Det. Kelly are talking behind the bullet proof glass of the front counter. Detective Kelly is holding the paper Rory had written on.

POLICEWOMAN  
That's what he said. He said he was the victim of a robbery. And I saw his hands were all cut up.

DET. KELLY  
Cut up?

POLICEWOMAN  
Like he had been in a fight. Like he WAS the Victim.

DET. KELLY  
You didn't think to at least call your Sergeant?

POLICEWOMAN  
Not after the last three times I called him. NO thanks. I'm not going to be chewed out again.

DET. KELLY  
But this is a Murder case that-

POLICEWOMAN  
I'm doing MY JOB the way I was told. And who do you think you are? You don't even look old enough to be a Detective.

DET. KELLY  
I'm plenty old enough.

POLICEWOMAN  
How old are you?

DET. KELLY  
I'm 27-

(CONTINUED)

CONTINUED:

POLICEWOMAN

Since when is 27 old enough to work in homicide?

DET. KELLY

The Department has a program with the University for Criminal Justice majors. After patrolling for 4 years-

POLICEWOMAN

Sugar. Let me give you some advice from a TWELVE YEAR veteran. That man was a victim. I could see it in his eyes.

CUT TO:

INT. GETAWAY HOUSE - BASEMENT STAIRWELL - DAY

Rory is slowly stepping down the stairs. He has the letter, comics and pills clutched in one arm and the gun extended with the other.

RORY'S FORMER POV (from the corner where handcuffed):

Rory is slowly peering into the basement with Sarah behind him. Several rats scurry.

RORY

It's just some mice.

SARAH

Those are pretty big for mice.

RORY

Okay. Rats.

SARAH

This place gives me the creeps.

RORY

That's where I was.

SARAH

Okay. Lets get out of here.

BACK ON SCENE

Sarah starts walking up the stairs. She stops at the top step. She notices Rory is motionless at the bottom step staring.

SARAH (CONT.)

Hey. Lets get out of here.

(CONTINUED)

CONTINUED:

Rory slowly turns then begins to quickly walk up the stairs.

RORY  
I've got to get out of here.

Rory walks out the back door.

EXT. GETAWAY HOUSE - BACK YARD - DAY

RORY  
Here. Take these. I think I'm going to  
be sick.

Rory quickly hands the comics, bottle and letter over to Sarah. He leans over as if about to vomit.

SARAH  
You walked to your mom's from here?

RORY  
Yeah. I know the neighborhood.

SARAH  
You okay?

RORY  
Yeah. I'm alright.

SARAH  
No you're not.

RORY  
Maybe I'm not. Give me a minute.

SARAH  
I'll....I'll wait in the car.

Sarah walks to the car.

EXT. GETAWAY HOUSE - STREET - DAY

Sarah opens the trunk and puts the items in.

She stares at Rory who is in standing in the yard. She opens her door. Sarah begins to get in the drivers side then decides to walk back to Rory. A Detective's car with Emergency lights pulls up behind her. Detectives Kruger and Kelly quickly exit their car. Det. Kruger draws his weapon.

KRUGER  
(Yelling at Rory)  
Hold it. Police.

(CONTINUED)

CONTINUED:

Rory sees Kruger's gun. He looks at the gun in his own hand and instinctively begins to run.

Det. Kruger points his gun at Rory tracking him ready to shoot. Det. Kelly runs after Rory and runs in between Kruger's line of fire and Rory, causing Det. Kruger to put his gun down in frustration. Det. Kruger looks at Sarah.

EXT. FIRST NEIGHBOR'S BACK YARD - DAY

Rory jumps a fence and is running as fast as he can. Det. Kelly is running about 50 feet behind him. Det Kelly also jumps the fence.

EXT. GETAWAY HOUSE - STREET - DAY

Det. Kruger walks over to Sarah.

DET. KRUGER  
Aren't you Sarah Leter?

SARAH  
Yes.

DET. KRUGER  
What are you doing here? Are you with him?

SARAH  
Sort of. We just met up.

CUT TO:

EXT. SECOND NEIGHBOR'S BACK YARD - DAY

Rory jumps into a yard that has a dog. The dog runs after him. He jumps the fence on the other side. Det. Kelly confronts the same dog.

DET. KELLY  
POLICE! STOP !

EXT. GETAWAY HOUSE - STREET - DAY

DET. KRUGER  
Met up? Where did that happen?

SARAH  
Yeah, we met at ..... the funeral.

Det. Kruger puts his gun back into its holster.

(CONTINUED)

CONTINUED:

DET. KRUGER

Oh. I must have my days mixed up.

EXT. DRAINAGE RAVINE - DAY

Rory is still running as fast as he can. Det. Kelly is catching up only 30 feet from Rory. Rory runs for a steep hill that adjoins the ravine where a rope dangles down. Rory grabs the rope and pulls himself up. At the top he pulls the rope up behind him a split second before Det. Kelly can grab it. Det. Kelly and Rory can see each other's faces.

DET. KELLY

(Out of Breath)

Rory Edwards. Detective Kelly, Homicide.

Det. Kelly pulls out his badge ID.

DET. KELLY (CONT.)

Come on down, we need to talk.

RORY

I didn't kill my brother.

The sound of police sirens are heard.

DET. KELLY

That's why you need to come with me. We can talk about it.

RORY

Terrance Kelly?

DET. KELLY

Yes. Det. Terrance Kelly. Rory, there's no point in running-

RORY

I graded your final exam in Criminal Psych class last year.

The Sirens become louder.

RORY'S POV:

DET. KELLY

Okaay.....Good then you know you can trust me.

BACK ON SCENE

(CONTINUED)

CONTINUED:

Rory disappears from Det. Kelly's view. Det. Kelly pulls his gun and points it to shoot, then pulls it back.

DISSOLVE TO:

EXT. GETAWAY HOUSE - STREET - DAY

Several police cars are parked around Sarah's car.

Uniformed officers are milling about. One officer is setting up yellow evidence tape around the house.

Sarah is leaning against her car with her arms crossed. LANDLORD, a man in his 50's is standing next to Sarah.

Det. Kelly is walking toward Kruger from the back yard.

EXT. GETAWAY HOUSE - BACK DOOR - DAY

DET. KRUGER

Couldn't get close enough to get a shot off?

A beat.

DET. KRUGER

On second thought, don't answer that. The lady over there has an interesting story.

DET. KELLY

Oh?

DET. KRUGER

Something about the brother being kidnapped by these guys and chained in the basement. Seems pretty off the wall to me.

DET. KELLY

What's the story on this house?

DET. KELLY'S POV:

Sarah and the landlord are in a conversation.

DET. KRUGER (O.C.)

The landlord over there says he was renting to these two cousins. He was surprised they'd left.

(CONTINUED)

CONTINUED:

BACK ON SCENE

Det. Kruger opens the back door to the house. Det. Kelly picks up a cigarette butt that is outside on the ground. He follows Det. Kruger into the house.

INT. GETAWAY HOUSE - KITCHEN - DAY

DET. KRUGER

Yeah, they cleared out of here in a hurry.

Det. Kelly looks around the kitchen and sifts through some items in the trash can.

DET. KELLY

We need to sort through some of this?

DET. KRUGER

Well hell, that ain't my job. I ain't no goddam janitor.

DET. KELLY

What if she's telling us the truth?

DET. KRUGER

Maybe she believes the kid, so what?

Det. Kelly pulls out a cardboard Jewelry box from the trash.

DET. KELLY

Well, what do you make of this?

DET. KRUGER

Just that the kid was here and may have some accomplices.

DET. KELLY

Maybe he didn't do it?

DET. KRUGER

Yeah, that's why he has a gun and took off running.

Det. Kruger walks outside.

CUT TO:

ET. GETAWAY HOUSE - STREET - DAY

DET. KRUGER  
You're free to go. We have your number.

Sarah begins to get into her car.

DET. KRUGER (CONT.)  
Do yourself a favor Miss, stay away from  
that guy. He's bad news. If you see  
him, give us a call.

CUT TO:

INT. FAST FOOD RESTAURANT - DAY

Nick and Ratty are sitting at a modular table. Both have a set of 3 tacos in a plastic drive-in basket. Nick hands a capsule to Ratty from a medicine bottle.

NICK  
Time for the green one, Ratty.

RATTY  
So, what do ya think?

Ratty looks at the pill and takes a draw from a straw in a styrofoam cup of soda.

NICK  
We may be in some big trouble. We may need to get out of here. I only got 6 months on my parole, so maybe laying low would be the thing to do.

RATTY  
Right. Maybe we should nix him.

NICK  
I got a house from a buddy that we can use for a week or so.

RATTY  
I...I.. Mean maybe I should nix him.

NICK  
What are you talking about?

RATTY  
It is my turn. I think I should be the one that does him.

(CONTINUED)

CONTINUED:

NICK

(In frustration)

He's gone you idiot. You fuckin let him go. Its too risky to try to go after him again.

RATTY

Not him, the other him.

NICK

What the hell are you talking about?

RATTY

"Him!!" The lawyer dude. Maybe I should (making his hand into a gun) nix him.

Nick stares blankly into space. He has not yet gained comprehension of what he has just heard.

DISSOLVE TO:

INT/EXT. SARAH'S CAR - CHAD'S ALLEY - MOVING SHOT - DAY

It is late afternoon. Sarah slowly drives up the alley behind Chad's house. Sarah is feeling numb from an extra dose of pain killer and two shots of whiskey. The detached garage door is open. Sarah rolls down her window and yells toward the garage.

SARAH

Hey criminal type guy. I know you're in there.

Sarah parks her car and exits. She hears a noise in the garage.

EXT. CHAD'S GARAGE - DAY

Rory cautiously looks out from behind the door.

SARAH (CONT.)

I figured you needed a ride, and remembered your motorcycle that Chad was storing.

RORY

You're a real detective.

(CONTINUED)

CONTINUED:

SARAH

Naah. This is the tenth place I checked. Although I did tell Chad that after we were married he needed to clean out all this stuff from the Garage.

RORY

I wasn't sure where to go. The cops will have everyplace staked out. I figured to try my mom's after dark.

SARAH

Want to go get a beer? I bet they don't have that bar on the corner staked out.

RORY

McKorkle's Pub? Probably not. Hey, have you been drinking? I smell-

Sarah pulls out a bottle of whiskey from inside her coat pocket and holds it for Rory to take.

RORY (CONT.)

I don't drink.....much.

SARAH

I recommend starting.

Rory cracks a smile for a second. Rory takes the bottle and uncaps it.

RORY

That does sound like a good idea.

Rory takes a swig and begins to cough.

SARAH

Smooth huh?

RORY

(coughing)  
Yeah.

SARAH

You ready for the funeral tomorrow?

RORY

(ignoring the question)  
Want to walk to the McKorkles? You know  
.....No drinking and driving that way.

(CONTINUED)

CONTINUED: (2)

SARAH  
(beginning to take a swig)  
Yeah, we don't want to break the law.  
(takes a swig)  
I guess the walk will do me good.

Rory closes the Garage door.

EXT. CHAD'S ALLEY - DAY

Rory and Sarah begin to walk up the road together.

RORY  
So what did the cops have to say?

SARAH  
These Keystone Cops couldn't find steak  
in a meat market. You know what I mean?  
The whole police department is  
interrelated.

RORY  
Well they are doing their best. Whatever  
that is.

SARAH  
All inbred and from the same weak gene  
pool.

RORY  
I know, doesn't look good. And the worse  
part is they aren't even looking for the  
killers.

SARAH  
I want those fuckers dead.

RORY  
Yeah. Me too.

SARAH  
You mean it?

RORY  
Sure I do. I think I do.

SARAH  
I want those fuckers to die, die slow and  
know why they are dying.

RORY  
Well what do you want to do about it?  
Track them down and kill them ourselves?

(CONTINUED)

CONTINUED:

SARAH

Exactly.

Sarah stops walking causing Rory to stop also.

SARAH (CONT.)

Exactly right.

She removes the whiskey bottle from her jacket and takes another swig.

SARAH (CONT'D)

Fuck Yeah.

They begin walking again.

SARAH (CONT.)

So what do you think about that?

RORY

I....I don't know what to think. If you are serious, that is. I mean, it is against the law.

SARAH

Well what are you worried about, the city's finest coming to track you down?

RORY

It's just that planning a murder is not my forte. We shouldn't be talking about this.

SARAH

Why not?

RORY

Its just that....I...I don't know if I could really you know...pull the trigger on another person.

Sarah stops walking again.

SARAH

WHAT!! You see this guy blow Chad away and you don't KNOW if you can shoot him?

RORY

You know. Maybe we shouldn't even be talking this way.

(CONTINUED)

CONTINUED: (2)

SARAH

(becoming angry)

Maybe you want to give him psychotherapy.  
Put him on the couch and find out whether  
he was breast fed as a baby.

RORY

It's not like that. It's-.

SARAH

Maybe poor little psycho just needs a  
good friend to talk to. You know, to  
clean his guns with and shit in between  
homicidal episodes.

RORY

Now hold on.

Sarah is shaking with anger and pent up emotion, barely  
holding her composure.

SARAH

NO! You hold on. I am TIRED of being  
the fucking victim.

RORY

I know you feel that way now, but-

SARAH

I never thought I could kill, but now I  
can.

Sarah stares off into distance to avoid looking at Rory.

SARAH (CONT'D)

(with resolve)

I know I can. I am going to kill them.

A Beat

Sarah looks back at Rory.

SARAH (CONT'D)

Did you hear what I said? I am going to  
find them, and then I am going to kill  
them. Now you need to decide whether you  
are in on it with me or not. As far as I  
am concerned the only issue is whether  
the police get there first.

They stare at each other and their breath is observable as  
steam in the cold. Sarah looks at the ground, unable to face  
Rory with her last comment.

(CONTINUED)

CONTINUED: (3)

SARAH (CONT'D)  
Chad would do it for you.

Sarah begins walking again. Rory follows a step behind.

RORY  
(Softly to himself)  
Chad would do it for me.

DISSOLVE TO:

EXT. SMALL CHURCH - DOORWAY - DAY

Several people in suits and nice black dresses are milling about. Sarah is outside.

MRS. LETER  
Honey, are you alright?

SARAH  
I'm fine mother.

MRS. LETER  
Have you been drinking? I smell something.

A Beat.

MRS. LETER (CONT'D)  
Sarah, I asked you a question.

SARAH  
Mother. I'm doing the best I can.

MRS. LETER  
Honey. I'm....I'm proud of you. I don't care what anyone says.

SARAH  
Proud of what? Being the eternal victim?

MRS. LETER  
Highest SAT score in your class. Mensa member. Living on your own. Doing so much.

SARAH  
I just live, Mother.

MRS. LETER  
The teacher awards. Not everyone gets those.

(Stiffening with pride)

(MORE)

(CONTINUED)

CONTINUED:

MRS. LETER (CONT'D)

I don't care what anyone says, I am proud of you.

Kristin walks up. She says nothing but just smiles a strained smile at both Sarah and Mrs. Leter. Rory is walking around head hung down wearing a suit that is two sizes too big for him.

He approaches Sarah, Kristin and Mrs. Leter.

KRISTIN

Hi.

RORY

Hi.

MRS. LETER

Well, it warmed up a little today didn't it.

RORY

Yeah.

A beat.

KRISTIN

Compared to how cold it has been.

SARAH

(Monotone)

It's always cold here.

Funeral Director enters the foyer of the church.

FUNERAL DIRECTOR

Excuse me, are you Roland Edwards?

RORY

Yes.

FUNERAL DIRECTOR

Mrs. Edwards suggest I talk to you. I think we need to discuss a matter.

RORY

Okay.

FUNERAL DIRECTOR

(Looking nervously at Mrs. Leter)

In private, perhaps.

Funeral Director and Rory walk to an area where they are alone.

EXT. CHURCH - SIDE OF BUILDING - DAY

FUNERAL DIRECTOR

I think we.....I mean you and Mrs. Edwards need to decide if you want an open or closed viewing. It....it has been a few days, sir.

RORY

I see. So what are you telling me?

FUNERAL DIRECTOR

It....it has been a few days, sir. Mrs. Edwards thought I should consult you. I think perhaps you should view the body and make the determination.

RORY

Well. Okay.

FUNERAL DIRECTOR

Follow me, sir.

Rory follows Funeral Director into church.

EXT. SMALL CHURCH - DOORWAY - DAY

MRS. LETER

Poor Rory. He has been through so much. Such a nice young man, too. I can't believe the police even dared to think.

KRISTIN

Like you said Sarah, its a good thing it was cleared up before today.

SARAH

Yeah. Good thing.

MRS. LETER

Sometimes I wonder how someone can go through something like that and ....(catching herself as she discovers Sarah is staring at her)... well....you know what I mean.

KRISTIN

Yes. I think we all know what you mean.

Sarah looks away and stares out at the graveyard where the Canopy is being placed over the burial plot.

(CONTINUED)

CONTINUED:

MRS. LETER

Sarah. Honey are you doing okay?

SARAH

(In monotone)

You already asked me that.

Rory walks past Sarah, Mrs. Leter and Kristin at a fast pace. Sarah follows behind to see why Rory did this.

EXT. CHURCH - PARKING LOT - DAY

Rory is walking away from the church at a very fast pace. Sarah is behind him and begins to follow. His hands are in his coat pocket, his head is leaning downward and he is walking as fast as he can walk without breaking into a run.

SARAH

Rory?

Rory continues to walk very quickly away.

EXT. CHURCH - PARKING LOT - DAY

Rory is walking at a frantic fast pace away from the church and graveside. Sarah is walking behind him.

SARAH

(Yelling)

Rory?

Sarah begins to break into a trot to catch up with him. Rory is at a far edge of the parking lot. He continues to walk at the frantic pace.

SARAH (CONT.)

Rory. Slow down.

RORY

I can't do this.

SARAH

Slow down.

RORY

(Hurried and Nervous)

I thought I could, but I can't.  
I can't do this.

SARAH

Slow down. I can't keep up in these shoes. RORY STOP!

(CONTINUED)

CONTINUED:

Rory stops and turns around.

RORY  
They think my brother is a side of beef  
for display.

SARAH  
Think of your mom.

RORY  
Oh yeah, think of your mom.  
(mocking)  
"Here, Rory you sort through Chad's  
things."  
"Here, Rory you go to the bank and close  
Chad's account." "Rory, can you call  
your cousin Linda and tell her about  
Chad?" "Rory, with that Jersey on you  
are so much like Chad."

SARAH  
You are nothing like Chad.

RORY  
(Loudly and angrily)  
Fuck you.

Rory begins to walk off again.

SARAH  
Hey. I didn't mean it like that.

Sarah begins to follow behind him again.

RORY  
Leave me alone.

Sarah runs ahead of Rory and stops and makes herself a  
barrier.

SARAH  
Listen to me for a second. You think you  
got a monopoly on pain?

RORY  
You weren't chained in a fucking  
basement.

SARAH  
So, you're hell is a little more public  
than mine. You think you are the only  
one who  
loved that man? They took him from us,  
(MORE)

(CONTINUED)

CONTINUED: (2)

SARAH (CONT'D)

Rory. Blame it on God or whoever you want, but they took him from us. The only choice we have left is how we deal with this.

Sarah places her hands on Rory's shoulders and turns him back to face the church.

SARAH (CONT.)

And right now that means we go back in there. I have this part down pat, trust me. The voice of experience here. We put a smiley face on and hug everyone and tell everyone we are okay, then have a private conversation with Mr. Jack Daniels.

RORY

(Monotone voice. Staring at the church.)

I know how I am going to deal with this.

Sarah rubs his shoulder.

CUT TO:

EXT. CHURCH GRAVEYARD - GRAVESIDE - DAY

All PERSONS facing the casket. REVEREND PAUL THOMAS is delivering the eulogy. Mrs. Edwards is sobbing and clutching Rory's hand. Rory and Sarah are standing next to each other in the middle. All other persons have handkerchiefs to their eyes and mouths. Sarah and Rory stare straight ahead emotionless in contrast to all others. Reverend Paul's comments are heard as Sarah and Rory's faces which are blank, almost translike.

REV. THOMAS

And the lord told his disciples that events will happen which you do not understand, but believe in me. As what happened to our fallen Chad Edwards?

POV: CASKET

REV. THOMAS (O.C.)

These cannot be understood by mortal minds. And we must remember that in the grand plan, we are but .....(voice begins tofade) soldiers for christ... (voice fades more)...And at the end of the journey....

Rev. Thomas's voice is inaudible it is so soft.

(CONTINUED)

CONTINUED:

SARAH  
 (Softly to Rory.)  
 Vengeance is mine sayeth the lord.

Rory looks over at her.

RORY  
 (Softly to Sarah)  
 I just think he needs a little help this  
 time.

SARAH  
 Definitely.

Rory takes Sarah's hand.

RORY  
 Definitely.

INT. GETAWAY HOUSE - KITCHEN - DAY

Two very sleezy and sexy girls, with heavy make-up CHERI and JAMIE are half dressed. Nick is also half dressed and sitting at the kitchen table. Jamie is pouring vodka into cups mixing it with coffee, Cheri is sitting at the kitchen table across from Nick rolling a joint. Jamie walks over to Nick and holds the cup as if she were a waitress. She has her crotch inches from Nick's face.

JAMIE  
 Would you like a taste?

Ratty walks in and is surprised at the company in the kitchen. Ratty was on his way out the door

JAMIE (CONT.)  
 Oh. We have a new friend to join us.

Cherie has finished rolling the joint and is licking it. She stands and turns her attention toward Ratty. Ratty becomes very nervous.

CHERIE  
 And what is your name?

RATTY  
 Uh...Uh...Ra...I Uh -

JAMIE  
 He looks like a lot of fun.

(CONTINUED)

CONTINUED: (2)

NICK  
(sarcastically)  
Oh Yeah. He's a lot of fun.

Both Jamie and Cherie begin to place their hands all over Ratty and give him attention.

DISSOLVE TO:

INT. SARAH'S HOUSE - LIVING ROOM - NIGHT

Rory is arriving at Sarah's house with long 3 foot item covered by a blanket. Sarah is dressed totally in black--very gothic looking.

RORY  
Well I got it. My dad's old shotgun.

Rory removes the blanket and exposes the gun. He looks the gun over as he talks. He begins to notice Sarah's change in appearance.

SARAH  
Cool. Listen, you said one of the fuck-ups was mentally slow?

RORY  
Yeah. The one on Disability.

SARAH  
Disability for what?

RORY  
I didn't miss my guess he had a nervous system disorder. Not sure how much is organic and how much is attributable to the meds he is on, or even how much is from being smacked in the head by his buddy.

SARAH  
Did you get shells? Do you have a loader?

RORY  
A what?

(CONTINUED)

CONTINUED:

SARAH

Guns and Ammo magazine says it is always advisable to invest in a loader and load your own shells. I saw an ad in this one here.... a company out of Detroit.

RORY

We are only going to use this gun one time.

SARAH

Suit yourself.....You can never have too much ammo. It reduces the price to 20 cents a shell.

RORY

Listen, I have been thinking about this whole thing again.

SARAH

Oh, you're going to start that shit again. Say, don't you need to get to church camp? The forgiveness seminar begins in 20 minutes. Hate to see you be late.

RORY

Alright. That is not what I was going to say-

Rory sets the shotgun down.

SARAH

(She squints her eyes a little)  
There is a gun show this weekend and I think we should go look around.

RORY

What are we looking around for?

Sarah picks up the shotgun Rory has brought and looks it over as if it was a trophy.

SARAH

A handgun.

RORY

You think we need another gun?

(CONTINUED)

CONTINUED: (2)

SARAH

Most definitely. One handgun each. I was reading up on handguns in the May issue of Handguns. The shotgun may be too conspicuous depending on where we are.

RORY

That's what I was going to say. We need to do a little detective work and since the one guy was on medica-

SARAH

I think we should look at a 9mm. And with teflon bullets the velocity per second and accuracy is phenomenal.

RORY

(Becoming disinterested)

Is that so?

SARAH

It would take the back of their head clean off. Provided you know how to shoot.

RORY

Uh huh. Don't you think we should take shooting lessons?

SARAH

What and be identified by someone ahead of time? Shooting a gun is not so hard. You probably did it in video games all the time.

RORY

Yeah. It's got to be almost the same.

SARAH

Also, I think we should buy a spare clip.

RORY

Listen we are on a budget for this, remember? This is Chad's \$500, you know?

SARAH

And I have \$100. Thus, the reason for the gun show. More negotiable.

RORY

Say. I thought you were a first grade teacher.

(CONTINUED)

CONTINUED: (3)

SARAH  
Nope. (Cocking shotgun)  
Kindergarten.

CUT TO:

INT. SMALL CONVENTION CENTER - DAY

Gun Show with booths. Sarah and Rory are walking down the center of one of the aisles. They arrive at

MAX'S BOOTH

SARAH  
Let me do the talking. I know what I am talking about. Okay?

RORY  
Hey. Whatever.

SARAH  
And I will tell you something else.

Rory looks over rolling his eyes.

SARAH (CONT.)  
Sometimes cash talks around these places.

They walk up to a booth. MAX, a bald headed biker looking man with Vietnam insignia leather jacket comes to his table.

MAX  
(Ignoring Sarah and addressing  
Rory)  
May I help you sir?

Rory points at the top of Sarah's head. Sarah is looking at a glass case that has several weapons.

MAX (CONT.)  
Oh, Sorry. I mean Lady.

SARAH  
(Speaking very quickly)  
Well first thing you can do is bathe periodically. Second thing you can do is lose that chauvinistic attitude. The third thing you can do is tell me if that silver gun back there is a 9mm or not, I can't tell from here.

(CONTINUED)

CONTINUED:

MAX

I can tell the little lady has a fine eye for quality.

SARAH

Don't suck up. It's not your style, Mr. Clean.

Max gives her a dirty look then pulls on his multi-keyed ring on his belt and opens the cabinet behind him. He pulls out the silver gun. Ejects an already empty clip and hands her the gun.

SARAH

Hmmmmmm. How old is it?

MAX

Three years old.

SARAH

I see. Well, what do you want for it?

MAX

\$400

SARAH

Oh, come on.

MAX

It's a consignment. I think he'll take \$375.

SARAH

Will he throw in a spare clip?

MAX

Already comes with it. Got a box of bullets too.

SARAH

Teflon? And hollow point?

MAX

You know your shit, don't you, little lady?

SARAH

Little lady?

Sarah appears insulted. She slides her purse back onto her shoulder.

(CONTINUED)

CONTINUED: (2)

SARAH (CONT.)

Well, John Wayne, I think we'll mosey on.

Sarah quickly exits Max's area pulling Rory with her. Rory is following closely on her heels.

RORY

So what's the deal?

SARAH

(Ignoring Rory's question)

Where are all these people normally?

RORY

Not in therapy, I can vouch first hand for that.

INT. NEW GETAWAY HOUSE - LIVING ROOM - DAY

The Living room is barren. Ratty is dressed with his coat on. Nick is half dressed and looks hungover. Nick opens a beer and takes a swig.

NICK

What do you mean you need money? I gave you twenty bucks the other day.

RATTY

I need to buy gas. I need to get to work.

Nick reluctantly pulls out a wad of cash and gives Ratty a ten dollar bill.

NICK

Here. Don't blow it all on stupid stuff.

Ratty takes the money.

NICK (CONT'D)

I got expenses too ya know.

Ratty begins to exit.

NICK

(toward Ratty's back)

And you need to lose that stupid job too.

(CONTINUED)

CONTINUED: (3)

INT. SMALL CONVENTION CENTER - DAY

Sarah and Rory pass several displays and come to another booth with several handguns.

BOB'S BOOTH

GUNSHOW BOB is the proprietor. He is short, walks with a limp and his hair is unkempt, he wears glasses and appears very nerdy, his age is about 50.

GUNSHOW BOB  
Help you folks?

RORY  
Yeah. We're looking....

Sarah gives him a glare. Rory feels it and reacts.

RORY (CONT.)  
Talk to her.

SARAH  
Need to see what you have in the way of  
magnums.

GUNSHOW BOB  
Got a nice .357 right here.

Bob limps to a gun case and pulls out a small briefcase. He opens it and displays a .357 Magnum.

GUNSHOW BOB (CONT.)  
Winchester. Just like the one Clint  
Eastwood had in Dirty Harry.

Sarah picks it up and handles it.

SARAH  
How much?

GUNSHOW BOB  
\$600

SARAH  
\$600. Why so much?

GUNSHOW BOB  
It's a collector's.

SARAH  
Got any non-collectibles?

(CONTINUED)

CONTINUED: (4)

GUNSHOW BOB

Not at this booth ma'am. All are collectibles. You know. No paperwork on these. So what exactly do you want anyway?

SARAH

Paperwork?  
(coylike)  
Oh a weapon for...uh.....self-defense.

RORY

Yeah self-defense.

GUNSHOW BOB

I would try a shot gun.

Rory and Sarah speak in unison.

SARAH

We've got one of those.

RORY

Yeah, we've got one of those

GUNSHOW BOB

Well you folks sure want a lot of security don't you?

Bob closes the case on the .357.

GUNSHOW BOB (CONT'D)

If you want a more modern handgun I suggest Max up there at the front. He's the big bruiser looking guy with a shaved head.

CUT TO:

MAX'S BOOTH

Rory and Sarah are again at the counter. Max is putting some money into his leather biker wallet on a chain to his belt.

MAX

Well, well. Bonnie and Clyde return.

SARAH

I would just like to apologize for my rudeness a minute ago. You know us little ladies. Ha ha.

(CONTINUED)

CONTINUED:

MAX

Don't suck up. It's not your style  
Bonnie.

SARAH

I want to know how I can get that 9mm  
with  
(lowering her voice)  
no paperwork.

MAX

You a cop?

RORY

(Pointing at Sarah)  
Her?

MAX

Okay, stupid question.  
I tell you what. \$600 I tell the guy I  
lost your application and I'll throw in  
this case.

Max begins picking up items and setting them on the counter  
and as he does Sarah is fondling each one.

MAX (CONT.)

And holster and spare clip.

a beat.

MAX (CONT.)

Okay, and teflon bullets.  
(Lowering his voice)  
And no questions asked if you got cash?

SARAH

We got cash. Deal.

Sarah opens her fanny pack and takes out six individual one  
hundred dollar bills. Max takes the money, pulls out his  
biker billfold and inserts the cash.

SARAH (CONT.)

Thanks, Max.

Max picks up a box from behind the counter and begins setting  
the items in the box. Sarah is fondling the 9 mm. Max  
gently takes it from her and wraps in a thin foam blanket,  
then sets it in the box.

MAX

Your welcome Bonnie.

(CONTINUED)

CONTINUED: (2)

He slides the box to her.

MAX (CONT.)

Now you're a pistol packin Mama, Enjoy.  
Ha ha ha.

Sarah and Rory walk down the aisle past the booths. Sarah clutching the box as if it were a birthday present.

RORY

I feel like I'm with Mary Tyler Moore gone evil.

EXT. PARKING LOT - SARAH'S CAR - DAY

Rory and Sarah are walking toward Sarah's car.

RORY

You ready for a trip to the hospital?

Sarah stops walking and stares at Rory.

RORY (CONT.)

No, not that. I mean to do a little research.

Rory opens the trunk of the car. Sarah sets the box in. They begin to walk to the doors of the car and talk over the car top at each other.

SARAH

What kind of research?

RORY

Research on one of our heroes. I looked up his medication, it is an anti-psychotic. The prescription label came out of the Medical Center at the University. I am going to see about getting his file and checking it out. We got the name right? Sweeney.

SARAH

How are you going to do that?

RORY

I'm a Grad Psych student. They let us come and go as we please.

SARAH

What's his file have in it?

(CONTINUED)

CONTINUED:

RORY

Tons. I used to have to do intake my second year. It tells about background...family ties...everything.

SARAH

You can do that?

RORY

Sure. One of the perks of being a grunt in the Department. They make you do the files.

SARAH

You won't get in trouble?

RORY

No more trouble than teflon bullets.

They open each door and enter the car.

DISSOLVE TO:

INT. HOSPITAL - BASEMENT - DATA ENTRY TERMINAL - DAY

Rory is at the computer terminal on a desk located behind a countertop. Sarah is looking over his shoulder when NURSE MARY walks by.

NURSE MARY

Hi.

RORY

Hey.

NURSE MARY

I didn't see you come in. Did you sign in for the terminal?

RORY

No, I forgot. Sorry.

The sound of an old printer begins to churn.

NURSE

You are one of Dr. Johansen's students, right?

RORY

Yeah that's right  
(leaning forward to read name tag)

(MORE)

(CONTINUED)

CONTINUED:

RORY (CONT'D)

Ms. Taylor. Just a little last minute research. Ha ha. Never seems to end.

NURSE MARY

What year are you in?

RORY

Fourth. Think they will ever let me go?

NURSE MARY

Not till they have had all the free labor they want.

The Nurse stops and gives a quizzical look at Sarah.

SARAH

(smugly)

HE said we were doing dinner and a movie.

Sarah folds her arms and looks sternly at Rory.

NURSE MARY

Honey, I have seen em down here doing their papers and things til 4:00 a.m. I would get used to it.

(To Rory)

Don't forget to sign the register.

Nurse Mary walks away down the hallway.

Rory stares at the nurse making sure she is out of hearing.

RORY

The name on the medicine bottle was Sweeney.

Rory types more on the keyboard.

RORY (CONT.)

Let's see Tofanil....Aha. I knew it! The free clinic. I think I got it.

Rory picks up a piece of paper near the computer and scribbles the file number. He shuts off the computer, then opens a drawer and takes some items out then finds a set of keys.

RORY (CONT.)

Come on.

Rory stands and looks down the hall where nurse went.

(CONTINUED)

CONTINUED: (2)

INT. HOSPITAL - BREAKROOM - DAY

Nurse Mary walks by a bulletin board and passes a wanted flyer with Rory's picture on it. She does not notice because she is staring straight ahead at the vending machine.

INT. HOSPITAL - HALLWAY - DAY

Sarah is watching nervously as Rory is unlocking a door to the

FILEROOM

Rory enters and turns on the light. Sarah follows behind. The room is a library of files and shelves. Rory holds up the tag of paper and walks through the room, he stops at one shelf and looks up. He reaches and high as he can and tries to pull a file down.

RORY (CONT.)

(pointing)

I need that stool.

Sarah retrieves the foot stool. Rory steps on it. Sarah is holding the stool and then hugs Rory's legs to balance him. Rory feels awkward. Rory reaches up and gets the file, then takes it over to a file cabinet.

RORY

Dinner and a Movie huh?

SARAH

It worked.

Rory opens the file and begins to look through it. He stops to read a particular page.

CLOSE ON the contents of the open file.

SARAH (O.C.)

So what does it say?

BACK ON SCENE

RORY

Note on him at 8 years old. "Easily influenced. Suggestible behavior. An infatuation with morbidity and death." Imagine that. Let's see diagnosis....diagnosis... "Disorder of central nervous origin. Possibly bipolar."

(CONTINUED)

CONTINUED: (3)

SARAH  
What does that mean?

RORY  
In his case it means he does not have  
much of a conscience. You know ....right  
and wrong.

INT. HOSPITAL - BREAKROOM - DAY

Nurse Mary unwraps the plastic off the sandwich and turns to  
read the bulletin board. She pans over to see the poster.

INT. HOSPITAL -FILEROOM - DAY

Rory flips to a later entry,

RORY (CONT'D)  
"Patient still unable to understand death  
of mother and father. No immediate  
relatives. Found torturing pets.  
Recommend structured placement through  
court."

SARAH  
So why the comic books for him?

RORY  
It's an escape. Same as you with "Guns  
and Ammo."

Sarah smiles sarcastically.

Rory turns another page in the file.

INT. HOSPITAL - BASEMENT - DATA ENTRY TERMINAL - DAY

Nurse Mary walks to the terminal. She closely observes the  
computer looking for clues. She opens the top desk drawer.

INT. HOSPITAL - FILEROOM - DAY

RORY (CONT.)  
Social worker assigned, SSA Benefits.  
Hmmm. Medications are Haldane,  
Prozac....finally they settled on  
Tofanil.

SARAH  
What are those?

(CONTINUED)

CONTINUED: (4)

RORY

Anti-psychotics. Designed to level out his moods and make him more of a harmless vegetable.

SARAH

That guy you described doesn't sound harmless.

RORY

I bet he does not take his meds all the time. Especially if he mixes it with alcohol. Low IQ also. Lets see. Hmmm.

(Excited)

Wait, "Possible relative placement through court guardianship."

SARAH

Yeah. Loser number two is his guardian.

RORY

Lets see what else is here.....some old job stuff.

SARAH

He worked?

RORY

Yeah, looks like odd jobs on the info sheet.

SARAH

What type of job?

RORY

Looks like the last place, he was delivery driver/general laborer for J and S Jewelry. Let's see and before that-

SARAH

(Excited)

Wait a minute!!

RORY

What?

SARAH

That's where we got our wedding set.

RORY

Whoa! That explains what he meant. He said to me "ha ha, we got the jewelry and you didn't."

(CONTINUED)

CONTINUED: (5)

SARAH  
He must still work for that store.

Rory and Sarah hear the sound of a key.

Rory sets the file down on the shelf.

RORY  
(Whispering)  
The light.

INT. HOSPITAL - HALLWAY - DAY

Nurse Mary unlocks the door and enters the

FILEROOM

Nurse Mary steps into the room and turns the light on. Rory and Sarah are at the end of the file rows with their backs to the ends so they cannot be seen from the doorway. Nurse Mary walks toward them.

NURSE MARY POV:

Side views of files to her left and right.

BACK ON SCENE

Sarah quietly picks up the stool which is to her side. Nurse Mary reaches the end of the row. She looks to one side and sees Rory, then to the other side.

NURSE MARY POV:

The foot stool smacking us.

BACK ON SCENE

Rory looks at Sarah, then steps over the unconscious Nurse Mary and grabs the file. He looks over his shoulder expecting to see Sarah behind him, but sees Sarah with her 9mm pulled and pointed at Nurse Mary's head. Sarah is staring in a daze.

RORY  
Hey. Come on.

SLOW DOLLY SHOT from the middle of a row of files tightening on Sarah's face

RORY (O.C.)  
Hey. Come on.

(CONTINUED)

CONTINUED: (6)

MRS. LETER (V.O.)

Honey, I'm proud of you. Doing so much.

RORY (V.O.)

I....I don't know if I could really you know... pull the trigger.

REV. THOMAS (V.O.)

Vengeance is mine sayeth the Lord.

RORY (O.C.)

Sarah! Come on.

Sarah looks at Rory, then the gun. She slowly pulls the trigger. The gun clicks. Sarah looks at the bottom of the gun where the clip loads.

SARAH

Fuck. I forgot to load it.

Rory grabs her arms and jerks her away from Nurse Mary.

DISSOLVE TO:

EXT. STORE PARKING LOT - DAY

Sarah and Rory are in Sarah's Car across the street from the Jewelry store.

INT./EXT. SARAH'S AUTOMOBILE - STORE PARKING LOT - DAY

Sarah is in a blank stare at the Jewelry Store smoking a cigarette. She massages the cigarette with her lips. Rory is intently staring at Sarah not sure of her current state of mind.

SARAH

That's him?

RORY

Yep. That's our medicated little psychopath. And that's the car. I remember that vehicle

a beat.

RORY (CONT.)

Intimately.

Ratty enters into his car and starts his vehicle. Rory starts Sarah's vehicle.

(CONTINUED)

CONTINUED:

Ratty drives his car onto street from the side of the jewelry store. Rory begins to follow.

MOVING SHOT.

Rory follows several car lengths behind.

EXT. JEWELRY STORE - STREET - DAY

Det. Kelly and Det. Kruger pull up to the store in their vehicle and exit their car.

DISSOLVE TO:

EXT. BROWN HOUSE - STREET - DAY

Ratty drives up to a house in a run-down neighborhood. Ratty exits his car. The sun is starting to set.

Rory and Sarah park several feet up the street and observe Ratty.

INT. SARAH'S AUTOMOBILE - STREET - DAY

RORY  
Well. Now we know.

SARAH  
Tomorrow. We come back. We need to get ready.

RORY  
Tomorrow.

SARAH  
Tomorrow morning. Early.

A beat.

Rory stares at the house.

SARAH  
Are you sure you are along for the ride?

RORY  
I am here. What's your point?

SARAH  
We have to execute them. You agreed remember?

RORY  
Yeah. I know.

(CONTINUED)

CONTINUED:

SARAH  
I can handle this without you if you  
want.

They stare at each other.

RORY  
I am here, aren't I?

SARAH  
No more victim, Rory. Tomorrow we go.

Rory looks away.

RORY  
(Growing in determination)  
Tomorrow. Early.

DISSOLVE TO:

EXT. BROWN HOUSE - STREET - DAY

Sarah is driving. Sarah and Rory drive up in Sarah's car. She parks twenty feet up the street from the house. They stare at the house.

INT. SARAH'S AUTOMOBILE - STREET - DAY

RORY  
(nervously looking out window)  
There it is, there's the house.

SARAH  
(nervously)  
Yeah, there it is, alright.

RORY  
Yeah.

Both take a deep breathe and sighs. They look at each other. Sarah takes the 9 mm out of a sack in the back seat. Rory looks at it for a second, then back at her.

RORY  
Okay.

Sarah shoves a clip into the gun.

SARAH  
Okay. You ready?

(CONTINUED)

CONTINUED:

Rory pulls out the revolver from his coat pocket and wipes the handle with his gloves, then puts his gloves on and shoves the gun back in his pocket.

RORY (CONT.)  
Lets go over this again. Okay?

SARAH  
Okay.

RORY  
We kick in the door.

SARAH  
Right. And then go in and shoot them.

RORY  
Right.

SARAH  
Okay.

RORY  
(nervously)  
Sooooooo.

A beat.

You ready?

SARAH  
I guess.

Sarah and Rory stare at the house again. Sarah and Rory exit the car.

EXT. BROWN HOUSE - STREET - DAY

RORY  
Hey, open your trunk.

Sarah reaches back into her car and pulls the trunk release. Rory leans in and pulls out a shotgun and quickly wraps a blanket around it. They look at each other. Sarah slams the trunk.

SARAH  
Let's do it.

They both begin to walk to the house.

EXT. BROWN HOUSE - FRONT YARD - DAY

The house is a small two bedroom bungalow. They quicken their pace to a half run. They approach the side of the house away from the front door.

SARAH

Wait.

Sarah looks to side of the house and motions for Rory to come with her in SWAT team style. They walk to side of house looking over their shoulders. They stop at the side door and look at each other briefly. Rory raises his foot and kicks in the door.

INT. BROWN HOUSE - LIVING ROOM - DAY

Ratty is sitting on a dirty carpeted floor. The house is barren of furniture. Ratty is wearing a white tank top undershirt. His pants are undone and playboy is open to centerfold. He jumps backwards as he hears the door busted.

SARAH

Freeze!

She points gun at Ratty. Rory unfolds the blanket and unveils the shotgun. He runs past Sarah and into the

KITCHEN.

RORY

Okay, where is he?

Rory quickly runs into the

HALLWAY

then Rory runs into adjoining bedroom, disappearing from the Hallway then re-emerges into the hallway. Rory quickly enters another bedroom, then back to the hallway and back to the living room

RORY

(To Ratty)

Okay, where is he? Where is Nick?

Sarah walks up to Ratty and pokes him in the eye with the 9 mm.

SARAH

Come on, where is he?

Ratty puts his hand up to his eye.

(CONTINUED)

CONTINUED:

RATTY

Owww. I don't know. He left.

Sarah pokes him in the other eye again with 9mm.

SARAH

Well, where did he go dammit?

RATTY

Ow. That hurts. He went for breakfast.  
He'll be right back.

Sarah looks at him and pokes him in the head with the gun.

SARAH

Take that, asshole.

RATTY

Owww!

RORY

Don't hit him. It won't do any good, he  
doesn't understand. He is Manic-

SARAH

Whatever. He is going to die. You hear  
that? We are going to kill you. You are  
going die little asshole and we are going  
to kill you.

RORY

(To Ratty)

You get tired of people wailing on you  
all the time?

RATTY

Yeah.....Sometimes.

Sarah gives Rory a glare.

SARAH

What are you doing?

Rory and Sarah stare at each other.

RORY

Nick hits you a lot doesn't he?

RATTY

Yeah, I guess. He hits me too much.

RORY

Why not hit him back?

(CONTINUED)

CONTINUED: (2)

RATTY

I thought about that. I almost did once.

SARAH

Hey Psych boy. Session is over.

RATTY

One of these times he's gonna hit me too much.

SARAH

Hey, what are you doing? He dies.

RORY

So.....He dies.

SARAH

He dies.

Sarah puts the 9 mm to the temple of Ratty.

RATTY

(whimpering)

I.....I don't want to die.

SARAH

Should of thought of that before, you worthless bastard.

Sarah tightens her grip on trigger, her face tenses up.

SARAH (CONT.)

I have one last question for you Rat shit.

Where is the ring?

RATTY

Ring?

SARAH

Yeah, Ring. Freako. My wedding ring. The Jewelry?

RATTY

The jewelry.....I think Nick got money .....I.....I don't want to die..

SARAH

Well you ARE going to die and I am going to kill you.

(CONTINUED)

CONTINUED: (3)

RORY  
(to Ratty)  
You want to join our team?

SARAH  
WHAT?

Sarah retracts the 9mm to her side.

RORY  
We need a driver and we won't hit you or yell at you.

RATTY  
Really?

Rory gives a shss sign to Sarah.

RORY  
So where did you and Nick put the million dollars?

RATTY  
Million Dollars?

Sarah looks at Rory is disbelief.

SARAH  
Million Dollars?

Rory raises his eyebrows at Sarah. Ratty is facing Sarah and cannot see Rory's expression.

RORY  
Yeah, the million. You know from the house you took me from. I know Nick got it. It was right there. I know he took it. I saw it. Where is it?

RATTY  
We never got no million dollars.

RORY  
What do you mean? He held out on you?

RATTY  
Million dollars. I never got no million dollars.

RORY  
Gosh Spidey. Sounds like he held out on you too.

(CONTINUED)

CONTINUED: (4)

SARAH  
 (Poking Ratty with gun again)  
 Where is it Freak?

Ratty looks down.

RATTY  
 (becoming angry)  
 I never got no million dollars.

RORY  
 You drove the car. Hell you are the  
 driver man, Spidey. You get half...I  
 mean if we were a team you would get  
 half. You and Nick are a team, right?

RATTY  
 No. No. I cannot talk to you.

SARAH  
 Cool. Then you die.

Sarah puts the 9 mm in front of her holding it with two  
 hands.

RATTY  
 (Whimpering)  
 I.....I don't want to die.

RORY  
 When does Nick come home? Where did he  
 go?

RATTY  
 I am not sure.

A Beat.

I never got no million dollars.

RORY  
 Well I think your team sucks. He smacks  
 you and doesn't even give you your share.

SARAH  
 Nick dies too, Weirdo, so rejoice.

RATTY  
 (Slight smile fighting through) Yeah.  
 Nick dies.  
 (Looking at Rory)  
 I drive better than a girl.

(CONTINUED)

CONTINUED: (5)

SARAH

But you don't have the gun, now do you Wierdo? So you can drive your freako car to freako hell.

RATTY

I have a gun.

RORY

Nick let you have a gun?

Ratty looks down at the floor and hangs his head.

RATTY

I used to have a gun.

SARAH

Oh, poor Wierdo doesn't have his gun. Fucking Freako.

A beat.

Sarah and Rory look at each other then back at Ratty.

SARAH (CONT.)

Where is it, freak?

Sarah discharges a bullet into the floor next to Ratty. She simultaneously jumps back and screams. It becomes obvious she has never shot a gun before.

SARAH (CONT.)

Aaaaa.

Rory also jumps back and lets out a surprising shriek. Ratty also screams and begins to sob.

RATTY

(Sobbing)

He ...he took it. He was gonna have the cops find it. The other stuff he keeps in his room in the closet, but it's locked. I... I don't know it's there.

Rory exits to the hallway and into the first

BEDROOM

The room is sparse. He begins to toss items in his haste to get to the closet door. Rory tries the door, but it is padlocked. Rory points shotgun at the door and blows the lock apart.

(CONTINUED)

CONTINUED: (6)

He opens the door and looks around, then sees a shoebox on top of the shelf. He takes it from the shelf and sets it on the bed and removes the top.

CLOSE ON the contents which includes three prescription bottles, .38 caliber bullets and one Spiderman comic.

Rory pulls out the gun from his coat pocket.

CLOSE ON

Gun as Rory opens the chamber to find the exact same bullets as are in the box. Rory then picks up the pills and comic.

RORY  
(Under his breath)  
Ah. Your control.

CUT TO:

INT. HOUSE, LIVING ROOM - DAY

Sarah is kicking at the Playboy with her foot.

SARAH  
Naked women. You are pathetic.

Ratty stares at the playboy then back at the gun pointing at him.

SARAH (CONT.)  
You ever been with a woman? Ever had a girlfriend?

RATTY  
(Hanging head down)  
No, not really.

SARAH  
Big surprise, Sicko.

RATTY  
I can drive better than a girl.

SARAH  
I don't know what your problem is, but I know it's hard to pronounce.

Rory emerges from bedroom with the shoe box.

RORY  
Got it.  
(To Ratty)  
So he gives you your medicine?

(CONTINUED)

CONTINUED:

RATTY  
(Hangs head down with shame)  
Yeah.

RORY  
(To Sarah)  
Here we go. Same exact ammo.

Rory shows Sarah the handgun.

SARAH  
Good. WE use that gun. NO trace to us.  
Go ahead.

Rory looks at Sarah.

SARAH (CONT.)  
Go ahead. Do it.

RORY  
I thought you were going to do it.

Sarah looks back at Ratty with gun poised. She shifts her feet.

SARAH  
I would, but we need that gun to do the shooting. You know, prints and ballistics and all.

RORY  
Okay well here then.

Rory extends .38 to Sarah holding the barell extending the grip to her. Sarah looks at the gun, then Rory, then back to Ratty.

SARAH  
Don't be silly. You go. You have it.  
You do it.

RATTY  
I...I will do it.

Simultaneously Rory and Sarah shout at Ratty.

SARAH  
Shut up !

RORY  
Shut up !

Sarah and Rory look at each other again. Then back at Ratty.

(CONTINUED)

CONTINUED: (2)

RATTY

I shoot better than a girl too.

Ratty makes smug look at Sarah. Sarah squints at Ratty. She readies herself on her gun.

RORY

Wait in the car. I will take care of this.

Sarah looks at Rory.

RORY (CONT.)

Go ahead. This is under control.

SARAH

You sure?

RORY

I'm sure. We need a lookout in case of Nick.

SARAH

You sure you're sure?

RORY

I'm sure.

SARAH

(Reluctantly.)

Okay. See you in the car.

Sarah reluctantly puts gun down and walks out of room slowly.

RORY

So Spidey. Here we are again.

RATTY

Yeah.

RORY

Your medicine? You like taking it?

RATTY

He makes me take it. I don't...I don't like it. No.

RORY

I need a driver, Spidey.

(CONTINUED)

CONTINUED: (3)

RATTY

I don't like to take the medicine. I don't like it. I drive better than a girl.

Rory approaches Ratty very close. Rory has the shotgun to the side and is holding the .38 with his hand, finger on the trigger. He bends down to be at eye level with Ratty.

RORY

Remember when you asked me if I wanted to die slow or fast? Remember that?

RATTY

Uh huh.

Their faces are 6" apart. Rory puts gun up to Ratty's cheek.

RORY

Well what about you, Spidey?

RATTY

I.....I don't want to die.

RORY

Well what about Nick? You want him to die fast or slow?

RATTY

I...I don't know. Fast I guess.

RORY

He took your million dollars.

RATTY

I did not get no million dollars.

RORY

I need a driver.

RATTY

I ...I drive better than a dumb old girl.

RORY

How come everyone gets to shoot somebody but you?

RATTY

That's not fair. I should get to shoot somebody. That's what I told Nick.

RORY

And it's your Gun Spidey.

(CONTINUED)

CONTINUED: (4)

RATTY

I should get my gun.

RORY

If you were on my team, you would get a gun.

RATTY

I should get my own gun.

RORY

If you were on my team, you would get to drive.

RATTY

I drive better than a dumb old girl.

RORY

And if you were on my team?

Rory stands and reaches into shoe box and pulls out the issue of spiderman. Ratty Smiles.

RATTY

Cool.

He tosses the issue to Ratty.

RORY

Supercool.

RATTY

Supercool.

RORY

And if you were on my team we would call you...

Rory sets the shoebox down, then reaches under his coat back pocket and pulls out the three issues of Spiderman he had taken from the Getaway house.

RORY (CONT.)

Spiderman.

Rory tosses the three comics to Ratty. Ratty grabs the comics and opens all three in front of him. His face beams an ear to ear grin.

RATTY

(Happily)

I AM Spiderman. I AM Spiderman.

(CONTINUED)

CONTINUED: (5)

RORY

Not yet. You got one last deed to do.  
If you want to join the team.

Ratty looks intently at Rory.

RATTY

What?

RORY

It's finally your turn to shoot someone.

RATTY

(With enthusiasm)

Ok. I join the team.

RORY

Nick. You got to take him out. Shoot  
him.

RATTY

(Without hesitation)

Okay.

RORY

Spiderman would take him out. Shoot him.

RATTY

Make him die fast.

RORY

Yeah. Make him die fast. When he comes  
back with breakfast.

RATTY

I shoot him. Make him die fast. I  
become Spiderman.

RORY

You become Spiderman.

RATTY

Spiderman.

RORY

Spiderman's cool.

Rory checks chamber of gun. He extends the gun to Ratty.  
Ratty takes gun and looks at it.

RATTY

Spiderman's cool.

(CONTINUED)

CONTINUED: (6)

Rory picks up the shotgun, picks up the blanket and re-wraps it over the gun again. He exits.

INT. SARAH'S AUTOMOBILE - STREET - DAY

Sarah is in driver's seat.

Rory opens door and sits with shotgun to his side.

He closes the door.

SARAH  
I don't see the other gun.  
(Realizing)  
And I didn't hear a shot.

RORY  
You will.

SARAH  
(Angrily)  
You gave that gun to that fucking freak!

RORY  
He didn't kill Chad, the other one did.

SARAH  
Oh, so you're teaching an ethics class now. That freak wierdo helped. He scoped Chad out to begin with, then drove the car!

Sarah reaches for car door and her 9 mm.

SARAH (CONT.)  
That's it, I am-

RORY  
(Pointing)  
Hey. Get down.

INT./EXT. SARAH'S AUTOMOBILE - STREET - DAY

Rory and Sarah crouch down as the car Nick is driving slowly cruises by their car and into the driveway.

Nick gets out. He is smoking a cigarette and carrying a sack. He slams the car door and walks up to the entrance to house, then tosses the last of his cigarette aside. He looks at the door jam that has been broken.

(CONTINUED)

CONTINUED:

BROWN HOUSE POV:

Rory and Sarah sit upright and look out their car toward house.

INT. BROWN HOUSE - LIVING ROOM - DAY

NICK  
So what the fuck happened to the door?

RATTY  
I..I want my million dollars.

NICK  
Fuck your million dollars. What happened to the fucking door? Hey put that fucking gun down or I am sticking it up your ass.

RATTY  
It's my gun.

Nick begins to move toward Ratty then slips on a comic book.

NICK  
Give me that fucking gun, and take your stupid comics.

Nick angrily tosses the comics aside.

CUT TO:

EXT. BROWN HOUSE - FRONT YARD - DAY

Sound of gun firing is heard.

NICK (O.C.)  
Oaah. You shot me. You fucking shit head, you shot me.

RATTY (O.C.)  
I am Spiderman.

NICK (O.C.)  
What? Fuck you. Fuck Spiderman, you fucking.....

Gun discharges. Then discharges again. Then again.

BROWN HOUSE POV:

(CONTINUED)

CONTINUED:

Sarah starts her car. She puts it in gear.

INT./EXT. BROWN HOUSE - STREET - DAY

Rory and Sarah drive away from the house.

Police sirens are heard in the distance.

EXT. BROWN HOUSE - STREET - DAY

Police car with Det. Kelly and Det. Kruger arrives.

RATTY (O.C.)  
(Shouting)  
SPIDERMAN!!

THE END