

FADE IN

EXT. 1998 LOS ANGELES DELI - DAY

An empty police cruiser sits in the parking lot amid the civilian cars. A dark sedan pulls in next to it. The car door opens and JACK FRANKLIN, a tall, gorgeous man, 40's, gets out. He could be mistaken for a movie star, but the dress police uniform and his commanding presence says otherwise. The name tag on his coat reads: FRANKLIN. He scrutinizes his location.

INT. DELI - CONTINUOUS

Entering the NOISY deli, Franklin quickly scans the CUSTOMERS. Two blue uniformed police officers are sitting in a far booth pouring over menus.

The KATE FRANKLIN, 30's, is a heart-stopper, the female compliment to the Gorgeous Man. Her Hispanic male partner, ERNIE GONZALES, 30's, has a youthful face that belies his years of experience as a police officer.

Moving toward them, Franklin crosses his arms over his chest and puts on a scowl.

JACK

Didn't I teach you to eat with your backs to the wall?

KATE

Jack! What are you doing here, handsome?

GONZALES

Well if it isn't the legend himself!
Watch out, he's checking up on you, Kate.

Jack slides into the booth, kissing and embracing Kate. She kisses him lustily and gently grabs his groin. He quickly fends her off, checking to make sure no one saw a thing.

JACK

(to male officer)

Hey Ernie, how's it hanging? Got time to kill before my award ceremony. Thought I'd spend some of it with my baby.

He rubs Kate's still flat belly.

KATE

Just don't neglect your wife. You know how much that monkey suit turns her on.

Kate pulls Jack to her by his tie, kissing him.

GONZALES

Hey, there's a law against that. You've been married for, what, fifteen years? You're supposed to hate each other by now. Like my marriage.

KATE

I only keep him around because he takes out the trash.

GONZALES

So that's the secret.

JACK

You should see my reward for putting down the toilet seat.

EXT. DELI - SAME

A bald-headed, gang-tattooed white KID, 10, pulls a gun. Across the street, a group of similarly dressed PUNKS gesture at him.

INT. DELI - SAME

Kate peruses the menu.

KATE

Double barbecue burger. Double fries. And a double chocolate malt.

JACK

Don't take this eating for two thing too far.

GONZALES

It's not the eating that's annoying, it's the peeing for two that's driving me crazy. We must have stopped at every porta-potty on our beat by now.

KATE

Cherry pie! No, chocolate cream!

JACK

I'm getting sick just thinking about all that sugar. I'll see you later.

KATE

You mean, see you two later.

They kiss.

GONZALES
Now I'm getting sick.

Jack straightens his dress uniform self-consciously.

JACK
See you, Ernie. Don't let her do
anything too scary.

Jack heads out of the deli.

GONZALES
John Wayne and Lieutenant Ripley having a
kid. Now that's scary.

KATE
No, me in a maternity uniform that's
scary.

The SOUND of gun fire. Kate and Gonzales draw their guns as they take cover. Kate grabs her microphone from her shoulder.

KATE (CONT'D)
(into mic.)
Station Three, Sam One. Shots fired from
parking lot of deli, Lomax and Riverton.

GONZALES
(to customers)
Get down! Get down!

Confused, the customers dive for cover, some SCREAMING.

EXT. DELI - CONTINUOUS

GUNFIRE pins the partners down as they emerge. The gang uses cover fire to retrieve their young gunman. Jack is face down next to the open front door of his car.

KATE
Jack!

Kate jumps up.

GONZALES
Kate! What are you doing? Get down!

Her gun blazing, Kate walks coolly toward her husband, expertly taking out several gang members who are shooting at her.

GONZALES (CONT'D)

(into mic.)

Station Three, Sam One, officer down!
Officer down! Get an ambulance out here!
It's Jack Franklin for God's sake!

Kate pulls her husband into her arms, watching the area for gunmen. He struggles to speak.

JACK

Are you crazy? Take cover.

KATE

You stay with me, Jack.

Gonzales makes his way to them.

GONZALES

Help's on the way. God, Jack.

Gonzales shields them. Sirens in the distance. Kate loosens Jack's tie as he coughs up blood.

JACK

Remember, Tyler if it's a boy, Hollie for a girl.

Jack's life slips away.

KATE

Don't you die on me Jack. You can't die.
You're Jack Franklin, damn you. You
can't die. You have to take out the
trash.

She pulls him close. Her eyes are dry but her face struggles to remain expressionless.

EXT. DESERT HIGHWAY - DAY

Seven months later.

The blistering stillness is disturbed by a far-off RATTLING HUM. HUMAN VOICES mix with the haphazard rattling. The strains of "One Hundred Bottles of Beer" is now discernible as an old station wagon rattles off down the highway with only "three bottles of beer left on the wall".

INT. STATION WAGON - CONTINUOUS

The driver, Kate Franklin, drops out of the songfest with an amused shake of her head. Her look of amusement is a lot more sober since the deli.

Next to Kate, a woman with the familiar features of a sister, 30's, is still SINGING. Dressed to the nines, not one hair is out of place, AUDREY smooths her dress with her perfectly manicured fingers. She glances absently at Kate's jeans.

A GIRL and BOY, occupy the back seat. At seven and eight years of age, respectively, they BELT OUT their song with all the gusto and bravado any camp counselor would admire. They finish the song.

GIRL

Let's sing it again.

BOY

Yeah! Yeah! Yeah!

KATE

Emily - Jason - show a little mercy, will ya?

EMILY

Please?

AUDREY

Yeah, c'mon, Auntie Kate.

KATE

Why don't you go back to your coloring books for awhile?

JASON

Again?

EMILY

We're bored.

KATE

I'll give you each a fiver.

EMILY

Okay.

JASON

Okay!

Audrey playfully slaps Kate's arm.

AUDREY

Shame on you. That's no way to raise children.

KATE

They're yours, I don't have to worry about the consequences.

AUDREY

Then I hope you never have children.

Audrey's face slides into a horrified expression. Kate stares straight ahead. Audrey touches Kate's arm.

KATE

I know you didn't mean it like that.

EXT. DESERT HIGHWAY ROADSIDE - DAY

Jason and Emily roam. Kate yanks a spare tire from the car. A gun is revealed under her shirt.

AUDREY

You brought your gun?

KATE

Of course.

Kate rolls the tire toward it's punctured mate.

AUDREY

You know I hate guns. You, of all people... They're tools of tragedy. They should be banned!

KATE

You won't feel that way if the kids find a snake.

AUDREY

Snake? Emily? Jason? Come back to the car this instant!

EXT. GAS STATION - LATER

New tires have been added to the car which is on a rack and being lowered by GREASE JOCKEY #1. Kate signs the paperwork for GREASE JOCKEY #2. Jason and Emily are running amok.

AUDREY

I wish you would have let me take care of it when we returned home. It's not like Paul and I don't have any money.

KATE

I know, but Paul's too busy impressing that new boss of his and you'd buy tires from the first salesman who winked at you.

Grease jockey #2 smiles.

AUDREY
 You know, I have managed these last years
 without your help.
 (to kids)
 Emily - Jason - the car please.

Audrey unsuccessfully tries to get the kids back to the car.

KATE
 (loud, but calm)
 Kids!

The kids make a beeline for the vehicle.

GREASE JOCKEY #2
 Oh, so they're your kids. The way that
 other lady was chasing after 'em, I
 thought they was hers.

KATE
 She's my sister and they are hers.

GREASE JOCKEY #2
 But they mind you so well.

KATE
 That's because I've got a gun.

The man stares after her startled. Kate waits until she
 opens the car door. She flashes her police badge at him.

KATE (CONT'D)
 Don't worry, I'm a professional.

Relieved, the grease jockey waves goodbye. Emily waves, but
 Jason smashes his face against the window exposing both his
 nostrils, crossing his eyes and pulling his mouth into a
 grotesque shape.

EXT. CORRECTIONAL FACILITY - LATER

The station wagon races past warning signs trailing off
 toward a prison.

INT. STATION WAGON - CONTINUOUS

EMILY
 Is that a prison, mommy?

AUDREY
 Yes, sweetheart. Look at the cows on the
 other side of the street.

JASON
I want to go to prison.

AUDREY
No you don't.

JASON
Yes, I do! I wanna see all the bad men.

AUDREY
Jason, do you see all the cows? I bet
you can't even count that high.

JASON
I wanna see bad men doing stuff.

KATE
That's what television is for.

AUDREY
Please don't encourage him.

EXT. HIGH DESERT DAIRY COUNTRY - DAY

The car slows down as it approaches a gated dirt driveway.

KATE (O.C.)
Meanwhile, back at the ranch.

On the mailbox are the faded letters: SPENCER

EXT. DAIRY FARM - CONTINUOUS

Empty stalls and corrals attest to a once prosperous dairy
business.

EXT. RANCH HOUSE - CONTINUOUS

A woman, 60's, comes out onto the porch and shades her eyes
from the setting sun, a smile of recognition fills her face.
Despite aging gracefully, she looks like she belongs here in
this dry, dusty place. GUS, a mongrel dog the size of a
small horse, bellows and leaps about.

HELEN
All right, already, Gus. I can see.

The car comes to a dusty stop. Emily and Jason pour out of
the backseat and run to the older woman.

EMILY
Great auntie Helen!

HELEN

My babies! I've been waiting all day.
Give us some sugar.

Gus joins in. Audrey goes to Helen and the kids as Kate unloads the car. Gus jumps at Audrey.

AUDREY

No. My dress! Bad Gus.

Audrey swats at the animal, but he's too quick. Kate watches for a few seconds before sitting on the tailgate.

KATE

Gus. Here, boy!

Gus bounds over and sits excitedly in front of her. She draws it out, but then winks. Gus jumps up, knocking her into the car, licking her face with more enthusiasm than a lotto winner. Audrey embraces Helen.

AUDREY

We had a flat. But Kate fixed it.

HELEN

What a surprise.

Emily and Jason pull Gus from Kate, wrestling with him.

AUDREY

If I had been alone, I would have fixed it.

KATE

Humph!

Kate returns to unloading the car.

HELEN

No you wouldn't have. You would have parked your pretty little fanny on the hood and flagged down the first available man. I can't abide a husband who puts his comfort before his family.

AUDREY

It's not like that. Paul bought the Volvo as a business write-off. Before long, he'll be ready for a new one and he'll give it to me. Until then, I don't mind the station wagon. Much.

HELEN

You tell that husband of yours I said he'd better let you drive the Volvo now or he's going to get his from me.

AUDREY

Send Kate after Paul, at least she's equipped for it.

HELEN

I was going to make ice tea and sandwiches for lunch, but now they'll do for dinner.

The kids CHEER and everyone makes for the house.

KATE

Wait a minute! Everybody better grab something or I'm leaving it all here.

The kids take their share, but Audrey does a juggling act with all her cases. Finally each kid takes a case for mom before following Gus as he races for the house. Helen hugs Kate a little too long, making Kate uncomfortable.

HELEN

How are you doing? Really.

KATE

Fine.

HELEN

Fine?

KATE

No, really, I'm fine.

Kate closes up the tailgate.

HELEN

I'm truly sorry about the baby.

KATE

Yeah, well, so am I.

Kate picks up her suitcase and puts an arm around Helen. They walk toward the house.

HELEN

I really wanted to come. To be there for you.

KATE

You were at Jack's funeral. That was enough.

HELEN

You should've stayed in the hospital longer.

(resigning herself)

When do you plan to go back to work?

KATE

They won't let me.

HELEN

No?

KATE

Not until I see a shrink.

HELEN

Because of the excessive force case?

KATE

That's just an excuse. They know there's no merit to it. Bastards.

HELEN

They're just concerned for you.

KATE

Bullshit. They wouldn't do this to me if I were a man.

HELEN

A man can't lose his husband and have a miscarriage six months apart.

KATE

Yes, but a man's not required to blubber in public just to prove he has feelings.

HELEN

It was the same way after your parents died.

KATE

What was?

HELEN

You wouldn't cry. Twelve years old and you wouldn't let your lip so much as quiver. Audrey cried for months, seemed like years.

KATE

It was years. Until she was sixteen, then the figure fairy dropped off those breasts and a new monster was born.

HELEN

They call those monsters teenagers. And you didn't do so bad in the figure department either. Of course, you were always too busy being a tomboy. Working in the dairy. Playing poker with the hired hands.

KATE

Helped pay my way to college.

HELEN

I thought I'd never be able to get you into a dress. It took awhile, but then you met Jack and I knew you were going to be all right.

Kate 'mask' slips into place as she looks out toward the pastures.

INT. KITCHEN - NIGHT

Everyone cleans up dishes. Jason scurries in ahead of Kate. He picks up a butcher knife and holds it like Norman in "Psycho". Kate takes it from him, placing it on the back part of the counter. She returns to the dining room. Jason rises on his tip toes to get the knife.

AUDREY (O.C.)

Jason!

Startled, he knocks a glass to the floor. It shatters around his bare feet. He SCREAMS.

DINING ROOM - CONTINUOUS

AUDREY

(calm, authority voice)

Jason, don't move. It will be all right.

KITCHEN - CONTINUOUS

Jason QUIETS down. Kate plucks Jason from the debris.

DINING ROOM - CONTINUOUS

Kate delivers him to his mother's waiting arms.

KATE

You should use your Mother's Voice more often.

Jason clings to her, almost bringing Audrey to tears.

AUDREY

It only comes out in emergencies.

INT. KATE'S ROOM - LATER

Record albums are scattered across the floor. The stereo plays SOFTLY as Kate reads the covers. Gus is curled up next to her. Audrey enters and sits lady-like on the floor.

AUDREY

This feels familiar.

KATE

Yeah, deja vu. Why Helen hasn't packed up our rooms by now is beyond me.

Helen carries in a laundry basket.

HELEN

Then I'd have a house full of empty rooms. This way, when I miss you girls, I can just go into a room and sit with you awhile. I even talk to you sometimes.

KATE

Helen, darling, there is this newfangled contraption, it's called the telephone. You should use it before your boyfriend, what's his name? Bernie? Hauls you off to the banana factory.

HELEN

That's Burt, smart ass. Anyway, you girls are never home. This one has P-T-A and ballet and piano lessons and kids soccer. And you work stake-outs and double-shifts.

KATE

I'll give you my pager number.

HELEN

If I did call, you'd get it into your heads that I was lonely and you'd come visit and then I'd have to put up with you like I do now.

KATE

Hey, it wasn't my idea, I'm just the chauffeur. I didn't even get to use my own car.

AUDREY

You've got a sports car. How were we all going to fit?

KATE

We could've if you'd left your luggage home. I swear I thought I was hauling Scarlett O'Hara.

Audrey beans Kate with an album cover.

AUDREY

Brat.

KATE

Princess.

Audrey rises.

AUDREY

I'm going to shower. I can't imagine how we ever lived out here in this hot, dry place.

KATE

I'll tell you how, you never set foot out of the house unless it was straight into a boy's car.

AUDREY

At least I was smart enough to date boys with air conditioning.

KATE

You mean to tell me that air conditioning can reach the back seat?

Audrey sticks out her tongue before flouncing off down the hallway.

HELEN

Just like old times.

Helen leaves with her basket. Kate slowly gets up and follows.

HELEN'S ROOM - CONTINUOUS

Helen puts away the laundry. Kate stops in the doorway and surveys the room before moving to the open closet doors.

KATE

Uncle Mike's clothes? I thought you would have done something with them by now.

HELEN

I always meant to get to them.

Kate pulls out a clothes on hangers wrapped with plastic and a dry cleaning tags.

KATE

You're kidding me.

HELEN

So I get them cleaned once in a while. What are you doing about Jack's things?

KATE

You never learn, do you?

HELEN

Sorry. Forgot. We only talk about my private business.

The women smile at each other before Kate returns the clothes to the closet.

KATE

I'll leave you to your laundry.

HELEN

Do try and gets some sleep, dear.

KATE

I always try.

KATE'S ROOM - CONTINUOUS

Kate turns on the stereo's timer so the MUSIC still plays before rolling onto the bed fully clothed. Gus immediately jumps up and lays down, putting his head on her stomach. She absently strokes him as she stares at the ceiling.

EXT. RANCH HOUSE - CONTINUOUS

The light from Kate's bedroom is the only one burning. QUIET MUSIC floats from her room. The SOUNDS of crickets calling for mates its only accompaniment.

INT. KATE'S BEDROOM - NEXT DAY

A rooster CROWS. Kate is staring at the ceiling. Gus looks at her with his eyes. The rooster CROWS again. Gus lifts his head and looks at her. Kate slowly looks at her watch and then at Gus.

KATE

Okay, I guess it's time.

Excitedly, Gus leaps from the bed.

KATE (CONT'D)

And make sure Audrey gets a wet one.

Gus charges out of the room. A few moments pass.

HELEN (O.C.)

(To Gus)

Okay, okay. I'm up, already!

The SOUND of the dog's paws pass Kate's room hurriedly as Kate listens. A few more moments.

AUDREY (O.C.)

Oh, God! Gus! You disgusting, not on my mouth!

Kate smiles.

INT. BARN - LATER

Kate gathers hay with a pitchfork. She dumps a load into the cow's stall. Helen pulls a machete from a holder at the side of a workbench covered with assorted tools and hardware. She checks the blade's edge.

HELEN

How about fried chicken tonight?

KATE

How about barbecued?

Kate forcibly plunges the pitchfork into the hay.

HELEN

Make sure the kids don't see me. I don't want to be responsible for damaging their tender psyches.

KATE

Too late, remember who their mother is.

HELEN

On second thought, don't let Audrey see me either.

KATE

Right. That whiney-hiney faints if she breaks a nail.

EXT. BARN YARD - CONTINUOUS

Helen's shadow falls across an unsuspecting chicken as it scratches for bugs.

EXT. DAIRY PASTURE - LATER

A police four wheel drive vehicle cuts through the pasture.

INT. PLAY ROOM

A converted basement with stairs running down from the house. The walls are painted with bright clowns, balloons and animals, except for one mirrored wall. A row of small windows line the wall just below the ceiling opposite the stair landing. Emily and Jason are lost among the train sets, dolls and building blocks while the adults sit talking.

EXT. HOUSE - SAME

The police 4X4 stops. Gus leaps about waiting for the driver.

BURT MCCLINTON steps out of the vehicle. About Aunt Helen's age, he's a average-looking man with a bit of a settled look about him. He adjusts his pants by the belt and plants his hat on his head. Gus leaps up for a hug. Burt obliges.

BURT

Yo, Deputy Gus, how's it going? Okay, boy, down. Got some business to conduct here.

He KNOCKS on the door and surveys the landscape. Helen opens the screen door. Burt removes his hat and shyly kisses her cheek. She indicates he should come in. Gus makes a try for the inside but Helen is wise to him.

HELEN

No. Outside, Gus. You're too big for the play room with all of us in there.

The screen door BANGS and Gus BARKS his disappointment. He runs to the front windows, puts his paws on the sill looking in.

INT. PLAY ROOM - CONTINUOUS

Emily and Jason bounce on Kate while she wrestles a stuffed dragon which is almost bigger than she is.

AUDREY

It's a left. A right. A crushing blow to the face. Ladies and gentlemen, can you believe it. The children and the dragon are winning.

BURT

Ten bucks on the policewoman.

JASON

Sergeant Burt!

The kids head for Burt who scoops them up. They fiercely hug him. Kate remains sprawled, tackled by the dragon.

AUDREY

Saved by the hired muscle, the cops win it by a forfeit.

KATE

Whatever works. Hey, Burt.

BURT

Saw you had your hands full, so I'm your back up.

He sets down the kids.

BURT (CONT'D)

You ladies sure look beautiful.

AUDREY

Why, officer, are you making a pass at me?

Kate holds out her hand.

KATE

No, me.

Burt pulls her up and gives her a tight hug. Embarrassed, he quickly steps back.

BURT

How ya been, Kate?

KATE

Fine.

An uncomfortable pause.

BURT

I came to ask everyone out to dinner tonight.

Jason and Emily begin jumping up and down excitedly. Kate grins a devilish smile.

KATE

You weren't planning on taking the kids too?

The kids tackle Kate in retaliation and she goes down easily, allowing them their mock pummelling.

HELEN

We were going to barbecue chicken.

BURT

You can have that anytime. Let's celebrate everyone being together.

AUDREY

In that case, you'd better make it an All-You-Can-Eat place.

Kate's words GRUNT out as the kids bounce on her.

KATE

Ye-ah, like the Bib-O-Por-ker, or bet-ter still, the Stuff-U-Face!

Everyone LAUGHS.

INT. KATE'S ROOM - NIGHT

Kate examines herself in a full-length mirror, holding her gun up against herself in different positions. She's wearing a sun dress. The neckline shows off her figure well. Helen enters carrying a purse.

HELEN

You look wonderful.

KATE

I think it's too tight in the bust.

HELEN

Nonsense.

She gives the purse to Kate and turns Kate toward the mirror.

HELEN (CONT'D)

You'd be beautiful if you'd just smile.

KATE

Is that barbecued chicken I smell?

Kate fills the purse with her police badge, money and various items before trying to stuff in her gun.

HELEN

Yes, I cooked it to keep it fresh. We'll have it tomorrow. Come on now or we'll be late.

KATE

I'm trying to figure out where to put my gun.

HELEN

You could try leaving it here for once.

Helen exits.

KATE

(to Helen)

Why don't I just cut off my arm?

(to mirror, mocking)

Wear a dress. Look pretty for a change.

She sits on her bed and unloads the chambers. Rising, she drops the bullets into a ceramic pot on the dresser and puts the lid on it. She wanders around looking for a hiding place for the gun.

KATE (CONT'D)

(to Gus)

Got any ideas where to hide it from the kids?

Kate opens the closet and scans the shelves. She moves the clothes slightly down the rack revealing the back wall of wood paneling. She removes a panel to reveal a hiding place. She reaches in and pulls out a few old greeting cards, letters and souvenirs. Returning them, she puts the gun on top of everything before closing it up. She pulls the clothing into place.

KATE (CONT'D)

(to Gus)

Now keep your mouth shut.

Gus BARKS SOFTLY as if he understands. Kate stands in front of the mirror again.

KATE (CONT'D)
Well, I feel totally naked.

INT. HEP-YER-SEF RESTAURANT - LATER

A family restaurant, it's NOISY and jammed with CUSTOMERS.

BACK BOOTH - CONTINUOUS

Jason sticks his finger out and pretends to shoot everyone at the table.

JASON
Blam! Blam! Blam! Blam!

AUDREY
Jason! Stop that this instant. You know how Mommy feels about that.

Jason blows across the "barrel" of his gun.

JASON
I'm gonna partner with my Aunt Kate when I grow up.

KATE
By the time you're ready to be a cop, I won't be on the force.

JASON
Sure ya will. You're not that old.

Jason 'walks' his chicken leg across the table. Audrey returns his food to his plate and proceeds to wipe him down with an industrial cleaning wipe only mothers of young children carry.

KATE
I'm not sure I want to be a cop anymore.

Burt practically spits his coffee across the table.

BURT
You can't mean that?

KATE
The last time I was on the street, a couple of creeps ripped off a small store. They weren't content just to rob it. They pistol-whipped the sixty some year old owner and terrorized his wife.

HELEN
How horrible.

KATE

We chased them all over the city before we caught them. I was walking this creep back to the unit and he starts laughing. Says he'll be back on the street having his dinner before I get done with my paperwork. And he was right.

AUDREY

But he was convicted?

KATE

He pled it down to a minimum charge. A month later, the court let him out on account of the jails being over-crowded. Two days later I busted him for knocking over another liquor store. And you know what? He made it home before me that night too.

Two physically large and fit POLICE OFFICERS, with 'Cock-of-the-walk attitudes, stop by the booth.

FIRST SWAGGERING OFFICER

Hey, Sarge.

SECOND SWAGGERING OFFICER

Hope we're not disturbing you.

BURT

Nice to see you guys. You know my friend, Helen. This is her niece, Audrey. Audrey's kids, Jason and Emily. And this is her niece Kate Franklin. Everyone, this is James Veer and Kris Taylor.

An enthusiastic James puts one hand on the table and the other on the booth behind Kate, effectively trapping her in.

JAMES

Hey, you're beautiful. I expected someone bigger the way the Sarge described you, sort of rough and tumble. And, you know, women like that never look like... But hey, I'd partner with you.

Burt motions for him to hold his tongue, but James is too busy starting at Kate's cleavage. Kate's face takes on a grossly cartoon-ish expression and she turns to Burt.

KATE

Gee, Burt, should we have him check my teeth next?

Helen jumps in, trying for a diversion.

HELEN

Hey, guys, nice to see you. Just coming on shift?

KRIS

Yeah, a few minutes ago. And it's always a pleasure to see you Helen. We see way too much of Sarge here, so we're always happy to see other faces.

JAMES

I was sorry to hear about your loss, Kate.

KATE

(to Burt)

Is there anyone in this town who doesn't know my business? Perhaps we should run and tell them just as soon as possible.

JAMES

I'm s-sorry. I didn't mean to -

BURT

- it's my fault, Kate.

KRIS

We'd better get back to duty. Plenty of bad guys out there to catch.

Kris punches James in the shoulder as they hurriedly make for the door.

BURT

(to Helen)

I'll be right back.

Burt follows them out.

AUDREY

He was just trying to pay his respects.

KATE

Sure. I could see it in his eyes.

HELEN

Regardless of why, he did express his sympathies. You should have addressed that.

Kate examines her wedding ring as she twists it back and forth on her finger.

KATE

Yes, but I just want the sympathy part over. I need that part to be over.

EXT. HELEN'S HOUSE - LATER

Aunt Helen's car pulls up. Everyone except Kate gets out and goes toward the house.

BARN - CONTINUOUS

Kate pulls the car up to the large doors before getting out and opening them.

INT. BARN - CONTINUOUS

Kate pulls on an overhead cord. Fluorescent lights blink on in a domino effect, casting weird shadows across the area. The cow silently looks at Kate from her back stall.

Kate goes back to the car and drives it inside. Getting out of the car, Kate walks away but stops and slaps her forehead. She returns to the car.

THE CAR - CONTINUOUS

Kate reaches and then stretches for her purse on the floor. A hand shoves Kate's head brutally down into the seat. She struggles.

A WHITE MAN dressed in prison clothing holds her down as he undoes his belt and pants. He LAUGHS WICKEDLY. He throws her dress up over her back and runs his hand over her bottom.

Kate blindly searches for something to use as a weapon.

He's having trouble, so he puts his knee in her back and his attention focuses on undoing his belt. As he looks up, Kate's purse strikes him in the face.

THE BARN - CONTINUOUS

Falling backwards, the convict struggles to hold on to the car door. Kate kicks him in the face. He falls to the ground. Kate tries to get by him but he trips her. They both scramble to their feet and face off.

SID

Sid likes it when they fight. They all fights me, but Sid always wins. C'mon. Fights me.

Sid lands a punch to her face. She takes it. Sid pulls up, surprised.

His guard down, Kate lands several punches to his face. He goes down but springs quickly to his feet. New respect fills his face.

A HOWL escapes him and a brawl ensues with Kate giving as good as she gets. Sid spits blood on the floor.

SID (CONT'D)

You better be worth it bitch. I's never had to work this hard before.

Wiping her own bloody mouth.

KATE

Bite me, asshole!

SID

Damns it all, I'm gonna leave bite marks all over you!

After several more rounds, Kate missteps, Sid throws her to the floor, jumping on top of her as he produces a switchblade knife.

SID (CONT'D)

I'm gonna cut you, bitch. I'm gonna cut youse real good. And then I'm gonna do youse anyway.

He moves the knife toward her face. Her right hand trapped beneath her, she grabs his wrist with her left hand and a battle of strength begins. The knife inches past her face toward her throat.

Kate frees her right hand and pounds the inside of his elbow to break his hold. She's gained a few inches as she uses both hands to hold back the knife. Sid leans in hard. The blade moves back toward her throat.

Using her right hand, Kate grabs the blade to keep it from her neck. Blood begins to trickle from between her fingers. Sid leans closer.

When Sid is low enough, she butts her forehead into his, causing Sid to roll off her. Disoriented, Kate crawls away.

Sid gains his feet, staggering. He shakes his head to clear it. He wildly searches for the knife. Kate crawls into a back stall filled with hay.

Sid finds the knife. He ROARS like a wild animal and lunges for her. Kate, turns on her back and meets his onslaught with a pitchfork, its handle supported by a mound of hay.

Shock replaces the anger on his face. He staggers back, pulling at the pitchfork. Sid falls to his knees looking at her.

KATE

Well, was I worth it?

Sid dies.

Kate makes a fist of her bloody hand as she tries to catch her breath. Confusion fills her face as she examines the mound of hay she used to prop up the pitchfork and is now leaning against. She wipes away the hay to reveal:

GUS.

He's been brutally killed. Realization overturns her look of horror. She struggles to her feet.

EXT. DAIRY - CONTINUOUS

Kate carefully exits the barn, peering at the house.

Darting to the front windows, she puts her back against the wall. Sliding up, she peeks into the living room. Through the window, two rough-looking men, a YOUNG LANKY WHITE GUY, and a HUGE BLACK GUY, dressed in prison clothing. The white guy holds a plate of barbecued chicken. His teeth tear into a piece of chicken with relish.

LEFT FRONT WINDOW - CONTINUOUS

Kate ducks back down, moving to the other side of the window, before carefully peering into the opposite side of the living room. Aunt Helen, Audrey, Jason and Emily cluster on the couch. Their faces reveal their terror. Kate slides down into a squat, still holding her wounded hand.

KATE

One down, two to go.

She turns. A HANDSOME WHITE MAN in his 50's, also dressed in prison clothing, is squatting beside her with a gun.

HANDSOME OLDER MAN

You are bleeding.

INT. HOUSE - NIGHT

The older man enters the living room holding Kate by the arm. Kate is disheveled and blood soaked. Her aunt and sister GASP. Helen starts toward her but is stopped by the lanky white guy.

LANKY WHITE GUY
Hold it, Granny.

HANDSOME OLDER MAN
(to lanky guy)
Mister Crawford, go see about Mister
Johnson and put our vehicle in the barn
with theirs.

CRAWFORD
But - oh hell, Irish!

Crawford frowns at Cullen before he exits with the chicken.

HELEN
(to Cullen)
I used to be a nurse. There are medical
supplies in the kitchen.

The man releases Kate into Helen's care.

KITCHEN - CONTINUOUS

Helen ushers Kate into a chair. Cullen slips the gun into his waistband and settles into a chair with his back against the wall.

Helen brings a basket to the table and places a towel in front of Kate. She reaches for Kate's arm and finds a slight resistance.

HELEN
Honey? Let me have your arm.

Kate blinks hard, becoming aware of her surroundings. Kate refocuses on the man called Irish. Helen gently pries open Kate's fingers and blots the wound.

HELEN (CONT'D)
My God, she needs to go to a hospital.

CULLEN
(calmly)
No.

HELEN
She's cut to the bone. She needs a
surgeon.

CULLEN
She has you.

HELEN

(to Kate)

Make a fist and hold it above your heart,
it will help control the bleeding.

The SOUND of the front door opening. Cullen rises like a graceful predator and goes to the kitchen entry way. Quickly, Kate puts her face next to Helen's.

KATE

Do you still have my picture on your
night stand?

Kate just as quickly resumes her former posture. Cullen turns and looks at the women momentarily before looking back to the front door.

Helen goes through the basket until she finds a hemostat. She hides it under her dress.

Crawford, minus the chicken, joins Cullen in the kitchen entry.

CRAWFORD

I'd watch this one, Irish. Skewered him,
she did. With a pitchfork.

Crawford licks his fingers. Cullen returns to the table and looks at Kate as he addresses Crawford.

CULLEN

He is dead then?

CRAWFORD

Better be. Poked him again just to make
sure.

Helen searches the basket.

HELEN

The hemostat. I can't find the hemostat.
You just don't know how important it is -

CULLEN

A scissor-like instrument used to stop
bleeding.

HELEN

It's in my room. I'll get it.

CULLEN

I will send Mister Crawford to get it.

CRAWFORD
A hero - what?

HELEN
I don't know where it is exactly. I'll
remember if I go. She's bleeding badly.
I must go.

CULLEN
(to Crawford)
Go with her.

Helen dashes out of the kitchen.

CRAWFORD
(to Kate)
I smell cop all over you.

INT. HELEN'S ROOM - MOMENTS LATER

Helen rushes in and she snatches up a photo frame. The photograph is of Kate graduating from the police academy. Helen trades the photo frame for the hemostat under her dress. Crawford thrusts his face next to hers, startling her.

CRAWFORD
You find it yet?

HELEN
Yes. Yes.

Crawford begins shoving things around as he snoops through the room. Helen hurries away.

INT. KITCHEN - SAME

Kate notices Cullen's gaze is on her wedding ring.

KATE
I was married to a cop for fifteen years.

CULLEN
Widowed?

KATE
Yes.

CULLEN
My sympathies.

Helen rushes in.

HELEN

I found it.

Helen expertly preps the wound and begins stitching.

A LOUD CRASH comes from upstairs. Cullen goes to the kitchen entry way. Helen pulls the picture frame out from under her dress and hands it to Kate.

CULLEN

Mister Crawford, what are you about?

Kate takes the picture and slips it under her dress.

TOP OF THE STAIRS - CONTINUOUS

CRAWFORD

Just doing a little redecorating.

CULLEN

Please desist.

CRAWFORD

Dis - what?

CULLEN

That means stop, Mister Crawford.

CRAWFORD

Shit, Irish! No booze. You won't let me touch the broads. What else am I supposed to do?

CULLEN

You could leave the place in one piece. If any one should come, the less we have to explain, the better. Inspect the layout of this building for doors and windows that can be accessed. We do not want any surprises. And find a way to the roof.

LIVING ROOM - SAME

Audrey holds her kids close as they look at their big guard. Crawford comes downstairs. Squatting down in front of them, he runs his finger across Audrey's knee. She pulls away.

JASON

Don't touch my Mommy. I'm going to tell. I'm going to tell my daddy.

CRAWFORD

Whoa. Mister Dangerous, there. Hey, I kinda like that. Tell me kid, what does your daddy do for a living?

JASON

Nun-er-yer bizness. He counts stuff.

AUDREY

He's an accountant. A very successful one.

CRAWFORD

Ooohhh, now I'm really scared. Bet he wears glasses, don't he?

EMILY

Mommy, I want to go home.

AUDREY

Yes, baby, we will.

CRAWFORD

And what about that lady in the kitchen? What does she do?

JASON

Nothing!

AUDREY

Leave us alone.

CRAWFORD

Nothing? Sure can handle herself good for doing nothing. Is she a cop? Huh? Is that what she is?

EMILY

She's a widow, just like Auntie Helen.

AUDREY

Get away from us.

CRAWFORD

Don't worry, Missy. I'll talk to you later. All by ourselves.

He slides his hand up the inside of her dress. She slaps him. Rage fills his face. The children CRY. Cullen comes to the entry way.

CULLEN

Mister Crawford. Not in front of the children.

Crawford rises, looking at Audrey.

CRAWFORD
You're right. I like privacy.

KITCHEN - SAME

Cullen leans on the table to view Kate's wound.

HELEN
I just need to wrap it.

CULLEN
Excellent work.

HELEN
There may be nerve damage. How does it feel?

KATE
Fine.

HELEN
I need to take her upstairs. Get her changed.

Kate is helped up by Helen. Cullen takes Kate's other arm.

KATE
I don't need your help.

Cullen bows slightly.

CULLEN
I insist.

LIVING ROOM - CONTINUOUS

The trio stop. Cullen gestures toward the door leading to the basement.

CULLEN
What do you call the room with the toys?

HELEN
The play room.

CULLEN
Mister Sikes, please take the children and their mother down to the play room. Stay with them. I will be along shortly.
(indicating upstairs)
Ladies.

Cullen and the two women resume their move upstairs. The big black man they now know as Sikes, motions the kids and Audrey toward the play room.

TOP OF THE STAIRS - CONTINUOUS

Crawford watches Audrey. Noticing his leer as she looks up, she pulls her children closer and hurries downstairs to the playroom. The other two women and Cullen pass Crawford.

CRAWFORD

(to Kate)

You don't look so good. You want me to kiss it, make it feel better?

KATE

(quietly)

Why don't you kiss your own ass, your head's already up there.

Crawford stiffens, his smile evaporating. Kate moves on her own to her room with Helen following. Cullen holds Crawford in place with a hand on his shoulder.

CRAWFORD

You're a lucky bitch Sid didn't kill ya!

CULLEN

Did you find a way to the roof? Mister Crawford?

Crawford is staring so intently after Kate, he's oblivious.

CRAWFORD

What? Yeah, yeah. There's a ladder at the end of the hall that leads to a huge attic and there's a trap door from there. You can enter the house from the back staircase too.

(to Cullen)

She's a cop, I tell ya!

CULLEN

She was a woman fighting for her life. She got lucky. If I were you, I would keep my hands to myself. She might get lucky again.

INT. BATHROOM OF KATE'S BEDROOM - MOMENTS LATER

Helen turns on the sink faucet to cover the noise as Kate lifts the toilet tank lid, dropping the picture frame in. Kate quickly sits down on the toilet, her dress covering her. Cullen opens the bathroom door.

KATE

Do you mind?

CULLEN

My apologies, Ladies. But, for the time being, I am afraid this kind of courtesy must fall by the wayside. We cannot have either of you arming yourself with household items. Especially with this one's deft ability with sharp objects.

Kate flushes the toilet while still sitting on it.

KATE'S BEDROOM - CONTINUOUS

Cullen moves around the bedroom.

KATE'S BATHROOM - CONTINUOUS

Helen dips a cloth into the running water and cleans Kate's face.

INT. PLAY ROOM - SAME

The children and Audrey huddle together. Mister Sikes stares silently at them. Crawford enters.

CRAWFORD

I don't know what's funnier. Cullen not letting me guard you, or him letting old Tiny here guard you.

AUDREY

What do you mean?

CRAWFORD

You know what Tiny's in the tank for? He killed his old lady. That's right. Slit her throat. He hasn't spoken once since that day.

He leans exaggeratedly against Tiny.

CRAWFORD (CONT'D)

You think maybe he's in mourning?

AUDREY

If he hasn't spoken, then how would you know what he did?

CRAWFORD

We know everything in lock-up. Nobody's a mystery for long. Not even Irish out there. He's not really a prisoner.

(MORE)

CRAWFORD (CONT'D)

Oh, and don't let that polite crap fool you. He's not nice. Look who he's got guarding you.

Crawford LAUGHS and starts up the stairs.

CRAWFORD (CONT'D)

Oh, did I mention? Tiny killed his kids too.

He LAUGHS again as he exits. Expressionless, Tiny just stands there. Horrified, Audrey pulls her children closer.

KATE'S BEDROOM - SAME

Helen glances briefly at the ceramic pot that contains the bullets. Opening the dresser, she pulls out clothes for Kate.

KATE'S BATHROOM - CONTINUOUS

Kate rises by holding onto the sink, pulling the medicine cabinet mirror toward her to see the bedroom.

KATE'S BEDROOM - CONTINUOUS

Cullen reviews the items in the room as Helen turns to him.

HELEN

Can she at least have some privacy while she dresses?

CULLEN

Another fallen courtesy, I am afraid.

KATE

It doesn't matter, Helen.

KATE'S BATHROOM - CONTINUOUS

Kate watches Cullen in the mirror while Helen helps her dress.

KATE'S BEDROOM - CONTINUOUS

Cullen moves slowly toward the dresser. He looks at the items there for a moment. Cullen reaches for the ceramic pot on the dresser.

BATHROOM - CONTINUOUS

Instantly, Kate faints against Helen.

HELEN

Kate!

Cullen is there, scooping Kate up in his arms.

CULLEN

Do you have any juice?

HELEN

Yes. And some cookies.

CULLEN

Fetch them to the play room.

INT. UPSTAIRS HALLWAY - CONTINUOUS

As Cullen follows Helen, Kate stirs.

KATE

I'm all right. Put me down.

CULLEN

Again, I must insist.

INT. PLAY ROOM - MOMENTS LATER

Cullen descends the stairs with Kate.

CULLEN

Young man, fetch those throw pillows.
Let us make her a bed. Your aunt is
quite exhausted.

Audrey stands petrified as the children help with the bed. Cullen eases Kate into it. He watches her for a moment before motioning to Tiny with a slight nod. They head upstairs.

LIVING ROOM - CONTINUOUS

Cullen and Tiny emerge from the playroom.

CULLEN

There are blankets and pillows in the
hall closet there. Take them down to the
play room.

Tiny follows orders. Helen comes from the kitchen carrying a plate of cookies and a large glass of orange juice.

HELEN

How is it you know where everything is?

Cullen moves to the kitchen entry way and looks in.

CULLEN

I have a photographic memory. That is why I also know you have taken a knife from the butcher block.

Caught, she hands him the orange juice before reaching into her dress pocket and retrieves the butcher knife, handing it over to him. He hands back the juice.

CULLEN (CONT'D)

Please do not try that again. There are children to consider.

Looking shocked, Helen moves to the play room. Tiny, loaded with pillows and blankets, follows.

INT. PLAY ROOM - LATER

Everyone has made a bed for themselves. The children sleep. Kate sits in her bedding, finishing off the juice. Cullen enters wearing civilian clothing. He comes down the stairs and drops shoes and clothing in front of each female.

CULLEN

It would be wiser if, the remainder of the time we are here, you ladies wore pants. So I have taken the liberty of finding suitable clothing for each of you as you will not be allowed back into your rooms.

AUDREY

Pants?

KATE

It's not a fashion statement.

HELEN

It's harder to rape a woman if she's wearing pants.

KATE

But not impossible.

CULLEN

I am afraid you are right. These men have been locked away for quite some time and you all present an irresistible opportunity. One I had not anticipated since this house was not my intended destination.

KATE

Let me guess, Disneyland?

CULLEN

When I arrange for a getaway car, I assume, silly me, that it will include the petrol. But, of course, when one deals with common criminals, one cannot expect to be treated fairly.

AUDREY

You pretend to be so civilized. Why are you letting a man who murdered his family near my children?

CULLEN

We must play the hand we are dealt. I had a choice between a murderer, and a rapist who murders.

KATE

And just what are you in for? Tax evasion?

CULLEN

May I ask to whom does the clothing in your closet belong?

HELEN

My husband. He passed on some time ago.

CULLEN

I have borrowed a few things for myself. We seem to be the same fit.

HELEN

So I take it you've memorized the entire house by now?

KATE

If you're as good as my aunt says, how come you missed the cabinet full of liquor by the refrigerator? Crawford thinks there isn't any.

CULLEN

I have relocated it to a safe area. These men are desperate enough. The last thing we need is for them to be desperate and drunk. Unless, of course, it is to our benefit. Good night.

Cullen and Tiny head upstairs. As soon as the upstairs door is shut, the WHISPERED recriminations fly.

AUDREY

You're a cop, do something.

HELEN

Don't say that. Do you know what they'd do to your sister if they found out?

KATE

They'd kill me. And it wouldn't be fast or pretty.

AUDREY

Why haven't you used your gun? And where's Gus?

KATE

Hold your horses, Miss Gun Control. I have to get my hands on it first.

HELEN

You were right not to go for the bullets. He practically caught us just getting rid of the picture. Do you think he's noticed it's gone?

KATE

Maybe he didn't have time to check out the top floor. It's likely we surprised them by coming home when we did.

AUDREY

Do something, I want to go home!

KATE

In case you haven't noticed, I almost lost my hand trying to do something.

HELEN

Damn it, Audrey, we're in trouble and we have to think, not panic.

Helen pulls Audrey down beside her.

KATE

Helen, do those windows up there still open?

HELEN

I'll see to it. You rest.

Helen stands on a box, trying to open the small windows.

AUDREY

How can I help but panic when Kate is throwing verbal barbs at that Irish! What if she makes him mad?

KATE

I'm gathering information, not giving it away like you.

(high pitched voice)

- and he's a very successful accountant too.

AUDREY

You asked him if he was going to Disneyland! That's not funny!

HELEN

Girls! Enough all ready.

KATE

He's a man who likes strength. That's why I go toe to toe with him. If Irish has a gift for reading things and people, he'll know when I'm telling the truth. But it will be my truth, not his.

Helen climbs down from the windows.

HELEN

They won't budge. Even if they did, we'd never fit through them.

KATE

The children will.

AUDREY

You can't send them out there alone!

KATE

It may have to come to that. Check the bathroom. There might be something we can use as a weapon.

Audrey goes to the line of mirror panels and presses. The mirrors open to reveal a bathroom. Pausing before she goes in:

AUDREY

If it will help, that terrible man - Crawford - said that Irish wasn't a prisoner.

Helen sits next to Kate as Audrey goes into the bathroom.

HELEN

What could that mean?

KATE

He speaks with a continental lilt. He used the word petrol. Sometimes when we catch a guy who's wanted in another country, they make a deal with us to lose the guy in our prison system so his lawyers can't secure a release.

HELEN

But this one escaped.

KATE

Yeah. So much for our local federal pen. Damn it!

HELEN

What is it?

KATE

My badge was in that purse you gave me.

HELEN

Where's the purse?

KATE

In the barn. I hit that Johnson guy in the face with it. Everything spilled out. I have to get it.

She struggles to rise. Helen pushes her niece back down.

HELEN

You're not going anywhere tonight, that's certain.

Audrey emerges from the bathroom and closes the wall of mirrors.

AUDREY

Yes, they're probably right outside that door.

KATE

Anything?

AUDREY

Not unless you can MacGyver a roll of toilet paper.

Audrey joins them.

HELEN

We'd better get some rest. We're going to need all our strength come morning.

KATE

Let's set up a watch. We don't want to be caught off guard. I'll take the first one.

HELEN

No you won't. You lie down and go to sleep right this minute. I'll take the first watch. Audrey will take the second.

AUDREY

Doesn't anyone else wonder where Gus is? Do you think they've run him off?

KATE

I won't sleep. I'm too wired.

HELEN

Lie down now. And don't give me any lip.

AUDREY

Kate, where's Gus?

Kate looks away guiltily, lays down and passes out rather than falls asleep.

HELEN

I'll take the first half, you take the last one.

AUDREY

I thought we were going to do this in threes?

HELEN

Your sister has lost a great deal of blood. If anyone's going to sleep it's her.

AUDREY

Helen?

HELEN

Yes?

AUDREY

What's happened to Gus?

HELEN

Get some rest, honey.

INT. RANCH HOUSE - LATER

The convicts all have their assignments; cutting phone lines, nailing windows shut and securing the house.

LIVING ROOM - SAME

Cullen unscrews the cap on the telephone receiver mouth piece.

INT. BARN - LATER

Tiny removes the distributor caps from the cars.

INT. LIVING ROOM - LATER

Cullen nods to Tiny. Tiny goes to the playroom door. He turns and sits down with his large back against the door. Cullen quietly slips out the front door.

TOP OF STAIRS - CONTINUOUS

Crawford watches Cullen leave. He looks over at Tiny barring the door. His face looks like he's calculating.

INT. PLAYROOM - MORNING

Kate sits up suddenly. It takes her a moment to figure out where she is. Her face looks like she lost a fight. Kate surveys the sleeping group.

KATE
(to Audrey)
Fine watch you make.

Her eyes focus on the shoes left by Cullen. Putting them on, she makes an attempt at standing. Everything hurts. She stumbles, rights herself, then makes her way to the wall of mirrors.

PLAYROOM BATHROOM - CONTINUOUS

Kate's face reveals her shock as she looks into the mirror. She surveys her bruises and swollen lip. That's when she sees the bruises on the knuckles of her left hand. Cradling her bandaged right hand, she gathers water in her left hand and attempts to clean her face.

PLAYROOM - CONTINUOUS

Coming out of the playroom bathroom, Kate quietly closes the mirrored wall before making her way to the stairs.

LIVING ROOM - CONTINUOUS

Kate peers carefully around the playroom door. She tiptoes toward the kitchen entry as she looks around. Through the kitchen doorway, Cullen sits at the kitchen table.

CULLEN

Good morning.

Kate stops at his greeting, puts on her game face and slowly turns. Cullen smiles warmly at her. She heads into the kitchen.

KITCHEN - CONTINUOUS

Kate goes to the stove, picking up the water kettle.

CULLEN

Coffee?

KATE

(curtly)

Tea.

CULLEN

Please join me. I have already made a pot.

He indicates the seat across from him. Kate sits. Cullen openly studies her as he pours her tea.

CULLEN (CONT'D)

You do not take milk. You used to use sugar, but not now. I would say artificial sweetener, most probably two packets.

He places the tea cup and sweetener packets in front of her. Kate sweeps aside the packets before sipping her tea straight. Now she openly studies him. After a few sips, Kate empties the packets into the tea.

KATE

Are you always right, Mister - ?

Cullen rises, going to the refrigerator and culls ice from the tray into a kitchen towel.

CULLEN

In my line of work, I have to be.

He puts the ice towel in front of her and indicates her face.

KATE

And your line of work is?

Aunt Helen enters, flustered, groggy and finger combing her hair.

HELEN

You were gone, I was worried. How do you feel this morning?

KATE

Fine.

Cullen rises.

CULLEN

Her hand is giving her a bit of trouble. You had better check it. We would not want it to get infected. Please, take my seat. Have some tea.

A little fuzzy, Helen moves to his chair.

HELEN

I - I need to milk the cow.

CULLEN

I have already taken care of that. Sit-sit-sit.

Helen sits and begins pouring her tea. Cullen places Kate's purse on the table between the women. Helen over-fills her cup. Cullen is quite chatty.

CULLEN (CONT'D)

The contents were spread around. But believe I was able to retrieve everything.

Cullen bows slightly before he leaves the kitchen. Kate watches over her tea cup until Cullen disappears up the stairs. Then she quickly goes through the purse. The women
WHISPER.

KATE

It's not here.

HELEN

But if he found it, why wouldn't he confront you?

KATE

He could be playing with me.

HELEN
Playing? But this is your life we're
talking about.

Kate slowly rises.

HELEN (CONT'D)
Where are you going?

KATE
To the barn.

HELEN
What if he catches you?

KATE
What's he going to do, kill me?

LIVING ROOM - CONTINUOUS

Kate goes to the front door with Helen hot on her heels.

HELEN
You're in no shape to protect yourself.

KATE
I'm fine.

HELEN
You're not fine. You're stubborn and
willful, but you're not fine!

Kate turns and kisses her aunt on the forehead before
silently opening the front door, letting herself out and
closing it behind her.

EXT. HOUSE - CONTINUOUS

Kate walks deliberately toward the barn, glancing warily
around.

Helen peers out through the kitchen window curtains.

BARN - CONTINUOUS

Kate takes a breath and goes in.

INT. BARN - CONTINUOUS

The barn is cool and QUIET. Kate hurries to the car and
looks underneath. Crawford steps up behind her, fondling
the switchblade with excessive affection.

CRAWFORD
Looking for this?

The switchblade opens with a discernible CLICK. Kate straightens and faces him.

CRAWFORD (CONT'D)
You were in my dreams last night.
Begging me for it. Of course, I was more
than happy to help you out.

Kate surveys the area.

KATE
(coolly)
You're a regular boy scout.

For every step Crawford takes toward Kate, she moves one
away.

CRAWFORD
Don't bother looking for the pitchfork,
it's gone. Irish took it when he buried
Sid and your dog. Too bad about that. I
kind of like the way that pitchfork stuck
out of old Sid.

KATE
I stand corrected. You're a vicious
bastard boy scout.

CRAWFORD
That was Sid's handle. We called him Sid
Vicious after that punk guy. Me? I just
want what I want.

Kate has her back against the side of the workbench. Her
hand reaches behind her. Suddenly Cullen is there between
them, just off to the side.

CULLEN
Mister Crawford.

Crawford is focussed on Kate.

CRAWFORD
Stay out of it, Irish.

CULLEN
I suggest you turn over the knife and go
back to the house. Helen is cooking
breakfast, I am sure you would not want
to miss that. Real food for a change.

CRAWFORD

This ain't the joint. I ain't taking orders from you or anybody else.

CULLEN

Well, if you insist on getting killed, go ahead.

Cullen pretends to go but turns back as Crawford speaks.

CRAWFORD

How do you figure?

CULLEN

Because her knife is bigger than yours.

CRAWFORD

Knife?

Cullen focuses on Kate who, after a moment, reluctantly pulls the machete slowly out of its holder. She holds it up for display.

KATE

(jokingly)

Now that's a knife.

Kate glances at the gun in Cullen's waistband. Cullen indicates with his hand toward her. After thoughtful consideration, she turns the machete and hands it, butt end, to Cullen.

CULLEN

Tiny is waiting for you back at the house.

Cullen throws the machete into the ground at his own feet causing it to stand straight up. Kate exits the barn. Cullen looks at Crawford.

CRAWFORD

It's my knife now and I'm keeping it.

CULLEN

I can be quite uncivilized when I am angry.

CRAWFORD

Yeah, you're pretty big. You, that knife and your gun.

Faster than Crawford can comprehend, Cullen grabs him and he is in immediate, paralyzing pain.

INT. KITCHEN - MOMENTS LATER

Helen is cooking bacon in a skillet on the stove. Tiny stands silently in the living room entry way watching her. Helen nervously looks back and forth between Tiny and her chores.

The front door opens and Kate stops in the entry way of the kitchen. Helen's face reflects her relief. Tiny points toward the playroom door. Kate looks at Helen briefly before heading downstairs. Tiny looks again at Helen.

HELEN

Breakfast will be ready in a little while.

Tiny moves to the playroom and goes downstairs.

PLAY ROOM - MOMENTS LATER

Audrey and her kids are still asleep. Kate reaches her own bed and collapses. Her face reflects the pain and dizziness she actually feels. Pulling up her blanket, she breathes deeply several times trying to maintain control.

The SOUND of Tiny coming down the stairs causes her to turn away from him to hide her pain. She surrenders to sleep.

INT. BARN - SAME

Cullen exerts further pressure and the switchblade drops from Crawford' hand.

CULLEN

There are a number of kill areas throughout the human body which can be utilized with a bare hand, thereby effectively eliminating the need for any type of weapon. Then, there are the pain zones that can incapacitate a subject. You are experiencing one now. Quite effective, would you not agree? I choose not to use weapons if a more diplomatic solution is available to me. But make no mistake, Mister Crawford, I will kill.

Cullen releases him. Crawford grabs his wrist in relief and hurries out of the barn.

INT. KITCHEN - SAME

Helen takes a bowl of eggs from the refrigerator. Placing the bowl on the counter, she begins breaking eggs into a second skillet. The telephone in the living room RINGS, causing Helen to drop two eggs.

The telephone RINGS again.

Helen looks at the phone on the wall. The line is severed. She moves to the kitchen entry way and looks at the front door. The phone RINGS again. She looks at the playroom door.

LIVING ROOM - CONTINUOUS

The answering machine next to the phone on the desk picks up the call.

PAUL (O.S.)
Helen? Audrey? Anybody there? It's Paul.

Helen dashes to the phone and grabs up the receiver.

HELEN
(into phone)
Paul, it's Helen. We're being held by escaped convicts. You must help us!

PAUL (O.S.)
I guess you're not there. Audrey, honey, I have to go to Baltimore. A client of mine has gotten himself into some tax trouble. You and the kids will probably be home before I will. Take care. Love you.

Helen stares at the receiver in confusion as the answering machine CLICKS off. The front door is SLAMMED shut violently by Crawford, startling Helen who drops the receiver.

CRAWFORD
I'm sorry. Did I interrupt your phone call? Here, let me help you.

Crawford scoops up the receiver and presses it into Helen's hands. He then grabs up the phone base and begins brutally stabbing the buttons randomly with his finger.

CRAWFORD (CONT'D)
Let me just get that call back for you.
(slapping his forehead)
Silly me, I forgot.
(MORE)

CRAWFORD (CONT'D)

Irish fixed it so calls can come in, but no one can hear you when you talk.

(moving toward Helen slowly)

I thought we should just rip them out of the walls, but Irish, he's the thinking one!

(jabs finger into his temple)

Doesn't want no one checking an out-of-order phone line.

(Holding up phone base)

I know, let's try it again just to be sure. How about nine-one-one?

His face turns into an ugly scowl as Crawford slam-dunks the phone base to the floor, causing the receiver to be ripped from Helen's hands. Crawford grabs Helen by the blouse and she SCREAMS. He throws her toward the kitchen. She lands heavily on the floor.

CRAWFORD (CONT'D)

Get in that kitchen!

He moves toward her and pulls back his foot as if to kick her. She scrambles into the kitchen. He winds up kicking the air.

CRAWFORD (CONT'D)

I don't want to see your face until that food is ready. And it better be good!

Cullen enters through the front door. Crawford gives him a surly look before heading upstairs.

KITCHEN - CONTINUOUS

Cullen enters and gently helps Helen to her feet, but instead of letting go, he pulls her into a hug.

CULLEN

I do apologize for Mister Crawford. He was angry with me and chose to take it out on you. I promise to speak to him about it.

Cullen rubs her back and continues to soothe her until she settles down all the while tending to the food so it doesn't burn.

Helen slowly disengages and pulls a tissue from it's box and blows her nose.

CULLEN (CONT'D)

Better now?

Helen nods. Cullen turns his attention to finishing breakfast and Helen slowly joins him.

INT. KITCHEN - LATER

Breakfast is ready.

CULLEN

I will have Mister Sikes bring the children up for breakfast. Set the table for five please.

Cullen fills one plate with eggs, bacon and two biscuits.

Crawford and his surly look show up at the entry way. Cullen hands him the plate.

CULLEN (CONT'D)

Take this upstairs and eat it at your post. It is important to your own safety as well as everyone else that you watch for anyone coming. The longer we have to prepare for an unexpected caller, the easier it will be to fool them into thinking everything here is fine.

Crawford takes the plate and gives Helen a sour look before turning and trudging up the living room stairs.

Cullen begins filling two plates.

HELEN

Why only five places?

CULLEN

Your niece, her two children, Mister Sikes and you. I will take food down to Kate. She has no business moving about, getting into trouble.

Cullen pulls a pre-made ice pack from the freezer and wraps it in a towel. He puts it under his arm before picking up the two plates of food.

HELEN

Here, here. But there's now way I can keep her down.

CULLEN

I am bigger than you.

INT. PLAY ROOM - CONTINUOUS

Tiny looks up as Cullen makes his way down the stairs. He rises when he spots the food.

CULLEN

Mister Sikes, breakfast is ready upstairs. Would you please escort the children and their mother up. Helen is setting a place for you with them at the table.

The SOUND of Irish's voice wakes Audrey and the children.

JASON

I have to go potty!

Jason stumbles toward the mirror-covered wall.

Audrey intercepts Jason and covertly looks to see if Cullen noticed. She takes each of her children by the hand.

Tiny motions at her.

Audrey stops at Kate's bed to wake her.

CULLEN

Do not worry, I will see to your sister.

Cullen places the plates on a toy box near Kate. He pulls the ice pack from under his arm and sits next to her as he applies the pack to one side of her face.

Audrey and her children follow Tiny upstairs.

Cullen eats his food while studying Kate, his eyes wandering.

KATE

What are you looking at?

CULLEN

I was just thinking.

Kate removes the ice pack.

KATE

About what?

CULLEN

You should leave that in place, you are quite swollen.

Kate flings the ice pack down toward her feet.

CULLEN (CONT'D)

You do not like people telling you what to do, do you?

KATE

Stop playing with me and just tell me what the hell you want.

CULLEN

I like your independent streak, but I would not push it if I were you.

KATE

Are you going to bully me now?

CULLEN

What were you doing in the barn this morning?

KATE

And you woke me up for that?

CULLEN

Now who is playing with whom?

KATE

I went looking for the switchblade. I remembered it when I saw my purse.

CULLEN

I am afraid you have left me no choice. I am going to have to restrict your movements from now on.

Her demeanor shows her boredom with the whole conversation.

CULLEN (CONT'D)

You were lucky I was there this morning.

KATE

In what way?

CULLEN

You are right-handed. Even if you could have held the machete, your wound - that bandage - would have made using it difficult.

KATE

Really?

CULLEN

Whether you realize it or not, you are still too weak to carry on any sustained conflict. I doubt if you would be able to get in even one of those roundhouse kicks you utilized against Mister Johnson yesterday.

KATE

You were there?

Kate sits up suddenly and pays for it with a Tilt-a-whirl reaction she tries to hide from Cullen.

CULLEN

For most of it.

She crosses her arms on her chest and tries to look angry.

KATE

So you would have let him kill me?

CULLEN

Every time I considered intervening, you came up with your own solution.

KATE

Are you saying that you're waiting for me to get into trouble just so you can rescue me?

CULLEN

I certainly would not have to wait long for you to find trouble. No, I was watching from upstairs when I saw Mister Crawford heading for the barn after you.

KATE

Which one of you bastards butchered our dog?

CULLEN

I do not particularly like the men I am with, nor do I approve of their methods. But make no mistake, if you try to cause harm to any of us, I will be forced to ensure that it never happens again.

She turns her back on him and lays down.

CULLEN (CONT'D)

Have something to eat.

KATE
I'm not hungry.

CULLEN
Don't be that way.

KATE
Eat it yourself.

CULLEN
If you eat it all, I'll let you beat me
up tomorrow.

She turns toward him and sits up.

KATE
You're pathetic, ya know that?

She takes the plate from him and slowly begins eating.
Cullen finishes his food and sets the plate aside.

After a few minutes, Kate's plate begins to wobble. Cullen
takes it.

Kate lays down and slips into unconscious sleep.

Cullen retrieves the ice pack and lays it across her swollen
lip, cheek and eye. She doesn't wake. He gently brushes the
hair back from her face.

CULLEN
(whispering)
Stubborn little thing.

Cullen examines her bandaged hand before he gathers their
plates and rises.

INT. PLAY ROOM - LATER

The day passes quietly. Helen and Audrey move the ice pack
around Kate's face while she sleeps.

The kids play with their toys. Slowly, Tiny joins them. He
doesn't speak, but Jason has no problem communicating with
him.

PLAY ROOM - LATER

Audrey touches Kate on the shoulder. Kate pulls the blanket
over her head.

CULLEN
Let her sleep.

AUDREY

But she's missed lunch and now dinner.

CULLEN

She healing. When she needs nourishment,
her body will rise to the occasion.

INT. PLAY ROOM - NIGHT

Everyone's sleeping. Kate wakes up breathless. It takes her a few moments to get her bearings. She touches her face with the bandaged hand. She looks at the wrapping like it's an alien.

Kate rises and makes her way up the stairs. She opens the playroom door and Tiny falls back into the room.

Tiny looks up at her impassively.

KATE

(whispering)

Sorry. I wanna get a drink. My throat's
really dry.

Staying on his butt, he moves aside.

KATE (CONT'D)

Thanks.

Tiny reaches up and closes the playroom door and situates himself back in front of it.

KITCHEN - CONTINUOUS

Holding her bandaged hand against her chest, Kate turns on the light under the hood of the stove. It gives just enough light to maneuver around the kitchen.

She retrieves a glass from the cupboard. And juice from the fridge. She struggles with the glass pitcher. Suddenly, Irish's arms reach around her.

CULLEN

(quiet voice)

I will get that.

He pours the juice as Kate sits at the table.

KATE

Don't you ever sleep?

Cullen brings two glasses of juice to the table.

CULLEN

You slept a long time. I am guessing that is the most sleep you have had since your husband passed.

KATE

You're changing the subject again. Why don't you sleep?

CULLEN

I do not like surprises.

KATE

You must be a shit on your birthday.

CULLEN

I do not mean those kind of surprises. Your face looks much better. Can I fix you something to eat?

Still tired, Kate leans her face against her good hand.

KATE

Actually, a bowl of cereal would be nice.

Cullen prepares the cereal for her. They don't talk while she eats. Finishing up, she LOUDLY SLURPS the milk from the bowl. He hands her a napkin.

KATE (CONT'D)

What time it is?

CULLEN

Four-thirty or so.

KATE

I don't suppose I can have a shower

CULLEN

I do not see why not.

He pulls a plastic bag from a drawer along with a rubber band. Cullen eases it over her bandaged hand, closing it off with the rubber band.

KATE

I hate you knowing where absolutely everything in this house is.

INT. KATE'S ROOM - MOMENTS LATER

Cullen goes to the dresser as he and Kate enter.

KATE

Do you mind? I can pick out my own underwear, thank you!

Cullen turns away to hide his smile. Kate gathers her clothes and goes to the bathroom. They look at one another for a moment before Kate deliberately shuts the bathroom door. The SOUND of the lock engaging is LOUD in the QUIET house.

Cullen walks to the bathroom door and leans close.

CULLEN

I am glad you are feeling better. Let me know if you need any help.

KATE

(muffled reply)

In your dreams, convict boy!

Cullen grins and sits on the bed.

CRAWFORD

Got yours all picked out, I see.

Crawford is leaning against the bedroom door jam with his arm on the dresser. Irish's grin has vaporized.

CRAWFORD (CONT'D)

Good choice, considering I'm interested in the other one.

Crawford is absently picking up the lid slightly from the ceramic pot and dropping it back on, revealing the bullets every time. The men are focussed on one another.

CULLEN

I am simply allowing her to shower. Nothing is going on - or will be going on. The rules still apply.

CRAWFORD

Keep my hands off.

Crawford slams the lid of the pot back down, chipping the edge.

CRAWFORD (CONT'D)

Well I've got news for you, I've been a long time without some tail. Too long. I'm not leavin' here without some.

Cullen stands. Crawford jumps backward. Cullen moves toward him emotionless. Crawford hurries off down the hallway.

The SOUND of the shower cutting off causes Cullen to return to sit on the bed.

INT. KATE'S BATHROOM - MOMENTS LATER

Kate struggles to dry her hair with the towel. Getting dressed is a jig saw puzzle. She can't hook her bra so she slips it on, pulls on her sweatshirt and pulls up her jeans without buttoning them.

INT. KATE'S ROOM - SAME

Cullen stands as Kate leaves the bathroom. He takes the towel from her head, sits her on the bed and dries her hair.

KATE
(quietly)
Thanks.

Kate starts to leave.

CULLEN
Forget something?

KATE
What?

Cullen hooks his fingers into the loops of her jeans and pulls her toward him. He slowly buttons up her fly while looking into her eyes.

KATE (CONT'D)
(slightly breathless)
Thanks.

She turns to leave but Cullen slides his hands up the back of her shirt and hooks her bra. Several seconds pass before he drops his hands. Kate exits.

INT. KITCHEN - DAY

Helen washes as Audrey dries the dishes. Kate sits at the table. Cullen stops in the entry way.

CULLEN
Kate? Shall we walk?

KATE
No thanks.

CULLEN
It will help in your recovery.

She looks at him to protest, but his face tells her it won't do any good. Kate slowly rises from the chair.

CULLEN (CONT'D)
(to Helen and Audrey)
I remind you two that the children are with Tiny. Please do not misbehave while we are out.

As Kate and Cullen leave, Helen and Audrey hurry to the window and look out.

EXT. HOUSE - CONTINUOUS

Cullen and Kate walk for several yards in silence. Kate stops.

KATE
What's this all about?

CULLEN
You are not very patient, are you?

KATE
I keep having this dream about a guy I knew who was nice and helpful like you - in the beginning. But he was just using me. I'm thinking that dream is a warning that you can't be trusted either.

A vehicle appears in the distance. Cullen grabs Kate as he pulls the gun from his waistband.

CULLEN
Do you recognize it?

KATE
It's Burt, my aunt's boyfriend.

INT. BARN - CONTINUOUS

Cullen releases Kate and she goes to the work bench.

Work gloves are laying on top of a paint can. Kate shows the gloves and her bandaged hand to Cullen.

Cullen hides the gun at the small of his back before he helps her into the gloves.

KATE
You're my lawyer. You drove out from Los Angeles to have me sign some papers.

CULLEN

So I take it that you do not want anything to happen to this Burt.

KATE

My aunt happens to love him, so I would appreciate if you didn't kill him.

CULLEN

Then you had better come up with an explanation for your face.

Cullen touches her face briefly. Her look reveals that she had forgotten about it.

Kate reaches for a hoe from the wall of tools, but Cullen beats her to it. They look at one another. He hands her the hoe.

INT. KITCHEN - SAME

Audrey and Helen cluster together at the window.

AUDREY

Burt. It's Burt!

HELEN

Quiet. Stay here.

EXT. BARN - SAME

Cullen and Kate emerge going to Helen's vegetable garden.

INT. KITCHEN - SAME

Crawford stands at entry watching Audrey peering out the window.

EXT. BARN - SAME

Helen joins Kate and Cullen as the police vehicle comes closer.

HELEN

What are you going to do?

CULLEN

That depends on Burt.

KATE

(quickly to Helen)
Act like everything's okay. Smile.
Things will be fine.

INT. KITCHEN - SAME

Crawford moves beside Audrey. She tries to avoid him, but he pushes her up against the wall, next to the window.

AUDREY

Don't.

CRAWFORD

Shut up.

He slides his hand under her shirt. She squirms trying to push him away.

Crawford savagely grabs her hair with his other hand.

AUDREY

No! Don't! I'll -

CRAWFORD

- you'll what? Call your kids for help? You want them to watch what I'm going to do? Or maybe you'll scream? You scream and Irish will kill everyone out there.

EXT. BARN - SAME

The 4x4 police vehicle stops and Burt gets out.

KATE

Hey, Burt. What's a matter, can't get enough of us?

Burt eyes Cullen, then Kate, his manner cautious.

BURT

What happened to your face?

KATE

Oh, that. I was showing off for the kids and Gus knocked me down the play room stairs.

HELEN

Damn near broke her fool neck. Liked to give me a heart attack.

KATE

Okay, Helen. I already feel like a jackass.

Helen puts her arm around Burt.

HELEN

I didn't expect to see you this soon.

BURT

There's a little excitement. I came to check on you.

(to Cullen)

Morning.

KATE

Oh, sorry! Burt McClinton, meet my lawyer, Ben Atkins.

Burt relaxes.

BURT

It's good to meet one of Kate's friends.

CULLEN

(no accent)

Nice to meet you. And if I'd known Kate was gonna make me work in the dirt, I would've stayed in L-A.

The two women try not to show their shock at the change in Irish's voice. When Burt looks at Helen, Kate gives Cullen a dirty look and he winks back.

BURT

Where are the kids? And where's Deputy Gus?

KATE

We had to lock him in the play room. He doesn't seem to like Ben.

Kate smirks at Cullen causing Helen to run interference.

HELEN

What excitement were you talking about?

BURT

Jail break. Three rough characters.

HELEN

Only three?

BURT

(laughing)

Sorry we couldn't let more out for ya, darlin'.

CULLEN

They'd better not show here. Three men,
three women. Those guys would be
outnumbered.

The two men LAUGH. Burt claps Cullen on the shoulder.

BURT

You're all right, Ben. I don't care what
Gus thinks.

(to Helen)

I could sure go for some of your iced
tea. I'll just stay long enough to say
hi to the kids.

With his arm around her waist, Burt starts toward the house
pulling Helen along with him.

INT. KITCHEN - SAME

A busy Crawford jerks up suddenly as Tiny puts a hand on his
shoulder, pointing out the window with the other.

Burt and Helen are walking toward the house.

Crawford hands over a crying Audrey to Tiny. She tries to
straighten her clothing.

CRAWFORD

Take her to the play room. If she makes
a sound, kill her. And the kids too.

EXT. HOUSE - SAME

Burt is reaching for the screen door as Helen, her face
filled with anguish, looks back at Kate and Cullen.

KATE

Burt?

BURT

Yeah, darlin'?

KATE

Helen, why don't you bring Burt that iced
tea. I want talk some things over with
him.

HELEN

Yes, I'll only be a second.

Kate takes Burt's arm and leads him back toward his vehicle
with Cullen at their heels.

KATE

I didn't want to worry Aunt Helen with all this talk of a jailbreak. Can you give me some details?

BURT

Two Caucasians and one black male. Sid Johnson and Lewis Crawford are in for rape and murder. Abraham Lincoln Sikes, you can't miss him, he's huge. He's in for murder. They killed a couple of guards on their way over the wall. Consider them armed and dangerous. And something else that's curious.

KATE

Like what?

BURT

F-B-I handles jailbreaks, but C-I-A is crawling around too.

CULLEN

A dragnet or something?

INT. KITCHEN SAME

Crawford is looking out the window while fondling a large butcher's knife. Helen prepares a thermos.

She looks over her shoulder at him. His full attention is trained on the goings-on outside.

She carefully pulls a pen and a piece of paper from the message center on the refrigerator. She scrawls on a scrap of paper the word: HELP

Helen slips the note inside the cup and begins to put it on the thermos. She's thinks a moment. She takes the cup off and pulls the note out. Taking off the cap, she slips the note inside the thermos with the tea. She screws on the cap and then the cup.

Crawford puts the butcher knife to her throat.

CRAWFORD

What are you doing?

HELEN

Making tea so he can leave instead of drinking it here.

CRAWFORD

I just wanted you to know what the last moments of your life would be on this earth if I decided to slit your throat right now.

HELEN

I'm not impressed by you.

CRAWFORD

Not even a bit? I could slit your throat like this.

He uses the knife to indicate, but doesn't cut her skin.

HELEN

I have to go. They're waiting.

CRAWFORD

Yeah, you're a tough old broad. You and that bitch out front. But not her sister. Yeah, I like her type. She whimpers real good.

(whispering in her ear)

I'm going to get her before I leave. Just thought I'd let you know.

He licks her ear.

EXT. HOUSE - MOMENTS LATER

Helen clutches the thermos to her chest as she approaches the trio.

BURT

We'll probably have them by dark.

HELEN

Audrey's washing her hair and the kids are involved in the toys, you know how they can be.

She extends the thermos toward Burt.

HELEN (CONT'D)

I made enough for the day.

BURT

Why, thank you, darlin'.

Cullen intercepts the thermos.

CULLEN

The lid's not on right. I'll fix it.

He nonchalantly looks inside the cup. Helen barely breathes.

Cullen puts the cup back on the thermos and twists it into place. He hands it to Burt.

BURT

Thank you. Well, it was nice to meet you, Ben. How long you staying?

CULLEN

I was gonna go back tonight, but if those guys might show up here, maybe I'd better stick around.

Burt tosses the thermos into the vehicle as he climbs in. He rolls down the window.

BURT

I'd be much obliged if you would. Make me feel a whole lot better knowing these ladies weren't all by themselves. Of course, we all know Kate here can handle herself.

Helen quickly kisses Burt to shut him up.

HELEN

Bye, Burt.

BURT

Well, aren't you the frisky one. Too bad this jailbreak thing is going to keep me working until we catch them. That kiss makes me want to play hooky.

The vehicle moves off as the trio waves. Cullen relieves Kate of the hoe.

CULLEN

(accent returning)
Well done, ladies. Well done.

INT. LIVING ROOM - MOMENTS LATER

Helen, Kate and Cullen enter. Crawford leans against the kitchen entry way eating an apple. He lets out a small CHUCKLE, causing the trio to look at him.

CRAWFORD

Your sister's got nice tits.

Cullen's hand clamps around Kate's arm as she starts toward Crawford who is climbing the stairs nonchalantly.

Helen covers her mouth in realization and hurries toward the play room. Kate glares at Cullen. He releases her and she dashes to the play room too.

INT. PLAY ROOM - CONTINUOUS

Tiny sits on the floor playing with some miniature cars and their accompanying road race set. Jason sits near him with a car in his hand, but he watches his mother.

Audrey is curled in the far corner being comforted by Emily and Helen.

KATE
What happened?

AUDREY
No-thing.

KATE
Then why the hell are you crying?

HELEN
Kate, go easy.

KATE
Go easy? Look at her. What did that son-of-a-bitch do?

AUDREY
What does it matter?

KATE
Because I'm going to kill him and I want to know why before I do it.

Cullen appears at the top of the stairs.

CULLEN
Mister Sikes.

Tiny rises and puts himself in Kate's path.

KATE
(to Cullen)
I'm going to kill Crawford and this brick wall isn't going to stop me.

CULLEN
Please keep everyone here, Mister Sikes.
I shall return shortly.

AUDREY
(pleading)
Kate?

Kate moves to her sister, taking her outstretched hand. She pulls Emily into her lap as she sits by Audrey.

INT. PLAY ROOM LATER

They all look up as Cullen enters.

CULLEN
Kate...

EXT. HOUSE - MOMENTS LATER

Kate is ahead of Cullen as they reach the pasture.

CULLEN
Are you going to walk all the way across
the desert?

Facing off with him.

KATE
Why in the hell do you keep dragging me
out here?

CULLEN
Maybe I want to be alone with you.

KATE
Wrong answer. You're not interested in
women.

CULLEN
Are you saying I like men?

KATE
You're not interested in pressing the
flesh. It's not on your agenda. So
what's up?

CULLEN
As I informed you earlier, this house was
not on the schedule when plans were made
to liberate me.

KATE
A pretty way of saying you screwed up.

CULLEN

It is up to me to alert my comrades as to my location so they can arrange transportation.

KATE

So use the phone.

CULLEN

The phone lines will be monitored.

KATE

My answer is no.

She starts back toward the house, but Cullen takes her arm.

CULLEN

You have not heard my proposal.

KATE

Are you trying to break my arm?

CULLEN

I have been nice so far.

He releases her.

KATE

Oh, yeah, Mister Polite. Meanwhile you let your goon squad pick on women and children and sweet old dogs.

CULLEN

An unfortunate factor that comes up when one must work with cretins. I had to allow them to leave with me or risk blowing my operation. They killed the guards and they bungled the escape, effectively cutting off my planned route.

KATE

Don't play boy scout with me. The cops are only looking for three prisoners. Tell me why the C-I-A is crawling all over town? Even Crawford says you weren't a prisoner. Why is the government sitting on you?

Cullen starts back toward the house with Kate at his heels.

CULLEN

I have decided that we will pose as a married couple.

KATE

And just where are we going as this marriage made in hell?

CULLEN

To a motel in town were we have reservations.

KATE

I'm not going anywhere.

She stops in her tracks causing Cullen to turn and face her.

CULLEN

You have no choice.

KATE

Do you think I'm stupid? I know you're going to kill us when you leave. You can't afford to let the cops have any information on you. And dead people can't add anything to the conversation. I'm not going to hurry up the final showdown.

CULLEN

Then strike a bargain with me.

KATE

I go and you spare my family?

CULLEN

Precisely.

KATE

That's a fool's bargain. What's to stop you from killing us afterward?

CULLEN

What is stopping me from killing you now?

KATE

I don't know.

CULLEN

Trust me when I say there is very little the authorities can do, even if they catch me. It would simply be another inconvenience. I need your help and I am willing to pay for it with the only bargaining chip I have, your family's health.

KATE

Then take my sister. She'll be safer with you than here with that animal.

CULLEN

Your sister is not dependable. Your aunt is too well known in town. Only you and I would not attract attention.

KATE

Speak for yourself.

CULLEN

You must go. Sikes and Crawford would not stand a chance if I left you here. I would have no hideout in which to return.

KATE

Then strike a bargain with me.

INT. AUDREY'S BEDROOM - MOMENTS LATER

Crawford, battered and bruised, lays on the bed holding an almost empty fifth of Scotch.

CRAWFORD

Georgie Porgy pudding pie. Kiss - kiss the girls, the girls and make them cry. When those boys came out to play, old Georgie Porgy --

He notices Cullen and Kate in the doorway. Fear fills his face and he crawls up toward the headboard of the bed, cradling the booze.

CRAWFORD (CONT'D)

-- I haven't left, Irish. I swear. I've been right here like you told me. Don't hurt old Georgie Porgy.

CULLEN

It is all right, Mister Crawford. Go back to your bottle.

INT. HALL WAY - CONTINUOUS

Kate and Cullen emerge from Audrey's room and he closes the door.

KATE

You should have sold tickets. I would have paid to see that.

CULLEN

I gave him the liquor so he would not be a bother while we are gone. Your family can stay in the play room. If necessary, Mister Sikes will keep Mister Crawford away from them.

KATE

And who will protect them from Tiny?

CULLEN

Mister Sikes is not necessarily a violent man.

KATE

And I suppose the murders he did could be called family planning?

CULLEN

Mister Sikes should have been put in a mental institution, not prison.

KATE

Oh, boy, I feel reassured now!

CULLEN

He was on P-C-P when he caught his wife with another man.

KATE

And what about his kids?

Cullen continues down stairs with Kate on his heels.

CULLEN

Mister Crawford's little joke, I am afraid. Mister Sikes had no children.

KATE

So I should be satisfied just because you are?

CULLEN

I have done everything reasonably possible to ensure your peace of mind.

Cullen stops and turns suddenly, catching Kate against his chest.

CULLEN (CONT'D)

Do not ask for more, you will not get it.

EXT. HOUSE - DAY

Kate embraces her family as Cullen loads two suitcases into the trunk of Helen's car.

AUDREY
(whispered fearfully)
Don't go.

KATE
Don't worry, you'll be fine. I swear it.

Helen whispers to Kate as they embrace.

HELEN
I put a note in Burt's tea.

Kate nods slightly before moving to the passenger side of the car. Cullen opens the car door for her and she gets in.

INT. HELEN'S CAR - CONTINUOUS

Kate's look drops to the floor as she waits for Cullen. Her police badge is open on the floor of the driver's side, half under the front seat. Kate kicks it back under the seat seconds before Cullen opens the driver's door and gets in.

EXT. HELEN'S CAR - CONTINUOUS

The car pulls away and Tiny herds the women and children into the house.

INT. HELEN'S CAR - MOMENTS LATER

Cullen divides his attention between Kate and the road.

CULLEN
Your aunt did a good job with your make-up. Your injuries are barely noticeable.

Kate folds down the visor and looks into the mirror for a few moments before slapping it back up into place.

CULLEN (CONT'D)
When did you lose your baby?

KATE
How in the hell did you know about that?

CULLEN
You have a strong, physical body, but I detect a slight misalignment, suggesting a length of maternity.
(MORE)

CULLEN (CONT'D)

I have not heard any mention of children
and yet you were married for a long time.
People have a hard time talking about
that type of loss.

KATE

Listen Mister Irish or whatever the hell
your name -

CULLEN

- Cullen.

KATE

What?

CULLEN

Cullen Evan Donahue.

Kate looks out the window for a few moments.

KATE

I lost the baby a month ago.

CULLEN

Did your husband know about the baby
before his death?

KATE

Yes.

CULLEN

Did he approve?

KATE

Jack was crazy about kids. Kind of
ironic.

CULLEN

Ironic?

KATE

A kid killed him. Shot him in the back
just so he could be in a gang.

Cullen's attention snaps to the road ahead.

EXT. ROAD AHEAD - CONTINUOUS

Two DEPUTIES stand in the roadway in front moveable barriers.
Cullen brings the car to a stop where the first deputy
indicates.

INT. CAR - CONTINUOUS

As Cullen applies the brakes, the police badge slides out from under the seat. The Deputy leans in the window.

DEPUTY
Where you headed?

CULLEN
(no accent)
Into town, officer. Is there a problem?

DEPUTY
Can I see your license?

CULLEN
Sure.

DEPUTY
We're just looking for someone. What business do you have in town?

CULLEN
Just a rest stop. Tomorrow we're heading up the coast to see my mother.

The deputy eyes the license and then Cullen. Kate sees the badge on the floorboard.

DEPUTY
And what about that?

Kate's attention snaps up to the deputy. Both the deputy and Cullen are looking at her.

KATE
Pardon me?

DEPUTY
What happened to your hand?

KATE
This? I slammed it in the car door.
Wanna trade?

The deputy melts at her smile, handing back the license.

DEPUTY
Mister and Missus Douglas, if you decide not to stay the night, don't pick up any hitchhikers as you leave.

CULLEN
No problem. Much obliged to you.

EXT. HELEN'S CAR - CONTINUOUS

The other deputy removes the barriers from the road.

INT. HELEN'S CAR - CONTINUOUS

The badge slides back under the seat as Cullen accelerates. Kate tries not to look too relieved.

INT. MOTEL ROOM - LATER

Cullen carries in their suitcases. Kate looks around the room.

KATE

Welcome to the Bates' motel.

MOTEL BATHROOM - CONTINUOUS

Cullen surveys the room. There is no escape route.

MOTEL ROOM - CONTINUOUS

Kate roams the room aimlessly while Cullen unpacks his suitcase. Finally, she opens her suitcase and lifts a lacy nightgown out as if it were a dead rat.

KATE

Looks like you went through the wrong dresser drawers.

CULLEN

At least your sister does not mind dressing like a woman. I thought they might search us and I wanted to pack the things travelers would normally use.

KATE

If you think I'm wearing this tonight, let me burst your bubble now.

She drops it back in the case and selects a dress.

KATE (CONT'D)

And what's this for?

CULLEN

Dinner. We might as well relax over a proper meal.

KATE

What? No fast food? We're not going to run-for-the-border, since you're a fugitive and all?

CULLEN

Not today. Today, I am a married man out to a fine restaurant with his wife.

INT. FANCY RESTAURANT - NIGHT

Not too crowded, its ambiance is romantic and slightly dim. MUSIC floats gently from the dance floor. An empty bottle of wine sits between Cullen and Kate.

KATE

So when are you supposed to make contact with your people?

CULLEN

How did you meet your husband?

KATE

There you go again.

CULLEN

Do you ever just let go and enjoy yourself?

KATE

Not anymore. Okay, okay. We met in a bar, actually. He was a legend on the force, so when he walked in the door, the guys there practically got on their knees and bowed. I was with a girlfriend and we found the whole thing hysterical. He wasn't used to women verbally sparing with him. And getting the best of him, I might add.

CULLEN

I can well imagine.

KATE

Three days after we met we were married. Neither one of us had ever done anything so impulsive before. But we never regretted it.

CULLEN

There are never regrets when you follow your instincts.

Cullen rises and goes to Kate's side of the table. He indicates the dance floor.

CULLEN (CONT'D)

Dance?

KATE

I don't think that would be appropriate.

CULLEN

More appropriate than attracting attention to us by making me stand here waiting. I am your husband this trip.

Kate rises after a moment and allows him to guide her to the floor.

KATE

Husband? You're old enough to be my father.

CULLEN

Not quite that bad. But you do require an older man. Someone with the seasoning to handle you.

They dance together quite naturally with Cullen cradling Kate's bandaged hand.

KATE

So is this a one-way street or do I get to hear about you?

CULLEN

My father was Irish, my mother English. I was born out of wedlock due to my grandfather's politics.

KATE

What happened to your father?

CULLEN

He is... safe.

Cullen's face reflects on his admission for a moment.

CULLEN (CONT'D)

My grandfather raised me after my mother died in childbirth. I attended Oxford and now I spend my time traveling here and there.

KATE

You're not on vacation, you're a criminal.

CULLEN

I started out to be a teacher.

KATE
Teaching what? Criminology?

CULLEN
Dramatics.

KATE
From the stage to here? I'm having
trouble making the leap. What changed
you? Incarceration?

CULLEN
Civil Service. I was recruited to play-
act for my country. Until, that is, it
was brought to my attention that I had my
countries confused.

KATE
Who helped you figure that out?

CULLEN
My wife.

KATE
Your wife?

Kate hesitates causing Cullen to look at her a moment before
moving her through the dance again.

CULLEN
She was beautiful, independent and more
wild than I had ever been. She opened my
eyes to the truth.

KATE
You became a criminal for the love of a
woman?

CULLEN
Hardly. My personal feelings were beside
the point. Nothing makes you examine
your objectives more closely than to
watch your fellows lined up against a
wall and shot simply because of their
ethnicity.

KATE
Where's your wife now?

CULLEN
She was killed by a bomb with a faulty
timer. There was not much left to bury.

KATE

You're a terrorist. Who are you with?

The silence stretches between them.

KATE (CONT'D)

I should have known.

CULLEN

What?

KATE

An accomplished dancer too. What else did they teach you in terrorist school?

CULLEN

Not to be so rude. Perhaps you could take a course?

His face moves closer to hers as if a kiss is imminent. He rests his chin at her temple and continues to dance.

James Meadows, the cop from the all-you-can-eat restaurant and his date move past them.

JAMES

Kate? What a surprise. Out dancing so soon after, I mean. Where's your aunt and everybody?

Cullen slowly undoes the button of his coat. Kate quickly moves between the men.

KATE

Not working?

JAMES

Yeah, real lucky, what with the manhunt and all.

DATE

Oh, please, not that manhunt thing again. Boring.

JAMES

Oh, yeah. Kate, this is my girl, Cindy. Cindy, Kate.

(to Cullen)

I didn't get your name.

Cullen shakes Cindy's hand.

CULLEN
 (no accent)
 No, you didn't. It's nice to meet you,
 Cindy.

Cindy practically drools.

CINDY
 Nice to meet you.

Cindy leans over to Kate and whispers to her.

CULLEN
 How 'bout you two join us at our table?

Cullen latches on to Kate and pulls her toward their table. The young couple follow. Cullen pulls two chairs together and practically has Kate sitting on him. He drapes his arm across her shoulders.

JAMES
 Ya know, you never did tell us your name.

CULLEN
 Ben. Kate's lawyer.

Cullen slides his fingers along her shoulder and up her neck with the familiarity only a lover would have. He smiles a wolfish grin at James that the young man doesn't miss.

The men order more wine from a WAITER. James and Cindy get up to dance.

CULLEN (CONT'D)
 So what did Cindy whisper to you?

He rubs his nose against her ear.

KATE
 Nothing.

She pulls away and fixes him with a savage scowl.

KATE (CONT'D)
 And just what do you think you're doing anyway? I mean, besides having fun at my expense.

CULLEN
 Are you saying you didn't enjoy it?
 (seriously)
 I need you to tell me what Cindy said.

KATE

(dripping with sarcasm)

Okay, you caught us. The Southern California Airhead has figured out you're an international spy and she's feigning having a good time until she can reach the proper authorities.

Several minutes pass. The young couple return to the table.

CULLEN

Why don't you kids stay and finish the wine. Kate and I have other plans.

Cullen rises pulling Kate by her upper arm, keeping her under control. James grins and gives Cullen a big wink.

EXT. FANCY RESTAURANT - CONTINUOUS

Cullen guides Kate to the side of the building.

KATE

You did that on purpose! Now he'll think we're sleeping together.

CULLEN

Not only does he think that, but the officer would never dream that the man he had drinks with is the fugitive he's supposed to be hunting. But just in case...

Cullen fixes his gaze on the front door of the restaurant.

KATE

What are you going to do?

CULLEN

Please be quiet.

James and Cindy emerge. Cullen reaches inside his coat.

KATE

Please don't. You know he doesn't suspect a thing. Leave them alone. Okay, Cindy said she thought you were cute and she'd like to screw your brains out. Okay. Okay. She also said she bet you were good in bed. Happy?

He relaxes and his hand leaves the inside of his coat as he turns toward her.

CULLEN

Do you wonder if she's right?

He kisses her, holding her tightly to him. She struggles, but only for a few moments. They both get lost in the kiss.

James opens the car door for Cindy. He turns in time to see Kate and Cullen kissing.

INT. MOTEL ROOM - LATER

Cullen and Kate sit far away from each other as he studies her. She looks everywhere but at him. Finally, she rises.

KATE

I'm going to take a shower.

As she passes him, Cullen gently touches her arm causing her to stop. He rises from the bed and stands behind her. Slowly, he reaches for the back of her dress and fluidly glides the dress zipper down her back. He removes his hands. After a few moments, Kate continues to the bathroom.

CULLEN

Do not bother to lock the door. I will allow your privacy.

MOTEL BATHROOM - CONTINUOUS

Kate leans against the door. She slowly moves to the shower and turns on the water.

MOTEL ROOM - SAME

Cullen listens momentarily to the SOUND of the water before moving to the bed. Lifting the mattress high, he feels around its underside until he finds a patch. Ripping it out, he sticks his hand into the insides of the mattress and pulls out a black case.

INT. SHOWER - MOMENTS LATER

Kate stands under the steaming water, resting her bandaged hand against the wall.

MOTEL ROOM - SAME

Cullen opens the case to reveal a lap top computer with a phone modem. He sets the bedside phone into the modem and begins computing.

There's a BEEPING SOUND and the computer screen comes alive with instructions. Cullen manipulates the keyboard in response.

A vial and a cylindrical object with a string are taped in the case. He sets them aside. He removes the computer's hard drive, placing it on the keyboard. Cullen then takes the top off the vial, and pours the acid over the hard drive. The computer's brain disintegrates.

SHOWER - SAME

Kate dries with a towel while still standing in the shower stall.

The bathroom door opens.

She quickly wraps the towel around her and opens the curtain. Cullen hangs the lace nightgown on the pegs at the back of the door. Moving to the sink, he begins removing toiletries from a shaving kit.

KATE

What are you doing?

CULLEN

Preparing to shower.

KATE

You said you'd allow me my privacy.

CULLEN

And I have. Now it is my turn.

Cullen begins removing his clothes. Kate starts to step from the shower.

CULLEN (CONT'D)

I am sorry, but you will have to stay in there.

KATE

What?

CULLEN

You will have to stay in the shower whilst -

KATE

- you can't expect me -

CULLEN

- I cannot have you skipping out on me whilst I bathe.

She backs into the shower as Cullen enters, drawing the curtain shut behind him.

Kate indignantly searches for something to look at other than him as she keeps her bandaged hand out of the water spray.

CULLEN (CONT'D)

You are a lot more shy about this than I thought you would be.

KATE

And I suppose you're used to showering naked with strangers.

CULLEN

So, you do not shower naked? I was wondering why you were wearing that towel.

KATE

You know what I mean.

Cullen turns to her, putting his hands on either side of her shoulders as he leans in close.

CULLEN

You would be surprised by what I am used to.

Turning back, Cullen continues his shower. Kate allows herself to look him over. Cullen finishes and shuts off the water. He throws the curtain wide and pulls a towel to him, stepping from the shower. He dries, not making any attempts at modesty.

CULLEN (CONT'D)

What side of the bed do you want?

KATE

You want the bed? Take it.

CULLEN

There is no reason the two of us cannot share. You have nothing to worry from me, I assure you. After all, we have just showered together.

He takes her clothes with him as he leaves. Kate closes the bathroom door with a THUD.

INT. PLAY ROOM - LATER THAT NIGHT

The women are making up the bedding for the night.

Jason plays miniature cars with Tiny. He reaches over and takes a car from Tiny's group. Tiny takes it back. Jason reaches for it again.

Tiny grabs the youngster. He rises, lifting the boy up high, his hands under his arms. Helen and Audrey jump up. Tiny stares at Jason who is frozen stiff with fear.

AUDREY

(mother's voice)

Tiny? It's time for bed now. Play time is over. You and Jason need to pick up the toys. Now, Tiny.

Slowly, Tiny lowers the boy and begins to put the toys away. Everyone relaxes as Audrey examines Jason.

JASON

He didn't hurt me, Mommy.

Jason returns to help Tiny put the toys away.

INT. MOTEL ROOM - SAME

Kate emerges wearing the nightgown. Cullen admires the vision. He has medical materials on the bed.

CULLEN

Please sit down and I will attend to your hand.

Kate gingerly sits on the bed as if she's going to bolt off. Cullen examines her hand, then re-bandages it.

Cullen goes to the light switch and turns it off. He returns to the bed and gets in. Kate moves to the TV and turns the VOLUME down.

KATE

I want to leave this on. For the light.

CULLEN

Be my guest.

Kate goes to the chair and sits. Cullen watches her for several moments.

CULLEN (CONT'D)

You are being silly. Come to bed.

KATE

Has it ever occurred to you that I might have objections to any of this?

CULLEN

I am a light sleeper. If you decide to make an escape during the night, I will know it. Security is my only intent, I assure you.

KATE

And just where in the hell would I go? If I were able to turn you in, my family would still be at the mercy of your goons.

CULLEN

So what is the alternative? That chair is no place to spend the night.

Kate appears to mull this over. Finally, she goes to the bed and lays down on the very edge, staring at the ceiling. Cullen looks at the ceiling too.

CULLEN (CONT'D)

Not terribly interesting is it? But at least it will put you to sleep.

Turning away, Kate hugs the edge of the mattress. Smiling, Cullen pulls her to him in the spoons position.

KATE

What -

CULLEN

- relax.

He leaves his arm around her waist and buries his face in her hair.

KATE

I'm in the clutches of a wanted terrorist and you want me to relax?

CULLEN

I have not slept for quite some time and I need the rest. When you awake in the morning and find that I did not make a pass at you, I hope your ego will not be as wounded as your sensibilities presently are.

Kate fumes.

INT. AUDREY'S ROOM - SAME NIGHT

Crawford goes through Audrey's dresser, pulling out her lingerie and rubbing it against his face in-between gulps of liquor. Suddenly, he begins ripping each garment into shreds.

UPSTAIRS HALLWAY - CONTINUOUS

Crawford staggers out of Audrey's room still covered with some of the lingerie remnants.

PLAYROOM DOOR - CONTINUOUS

Tiny is leaning against the closed door, his eyes shut. Crawford practically falls down the stairs, alerting Tiny to his presence. Righting himself, Crawford stands in front of Tiny.

CRAWFORD

Well, if it ain't slave boy. Waiting for Massa's return? All that time in the tank and you're content to sit here while tasty treats are sleeping downstairs?

Tiny watches Crawford carefully while he takes a swig from the booze bottle.

CRAWFORD (CONT'D)

Sweet. Ripe. Tender. Yours for the taking. Don't let no foreigner lead you around by the nose. Take what you need. What you deserve!

Tiny watches him impassively.

CRAWFORD (CONT'D)

I can't believe you! You don't think Irish is going with out, do you? We both saw how he was looking at her. He's probably never coming back here. Why should he? He's got everything he wants and he's left us holding the bag.

Getting no response from Tiny, Crawford takes the bottle by the neck and slams it against the stair railing, breaking it off. He waves it menacingly at Tiny.

CRAWFORD (CONT'D)

I want in there and you ain't going to keep me from what's mine!

After a moment, Tiny rises and opens the playroom door, holding it for Crawford.

CRAWFORD (CONT'D)
That's what I'm talkin' 'bout.

Crawford moves past Tiny.

Tiny grabs Crawford and slams him against the door jam, knocking him out cold.

Tiny closes the playroom door and, taking Crawford by the ankle, drags him up the stairs, bumping him across every step along the way.

INT. MOTEL ROOM - MORNING

Cullen wakes, rising slightly. Sinking back down, he buries his face in Kate's hair again. A moment passes before he bolts up suddenly with a surprised look on his face. Kate opens her eyes and looks at him.

CULLEN
I apologize. I have no explanation for my actions.

Kate closes her eyes and turns back to her sleep position.

KATE
It's called an erection. Most men have had them by your age.

CULLEN
I am shocked that it happened at all.

KATE
Are you implying, that up till now, the Great Cullen Evan Donahue has been made of stone?

He angrily leans close, causing her to look at him again.

CULLEN
I have not wanted a woman since my wife. Oh, there have been others, I am clearly not a saint. But I am not in the habit of imposing my physical or emotional responses onto anyone.

He quickly leaves the bed. Kate stares after him.

EXT. HELEN'S HOUSE - DAY

Helen's car pulls to an abrupt stop in front.

INT. CAR - CONTINUOUS

Cullen leaves Kate sitting in the front seat. She watches him as he opens the trunk. Quickly, she reaches under the front driver's seat and retrieves the badge, hiding it in her bra.

INT. PLAY ROOM - MOMENTS LATER

Tiny and the others look up as Kate comes down the stairs.

EMILY
Auntie Kate!

The women and children embrace Kate as Tiny exits.

KATE
(taking kids in hand)
Do you think you two could build your
auntie Kate that tall tower you've been
telling me about?

BOTH KIDS
Yeah, sure!

The children quickly return to their toys. Kate leads her aunt and sister to the far corner where they all sit.

AUDREY
Did he make contact with his people?

KATE
I guess so, although I didn't see him.
I'm having a hard time figuring out what
did happen. We went to dinner and danced
a little -

AUDREY
- danced?

KATE
Actually, if it had been a regular date,
I would have given it high marks.

AUDREY
How could you have danced with him?

KATE
We're back at the motel and he insists
that we sleep in the same bed so he can
keep track -

AUDREY
- in the same bed?

KATE
- of me. Like I'm going to run off in
the middle of the night or something.

AUDREY
You slept with him?

KATE
Audrey, stop interrupting or you'll have
to go play with the kids.

Tears spring to Audrey's eyes and she turns away.

HELEN
Kate, please, she's been through a lot.

KATE
Sorry.

Audrey wipes her eyes as she stares down her sister.

AUDREY
We can't all be tough Kate Franklin who
can bend steel with her bare hands.

KATE
I said I was sorry. It was just a joke.

HELEN
Sarcasm, you mean.

KATE
You want me to be a basket case like
Audrey?

AUDREY
Am I supposed to pretend I don't have any
feelings?

HELEN
Handle it like Kate handles it, not a
quiver of her lip.

KATE
I promise I'll cry just as soon as this
is over.

AUDREY
I'd like to see that.

KATE
Can I finish now? Nothing happens until
this morning.

(MORE)

KATE (CONT'D)

I wake up to find his hand on my breast,
an erection pressing against me, and he's
more upset about it than I am.

HELEN

He got mad?

KATE

Well, I was being sarcastic to him.

AUDREY

Imagine that.

KATE

Well, what the hell was I supposed to say
in a situation like that? Excuse me sir,
but may I have my breast back?

HELEN

Or maybe, hey Buddy, how about pointing
that thing in another direction?

AUDREY

Gives new meaning to the expression, rise
and shine.

KATE

Time to get up, or you just happy to see
me?

They muffle their LAUGHTER as they relieve their tension.
Kate shows them the badge. She SIGHS.

KATE (CONT'D)

At least I managed to find this.

She wedges it down between the pillows of the bench and the
wall.

HELEN

What now?

KATE

Now? Now it's our turn to take control
of this situation.

INT. SCOTT'S BOWL-O-RAMA - DAY

TWO MEN, a white man in his mid-fifties and a black man in
his 30's are bowling in business suits, a contrast to their
colorful bowling shoes. The older man is thick and tall.
The younger man is just as tall but a lot more fit looking.
Their suit coats are draped over the backs of the plastic
chairs.

Burt makes his way to their lane.

BURT

Fred Roche. I couldn't believe it when they told me you were here.

The older man adjusts the bowling ball so he can shake hands with Bert.

ROCHE

My doctor wants me to watch my stress level. Slamming a few pins helps relieve the tension.

Roche throws the bowling ball for a strike.

ROCHE (CONT'D)

How the hell are you, Burt?

BURT

I'd be better if you'd let an old buddy know what's going on around here. It is my jurisdiction despite your F-B-I task force.

ROCHE

I can't. If someone finds out, my skin will be lining the Oval Office.

The younger bowler rolls a strike.

BURT

We all have our problems, Fred. Me, I don't get to wear the nice suit or use that great crime lab in Washington.

ROCHE

What great crime lab?

BURT

You owe this to me, especially since you guys have taken over my command center, the candy machines, and the coffee pots.

Roche lines up his shot.

ROCHE

Just for the record, you're out of peanut butter cups.

BURT

I promise, if you tell me, I won't capture the escapees, I'll leave them to you.

Burt's dig throws off Roche's aim and he splits the pins. Roche points to the end of the lane where the pins are.

ROCHE
Why don't you go stand down there?

BURT
Fred, I have to know.

Roche reflects for a moment.

ROCHE
Hey Joneze, lend your shoes to old Burt here. Go have a beer. I won't let him screw up your score too much.

Jones removes his shoes, takes his coat and moves off as Roche knocks off only one pin.

BURT
I'm not a good bowler.

ROCHE
Good. Jones was kicking my butt.

BURT
How about if I just stand here.

ROCHE
No bowl, no info.

Burt reluctantly picks up a ball and throws it down the lane. It hits the gutter just before reaching the pins. Roche looks pleased.

ROCHE (CONT'D)
What do you know about the Irish Republican Army?

BURT
They're Irish?

ROCHE
Never mind. Twenty-five years ago, the British government sent an agent into deep cover with the I-R-A.

The ball return coughs up Burt's ball.

BURT
How deep is deep?

ROCHE

So deep, that the agent's records of even existing were completely wiped cleaned so any spies within British Intelligence couldn't finger him as an agent.

Burt throws down the lane and takes out three pins.

BURT

So this guy was supposed to wipe out the I-R-A in one fell swoop?

ROCHE

That was the plan. Only something goes wrong and this spy turns and joins the cause against the British.

BURT

If there are no records, how do they know who to look for?

ROCHE

We're using a fingerprint found at a location he was last known to be at.

Roche throws a strike.

BURT

He's one of the escapees, isn't he? How did we catch him in the first place?

ROCHE

Good old American police ingenuity.

BURT

Traffic stop?

ROCHE

Traffic stop. The driver rabbits so everyone in the car gets a thorough check down at the local police station. Then bingo! It comes back that one of the passengers is wanted by Interpol.

BURT

A real pro?

Burt's ball takes out nine pins.

ROCHE

Supposedly knows more about the workings of British Intelligence than they would like. Reputed to have killed several top agents sent in to kill him.

(MORE)

ROCHE (CONT'D)

He speaks six languages, several dialects and just happens to be a master of disguise.

BURT

And me without my Kryptonite. What about the pictures and prints taken at the arrest?

ROCHE

They're gone.

BURT

Gone?

ROCHE

Now you know why our nuts are in the frying pan on this one. This guy must be connected to somebody high up in our government because suddenly, nobody knows nothing.

Burt picks up the spare. Roche looks annoyed.

BURT

What about the prisoners who escaped with him?

ROCHE

We think this spy is just using them as a diversion. The guy's like ice. Makes a polygraph look like a bad day for surfing. He's not afraid of using someone until he doesn't need them anymore.

BURT

Would he kill civilians?

ROCHE

I don't imagine he'd break a sweat over it.

Roche throws a LOUD, vigorous strike.

INT PLAY ROOM DAY

The women huddle together as Tiny plays with the kids.

KATE

(to Tiny)

I'm going upstairs to speak to Irish.

Tiny looks up at her momentarily before nodding his head.

Kate goes up the stairs as she gives a quick signal to the others to wait before she exits.

Audrey fidgets. Helen stills her with a gentle touch of her hand.

The door opens as Kate returns.

KATE (CONT'D)

Tiny? Irish wants to see my aunt and sister.

Tiny motions the pair to go upstairs.

INT. KITCHEN SERVICE PORCH - MOMENTS LATER

The three women gather together.

KATE

Irish is upstairs in my room.

AUDREY

Where's that other one?

KATE

I don't know.

Suddenly, Crawford comes into the kitchen. The women grab each other and hug the wall of the service porch. Crawford looks through the cupboards, slamming them shut in frustration.

Kate pushes her aunt and sister behind her as she takes a defensive stance. Crawford moves to the entry way of the service porch, his hands resting on the frame as he stares into the room but doesn't enter. The women hold their breath.

Finally Crawford leaves the room, slamming out the front door. The women relax.

HELEN

Let's hurry before we lose our nerve.

INT. KATE'S BEDROOM - MOMENTS LATER

Kate stops in the doorway and watches Cullen at the window.

KATE

Could I speak with you outside?

Cullen follows Kate.

LIVING ROOM - CONTINUOUS

Kate and Cullen come down the stairs.

KITCHEN - CONTINUOUS

Helen and Audrey hug the wall as Kate and Cullen pass by the doorway, moving through the living room.

EXT. HOUSE - CONTINUOUS

Kate and Cullen walk away from the house.

INT. KITCHEN - CONTINUOUS

Helen watches out the window.

LIVING ROOM - CONTINUOUS

Audrey makes her way up the stairs, keeping her eyes on the play room door.

INT. PLAY ROOM - MOMENTS LATER

Emily tugs on Jason's shirt and the children silently move to the wall of mirrors, disappearing into the bathroom, closing the door behind them. Tiny plays with the toys without looking up.

INT. KATE'S BEDROOM - MOMENTS LATER

Audrey QUIETLY opens the closet doors.

EXT. HOUSE - SAME

Standing in the pasture, Cullen stares at the horizon as Kate watches him.

KATE

Are you still mad at me because of this morning?

CULLEN

I should have killed you when I had the chance.

INT. KATE'S ROOM - SAME

Audrey searches the back panel wall for the secret hiding place.

EXT. HOUSE - SAME

Kate and Cullen face one another.

KATE

Why would you want to kill me?

CULLEN

I knew you were trouble the first time I saw you. But I just could not stay away. The game was fun and you play it so well. Lying with the truth. Knowing you were a cop only made it more exciting for me.

KATE

You think I'm a cop?

CULLEN

We do not have to play the game any more. I was the one who put your badge under the front seat. I was thrilled by your performance when it slid out onto the floor board right under that cop's nose. You were so cool, ice would not have melted.

KATE

Why didn't you kill me?

CULLEN

I needed to be myself for awhile. I thought I could play with you until I got bored. But it looks as if the joke is on me.

INT. KATE'S BEDROOM - SAME

Audrey searches for the hiding place. Finally, looking frustrated, she straightens the clothes in front of the paneling.

UPSTAIRS HALL WAY - CONTINUOUS

Audrey comes out of Kate's bedroom. Crawford is leaning against the wall at the far side of the door. She doesn't see him. He grabs Audrey and drags her off down the hall.

EXT. HOUSE - SAME

Cullen steps closer to Kate.

CULLEN

I will be leaving tonight. I want you to go with me.

KATE

What?

CULLEN

Please do not sink into coyness now.

KATE

Why would a loner like you want to be saddled with a woman? And a cop to boot.

Cullen pulls her into his arms for a kiss. She looks away. He guides her mouth to his. It's a long kiss and she participates. Kate looks embarrassed afterward.

CULLEN

We both feel it and neither one of us ignores our instincts for very long.

KATE

I thought you terrorist guys didn't need anybody.

CULLEN

You are everything my wife was, but not even she made me feel like this.

They kiss again.

KATE

I can't leave my family alone with those men.

CULLEN

Tell me you feel the way I do and you will not have to worry about those men.

INT. KITCHEN - SAME

Helen's attention switches toward the living room as she moves to the entry way.

LIVING ROOM - CONTINUOUS

A worried look crosses Helen's face and she picks up her pace, heading up the stairs.

UPSTAIRS HALL WAY - CONTINUOUS

Helen stops at the doorway to Kate's room and looks in. Fear fills her face as she looks down the hall in the direction of Audrey's room.

EXT. HOUSE - SAME

Kate paces around Cullen.

KATE

What are you offering me? A life on the run with a criminal?

Cullen embraces her from behind.

CULLEN

You are at a crossroads in your life. I know the loss you feel. I offer you a new direction. We would travel the world. You would not have to be involved in my business.

KATE

You're such a moody son-of-a-bitch. I don't know if I could put up with you.

CULLEN

The kettle calling the pot black.

KATE

I hate the way you make me feel.

CULLEN

Alive?

KATE

Yes. The way my husband made me feel. I'll have to think about your offer.

He releases her.

CULLEN

There are preparations that must be made. Please try not to take too long coming to a decision.

Kate nods and starts back to the house.

INT. AUDREY'S BEDROOM - MOMENTS LATER

Crawford has Audrey on the bed, raping her. His hand covers her mouth to muffle her screams. Helen rushes in, attacking him.

HELEN

No!

He grabs Helen to hold her off, losing his grip on Audrey.

EXT. HOUSE - SAME

SCREAMING is heard. Kate breaks out into a run. Cullen bolts for the house as well.

INT. AUDREY'S BEDROOM - SAME

Crawford pushes Helen into the wall. She collapses. Audrey digs her fingernails into Lewis' face. He slaps her hard several times.

Crawford is fighting with Audrey as Kate flies through the doorway. She pummels him, ignoring her injured hand. She kicks his butt from one end of the room to the other, he's completely on the defense.

Kate sends him hurtling toward the window. The glass pane breaks. Crawford starts to fall through, but he catches himself. Reaching for a shard of glass, he holds it like a knife.

Cullen enters, grabbing Kate from behind. He pivots her as his arm brings up the gun.

CULLEN
(calmly)
Put it down, Mister Crawford.

Crawford starts to comply, but springs at Cullen when he lowers the gun.

A tall lamp, wielded by Audrey, catches Crawford under his chin causing him to fall backward through the window and to the ground below.

There is THUDDING on the stairs.

Cullen pivots once more as Tiny enters like a stampede. His gun comes up again. Seeing Cullen, Tiny comes to an abrupt halt.

CULLEN (CONT'D)
Please go back downstairs, Mister Sikes.
I believe you have a lot more going for
you than your former associates gave you
credit. Do not disappoint me now by
making the wrong choice.

Tiny's fists pump open and closed slowly as he studies Cullen. Finally, Tiny turns and goes out of the room.

CULLEN (CONT'D)
(to Kate, in her ear)
I have kept my part of the bargain.

He releases Kate and goes after Tiny. Audrey stares out the window at a dead Crawford, his skull liberally leaking blood.

A numb Kate looks around the room and comes alive at the sight of her aunt laying on the floor. She rushes to her, checks for vitals and begins CPR on her aunt.

KATE

Help me. Audrey? Damn it, Audrey. We have to help Helen. Pull it together. Now!

Slowly Audrey pulls herself together and takes over the CPR compression.

Helen finally comes around. Kate gathers her aunt in her arms.

Audrey examines her tattered clothing. Kate gathers Audrey into the hug as well.

EXT. OUTER PASTURES - NIGHT

The police 4X4, its lights turned off, pulls up and Burt shuts off the engine.

He quietly climbs out of the vehicle.

Pulling out a pair of binoculars, Burt surveys Helen's house in the distance.

INT. PLAY ROOM - MOMENTS LATER

Tiny sits in the corner. Kate arranges the blankets and bedding around her family. Audrey lays in an exhausted sleep cradling her kids in each arm. Jason sleeps but Emily frets.

KATE

You need to sleep, Emmy.

EMILY

I'm afraid.

KATE

But I'm here to protect you. I know.

Kate pulls her wedding ring off with her teeth and then slips it on Emily's middle finger.

KATE (CONT'D)

There. Now Uncle Jack is protecting you too.

Emily smiles and snuggles down. Kate kisses everyone and Helen touches her face.

HELEN

Always taking care of us. Don't forget
to take care of you.

Kate rises and hands a blanket to Tiny. He looks at her a moment before taking it.

TINY

Couldn't find the kids. Thought they was
hurting the kids. Tiny don't let them
hurt no kids.

EXT. BARN - SAME

Burt quietly opens the huge door and goes in.

INT. BARN - CONTINUOUS

Burt CLICKS on his flashlight and surveys the barn, stopping on the escapees' car. He focuses the beam of light on the license plate. He pulls out his radio, looks at it and returns it to his belt without using it. He pulls a pen from his pocket and writes down the information.

INT. LIVING ROOM - MOMENTS LATER

Kate leans against the play room door and looks at her bandaged hand. It's red with blood.

EXT. HOUSE - SAME

Burt makes his way to the side of the house. He tries to look in the windows, but all the curtains are drawn. He then tries to open the windows.

He returns to the barn.

INT. BARN - CONTINUOUS

Burt CLICKS on his flashlight and surveys the workbench, locating a crowbar.

INT. KITCHEN - SAME

Kate goes to the sink as she unwinds the bandage. She turns on the water and slowly puts her wound under it, grimacing with pain.

EXT. HOUSE - MOMENTS LATER

Burt returns to the side of the house where the service porch is located. Using the crowbar, Burt tires to pry open one of the windows.

INT. SERVICE PORCH - SAME

Reaching the pantry, Kate opens it and looks for the medical supplies.

She turns at a SOUND at the window.

Kate quietly moves to the side of the window and carefully lifts the curtain to look out. Quickly moving the curtains wide open, she helps Burt raise the window with her good hand.

They take one another's hand and WHISPER.

KATE

Did you get Helen's note?

BURT

What note? I'm here because one of my boys said he saw you swapping spit with some guy in a parking lot and I knew that couldn't be right. And you know how nose I can be.

KATE

You're alone?

BURT

I wasn't sure anything was wrong, so why bring the calvary?

KATE

Do you have a radio?

BURT

Right here. But I haven't used it. I thought the escapees might be monitoring the band.

KATE

They are here. That wasn't my lawyer, he's the brains behind this. We can't underestimate him.

BURT

Good God!

KATE

You've got to go for help. Everyone's being guarded down in the playroom. We can't risk a rescue with only two of us.

BURT

Don't worry, I'll bring help.

He gives her a thumbs up from outside the sill. As she tries to help him close the window, Kate HEARS a NOISE from the kitchen and haphazardly slides the curtains closed.

She turns and runs smack into Cullen at the service porch doorway.

CULLEN

What are you about?

Kate slowly holds up her wounded hand to him.

KATE

Would you mind wrapping my hand for me?

He examines her hand.

CULLEN

Your stitches are holding despite your encounter with Mister Crawford.

Cullen retrieves the medical supplies from the open cupboard.

Through the slightly open curtains, the window behind Kate SILENTLY finishes closing.

CULLEN (CONT'D)

Let us tend to this upstairs, shall we?

Kate nods and allows herself to be led out of the service porch.

INT. KATE'S BEDROOM - MOMENTS LATER

Cullen places his gun on the night stand before caring for her wound. Kate glances at it periodically.

CULLEN

How are the others?

KATE

The kids are confused. Helen needs to go to a hospital. As for my sister, I'm not a shrink.

CULLEN

Your sister is stronger than you give her credit. Left alone, we all find what we need to survive. But I do apologize for how it has worked out.

KATE

You can't expect me to go off and leave the children here to look after the adults. And what about Tiny?

CULLEN

I can arrange it so that the authorities find them immediately after we leave.

KATE

I'm sorry, I can't.

CULLEN

You never intended on coming, did you?

KATE

If I go now, the authorities might think you kidnapped me and then they'd really be after you. Just let me take care of my family.

CULLEN

I will give you one month. Then I will return for you.

They make love.

KATE'S BEDROOM - LATER

Cullen wakes instantly and listens. As he leaves the bed, Kate stirs. Cullen quickly dresses.

KATE

What is it?

CULLEN

They are almost here, it is time for me to go.

KATE

I don't hear anything. Wait. Don't leave yet.

CULLEN

Stop being a cop. I know the authorities are coming. You have done your best to delay me.

He grabs the gun from the night stand and sweeps her up for a long, last kiss. He grins at her.

CULLEN (CONT'D)

But I forgive you anyway.

Kate stares after him as he goes.

KATE
(to self)
Let him go, Kate. Just let him go.

EXT. THE ROOF OF THE HOUSE - NIGHT

Cullen looks into the night sky.

INT. KATE'S BEDROOM - SAME

Kate struggles into her clothes.

EXT. ROOF OF THE HOUSE - SAME

The SOUND of a helicopter in the distance gets nearer as Cullen watches.

INT. KATE'S BEDROOM - SAME

Kate goes to the dresser and dumps the ceramic vase so the bullets fall into her hand.

She makes for the closet, practically ripping the doors off the hinges. She slams her body against the clothes as she uses her good hand to pry open her hiding place.

EXT. ROOF - SAME

Cullen walks toward the far end of the roof. The helicopter approaches.

Cullen removes the cylindrical object from his pocket. He holds it upright and away from his body as he pulls the string. A flare shoots upward into the sky, illuminating the roof.

Kate climbs out onto the roof from the attic door. Lights dot the horizon as the AUTHORITIES head for the house. Struggling, Kate points the gun at Cullen using both hands.

KATE
You were right, I can't stop being a cop.

CULLEN
Look at you. You can barely hold that gun.

The wind from the blades of the chopper starts to whip at them.

KATE

I still can't let you leave. Not on my watch.

CULLEN

What is this? One last bust before you quit being a police officer?

KATE

Who says I'm going to quit?

CULLEN

Your heart is no longer in it. You are in love with me and that makes you feel guilty. That is why you feel that you must stop me.

The lights from the horizon turn into individual vehicles as they grow closer.

KATE

As someone once said, my personal feelings are beside the point.

Kate turns the gun to the helicopter and FIRES three rounds. The chopper balks at coming closer. Kate turns the gun toward Cullen once more.

KATE (CONT'D)

I don't want to have shoot you.

Cullen looks at the chopper as it hovers in the night sky. He moves with lightning speed, knocking the gun from her hands. They both watch it slide off the roof. Cullen motions the chopper.

SIRENS are now mixed with the lights as they rush closer.

Cullen climbs onto the helicopter skids. He turns and offers her his hand. He SHOUTS over the SOUND of the rotor blades.

CULLEN

Let us not wait! Come with me now!

Her face reflects her indecision. She steps forward and loses her footing. She falls and slides down the roof. Kate frantically grabs for something to stop her descent but her bandaged hand prevents it.

The rain gutter of the three story building is her last chance and she grabs it with her good hand. Her descent is stopped momentarily. Twenty feet below Kate, the razor sharp tilling blades of the plow await her.

The edge of the gutter gives way. Kate is hanging on with one hand as her fingers slowly slide down the gutter.

Cullen leaps from the chopper, landing on the roof. He carefully slides down toward Kate. Cullen grabs a ventilation pipe jutting up from the roof while grabbing Kate's wrist with the other just as the rain gutter comes loose. The metal gutter clatters noisily as it momentarily dances on the sharp blades of the plow.

On the ground, Burt climbs out of the 4X4 with his gun drawn. He motions the other POLICE to head to the roof.

The hovering helicopter assesses the situation and bugs out, disappearing into the night. POLICE and RESCUE vehicles surround the house.

With a burst of strength, Cullen pulls Kate up until he can hook his arm around her waist. They cling together on the roof.

ROCHE and other AGENTS climb out of their vehicles. Roche speaks quickly into his radio microphone. A police helicopter streaks overhead, heading out after the other chopper.

On the roof, Kate and Cullen look into each other's eyes.

CULLEN (CONT'D)

Forgive me, but there is something I must do.

He pulls her up, using her as a shield. Pulling his gun from his waistband, he turns so the spot lights illuminate his intent. A sharp shooter gets Cullen in the shoulder. He falls back, dropping his weapon.

KATE

Cullen!

Kate lunges for him and prevents his slide. They cling together on the roof.

EXT. HOUSE - LATER

Helen is brought out on a stretcher with Burt holding her hand as they move along. He helps load Helen into the ambulance. Audrey, who is already in the ambulance, reaches out to Helen. They join hands in a makeshift salute.

Kate, wrapped in a blanket, is holding Emily and Jason as they sleep on her shoulders. Burt joins her and they watch the doors close on the ambulance before it drives away.

Tiny is led out of the house in handcuffs and he pauses a moment to look at Kate and the kids. Kate nods to him in a goodbye. He nods and gets into the back of the police car.

KATE

(to Burt)

I'm sorry I didn't tell you about Helen.

BURT

It's okay, darlin'. We both know I would have done something stupid, like try and take him on by myself. It's better to leave that kind of thing to you.

Fred Roche steps over to them. Burt throws up his hands in surrender.

BURT (CONT'D)

I didn't catch him, she did!

Roche smirks at Burt who puts his hands down.

ROCHE

I would like to express your Government's appreciation for delivering this criminal back into custody.

KATE

Just doing my job.

ROCHE

I'd also like to ask what name the prisoner used, anything you may have heard. We'd like to add it to his list of aliases.

KATE

He was referred to as Irish. I don't know any other name. It will all be in my report.

ROCHE

You've done a fine job here, Sergeant Franklin. Appreciate your help despite your own personal liabilities. This ought to make you a lieutenant.

Roche moves off.

BURT

What was that name you yelled on the roof?

Kate looks Burt straight in the eye.

KATE
Did I yell a name?

James Meadows approaches them.

JAMES
Excuse me, Sarge.

BURT
Yeah, Jimmy, what is it?

JAMES
His gun wasn't loaded.

BURT
Then why'd he go for it?

Kate lets out a quick LAUGH. The two men look at her.

KATE
He kept me at bay the whole time with
that gun.

JAMES
He wants to see her.

BURT
You don't have to, you know.

She hands the sleeping kids to Burt.

KATE
No, it's all right.

BACK OF AMBULANCE - MOMENTS LATER

Cullen is on a stretcher as the ambulance ATTENDANTS prepare him for the trip.

KATE
(to attendants)
Could I talk to him alone?

The attendants move out of ear shot.

KATE (CONT'D)
You wanted them to shoot you.

CULLEN
Why would I want that?

KATE

If you were wounded they'd have to take you to a medical facility instead of prison. Less security at a medical facility.

CULLEN

Great minds think alike. Are you going to warn them?

Kate places her hand on the metal railing of the stretcher, her fingers barely touching his.

KATE

Yesterday I would have.

Cullen entwines their finger tips.

CULLEN

If I come back in a month, are you going to shoot me?

KATE

You're just going to have to take your chances.

They pull their hands away as the attendants and Burt, who is still holding the kids, return. They load Cullen into the ambulance.

CULLEN

One month.

Kate nods slightly before noticing the exchange of looks between Cullen and the ambulance DRIVER before the doors are closed. The ambulance pulls away, its sirens BLARING.

BURT

Was he threatening you?

KATE

Do you mind if I spend some time alone?

BURT

No, you go ahead. I'll take the kids in to bed. Don't forget to let someone look at that hand.

She kisses him and he looks surprised. Burt carries the kids off to the house.

Kate pulls the blanket tighter as she walks away from the police vehicles, heading out toward the far pastures.

Tears fill Kate's eyes and begin to run down her face as she finally CRIES.

EXT. HOSPITAL EMERGENCY ENTRANCE - LATER

The ambulance arrives along with several government cars. Roche climbs out of his car and shouts orders to the various agents. Cullen's gurney is unloaded and rushed inside.

INT. HOSPITAL CORRIDOR - CONTINUOUS

The gurney is rushed through the electronic doors of the Urgent Care.

ER DOCTOR
(to agents)
I'm sorry, but you'll have to wait here.

The ER DOCTOR follows the gurney as the doors close behind him. The agents mill around the waiting room. Roche bustles in.

ROCHE
What the hell are you doing out here?

JONES
The Doctor said -

ROCHE
You left him alone?

Roche slams his fist against the button, opening the doors. He pulls his gun and begins running down the corridors followed by his agents.

INT. WATCH COMMANDER'S OFFICE - DAY

ONE MONTH LATER.

WATCH COMMANDER is lettered backward on the glass door in this office. A UNIFORMED OFFICER, his shirt arms covered in every chevron and hash mark possible for his rank, is shuffling paperwork. There's a KNOCK at the door.

WATCH COMMANDER
Come!

Kate enters, dressed in civilian clothes. The Commander stands.

WATCH COMMANDER (CONT'D)
Sergeant Franklin. Or should I say
Lieutenant? Please, please come in.

He moves to shake her hand, but she indicates her scarred injury, now without it's wrappings, and he gives her a quick salute instead.

KATE

I just stopped in to say good-bye.

WATCH COMMANDER

So you're taking the pension.

KATE

Can't hold a gun. You want me backing you up?

WATCH COMMANDER

Such a damn shame after everything you went through, only to have the Feds drop the ball. What kind of jackasses lose a wounded prisoner at a hospital?

KATE

I'm sure he'll turn up.

WATCH COMMANDER

What are you going to be doing with all your free time?

KATE

Thought I'd travel.

WATCH COMMANDER

It was hard enough for us to lose Jack, but now you. If you ever change your mind...

KATE

I won't.

She offers her left hand and he takes it.

EXT. KATE'S HOME - DAY

A For Sale sign is prominent as Kate gets out of a taxi cab and goes inside the house.

INT. KATE'S HOME - CONTINUOUS

Packing crates are everywhere. Kate punches the button on the answering machine before pulling out a suitcase and finishing the last of her packing.

BEN ATKINS (O.S.)

(on machine)

Kate, it's Ben Atkins.

(MORE)

BEN ATKINS (O.S.) (CONT'D)
Just wanted to let you know that I received your signed paperwork today. The trust fund for your niece and nephew will in place in a few days and your disability check is set to go to your Aunt. I do wish you'd leave me a number so I could contact you in case of emergency.

KATE
(to machine)
You're the attorney, Ben.

BEN ATKINS (O.S.)
(on machine)
Of course the Power of Attorney ought to handle just about anything that comes up.

The machine BEEPS.

AUDREY (O.S.)
(on machine)
It's Audrey. I can't believe you're not home. I don't know what to say.

KATE
(to machine)
Say thank you.

AUDREY (O.S.)
(on machine)
I know you hated my car, but why'd you send me yours? I'll call you later.

KATE
(to machine)
Because I love you, you idiot.

The machine BEEPS.

BURT (O.S.)
(on machine)
Hey! It's Burt. You know a cop can go her entire career without ever drawing her gun. You get bored living the life of leisure you just call me. But wherever you wind up, you just make it back here for our wedding. It's the only thing Helen wants.

KATE
(to machine)
I wouldn't miss it.

The machine CLICKS off. She closes the suitcase before turning off the machine and unplugging it.

Rising, she turns and runs into Cullen, who embraces her.

KATE (CONT'D)

You're late.

Cullen takes her hand with his and looks at it before kissing her scar.

CULLEN

I would say I am just in time.

FADE TO BLACK

--- THE END ---