

EXT. ELEMENTARY SCHOOL YARD - DAY1

Childrens blood-curdling screams over pitch black.

Title over VENGEANCE

FADE IN FROM BLACK

Kids run in school yard. Bell rings, pretty teacher, CASSANDRA, 30s, corrals children.

CASSANDRA
Single-file please. Amber, quit hitting.
Otis you okay?

OTIS, 10, nods head yes.

CASSANDRA (CONT'D)

Steven, where are your shoes?

STEVEN, 10, catches up waving shoes.

STEVEN
I found them!

A big kid, CURTIS, sticks out his foot sending Steven flying. The kids laugh.

CASSANDRA
Curtis! You pick Stevens shoes up right
this minute!

Curtis reluctantly picks up Stevens shoes.

INT. MARSHAL'S HOUSE - LIVING ROOM - DAY1

MARSHAL DUNN, well-built, 50s, long hair, reaches down and places weights on end of bar. He bench presses weights, adds more weight, stretches, writes in journal.

MARSHAL
Three-fifty--three.

Tries new weight. Fails. Writes in journal again.

MARSHAL CONT.
Three seventy-five--zero.

INT. MARSHAL'S HOUSE - SHOWER - DAY1

Marshal stands under shower stream. A scar cuts across his shoulder.

INT. MARSHAL'S HOUSE - KITCHEN - DAY1

Marshal swallows vitamins, chugs his coffee, grabs a banana and eats it on the way out of the house. He puts on leather jacket and helmet before leaving. He pauses in front of photo of an

older woman. He touches it.

MARSHAL

Hey, Mom.

EXT. MARSHAL'S PORCH - DAY1

EUGENE, 70s, peeks out his front window next door.

EXT. MARSHAL'S DRIVEWAY - DAY1

Marshal fires up the Harley, puts on his shades, and waves at EUGENE.

MARSHAL

Morning, Eugene!

Eugene quickly closes the curtains. Amused Marshal revs the bike and tears off down the street.

EXT. COUNTRY ROAD/MONTAGE - DAY1

Titles over.

Marshal travels road into town.

INT. THIRD GRADE CLASSROOM - DAY1

CASSANDRA looks out window hearing a HARLEY and waves at Marshal as he passes by.

EXT. WOODED BACK ROADS - DAY1

Titles over cont.

Marshal passes a stocky man, early 40s, CARL BIGSBY, walking with backpack in the same direction.

A sign reads "Welcome to Cayling" The little town you never want to leave"

EXT. BARBER SHOP - DAY1

Marshal puts his kickstand down in an alley way and enters a quaint little barber shop.

INT. BARBER SHOP - DAY1

Marshal hangs up his helmet and coat. The shop owner, DON HARRIS, 60's, greets Marshal with a smile. A couple of old coots, ERNIE & DWIGHT, look up from a game of checkers and nod at Marshal as a striking woman CHIEF KATHERINE QUINN, mid-50s in a police chief's uniform looks on.

Don pats the barber chair.

DON

Got your spot ready, Marshal.

MARSHAL

Thanks Don.

Marshal nods back to the old guys.

MARSHAL (CONT'D)

Morning fellas.

DWIGHT & ERNIE

(in unison)

Mornin'

MARSHAL

Chief.

QUINN

Morning, Marshal.

Marshal sits, Don puts a cape on him and unbraids his hair.

DON

When are you going to let me do something with this hair besides just a trim?

MARSHAL

Just as soon as hell freezes over my friend.

DON

Maybe a little color? You'd look so much younger.

MARSHAL

I keep telling you every week, Don; I earned this gray. I'm keeping it.

Don sighs, turns Marshal around to the sink, washes his hair.

BRADLEY, fat, 20s, sweeps up hair trimmings.

DWIGHT

Oughtn't have your hair that long Marshal. Hair's supposed to be a woman's crowning glory. Good Book says so.

MARSHAL

It also says God looks at the heart, Dwight.

DON

Oh Lord.

MARSHAL

Oh, we're just funnin' each other, right, Dwight?

Dwight glowers until Ernie taps the table.

ERNIE

Drop it, Dwight. We're playin' checkers.

Dwight makes a move on the checkerboard.

DWIGHT

Thought we'd gotten rid of all the hippies.

Chief Quinn looks up from her paper and laughs.

QUINN

You're one to talk, Dwight.

DWIGHT

Ancient history Katherine.

DON

Bradley, did we get that conditioner for Marshal?

Bradley goes to a back room, returns with a bottle. Don finishes the rinse and puts Marshal's hair up in a towel.

DWIGHT

Lookie there. Girlie hair and girlie froofroo shampoo.

BRADLEY

You wanted the moist, right, Marshal?

MARSHAL

Yup. Thanks. So what's new boys?

BRADLEY

Randy's disappeared into the woods again. Haven't seen him in two, three days.

DWIGHT

Now there's another tree huggin', dope smokin' lil' commie rat if I ever seen one.

MARSHAL

A little harsh don't you think Dwight?

Don trims Marshal's hair.

DWIGHT

You know as well as I do what he's up to. I don't know why the Chief doesn't do something about it.

QUINN

I'm right here, Dwight.

MARSHAL

Probable cause, right Chief?

Marshal winks at the Chief.

DON
There you go. Just like I said, no proof.

ERNIE
Bradley, y'all got any more peanuts? I'm out.

Ernie holds up an empty peanut bag and shakes it. Bradley goes to the back for a fresh bag.

Dwight makes a move on the checkerboard and smiles.

DWIGHT
There you go, old man. Gotcha beat. Again.

Ernie whips his attention back to the checkerboard and sees what Dwight did. He looks to Don for help.

DON
Did it fair and square, Ernie. That's five to three, Dwight's favor.

Dwight gets up, puts on his overcoat, gives an exaggerated bow to the shop and exits.

DWIGHT
See you fellas next week.

Marshal hops out of his seat to sit under a dryer and Chief Quinn takes his place.

Just as Dwight exits, a woman, ALLY, mid-40s bursts in.

ALLY
Chief! I need to speak with you!

QUINN
What's wrong, Ally? Can it wait? I just sat down.

Don stops brushing the Chiefs hair and waits for an answer.

ALLY
It's my boy, Scott. He was supposed to have Jack come over for the weekend, but he went to meet Jack and now neither has come back. I went over to Jack's house, but there's nobody there, and I can't get hold of his parents because the gardener said they were out of town for a sales convention. I left them messages but I haven't heard back from them at all..

Quinn grabs Ally's shoulders.

QUINN

Okay, take a deep breath Ally. I really wouldn't get too worried yet. The boys probably just want to be off the radar and ditch school so they can have a three-day weekend while the folks are gone. It's happened before.

ALLY

I know Chief, but it feels different this time. I know something's wrong. I just KNOW it.

QUINN

Well, okay. Let's go over to the police station and see what we can do.

Ally and the Chief leave. Don throws his hands up.

DON

Okay, where were we? Oh yeah, Bradley ring up Ernie's peanuts.

Bradley hands Ernie his peanuts and the old man snatches them.

BRADLEY

Two-nineteen.

Ernie digs up three dollars.

ERNIE

I remember when they were a nickel. Prices you charge are a crime. You hearing this Marshal? Two nineteen for a bag of peanuts!

BRADLEY

(Under his breath)
And yet you keep buying them.

Ernie stares at the checkerboard and shakes his head.

ERNIE

The man's a sniper, just like he was in Korea.

DON

Could have told you that.

Bradley hands Ernie his change.

ERNIE

This is robbery.

Bradley drops his head and returns to sweeping up the carelessly discarded peanut shells on the floor around Marshal's feet. Don trims Marshal's hair a bit more, begins braiding. Ernie puts on his coat, grabs his bowler hat and starts to leave the shop. He pauses.

ERNIE

That froofroo stuff really work?

Marshal watches the two women through the window.

MARSHAL

What? Oh yeah. Won't use anything else.

Ernie runs his hand through his wispy hair, sniffs and puts his hat on and leaves.

Don brushes off the cut hair from Marshal's shoulders and removes the cape.

DON

All done, Marshal.

MARSHAL

Thanks Don. How much I owe ya?

DON

Fifteen.

Marshal takes out his money and counts it.

MARSHAL

So nobody's seen Randy lately?

DON

Nope. It's actually been more like four days.

MARSHAL

Hm.

DON

Think something's wrong?

MARSHAL

Naw. Just curious. It's my nature.

(Beat)

Oh, go ahead and put an extra bottle of that conditioner stuff on my tab for Ernie.

EXT. MOTEL - DAY1

Carl the hitchhiker exits a car by the HI-WAY motel. He takes his backpack, closes the car door and waves to the driver.

DRIVER

Stay safe, Carl.

CARL

Thanks, sir. Have a good day.

INT. MOTEL - FRONT DESK - DAY1

The desk clerk, DANNY, looks up from his newspaper, smiles.

CARL
Evening. I'd like a room, please. Largest
one you have with a view.

DANNY
That would be our Presidential
Suite. Eighty dollars per night. Is that
good?

CARL
Internet?

DANNY
Yes.

CARL
Perfect, I'll take it.

Carl pulls out an impressive money roll.

DANNY
Normally, we take that when you check out
sir. We have a safe.

CARL
I'd like to pay ahead if I could.

DANNY
Very good. How long will you be staying?

CARL
Don't know.

Carl peels five one-hundred dollar bills off the roll.

CARL CONT.
I'd like to pay for four. I may not stay
that long, but if I don't you can just
use the rest if somebody else is a little
short.

Danny nods and goes about arranging for the room.

DANNY
Okay, if you'll just sign the registry.

Danny gets out the registry book. Carl writes with a shaky hand.

DANNY CONT.
That's very generous of you, uh--

Danny looks at the nearly indecipherable signature.

CARL
Carl. Carl Bigsby. I'll need a receipt,
please.

DANNY
Yes of course, Mr. Bigsby. So what brings

you to our little town?

CARL
Just seeing the world.

DANNY
Oooo-kay.

Carl takes his key and heads for the door, turns back.

CARL
Which way?

DANNY
To your left. Top of the stairs. Room 3B.

CARL
Thanks.

Danny holds the hundred-dollar bills up to the light.

EXT. MAIN STREET - DAY1

Marshal strolls Main St.

INT. E&M GROCERY STORE - DAY1

Marshal enters the E&M Grocery Store. Immediately ,MABELINE, the owner, 70s, approaches. She snaps her fingers at TONY, a skinny teenager with disheveled hair.

MABELINE
Tony! Got Marshals things ready?

TONY
Yes, ma'am.

Tony picks through a couple of bags and reads a list as Mabeline hovers.

TONY
Three pounds ground beef, lean. Two packages of skinned chicken thighs. Gouda cheese. Cereal. Ravens Wood Merlot. One bag Fuji apples. Protein powder and two pounds Basmati rice.

MARSHAL
Got any hot links in Tony?

MABELINE
Of course we do. How many would you like?

MARSHAL
One pound is fine.

MABELINE
Tony, go get the man his hot links. Why didn't you get them before the nice

detective came in?

Tony starts to speak, but a glare from Mabeline shuts him up.

MABELINE

Sorry for his attitude. That kid's been in a foul mood for months now.

MARSHAL

He just lost his parents Mabeline.

MABELINE

Yeah, well still.

Tony returns with a package and places it a bag.

MARSHAL

Thanks, bud.

TONY

You're welcome. Can I take my break now, Ms. Hokum?

MABELINE

Of course. Ten minutes. Right after you ring up Mr. Marshal.

Tony scans Marshal's order, adds the hot links and gives Marshal his total.

TONY

Ninety-seven dollars and eight cents.

Marshal takes out some cash, but Tony stops him.

TONY

We've got the scanner now.

MARSHAL

Oh, yeah? Taking plastic?

Mabeline butts in.

MABELINE

Oh yes. We wanted to for some time, but Eugene wouldn't pay for his half. I finally showed him it'd save us money, and he finally took care of it. Stingy old fart.

Marshal chuckles, pulls out a debit card. Tony swipes it and hands it back.

MABELINE

No more crumpled-up carbons for me to try to read, right, Tony?

TONY

Yes, ma'am.

Tony gives Marshal his receipt.

MABELINE
See you next week Marshal.

MARSHAL
Any chance Tony can help me take these
back to the bike?

Mabeline's head swivels around like a ticked-off predator, but she smiles.

MABELINE
Of course, Marshal.
(to Tony)
Tell Desiree breaks over and to come back
in. Then you can take your break.

TONY
Yes, ma'am.

Marshal and Tony each grab a bag.

EXT. ALLEY - DAY1

A young goth teen, DESIREE NICHOLS, slowly drags on a cigarette.

TONY
Desiree, party's over, you got to get
back inside. I have to help Mr. Dunn with
his bags.

Desiree crushes out her cigarette on the bottom of her shoe,
pockets the remainder.

DESIREE
Nice bike.

MARSHAL
Thanks.

Desiree runs her finger along the bikes gas tank and shuffles
back to the store.

MARSHAL, CONT.
Thought I'd get you out of there for a
minute.

TONY
Thanks Marshal.

MARSHAL
Wanted to ask you something. Seen Randy
around lately?

Tony eyes him with suspicion.

TONY
No. You want me to tell you when I see

him?

MARSHAL

You might.

TONY

Any particular reason you want him?

Marshal puts the groceries in the bikes saddlebags.

MARSHAL

Just let me know, huh?

Marshal slips Tony a few dollars. Tony edges closer to Marshal.

TONY

You know, I can help you, too, you know?

Tony makes a gesture of smoking a joint.

TONY CONT.

Medicinal purposes only, of course.

MARSHAL

Of course. That won't be necessary Tony,
just let me know when you see him okay?

Marshal puts on his helmet.

TONY

If you change your mind...

MARSHAL

Thanks, Tony, and hey, don't let the old
lady get you down.

Tony smiles. Desiree comes back out with trash bags and places them in a dumpster.

TONY

I won't.

Tony heads back to the store. Desiree flirts with Marshal.

DESIREE

Gotta give me a ride on your 'machine'
sometime Marshal.

As she heads back to the store an old garbage truck with faded lettering "Smiley's Waste Removal" comes into the alley. The driver, MR. SMILEY, mid-40s, picks up and empties the dumpster.

MARSHAL

Hey, Mr. Smiley. How's business?

MR. SMILEY

People make the trash. I take the trash.

Mr. Smiley laughs.

MARSHAL
Job security, huh?

A young boy, OTIS, 10, sits in the truck cab.

MARSHAL
That your boy?

MR. SMILEY
Yep, that's my son Otis. I'm teaching him
the ropes.

MARSHAL
Well, I guess I better get out of your
way huh?

Mr. Smiley waits patiently as Marshal fires up the Harley and
rides off.

INT. PRESIDENTIAL SUITE - DAY1

Carl sits at a desk with a laptop and cup of coffee. He stares
out the window and sobs.

Carl finishes the coffee, grabs his coat and leaves.

EXT. CAR GARAGE - DAY1

Marshal motors up in front of an old shop "Simm's Total Service".
A pair of legs stick out from under a classic car in the bay.

TYLER
What's up, Marshal?

Tyler slides out from beneath the car, stands.

TYLER CONT'D
Hand me a rag would ya?

Marshal grabs a rag and hands it to Tyler.

TYLER CONT'D
What brings you in? Sounds like your belt
is loose.

MARSHAL
How do you do that?

TYLER
What? Work blind?

MARSHAL
Yeah, you never fail to amaze me.

TYLER
It's like being married to a good woman
for many years Marshal. You know their
smell, their sound and when things are
running smooth or not.

A Cayling police car pulls up and BARRY, mid-30s with the now-softening body of a former athlete, gets out.

BARRY
 Hey, Tyler.
 (to Marshal)
 Talk to you for a minute Marshal?

Tyler leans under the hood of the car.

TYLER
 Hand me a 5/8 would you?

Marshal hands Tyler a socket.

MARSHAL
 What can I do for you Officer Barry?

Tyler hands back the socket.

TYLER
 That's a metric. We've got an American beauty today.

BARRY
 (to Marshal)
 So you busy?

Marshal hands Tyler the correct socket. Tyler buries his head in the engine.

MARSHAL
 Not terribly so. What's going on?

BARRY
 We're looking for volunteers to track some kids. Quinn thought you might lend a hand.

MARSHAL
 Sure.

BARRY
 (referring to Tyler)
 Good. You might bring your bloodhound with you.

Barry laughs and hops in his squad car and tears out of the drive.

TYLER
 Asshole.

EXT. ELEMENTARY SCHOOL - DAY1

Otis Smiley waits in line for the bus. Curtis comes up from behind and purposely bumps into him, knocking him over, books flying.

CURTIS

Watch where you're standing, Dumbo. With ears like that, you'd think you could have heard me coming.

Other children point and laugh at Otis.

Otis gets up, Ms. Cassandra helps him pick up his books.

CASSANDRA

Get on home Curtis. Why don't you pick on someone your own size?

Barry pulls up in his squad car and gets out.

CASSANDRA (CONT'D)

You need to do something with your boy Barry. One more infraction and he's getting suspended.

Barry roughly grabs Curtis by the scruff of his neck and tosses him into the backseat of his squad car.

BARRY

I'll deal with him. This is all his mothers doing.

INT. SMILEY'S HOUSE - DAY1

Mr. Smiley sits at the kitchen table reading the Bible and making notes. Otis makes himself a sandwich.

MR. SMILEY

Otis.

He freezes. His father stares. Otis folds his hands, bows his head and prays.

OTIS

Dear God, thank You for this food that I am blessed to in... in...ingest. In Your Son Jesus' Name, amen.

MR. SMILEY

Good boy.

Otis takes off his jacket.

MR. SMILEY (CONT'D)

Otis, where did you get that scrape on your elbow?

OTIS

One of the kids ran into me.
(beat)

Dad, what are Dumbo ears?

MR. SMILEY
Which kid was it son?

OTIS
Curtis Monroe.

MR. SMILEY
Oh, don't let him bother you, Otis. He'll
wind up fat with a son just like him one
day while you're conquering the
world. Isn't that right?

Mr. Smiley ruffles the boys hair.

OTIS
Is that Mom's Bible?

MR. SMILEY
Yes it is.

Mr. Smiley looks at a photo of an attractive young woman used as
a bookmark.

MR. SMILEY CONT'D
Did you know you have your mother's ears
and her eyes?

INT. POLICE STATION - DAY1

The police station is clamoring with townies. Barry, and Marshal
enter.

QUINN
Glad you could make it, Marshal.

Turns to the crowd.

QUINN (CONT'D)
All right, folks, I want to thank you all
for finding the time to help us out.
We're going to focus our search on the
north fields and into the woods. That's
where the boys were last seen, so that's
a good starting point. I think most of
you know what these kids look like, but
if you don't, there are pictures up here
on Clara's desk. Feel free to take one.

A mousy girl, CLARA, 30s waves a picture in the air.

RICK, mid-50s, raises his hand.

QUINN
Yes, Rick?

RICK
Anybody seen Randy lately?

QUINN

Why?

RICK
I'm just sayin'. Those kids disappeared
about the same time Randy did.

QUINN
Are you accusing Randy of something Rick?
Or are you saying we have three missing
persons?

RICK
I dunno Chief, I was just saying.

EXT. RANDY'S WAREHOUSE - DAY1

There's a barely-discernible gravel road leading up to a
ramshackle warehouse and a beat-up vehicle parked out front.

INT. RANDY'S WAREHOUSE - DAY1

A scrawny guy, RANDY, mid-30s, stringy hair, wears a nice fedora,
button-down vest nothing underneath, slacks and sandals. He
enters the adjoining greenhouse with an old book in hand.

RANDY O.S.
Hello, my lovelies.

Today's reading: "The Fall of the
House--"

There's a CLATTERING outside.

INT. GREENHOUSE - DAY1

Randy freezes. He sets the book down carefully and draws a PISTOL
out of his pant waist. He slips back into the warehouse.

INT. WAREHOUSE - DAY1

The warehouse is littered with junk. At the back is a partially
opened window. Randy locks the door, pulls a large FALSE WALL
into place and looks around the empty area.

RANDY
Hey! Whoever is in there, I've got a gun.
I'm --

Another CLATTERING SOUND. Randy whips around, unloads his
pistol. Dead silence. A RACCOON pokes its head up from the
rubble, chatters and escapes out the window.

RANDY
Yeah! You better run!

Randy rushes to the window, closes it and puts a brick in front
of it.

RANDY

(yells through glass)
Who's the man now, punk!

He stuffs the pistol back down his trousers and grimaces because it's still hot.

RANDY (CONT'D)
Augh!

EXT. DOLLY'S BEAUTY SALON & DAY SPA - DAY1

The building is a gaudy pink. Women laugh and chatter inside.

INT. DOLLY'S - DAY1

The salon is full of clientele. DOLLY, a statuesque, well-built woman, 30s, tends to a stout woman, NORA, while other workers see to clients' needs.

NORA
Oh, God. Here comes Ms. Busybody.

DOLLY
Now be nice, Virginia.

Mabeline Hokum struts in.

MABELINE
Hello, all. Dolly, I need help today. It has been such a bear of a day.

Mabeline plunks down in the nearest chair, drops her purse and lets out a long breath. She picks up a magazine and fans herself.

DOLLY
What's happened, dear?

Nora groans again.

NORA
Don't encourage her.

Dolly whispers to her client.

DOLLY
The more you fuss the longer she runs on.

MABELINE
Well, you didn't hear it from me, but I believe Ally Webster lost her kid Scott and his little friend, um, James or John or whoever.

DOLLY
I'm so sorry. What happened?

MABELINE
No, no, not that they're dead, mind you. At least, I don't think so. They're

lost. The way these kids are being raised it doesn't surprise me. The whole town is getting together a search posse to find the little devils.

VIRGINIA

Party. I think you meant search party, Mabeline.

MABELINE

Search party, then. I don't know how they're going to find those kids now. It's coming on dark. It makes no sense.

DOLLY

Whatever it takes I'm sure.

MABELINE

Mm-hmm. Of course, who would let their children play out in these woods? I say let them stay lost. You never know what you're going to find out there, raccoon, wolves...

DOLLY

Mabeline!

MABELINE

What? I ran into a stray goat once. The thing charged me! I nearly lost my life that day to an old goat!

Dolly and the other women snicker.

DOLLY

So, they are searching, then?

MABELINE

Yes, though I don't know about the Chief's organizing skills.

A young nail tech FERGIE pipes in.

FERGIE

May, you've had it in for the Chief ever since she went to the barbershop.

DOLLY

You need to let that go Mabeline.

MABELINE

It's unseemly, hanging out in a man's place like that. And why would her daddy give her his job when he could have picked someone like Barry? It's a man's job! She'll never get a husband that way. She'll die an old maid.

Dolly bites her lip.

FERGIE

Women can do anything they want these days, Mabeline. This ain't the Victorian age. Charlene went to New York and was a model before she decided to come back here.

MABELINE

And she marries Rick. What's your point, or do you even have one Fergie?

Fergie pulls MRS. CAVENDISH'S nails from under the nail dryer.

FERGIE

I think that's it, Mrs. Cavendish.

Mrs. Cavenish examines her nails, nods her approval, rises, and gathers her things. Virginia takes her place.

VIRGINIA

Blood-copper red, as usual, Fergie.

FERGIE

Simon will take care of you if that's okay. I'm going home.

VIRGINIA

Oh, okay, but it's only four.

FERGIE

(glaring at Mabeline)
Exactly, that's my point.

Fergie storms out of the salon. Simon takes her nail station.

MABELINE

I tell you what, if Fergie had taught Charlene any business sense, she would not have come back and married the first man who came along. Do you know how much those New York models make? It's positively obscene. That chair ready for me now, Edgar?

A young metro-sexual hair tech, EDGAR, sets up his station.

EDGAR

Yes, Ms. Hokum.

Mabeline moves to the open chair and takes off the hat and kerchief revealing thin, gray hair.

MABELINE

In my time a woman knew her place and the kids had more sense. The kids in this town are spawns of the devil I say. That's why I had none.

NORA
Yeah, right.

INT. MOTEL OFFICE - DAY1

The clerk, DANNY, is on the phone.

DANNY
Hi there, Clara. I'm almost off work. How about you and me grab some grub when you get off? Oh, and you are not going to believe this...

INT. POLICE STATION - DAY1

Clara is on the phone at the reception desk.

QUINN
Clara.

CLARA
Yes, Chief?

QUINN
Is that business or personal?

CLARA
Sorry Chief.
(into phone)
Hey, hon, I gotta go.

Clara hangs up.

QUINN
Mind the store while we're gone until Officer Holloway gets in.

Quinn puts on her utility belt and grabs a long rifle out of a cabinet.

CLARA
Yes, ma'am.

Quinn addresses the group of townies.

QUINN
All right, folks, let's get these boys home. And those of you thinking of bringing guns, don't. Flashlights are all we need.

RICK
What if we run into trouble?

QUINN
Then Officer Barry and I will handle it. This is a hunt for our children, not wild game. Now, evening's closing in

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fast, and we can't get too much searching done before dark, so I need everybody to focus. No horsing around. And no visiting Rick's still.

The men snicker except Rick.

QUINN
We'll try Turtle Lake first and go on north from there.

EXT. TURTLE POND - DUSK1

Quinn, Marshal, Officer Barry, and the search party arrive with dogs. They fan out with flashlights yelling the boys names.

SEARCH PARTY
Scott! Jack!...Scott! Jack!

EXT. WOODS - SUNSET1

Carl walks in the woods, stick in hand and finds a small cliff. He sits and snaps a few pictures of the sunset. He uses his phone as a voice recorder.

CARL
There's a sort of unexpected peace to this place called Cayling. It seems like a friendly town unchanged by time. I can actually see myself... living here...

Carl sighs and shuts off the recorder. He hikes a little further, retrieves a few pieces of litter and pockets them. Carl coughs violently, takes a rag out of his pocket, a bottle of pills out of his coat, dry-swallows a few, and lays back on the rocks to rest.

EXT. WOODS - SUNSET1

Quinn and search party make their way through the woods coming to a clearing overlooking a warehouse. A creek flows by.

BARRY
It's getting late.

QUINN
I know. But now that we're out here, I kind of don't want to stop. At least not as long as the flashlights work.

BARRY
Some of the guys have to get to work in the morning.

QUINN
I'm aware of that Barry. As a matter of fact, so do you.

She takes out her radio.

QUINN

Clara?

CLARA (RADIO V.O.)

Yes, ma'am?

QUINN

Is Officer Holloway there?

CLARA (RADIO V.O.)

Yeah. He's just getting the drunk tank ready for Earnest and Mortimer.

QUINN

That's right, it's payday.

CLARA (RADIO V.O.)

Yup.

QUINN

Well, send him up here when he's done. We're up at Turtle Creek on the border of Randy Broomfield's land. I'm sending Barry home now.

CLARA (RADIO V.O.)

Yes, Chief.

Barry is noticeably irritated. Quinn puts her radio away ignoring him. Quinn WHISTLES loud.

QUINN

Okay, listen up, I know some of you need to get home and get some sleep. Those of you who can stay, I can use you. If we haven't found the kids by tomorrow, I'll call those of you who can help to come back then.

RICK

Good. I got a bar to tend to. Enough chasing after kids their parents can't handle.

QUINN

I remember you being one of those kids at one time.

MARSHAL

Hey, Quinn, I almost forgot I have groceries to put up before they go bad. Call me?

QUINN

Yeah that's fine.

Rick, Marshal and most of the search party take off, leaving Quinn and Barry and a few townies.

BARRY
How much dope you think Randy has down there?

QUINN
I have no idea.

BARRY
So you're not even curious?

QUINN
Don't even think about it Barry. We have no real reason to go down there.

BARRY
Says you. I can think of two.

EXT. WOODS - SUNSET1

Carl lays sleeping. Flashlights flash in the woods below. One lone flashlight shines further up the hill.

INT. RICK'S BAR - NIGHT1

Rick comes into his busy bar.

MICKEY
Any sign of the kids?

RICK
Nope, it's a lot of fuss over nothing if you ask me. How much Guinness have we got?

MICKEY
Not sure.

RICK
Keep an eye up here while I check.
(whispering)
Oh, and tell your brother to tear the still down. Half the town is out in the woods right now. Damn kids.

INT. BACK OF RICK'S BAR - NIGHT1

Rick carries in a wooden crate full of mason jars with peach brandy. He slides a false panel back into place and pushes some cases and boxes in front of it.

INT. RICK'S OFFICE - NIGHT1

Rick gets on the computer and sends out an email "*The peaches are in full bloom.*"

EXT. WOODS - DAY2

Hounds howl in the distance, Quinn and Officer Holloway study a map of the area. Barry comes up from through the woods.

BARRY
I don't see any kids, Chief.

QUINN
Appreciate the vote of confidence Barry.
You can make yourself useful and get me
some coffee.

A townie's dog goes crazy. Other dogs follow suit.

TOWNIE
Looks like Shooter found something!

EXT. CREEK - DAY2

The creek widens, dogs bark. Quinn steps up to the pond and puts
a handkerchief to her nose.

BARRY
Something is dead in there alright.

QUINN
As long as it's not some one.
(to the townies)
Get those dogs back. Barry, Holloway,
follow me.

Quinn, Barry and Holloway enter the water. Quinn has her rifle
raised.

They approach a BLACK TARP with a MOUND underneath. Barry rushes
ahead.

QUINN
I got this Barry.

Quinn raises the tarp with her rifle.

EXT. MOTEL - DAY2

Carl staggers by the office and heads up to his room.

INT. MOTEL OFFICE - DAY2

Danny picks up the phone.

CLERK
Hey, there, Clara...

INT. POLICE STATION - DAY2

Barry comforts Ally and Carol, the mothers of the two missing
boys as they wait by the front desk.

BARRY
We'll find them, ladies, I promise,
whatever it takes.

Clara in the doorway of Quinn's office.

CLARA
Chief?

QUINN
Yes, Clara?

CLARA
Danny from the motel just called and said one of his guests was walking towards the woods last night and came back this morning. He has a room at the motel. His name is Carl Bigsby.

Ally looks towards the Chief's office.

QUINN
All right. we'll check it out. Thanks.

Quinn realizing Ally has overheard their conversation approaches the two women.

QUINN (CONT'D)
We'll let you know if we find anything ladies.
(to Barry)
Come on.

Quinn and Barry exit.

INT. MOTEL OFFICE - DAY2

Carl approaches the front desk with his backpack.

CARL
Hi. I'm checking out.

DANNY
So soon? Mind me asking why you're leaving? Didn't like the room?

The clerk starts calculating how much he owes Carl.

CARL
No, it's not that. The room's fine. It's best I move on.

DANNY
Okay, well, you sure you don't want a refund?

CARL
No, that's okay.

Danny hands Carl his receipt.

CARL CONT'D
Thanks.

Carl starts to leave.

DANNY
Where to next?

CARL
Wherever the road takes me.

Carl heads out. Danny runs to the phone.

EXT. ROAD BY THE MOTEL - DAY2

Carl walks down the road just as two squad cars pull up. Quinn and Barry get out and flank Carl.

QUINN
Excuse me, sir. You Carl Bigsby?

CARL
Um, yes, can I help you officers?

QUINN
May I see some identification, please?

CARL
Sure, what's going on?

QUINN
Identification, please.

CARL
Oh, okay.

Carl puts down his backpack and reaches into his inner coat pocket. Barry pulls his firearm. Carl freezes.

CARL
I'm getting my I.D.

BARRY
Most men keep that in their back pocket.

Carl slowly pulls out his credit cards and I.D.

CARL
It's less likely to get stolen this way.

QUINN
Good point. Hands on the car, please.

Barry holsters his gun. Carl steps closer to Quinn.

QUINN
Stop!

CARL
Is there something wrong?

QUINN
You didn't do what I told you, first of all.

Barry violently spins Carl around.

BARRY
Put your hands on the car and spread your legs.

Carl obeys. Quinn takes Carl's ID. Barry frisks Carl.

BARRY, CONT.
Am I going find any weapons on you? Guns, knives, etc?

CARL
No.

Barry finds Carl's roll of money and flip-out Swiss army knife. He places them on the hood of the car.

BARRY
No weapons, huh?

CARL
That's a utility knife.

QUINN
Some see that as a weapon, my friend.

Barry continues and finds the handkerchief, a shirt fragment and bottle of pills.

BARRY
Chief, look at these.

Barry hands the items to Quinn.

QUINN
Are these yours, Mr. Bigsby?

Quinn examines the pills.

CARL
Yes, those are for an illness I have.

QUINN
What illness is that?

CARL
Cancer, lung cancer.

QUINN
Sorry to hear that. And this?

Barry cuffs Carl. Quinn holds up the fragment.

BARRY
Look, the school logo.
(beat)
That looks like blood.

CARL

I found that in the woods last night and picked it up. I hate litter. Are these necessary?

QUINN

I'm sorry, Mr. Bigsby but you're going to have to come with us to the police station.

Barry puts Carl in the squad car.

Quinn takes Barry aside.

QUINN

Get Danny's statement.

Carl yells from the car and rattles his handcuffs.

CARL

Are these really necessary? Am I being arrested?

QUINN

Relax, you're not being arrested; you are being detained for questioning.

EXT. BARBER SHOP - DAY2

Marshal pulls up on his Harley and goes in.

INT. BARBER SHOP - DAY2

The usual suspects are there; Dwight, Ernie, Don and Bradley.

DON

Morning, Marshal.

MARSHAL

Morning, boys. Anyone hear from Quinn?

DON

Didn't you hear? They arrested somebody.

MARSHAL

Really.

DWIGHT

I'm surprised you're not over at the station lending a hand.

MARSHAL

I'm retired remember? Besides that's hardly ever appreciated unless it's asked for. She knows where to find me if she needs me. I left a pair of gloves here yesterday. Anyone see them?

ERNIE

You should have been here a few years ago
when we were looking for a new chief.

BRADLEY

Thank God Barry didn't get it.

Bradley searches under the counter for Marshal's gloves.

DON

Amen to that.

ERNIE

The boy's a bully. All he wanted was to
be the wrestling captain.

MARSHAL

Was he?

ERNIE

No, heavens no. Rick beat his backside
every time.

BRADLEY

The bar owner.

Bradley hands Marshal his gloves.

DWIGHT

Marshal knows who the bar owner is, Brad.
Don't you have some sweeping to do?

Bradley slinks off to the back room of the shop.

INT. BARBER SHOP - BACKROOM - DAY2

Bradley bags up the trash with headphones blasting. He bangs his
head violently to the music.

INT. BARBER SHOP - DAY2

DWIGHT

Boy's gonna blow out his hearing. I can
hear those headphones out here.

Don seems distracted.

MARSHAL

Something wrong?

DON

Oh no, it's nothing. He and Dwight have
just never gotten along.

DWIGHT

You'd think a kid that big wouldn't be
such a sissy.

ERNIE

Better make your move ol' man.

DON

Dwight's always poked fun at Bradley. But he knows when to stop, don't you, Dwight?

Dwight blanches and focuses back on the checkers game.

DWIGHT

'Course I do.

The barber shop door opens and Rick comes in.

DWIGHT CONT'D

Speak of the devil.

RICK

Got a free chair Don?

Don spins the chair toward Rick.

DON

Waitin' on you Rick.

Rick sits.

DON

What'll it be today?

RICK

Just a shave.

Don puts a hot towel over Rick's face. Marshal puts on his shorty gloves.

MARSHAL

Hey there wrestling captain.

Rick ignores Marshal.

ERNIE

Randy actually was our first pick.

MARSHAL

Really?

ERNIE

Great wrestler until the accident.

RICK

Can we please change the subject? I always love hearing how I was second choice.

INT. BACK OF BARBER SHOP - DAY2

Bradley stands by the back door holding a trash bag. A few peanut shells spill out.

BRADLEY

I'm going to workout, Don. Be back later.

DON
Okay, remember we need towels for the shop.

EXT. BRADLEY'S HOUSE - DAY2

Bradley rides and parks his bicycle around the back of his house. He unlocks the door to the CELLAR and enters.

INT. BRADLEY'S CELLAR - DAY2

Cellar is filled with work-out gear. Bradley puts on a mask with gag, and fighting gloves. With muffled screams he punches furiously at a punching bag. It comes loose and drops. Bradley continues attacking the bag until he collapses, sobbing.

LATER

Don enters cellar. Bradley sits on a bench. The mask with gag lies on the floor.

DON
That bad, huh?

Bradley whips around angrily.

BRADLEY
Why don't you refuse service to that old piece of shit?

Don begins massaging Bradley's shoulders.

DON
Breathe, Bradley. In through the nose, out through the mouth. That's it. Let it go.

Bradley begins to relax.

DON (CONT'D)
You've got to learn to control that temper of yours. We've gone over this before.

BRADLEY
This IS controlling it, Don. I just want to tear...

DON
Shhh, you're not going to go there. Just be.

Bradley sobs. Don hugs him.

DON CONT'D
You're a man now. Nobody picks on you unless you let them.

BRADLEY

I'm a man now. I'm a man now....

EXT. RANDY'S DRIVEWAY - DAY2

Tony drives up to Randy's gate, heavy metal blasting, lays on the car horn.

INT. TOWER ROOM OF RANDY'S WAREHOUSE - DAY2

Randy overlooks the drive. Monitors everywhere. He watches the gate monitor, speaks into microphone.

RANDY
Tony! Tony! Turn the music down, man!
TONY!

Tony keeps jamming out. Randy pushes the button that opens the gate.

INT. WAREHOUSE - DAY2

Randy meets Tony at the warehouse door. Randy yells through a mail slot.

RANDY
How much today, shred head?

TONY
Oh I don't know, Randy, maybe this much?

Tony slides a stack of bills through the slot but keeps a hold of it.

RANDY
(in a low voice)
Call me Gonzo. The name is Gonzo.
Somebody might be listening.

TONY
Whatever.

Randy pulls on the money, but Tony doesn't release it.

RANDY
How much you got there?

TONY
Two grand.

RANDY
Jesus, Tony, where'd you get that kind of dough? That'll get you eight.

Randy pulls on the money again. Tony still doesn't release it.

RANDY (CONT'D)
Money first, dude. You know the drill.

TONY

How do I know I can trust you?

RANDY
You want it or not?

Tony lets the money go.

TONY
Better all be there. The stuff tasted
funny last time.

RANDY
Dunno why. Maybe it was burrito
aftertaste.

Randy out of sight of Tony picks a bag of weed, weighs it and
puts in some oregano.

RANDY CONT'D
I call this my Italian blend.

Randy slides the bag back through the slot.

RANDY (CONT'D)
Happy toking, dude.

TONY
Thanks man. Maybe I can sample some of
that special stash you got later?

RANDY
I don't know what you are talking about.

Randy gazes at his monitors ignoring Tony.

TONY CONT'D.
By the way Marshal was looking for you.

Tony takes his product and goes.

Randy scans the monitors. Something stirs on one. Randy catches
only a glimpse.

RANDY
What the hell...

He quickly leaves the room.

INT. POLICE STATION - INTERROGATION ROOM - DAY2

Carl sits at a small table. Barry enters.

CARL
Hey, I can explain the blood on that
shirt. It's--

Barry cuffs Carl across the mouth and SLAMS his baton on the
table. Carl freezes. Barry leans in.

BARRY
I know good and well, sir, whose blood
that is.

CARL
It's mine.

BARRY
Wrong.

Barry moves, Carl flinches.

CARL
You said I was here for questioning.

BARRY
Don't worry; give me a minute, I'll think
of a question.

Barry takes out his hunting knife, unsheathes it and runs his
thumb down the side of the blade. He puts it back in its sheath.
Barry gets in Carl's face.

BARRY
Why'd you do it Carl? You like little
boys, don't you? What did you do with
them Carl?

CARL
What are you talking about? I don't know
about any boys.

BARRY
Wrong answer!

Barry hits Carl on the temple, picks up his baton just as Quinn
enters with a clipboard. Carl coughs. Quinn looks up at the
terrified red face of Carl.

QUINN (CONT'D)
What's going on?

BARRY
Ask him.

Barry exits. Quinn offers Carl a handkerchief which he coughs up
blood in. Quinn reluctantly retrieves the handkerchief.

QUINN
You alright?

Carl nods his head yes.

QUINN (CONT'D)
What are you doing here, Carl Bigsby?

CARL
What do you mean?

QUINN
Well, you hitchhike into town with a large sum of money, disappear into the woods at night and come back with a shirt fragment from a missing child in your pocket. I mean, be logical. What are we supposed to think?

CARL
You wouldn't believe me.

QUINN
Try me.

Quinn takes a seat.

EXT. TURTLE LAKE - DAY2

An unidentifiable person buries a large bag and covers it with leaves.

INT. POLICE STATION - CONFERENCE ROOM - DAY2

Quinn writes on her clipboard.

QUINN
How long have you've been on your walkabout?

CARL
I've been on the road maybe a month now.

QUINN
So you are going to walk until you die?

Carl nods.

QUINN (CONT'D)
Who's your doctor?

CARL
Dr. Yulia Kovinski, Valley Ridge Medical Center.

Quinn takes down the name.

EXT. MABELINE'S HOUSE - NIGHT2

Mabeline drives up in an old luxury car. An elderly man, EDWARDS, approaches and holds the door open for her.

MABELINE
Get the groceries in Edwards, then go park the car.

EDWARDS
Yes, Ms. Hokum.

There's movement in woods to the side of the house. A large,

ragged-looking DOG trots toward them.

MABELINE

Oh, for Pete's sake, can't we have just one night when the canine equivalent of the town drunk doesn't come crash on my porch?

The dog approaches with a tennis ball in its mouth.

EDWARDS

Perhaps if you stopped feeding it.

Mabeline rolls her eyes.

MABELINE

Go park the car, Edwards, are you hard of hearing?

Edwards obeys. Mabeline kneels to greet the dog. She takes the tennis ball and tosses it on a small pile of other odds and ends on the porch.

MABELINE

Alice! Give me some bacon for this ugly mutt.

Mabeline pets the dog until an elderly lady, ALICE, 60s, comes out with bacon.

MABELINE

There we go, Dog.

The dog wolfs the bacon down and sprints off into the darkness again.

MABELINE

That dog has got to be a male, gets what he wants and then he's gone like a shot.

Mabeline heads into the house past Alice.

MABELINE

Fix your hair, Alice.

INT. JAIL CELL - NIGHT2

Carl lays in a dark cell. Barry comes down the hallway, clinking his baton on the bars as he approaches.

BARRY

Hello Mr. Bigsby.

The cell door opens.

INT. MOTEL OFFICE - DAY3

A tall, well-dressed man, COREY, enters and hands Danny a picture of Carl.

COREY

Hi. Have you seen this man?

Danny scans the picture.

DANNY

Yeah, freaking lowlife. You might try the jail.

COREY

Whoa, wait a minute. Jail? He's no lowlife.

DANNY

That's what I call anybody who messes with kids.

COREY

What are you talking about? What happened? Where's Carl?

DANNY

I told you, the pudgy freak's in jail.

INT. MARSHAL'S HOUSE - DAY3

Marshal plays music with headphones on. Doorbell rings, a sharp knock. Marshal finally hears it and answers the door.

MARSHAL

Oh, hey, had my headphones on. Don't tell me old man Hokum could hear me.

QUINN

No. Got a thing or two to talk to you about though. May I?

Marshal steps aside. Quinn comes in.

INT. MARSHAL'S HOUSE - KITCHEN - DAY3

Marshal pours some coffee for Quinn.

MARSHAL

Cream? Sugar?

QUINN

Yeah cream and sugar with a little coffee for flavor.

Marshal makes it and hands it to her.

QUINN

Mmm, perfect. You didn't get this around here.

MARSHAL

I get it delivered. Sorry, it's a little cold.

QUINN

Still, better than the swill we have at the station. That stuff tastes like it was filtered through a jockstrap.

MARSHAL

So what's going on? Did you find the kids?

QUINN

No, we didn't. We have a suspect though. Got another call from Alisa whose daughter disappeared a few days ago. We thought it was a custody battle with the ex but it proved different. We may be dealing with something more sinister, and I need it dealt with quietly so the whole town doesn't get into a panic. You know how fast word travels around here.

MARSHAL

I'll try to help as much as I can. How strong is your case?

QUINN

Circumstantial at best.

MARSHAL

You think it's more than just a few missing kids huh?

QUINN

I'll have to let this guy go soon if we don't find something more concrete. What's worse is I don't think he's our guy.

MARSHAL

I'd be happy work up a profile if that will help. It's been awhile. Want me to come down there now?

QUINN

Could you? I'll be indebted to you Marshal.

MARSHAL

Sure. I don't think I've ever seen you this worried Katherine.

Marshal finishes his coffee and readies to leave. Quinn notices the picture on the mantle.

QUINN

Always did love your mom, Marshal. She was always there when mine wasn't.

Quinn grabs her coat to leave.

EXT. POLICE STATION - DAY3

Quinn and Marshal pull up to the station. Barry's truck is parked outside.

INT. POLICE STATION - DAY3

Quinn and Marshal enter the station.

QUINN
What's Barry doing here, Clara?

CLARA
I don't know. He said he had to look in
on the prisoner.

Quinn and Marshal walk to the back as Corey enters and approaches the front desk.

CLARA (CONT'D)
Can I help you, sir?

COREY
I'm looking for somebody maybe being held
here. A Carl Bigsby.

Quinn hangs up her hat and jacket. Overhears Corey.

QUINN
You know him?

COREY
Yes ma'am. I haven't heard from him and I
was worried so I came looking for him.
Someone said he was here.

QUINN
Have a seat. I'll be back in just a
minute. Don't go anywhere.
(to Marshal)
You coming?

Corey takes a seat. Quinn and Marshal go to the jail cells. Barry exits the bathroom on the other side of the station wiping his hands.

CLARA
(to Barry)
What happened back there?

BARRY
Nothing. See you tomorrow.

Barry exits the building.

INT. JAIL CELL - DAY3

Carl lays curled up in a ball, bloody, coughing, nearly unconscious. Quinn and Marshal run to his aid.

QUINN
Oh, Lord.

Carl is listless. Quinn takes out her radio.

QUINN (RADIO)
Clara, where's Barry?

CLARA (RADIO V.O.)
He just left.

QUINN (RADIO)
Call an ambulance for Mr. Bigsby. And get
a first aid kit back here now!

MARSHAL
I'll get Barry.

Marshal lights out after Barry. Officer Holloway enters and tends to Carl. Quinn returns to the front office.

INT. POLICE STATION - DAY3

Quinn enters the front office with blood stains on her shirt.

COREY
What's going on?

Quinn approaches the desk.

CLARA
(to Quinn)
Says he knows this Carl.

QUINN
I know.
(to Corey)
How well do you know Carl Bigsby?

COREY
I'm his best friend.

QUINN
Clara, get Mr... What's your name?

COREY
Corey. Corey J. Stone.

QUINN
Get Mr. Stone's information.

Quinn extends her hand and introduces herself.

QUINN (CONT'D)
Mr. Stone, I'm Chief Quinn. I'm going to
go see what the issue is with your friend
Mr. Bigsby. He seems in poor health. I
would appreciate it if you would please

fill out some information for me. It's just a formality.

COREY
Look, just tell me if he's okay.

QUINN
Clara, get the information form please.

Quinn returns to Carl's cell.

EXT. POLICE STATION - DAY3

Barry is just getting into his car as Marshal comes out.

MARSHAL
Barry!

Barry looks up.

MARSHAL
Chief wants to see you. Now.

An ambulance siren screams in the distance.

Barry turns and walks back to the station.

INT. JAIL CELL - DAY3

Barry barges into the cell. Marshal stands outside the door.

QUINN
Barry, what happened?

BARRY
I don't know, he was fine when I left him. You yourself said the guy was dying.

QUINN
Don't you leave the station, you hear me?

Quinn exits.

BARRY
Yes, ma'am.

EXT. POLICE STATION - DAY3

An ambulance pulls up to the station. EMTs run in with stretcher through the station doors.

INT. POLICE STATION - DAY3

Clara escorts the EMTs to the back. Corey springs up from the paperwork he's filling out.

COREY
What's going on?

CLARA
Calm down, sir, please--

COREY
No, I will not calm down. If this has to do with my friend, I need to know what's going on.

INT. JAIL CELL - DAY3

The EMTs have a look at Carl.

EMT 1
What happened to this man?

BARRY
He hurt himself shaving.

QUINN
Officer, in my office now! Stay there until I get back.

The EMTs bandage Carl up and carry him out on a stretcher.

INT. POLICE STATION - DAY3

EMTs rush Carl through station. Quinn follows. Corey dashes over to Carl.

CLARA
Mr. Stone!

QUINN
Let him go.
(to Corey)
Don't leave town, Mr. Stone.

Turning to the EMTs..

QUINN (CONT'D)
Give us a call when Mr. Bigsby is stable.
(to Clara)
QUINN (CONT'D)
Did we get what we need?

Clara hands Quinn a clipboard. Quinn takes it, reads it and hands it back to Clara.

INT. POLICE STATION - DAY3

Marshal approaches Barry in the hallway.

MARSHAL
So what really happened, Barry?

BARRY
Just what I said.

MARSHAL

You think we're stupid?

BARRY

You really want me to answer that?

Barry continues to Quinn's office. Marshall meets up with Quinn at the front desk.

QUINN

You mind sitting in on this little meeting with Barry? I'd like your input once it's over.

MARSHAL

I can tell you how it's going to go right now. I think my time would be better spent with Mr. Stone at the hospital.

QUINN

Five minutes?

MARSHAL

Sure.

INT. QUINN'S OFFICE - DAY

Barry sits in front of Quinn's desk, piece of candy in his mouth playing with the wrapper. Quinn slaps Barry's feet off her desk and sits down. Marshal takes a seat right outside the office door.

QUINN

All right. Care to explain yourself officer?

BARRY

I don't think there's anything that needs explaining.

QUINN

Really? If you want to keep your job, you will tell me what happened in there to that man. Don't tell me he fell, you insult my intelligence.

BARRY

There is something wrong with that guy, Chief. I don't know why you can't see that.

QUINN

Barry, we don't act on suspicion. We don't know what happened to those children and I don't need a lawsuit because my officer can't keep his hands to himself.

BARRY

Jesus, how many kids are there gone now?

You saw the bloody shirt in his pocket.

QUINN

It's all circumstantial. We'll see how he figures into the kids disappearances once we get the analysis from the shirt fragment. At least that will be something tangible.

BARRY

And how many more kids disappear while you play CSI?

Barry sucks his candy noisily.

QUINN

Barry, you are two seconds away from unemployment. No insurance for you or your kids, nothing. Is that what you want?

BARRY

You're not getting it, "Chief".

QUINN

Excuse me?

BARRY

You are not a parent. It's useless for me to try to explain why I have a problem with weirdos around kids. You can't understand it, and I'm not going to waste my time trying to explain it.

QUINN

Because I'm not a parent, I wouldn't understand? Is that your explanation?

Barry folds his arms.

BARRY

You want proof? I'll get you proof. Until then you don't have any proof I even laid a hand on that guy.

QUINN (CONT'D)

That's it, put your badge and your gun on the desk and get the hell out of here! You be glad I don't bring you up on charges. This is my house Barry Monroe and you are not going to dirty it up.

Barry slides up out of his chair, slams his badge and weapon on Quinn's desk. He takes the jar of candy, empties a bunch into his pockets and sets it purposely back on the desk edge. It falls with a crash.

BARRY

Oops.

Barry goes to the door and turns around.

BARRY (CONT'D)
Watch your back, woman. Justice always
gets hers around here.

Barry exits the office. Marshal enters.

MARSHAL
That went well.

QUINN
It's too bad. He's been a good cop, but I
can't tolerate that kind of behavior and
blatant disrespect from any one of my
men.

She looks to Marshal.

QUINN (CONT'D)
We have an opening if you're game.

MARSHAL
I'm a little rusty but I gotta say, it
looks like Carl's a good suspect, at
least on the surface.

QUINN
So you condone--

MARSHAL
Not at all. I say that even being a
parent.

QUINN
Oh, that's right; you have kids. I never
did take you for a family man.

MARSHAL
Neither did she.

QUINN
I'm sorry I didn't mean--

MARSHAL
Naw, skip it, it's history.

EXT. DWIGHT'S APPLE ORCHARD - NIGHT3

A PRE-TEEN GIRL runs into the orchard crying. She stops in the
trees to catch her breath.

GIRL
Buster! Where are you?

There's a soft rustling in the trees.

GIRL
Buster?

CRASH, girl screams.

INT. DWIGHT'S HOUSE - NIGHT3

Dwight barrels through the kitchen, grumbling, and out to the BACK PORCH old shotgun in hand.

QUINN (V.O.)
If he's type A and what's on the cloth
isn't, we'll hold him.

EXT. DWIGHT'S BACK PORCH - NIGHT3

DWIGHT
Hey, you kids! How many times do I have
to tell ya to stay out of my apple trees?

He fires the gun into the dark. Screams.

DWIGHT (CONT'D)
G'wan! Git!

He fires again. Silence.

INT. DWIGHT'S LIVINGROOM - NIGHT3

Dwight goes into the living room and blares the TV.

INT. QUINN'S OFFICE - NIGHT3

MARSHAL
If the tests bear out you know that means
it's one of our own.

QUINN
I know.

INT. POLICE STATION - NIGHT3

The station phone rings, Clara answers, pages Quinn.

INT. QUINN'S OFFICE

CLARA (V.O.)
Ma'am, shots fired over at Dwight's.

QUINN
Oh, Lord, not now, Dwight. Alright, get
Holloway on it.

CLARA (V.O.)
Yes, ma'am.

QUINN
(to Marshal)
Here we go. It's getting crazier by the
minute.

EXT. WOODS - NIGHT3

A dark figure drags a large bag into the woods.

EXT. MARSHAL'S HOUSE - NIGHT3

Marshal and Quinn pull up in time to see Officer Holloway leaving Dwight's house.

EXT. MABELINE'S PORCH - DAY4

Mabeline reads. Alice brings tea. The stray dog, bloody-mouthed, licks his lips, wags his tail. In his paws is a severed forearm. Alice's tray drops and shatters. The startled dog runs off. Alice pees herself.

A WHILE LATER

Police cars line Mabeline's driveway along with an ambulance. EMT's examine Alice on a stretcher. Holloway photographs the scene.

QUINN
 (to Marshal)
 Well, this is a game changer. I'm going
 to have to call in State.

Coroner bags up the arm. An assistant searches through a pile of odds and ends on the porch. Holloway snaps a few last shots by the garden. The ground looks recently dug up.

HOLLOWAY
 All done, ma'am.

QUINN
 Good.

The EMTs take Alice off the oxygen.

MARSHAL (CONT'D)
 You all right, Alice?

Mabeline butts in.

MABELINE
 Of course she's alright.

QUINN
 Can you explain exactly what happened?

MABELINE
 I'll tell ya if it'll get you all out of
 here.

QUINN
 I was talking to Alice, Mabeline.

Alice begins to talk when Mabeline puts the oxygen mask back over Alice's mouth.

MABELINE

As I was saying, I was outside reading and Alice saw the dog with that nasty, disgusting arm. I looked because Alice dropped my mother's heirloom tea set. Then I called you folks. End of story. Now will you get off my porch?

The coroner walks to his van with the bagged arm. Alice gets up to scrub the porch.

QUINN
Will you please just butt out and let me do my job?

Mabeline retreats to the house.

MABELINE
Alice, you better get it all.

INT. QUINN'S POLICE CRUISER - DAY4

Marshal is in the car along with Quinn.

MARSHAL
Chief?
(beat)
Don't let that old bat get to you.

Quinn stares clutching the steering wheel.

QUINN
You're the big city detective, you might be accustomed to this but this town has never seen anything like this before.

MARSHAL
I know. Any suspects come to mind?

QUINN
Everyone now.

Quinn fires up the cruiser and puts it in drive.

MARSHAL
First of all this is not your fault. Second, what do these kids have in common?

QUINN
They're all the same age. Last seen by the woods. That's it.

MARSHAL
Okay, we'll start there.

EXT. ROAD NEAR WOODS - DAY4

Cruiser motors along and turns on a gravel road.

INT. QUINN'S POLICE CRUISER - DAY4

MARSHAL
Where are we going?

QUINN
Looking for the dog. Seems to stick to
the hills between Dwight's and
Mabeline's.

MARSHAL
Which overlook Turtle Lake.

MARSHAL & QUINN
(in unison)
Randy's place.

QUINN
There's a rumor Rick's still is down
there too, but we've never been able to
find it.

MARSHAL
Have you tried?

QUINN
Not really. We usually have more
important things to do than chase
moonshiners.

MARSHAL
Until now. Remember everyone is a
suspect, no detail too small.

EXT. TURTLE LAKE - DAY4

Quinn and Marshal walk through the woods.

QUINN
This is the area where we were before we
detained Carl.

MARSHAL
Carl didn't do it. The man's got
cancer. He's dying. What's the motive?
Doesn't fit the profile.

QUINN
That's what he says. Who knows maybe he's
just mad at the world.
(beat)
An accomplice?

MARSHAL
It seems like a reach.

QUINN
Maybe Randy did go totally off the deep
end. He never was the same after his kid

brother died.

(beat)

I'm glad you are back Marshal. I've missed you.

MARSHAL

You have?

QUINN

You remember these woods when we were kids don't you?

MARSHAL

How can I forget my first kiss?

QUINN

You? Wait, I thought you and Cherry Briggs...

MARSHAL

Nope. I liked the older women.

QUINN

You can't tell that these days.

MARSHAL

I know, who am I fooling.

QUINN

That was my first kiss too. Never did understand why you left. You broke my heart Marshal.

MARSHAL

I didn't want to move trust me but I couldn't stand to see Dad be all alone. He never did remarry. I always thought he and mom would get back together someday.

QUINN

I'm sorry Marshal.

MARSHAL

Dad must have meant something. In the last year Mom was sick she thought I was him. She was so happy I could never bring myself to tell her otherwise.

They crest the a hill and come to the cliff where Carl took pictures.

QUINN

Hey, didn't Carl say he took pictures of the sunset up here? This point looks right down to the creek and Randy's place.

INT. HOSPITAL - NIGHT4

Carl lays, barely conscious, Corey at his side. A doctor checks his eyes. A hospital staffer cleans the room.

COREY
So how is he?

DOCTOR
Concussion, definitely. I'm a little concerned about the brain, it may have swollen. We have to get him to a better equipped hospital to run proper tests.

COREY
What about his medicine?

DOCTOR
None was brought in. We need to get him to a better place. Problem is, he's in such a fragile state, I'm afraid moving him will make things worse. It's best to just stabilize him.

COREY
Get somebody here.

DOCTOR
We're working on it. Trying to get it arranged with the police.

Doctor writes on his chart sheet.

COREY
Let me take him and tell me where to go. Have a cop tail us or something.

DOCTOR
I can't let you do that.

Corey gets up and tries to get Carl out of the bed.

COREY
That's not good enough.

DOCTOR
Sir! You can't do that--

COREY
I'm not going to just let him die here.

DOCTOR
You move him now, and you will kill him!
You really want that?

Security guards come into the room.

Corey lays Carl back down on the bed.

DOCTOR
It's okay, fellas. Just a little

misunderstanding.

Corey sits with head in hands. The guards leave.

COREY

Give me something Doc. Please.

INT. DOLLY'S - DAY5

Mabeline enters and plunks down into her usual spot.

DOLLY

The usual, Ms. Hokum?

MABELINE

No, I need more today. I need everything you have. The whole deal.

DOLLY

You were just in here yesterday, something wrong?

Dolly starts to go to work on Mabeline's feet.

MABELINE

You haven't heard?

DOLLY

Um, no May, I've been here all day.

MABELINE

Well, you are never going to believe this...

EXT. WOODS - DAY5

Quinn and Marshal walk through the woods.

QUINN

We've must have covered every inch of these woods Marshal.

MARSHAL

What's over that next hill, where the haze is?

QUINN

The new landfill. I'm thinking--

CLARA (ON RADIO)

Chief?

QUINN (ON RADIO)

Yes, Clara?

CLARA (ON RADIO)

We've got another missing persons. The Stansfields little boy. The parents say he was playing outside one minute and

gone the next. They've looked around the neighborhood for hours and can't find him.

QUINN (ON RADIO)
All right. Get over there and take the parents' statement. I'll be back soon to help canvas the neighborhood.

CLARA (ON RADIO)
Me, ma'am?

QUINN (ON RADIO)
We need everyone on board Clara.

Turns to Marshal.

QUINN, CONT'D
So, what are you doing for the rest of the day, Marshal?

MARSHAL
I was going to take Cassandra to grab a bite after school, but I guess I'm looking for a lost kid.

QUINN
So much for the woods huh?

MARSHAL
Take me back to the station and I'll get my bike. We can cover more ground that way.

They turn back.

QUINN
Cassandra, huh? I thought you'd be attracted to Clara.

MARSHAL
Yeah, it didn't work out.

QUINN
Hmm. She never mentioned it.

MARSHAL
Nothing to mention. We just didn't click. She's a badge Bunny Quinn. I think she thought I was "Magnum, P.I." when I'm more of a "Columbo".

Quinn chuckles.

EXT. WELL-TO-DO NEIGHBORHOOD MONTAGE: - DAY5

Marshal and Quinn approach expensive homes, showing a picture of the Stansfield kid, no response.

LATER

Marshal and Quinn meet back at her squad car.

QUINN

You can go meet up with Cassandra if you like. We'll keep looking.

MARSHAL

I can't do that.

QUINN

Yes you can and you will. We're not getting any younger Marshal. You can ask her about the kids and see if she knows anything.

MARSHAL

Always on the job, aren't you Chief? Call me if you need me.

Quinn just nods.

EXT. ELEMENTARY SCHOOL - DAY5

Marshal pulls up on his bike. Cassandra is a heated discussion with Barry.

CASSANDRA

You are not making things easy for me Barry. Your son is a bully and the other parents are tired of it and it's no wonder they are pulling their kids out!

BARRY

Why don't you ask your boyfriend the real reason the parents are pulling their kids? Ask him about the pervert he's protecting at the hospital.

Barry storms off with Curtis in tow.

EXT. RICK'S BAR - NIGHT5

Marshal and Cassandra sit silently at Rick's bar. Rick comes out with a couple of glasses and pitcher and pours some water for them.

RICK

Hey, Cassandra, Marshal. What can I get for you?

CASSANDRA

What imported beers do you have?

RICK

Heineken. Leinenkugel. Guinness.

CASSANDRA

Heineken.

RICK
And you, Detective?

MARSHAL
I'm more of a Bud man myself.

Rick walks off.

CASSANDRA
I've had parents pulling their kids out of school left and right. First Mr. Smiley, then the Burroughs family. Can't say I'm sorry to see Curtis gone though. That kid is a menace.

MARSHAL
I didn't think it was that bad.

Rick brings back the beers.

RICK
So what can I get you, Marshal?

MARSHAL
Hm? Oh, just a salad.

CASSANDRA
That's it?

MARSHAL
I'm not that hungry.

RICK
Cassandra?

CASSANDRA
Oh, the same for me.

Rick leaves again.

CASSANDRA
I'm getting a little freaked Marshal.

MARSHAL
This guy is on a mission.

CASSANDRA
Why do you say that?

MARSHAL
He targets children and no one else.

CASSANDRA
Why would somebody do that?

MARSHAL
That's what we need to know, why.

CASSANDRA

Or who.

MARSHAL

And why now?

CASSANDRA

Some of the parents are getting together tomorrow at the gazebo and hold a vigil.

MARSHAL

Interesting.

CASSANDRA

They were going to demonstrate. That's what Mabeline wants to do. Hold the cops' feet to the fire she says.

MARSHAL

Well, there's only so much one can do with, what, three, four officers? Three after Barry got fired. We need everyone's help.

INT. RICK'S BAR - DAY5

Rick waits for Marshal and Cassandra's order. Mickey talks to him across the pass-through.

MICKEY

What's with the sourpuss, boss?

RICK

Cops. Don't like cops.

MICKEY

Barry is a cop.

RICK

Please, Barry is one of us.

EXT. DUPLEX - NIGHT5

Marshal and Cassandra stand at the door to her house and kiss passionately.

CASSANDRA

Thank you for such a nice evening. You want to come inside?

MARSHAL

No, I better not.

CASSANDRA

I don't bite.

MARSHAL

I can't.

CASSANDRA

Why?

MARSHAL

It's complicated.

Cassandra embraces him and they kiss.

MARSHAL (CONT'D)

Goodnight Cass.

Marshal puts on his helmet and rides off. Cassandra stands in the doorway watching him leave.

EXT. MR. SMILEY'S HOUSE - NIGHT5

Mr. Smiley watches through a window across the street as Marshal leaves. He quickly closes the drapes when Marshal sees him.

INT. MR. SMILEY'S LIVING ROOM - NIGHT5

Mr. Smiley turns around with a look of deep sadness on his face. Otis looks up from a comic book he's reading.

OTIS

You okay, Dad?

Mr. Smiley smiles.

MR. SMILEY

Yeah. I'm fine. You ready for the prayer meeting tomorrow?

OTIS

Yeah. I just hope the kids don't pick on me there.

MR. SMILEY

At a prayer meeting? They'd go to...

(adopts an accent)

"hay-ell" for that. They say the "fahrr" of "Gawwwwd-uhh" with fall.

Otis giggles. Mr. Smiley grins and tickles the boy.

MR. SMILEY

Off to bed after you finish that comic book, you hear?

OTIS

Okay, Dad.

EXT. TOWN SQUARE - DAY6

TOWNSFOLK gather around a gazebo. Mixed in are the men from the barber shop, the beauty shop, Mabeline, Officer Barry, Cassandra, Mr. Smiley and Quinn. There is mostly-finished food on the tables. The pastor stands before the podium.

PASTOR

Let us pray. Heavenly Father, we come to You in our hour of greatest need. Cayling's innocence is being taken away. We need Your help Lord. Bring the guilty to justice and strengthen our families. Heal the broken-hearted. Show us Your Light, Lord. In Jesus Name we pray. Amen.

ALL

Amen.

Mr. Smiley looks up at that moment. A lone firefly is caught in a web. It lights up, struggles, then is pounced on by the resident spider.

MR. SMILEY

Amen.

EXT. RICK'S BAR - DAY6

Rick stands out in the café looking at the gathering across the street.

RICK

That's a waste of time.

He retreats to the bar.

EXT. GAZEBO - DAY6

Mabeline and Barry talk. Quinn is nearby talking to Don and Bradley, but she is within earshot of Mabeline.

MABELINE

Shame a good lawman like yourself got canned. I don't know what the Chief was thinking.

BARRY

I was just doing what I had to do for the future of Cayling.

MABELINE

I know, Barry, I know.

Quinn ignores the sniping. Don pipes in.

DON

Hey, Mabeline, she's--

Quinn grabs Don's arm.

QUINN

Don't, Don. You'll just fire her up.

MABELINE

She's what Don? Inept? You have the

killer in the hospital. Bring charges against him.

DON
She's doing her job so mind your own business, May.

QUINN
Don!

DON
I'm sorry Katherine. You don't deserve this.

MABELINE
Just because your daddy wanted a son doesn't mean you have to do a man's job.

QUINN
Look, Mabeline, we are doing the best we can. And as for Barry, he knows why I fired him. It's nobody's business but ours.

MABELINE
Well we're making it our business. Perhaps it's time to choose a new Chief.

Some of the people grumble in Mabeline's favor.

QUINN
You're free to do that May. In the meantime, I want to get this killer as much as you all. I'm open to anything that proves the man we have is the killer. I'm also open to the idea that he's not.

The crowd murmurs.

QUINN (CONT'D)
Everybody who is willing to help us find these children can meet with myself, Marshal and Officer Holloway at the station.

MABELINE
You got your man, hang him! Get him to tell us where the children are! Make him talk!

The surrounding crowd cheers her on. Quinn takes a step toward Mabeline, Mabeline takes a step back.

QUINN
Watch what you say, Mabeline.

Barry steps between Quinn and Mabeline.

BARRY

No, you watch what you say. If you say this guy didn't do it you are saying one of us is a killer!

The crowd stirs some more.

A woman, ISLA, mid-30s in flowered dress, frantically scans the crowd.

ISLA

(yelling)

Candace? Candace!

QUINN

If he is proven guilty, he will get the proper punishment. I promise you that. But if he's not, the real killer is still out there.

Barry storms out and takes off tires screeching.

QUINN

Well that's grown-up.

MABELINE

We had ways of dealing with this kind of thing back when I was your age, Katherine.

DON

I bet you did, Mabeline. I bet a lot of folks found themselves at the wrong end of a rope because of you.

Quinn grabs Don as he gets in Mabeline's face. Isla is pushing people aside.

QUINN

Isla, what's wrong?

ISLA

I can't find Candace! She was just here a minute ago!

QUINN

Where did you see her last?

ISLA

She was playing in the park with the other kids, there.

Isla points toward the side of the park. The crowd closes in on Quinn and Isla.

QUINN

How long ago?

ISLA

62

It couldn't have been more than ten minutes? I was making sandwiches, she loves her peanut butter and jelly...

QUINN
What does she look like?

ISLA
She's her beautiful self.

QUINN
I need a physical description.

ISLA
You know Candy, she has perfect blond hair, the most gorgeous blue eyes.

QUINN
How old is she now?

ISLA
She's almost ten. Can we just look for her?

QUINN
Yes, ma'am. What was she wearing Isla?

ISLA
The dress she had on at the Little Miss Dust Bowl pageant down in Vadalía. Everybody went to that.

QUINN
Isla, describe the dress!

ISLA
Of course. I made it. It was all pink chiffon, just below knee length, and she had on her ruby-colored slippers. Who would want to hurt such a precious little girl?

Isla collapses crying. People in the crowd comfort her.

QUINN
All right, everybody spread out and look for Candace.

The men disperse throughout the park while women hug their own children questioning them.

INT. MARSHAL'S GARAGE - DAY6

Marshal wrenches on his Harley. He makes a few adjustments and starts it up. It roars to life then sputters. Marshal shuts it off.

MARSHAL
Damn.

EUGENE (O.S.)
 Marshal!

MARSHAL
 That was quick.

Eugene hurries in. Marshal rises to meet him.

MARSHAL
 I promise I won't gun it in the
 driveway--

EUGENE
 Never mind that. Mabeline just
 called. There's been another abduction.
 Candace McCall. This time at the park.

MARSHAL
 You've got to be kidding.

EUGENE
 Wish I was.
 (beat)
 Okay I gave you the message.

Eugene turns to leave.

MARSHAL
 Wait. My ride is down Eugene.

Eugene keeps walking.

EUGENE
 Ain't that a shame.

MARSHAL
 Eugene!

He stops, turns back around.

EUGENE
 Come on then.

INT. EUGENE'S GARAGE - DAY6

Inside the garage is an old but well-kept truck.

EUGENE
 Marshal, meet C.D.

INT. EUGENE'S TRUCK - DAY6

Eugene starts the truck.

MARSHAL
 It's a beaute. C.D.?

EUGENE
 Catherine Deneuve. I almost went on a

64

date with her before I had a brain fart
and married Mabeline.

MARSHAL
Catherine Deneuve? Not bad.

EXT. EUGENE'S DRIVEWAY - DAY6

Eugene and Marshal speed off toward downtown.

EXT. E&M GROCERY - NIGHT6

Marshal and Eugene pull up in front of the grocery store and get out. Dozens of people are spread out, calling "Candace! Candace!"

MARSHAL
Excuse me, have you seen Chief Quinn?

MAN 3
She's in back of the store.

EUGENE
What about Mabeline?

MAN 3
Dunno. We've all been looking for the
little girl, not each other.

MARSHAL
All right. What does she look like?

MAN 3
Mabeline?
(beat)
Oh the girl. Ten years old. Pink
dress. Blond hair.

MARSHAL
Thanks.

EXT. ALLEY BEHIND E&M GROCERY - NIGHT6

Marshal and Eugene meet Desiree stacking milk crates.

EUGENE
Desiree.

Desiree jumps up from her work and freezes.

DESIREE
Evening, boss.

EUGENE
Seen the Chief or that ol' battle-axe of
a wife of mine lately?

DESIREE
Yeah. I think they're looking for the
little girl down that way.

She points away from the store.

EUGENE
Toward Trailer Town?

DESIREE
Yeah.

EUGENE
You're on your own Marshal.

EXT. TRAILER TOWN - NIGHT6

Marshal comes up on Quinn and Officer Holloway looking around with flashlights in the failing light. Quinn notices him and hails him.

QUINN
Marshal, we've got another one.

MARSHAL
So I heard. Candace McCall. Ten years old. Blond hair, pink dress.

QUINN
That's her. Nobody's seen her since the get-together in the park.

MARSHAL
Where are her parents?

QUINN
Parent. Her mom is looking with Mabeline over in the north section of town. Her dad took up with some woman from an online dating site and moved out of state a few years ago.

MARSHAL
Could he have come back for her?

QUINN
Don't think so. Her getting pregnant is what scared him off in the first place.

Marshal looks around at the failing light.

MARSHAL
Have you noticed this always happens close to evening, when we don't have time to look effectively?

QUINN
Think the killer plans it that way?

MARSHAL
This is methodical. I think we need to keep looking all night. He's taking the kids right under our noses.

60

QUINN
You're serious aren't you.

Quinn gets on her radio.

QUINN (ON RADIO)
Sergeant, we're going to pull an all-nighter and find this girl. Put the word out to the reservists that we're all meeting at the police station right now in fifteen minutes. I'll fill everybody in at that time.

CLARA (ON RADIO)
Yes, Chief.

EXT. POLICE STATION -- NIGHT

Quinn stands with Officer Holloway and Marshal on the steps of the police station with a small gathering of townsfolk including Don, Dwight, Eugene, Smiley and Ernie etc.

QUINN
We're going to find this girl tonight, before the killer has time to hide her.

DON
Or worse.

QUINN
Marshal, you, myself, Don and Smiley will cover the the junkyard. Then Randy's. We need to pay him a visit.
(to the crowd)
All right, let's go.

HOLLOWAY
You want us to split up or all go to the same places together?

QUINN
Let's stay together. That way we can keep an eye on each other.

Holloway nods and goes to his squad car.

HOLLOWAY
Dwight, Ernie, Bradley you're with me.

EXT. JUNKYARD - NIGHT6

Searchers arrive at the junkyard. Quinn hands out radios.

QUINN
We're going to pair up. One radio to a pair. Holloway with Don. Dwight with Ernie. Smiley go with Marshal. You get the idea. Keep the radios on channel 5 and stay sharp.

EXT. HOSPITAL PARKING LOT - NIGHT6

Barry gets out of his car and goes into the hospital.

INT. HOSPITAL LOBBY - NIGHT6

Barry, out of uniform, enters the lobby and calls to the night clerk ,LIAM, 20s.

BARRY

Hey, Liam. What's the room number for that out-of-towner, Carl Bigsby?

LIAM

Visiting hours are over at ten, Barry.

Barry places a fifty dollar bill on the counter.

BARRY

Give me half an hour Liam.

LIAM

Alright. Room 139. Down the hall, third door on the left.

Barry heads down toward Carl's room.

LIAM (SOTTO)

Asshole.

As soon as Barry disappears into Carl's room, Corey comes out of the bathroom and heads the same direction.

INT. CARL'S ROOM - NIGHT6

Carl lays half-awake watching TV. Barry barges in and attacks him.

INT. HOSPITAL LOBBY - NIGHT6

Liam watches Corey go into the room, then turns back to his magazine. After a moment he picks up the phone.

INT. CARL'S ROOM - NIGHT6

Corey comes in to see Barry manhandling Carl.

COREY

Hey!

Barry lets Carl go and slams Corey's head into the wall. Corey slumps down.

CARL

Stop!

Carl gets up but gets pushed across the room.

Barry quickly cuffs Corey to a chair and stuffs a sock in his

mouth. He drags Carl up and forces him out towards the door.

CARL
What is going on? Help! Help!

BARRY
If you don't want to get shot, you shut
up and walk.

INT. HOSPITAL LOBBY - NIGHT6

Barry drags Carl through the lobby. Behind the desk a fax comes
in and prints.

LIAM
What are you doing, Barry?

BARRY
Police business.

LIAM
Yeah, well I checked. You got fired.

BARRY
Stay out of this, Liam.

Liam gets up, but as soon as he does, Barry shoots him in the
shoulder.

BARRY
I warned you.

Liam reaches for the phone, but Barry shoots the phone out.

BARRY
You try to stop me again Liam, the next
one goes into that thick skull of yours.

Barry exits. Liam maneuvers his cell phone out of his pocket and
dials a number.

LIAM
Clara. Barry came in and dragged off the
hitchhiker.

As Liam's talking, Corey comes staggering out of Carl's room
dragging a chair down the hall.

COREY
Where'd they go? Get these off of me!

EXT. JUNKYARD - NIGHT6

MR. SMILEY
Well, there's nothing here.

MARSHAL
Looks like it. I had hopes for this
place.

MR. SMILEY

Can I go now? My boy is waiting in the truck.

MARSHAL

Oh my goodness, I didn't know you had your kid Smiley. You better get back to him.

Both men trace their steps back to where the search started.

MR. SMILEY

Can I ask you something? Do things like this happen in the city?

MARSHAL

Yeah, just more of it.

MR. SMILEY

Don't worry, my Mary will look after them.

QUINN (ON RADIO)

This looks like a bust Marshal. We'll hit up Randy's place next. Meet back at the cars in five.

MARSHAL

Hey, you take care of that boy of yours. Don't you worry we'll catch this guy.

EXT. RANDY'S WAREHOUSE - NIGHT6

The search party pulls up in front of Randy's place.

INT. RANDY'S WAREHOUSE - NIGHT6

Randy sits in the office sculpting a bonsai tree. Headlights appear in the monitors.

RANDY

Shit!

Randy scrambles down to the warehouse floor and checks the lock on the greenhouse.

QUINN (OVER INTERCOM)

Randy, this is Chief Quinn, we need to come in and look around your place.

Randy frantically gets the box of dope looking for a place to stash it. He tries a drain, tries to open it, fails, tries to drop the individual bags down it, fails, then tears open bags and pours it down the drain.

QUINN (OVER INTERCOM)

Randy! Open up!

Randy runs to the intercom.

RANDY
Just a minute Chief, I ain't dressed for
company.

Randy moves faster, pouring out the last of the dope.

QUINN (OVER INTERCOM)
Randy, this is not about the pot.

Randy stares at the intercom about to cry.

QUINN (OVER INTERCOM)
Let us in, Randy, this is very important.

Randy pauses, gathers himself and presses the button.

RANDY
Chief Quinn. How can I help you?

QUINN
We need to search your place Randy. It
has nothing to do with your business.

RANDY
You got a search warrant?

QUINN
Randy, if you make me get a search
warrant, you'll look suspicious. Then I
can't ignore your little business now can
I?

Randy punches another button on the intercom. The gate opens.

EXT. RANDY'S WAREHOUSE - NIGHT6

Quinn and the others gather at the door. Randy opens the
warehouse doors for them.

RANDY
Hi, guys.

QUINN
Evening, Randy.

RANDY
So what are you looking for?

Quinn gestures to the rest of the group.

QUINN
You four look around the
property. Holloway, go with them. The
rest, look in every crack and crevice of
this warehouse.

CLARA (ON RADIO)
Chief, Liam from the hospital called.

QUINN (ON RADIO)
What's going on?

CLARA (ON RADIO)
Seems Barry went in and took Carl. He
also assaulted and cuffed Carl's friend
and shot Liam for trying to stop him.

Quinn almost throws her radio at the wall but stops herself.

QUINN (ON RADIO)
Holloway, you hear that?

HOLLOWAY (RADIO)
Yeah, I'm on it Chief.

QUINN (ON RADIO)
No, you keep looking here. Marshal and I
will get back to town and deal with
Barry. Bradley, you and Dwight help out
here. Marshal!

Quinn, and Marshall head out the front, met by Holloway.

QUINN
Get his surveillance tapes, check the
greenhouse and the rest of the place, if
you find nothing get over and check
Rick's property.

Quinn, and Marshal exit.

HOLLOWAY
Yes ma'am. C'mon Randy, open up the
greenhouse.

He tilts his head toward the greenhouse.

RANDY
How'd you know?

HOLLOWAY
Ceiling windows dumbass.

Randy sighs and opens the greenhouse. As they check, Randy tries
to follow. Holloway stops him.

HOLLOWAY
We'll let you know if we find
anything. For now, I just need you to
stay right where you are.

Holloway and Bradley look through the greenhouse.

HOLLOWAY
You got anything, Ernie?

ERNIE (OVER RADIO)
Nothing. Just a giant lawn that needs

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mowing. Wait a minute. Dwight, whatcha got?

(beat)
Looks like Dwight found something in the back. Looks like tracks.

HOLLOWAY
Come on, Randy.

Holloway takes Randy by the cuff.

HOLLOWAY
Where's the back door?

Randy leads the people out.

HOLLOWAY
Have you noticed anything unusual around here? Any people muddling around?

RANDY
No, just a few pests. A coon or two.

HOLLOWAY
We're gonna need your surveillance tapes.

EXT. BACK OF WAREHOUSE - NIGHT6

Ernie and Dwight scour the woods behind Randy's.

INT. RANDY'S TOWER

RANDY
They're not on tape. Hard drive.

HOLLOWAY
Your hard drives, then.

RANDY
Uh...how fast can you get them back to me?

HOLLOWAY
As soon as we're done.

RANDY
So, like, two, three days?

Holloway glares at Randy.

RANDY
All right, all right. Fine.

HOLLOWAY (ON RADIO)
Find anything Ernie?

ERNIE (ON RADIO)
Eh, just looks like a 'coon's been coming through here is all.

RANDY
I probably got footage of that thief.

ERNIE (ON RADIO)
Wait there's some bullet holes and some blood.

HOLLOWAY
You got some explaining to do, Randy. Now get me those hard drives.

RANDY
Aw, man.

INT. QUINN'S CRUISER

Static comes over the radio.

CLARA (RADIO)
Chief, come in Chief...

QUINN
What is it, Clara?

CLARA (RADIO)
There's something else Chief, a fax just came in at the hospital.

EXT. PARK - NIGHT6

Barry drags Carl through the streets towards the gazebo. A few townies come out. Mabeline Hokum stands in the gazebo tying a hangman's noose. Carl freaks out, fights against Barry, but other townies join Barry.

BARRY
Think you can come into our town and kill our children, huh?

CARL
I haven't done anything! Oh God I swear, I haven't done anything!

EXT. HIGHWAY OUTSIDE TOWN - NIGHT6

Quinn's cruiser SPEEDS toward town, sirens blaring, lights flashing.

INT. QUINN'S CRUISER - NIGHT6

CLARA (ON RADIO)
Chief, Barry is at the park.

Quinn releases the shotgun from it's mount.

QUINN
Here take this.

EXT. PARK - NIGHT6

Quinn's cruiser skids around the corner and drives right towards the park.

QUINN
There he is.

Quinn screeches to a halt. Just as Barry places the noose around Carl's neck Marshal jumps out, aims and FIRES at the beam holding the rope. Carl and Barry topple to the ground.

QUINN
Out of the way, everybody! Go home!

The townsfolk clear out of the way. Quinn and Marshal break through with weapons trained on Barry. Barry has Carl in a choke hold in front of him and a gun to his temple. Mabeline stands by.

QUINN
What do you think you're doing,
Barry? Are you insane?

BARRY
I'm doing your job Chief.

Barry squeezes harder around Carl's neck.

MABELINE
If I were you, this piece of trash would
already be dead.

QUINN
You are not me. Now put the gun down,
Barry, and release that man.

BARRY
No! He's killing our kids!

QUINN
You kill him, Barry, and you are just as
guilty.

Marshal starts to approach Barry.

BARRY
You stop where you are, Marshal.

MARSHAL
Where's your son Barry?

BARRY
What?

MARSHAL
Where is your son?

QUINN
Marshal, what are you talking about?

BARRY

Lower the gun, detective.

MARSHAL

No, on the count of three I'm going to shoot a hole right through Carl here just so I can get you. He's going to be dead in a matter of days anyway. One...

CARL

Do it, M--Marshal. Just kill me.

Barry tightens his grip on Carl.

BARRY

You're bluffing.

MARSHAL

Do I look like I'm bluffing?

By now, Marshal is within a few feet of Carl and Barry.

Corey comes through the crowd along with Carl's doctor and Liam.

COREY

Oh God, what's going on?

QUINN

(to Corey)

We're trying to save your friend's life.

(to Marshal)

Marshal, you kill either of those two and you're no better than Barry.

MABELINE

Why don't you all just shoot each other?

MARSHAL, QUINN AND BARRY

(in unison)

Shut up!

Mabeline is stunned and indignant.

MARSHAL

So, Barry, town hero. You gonna let this guy go or are you gonna die right along with him?

BARRY

He's guilty!

MARSHAL

That's not proven yet. You were a cop. You believed in justice, didn't you, as a good cop? Because a cop that didn't believe in justice would be one sucky cop.

BARRY

He's at least not innocent.

MARSHAL

Maybe, maybe not. You willing to take that gamble? If he's our guy, who's been taking kids he and his friend have been in the hospital? Think!

MABELINE

Do it Barry.

MARSHAL

(to Mabeline)

Mabeline, you utter one more word and I swear I'm going to blow a hole in you the size of Texas.

(to Barry)

Now, Barry, what's it going to be? You ready to meet your maker? I know Carl is.

Barry hesitates.

MARSHAL (CONT'D)

What's that? A little doubt?

Marshal presses the barrel of the shotgun into Carl's shoulder, right where it would blow a hole in Barry's chest.

CARL

Do it, Marshal. Better you kill me than this disease.

BARRY

What disease?

DOCTOR

He has lung cancer.

CARL

That's what I have been trying to tell you!

MARSHAL

Two...

Barry releases Carl. Quinn cuffs Barry while the doctor tends to Carl.

DOCTOR

I need to get him back to the hospital. Can you walk, Carl?

Carl nods.

DOCTOR (CONT'D)

Chief?

Quinn nods yes, and Carl, Corey, Liam and the doctor head back to the hospital.

BARRY

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If not him, then who?

MARSHAL
I honestly don't know.

People start murmuring.

QUINN
(to the crowd)
I know you don't want to think it could be one of us, but I think Marshal is right. Go back to your homes, to your children. Lock your doors and let us do our job.

Holloway, Eugene and Dwight pull up to the park.

QUINN
Eugene, Dwight, I'm deputising you. See to it these people get out of here.

Dwight and Eugene take positions facing the crowd. The people start dispersing.

QUINN
Barry, I gotta take you in.

Mabeline starts to walk out of the park.

QUINN
Not so fast, Mabeline. You're going in too.

Eugene stands in Mabeline's way.

MABELINE
Me? What for?

QUINN
Aiding and abetting. Inciting a riot, shall I go on?

Quinn throws Eugene an extra set of handcuffs.

QUINN
You know how to use those, Deputy?

EUGENE
Yes, ma'am, I do. Been wanting to use these on her for a long time.

Eugene puts the cuffs on Mabeline and laughs.

INT. QUINN'S OFFICE - NIGHT6

Quinn brings Mabeline in and drops her down in the nearest chair.

QUINN
Relax. I'll be back in a minute.

MABELINE

Get bent.

Quinn exits.

INT. POLICE STATION - NIGHT6

Clara comes out of the jail. Marshal stands by.

CLARA

Didn't think he'd go in the cell that easy.

QUINN

Probably thinks he'll be out soon.

Quinn takes out her radio.

QUINN (ON RADIO)

Holloway, progress report.

HOLLOWAY (RADIO)

Nothing on Randy's place. We tried up around Rick's still, too, just in case. A few booby traps but that's all. The boys are about to fall over. We're not gonna find anything tonight.

QUINN (ON RADIO)

All right. Come back in. We'll try again in the morning.

HOLLOWAY (ON RADIO)

Ten-four.

MARSHAL

So now what?

QUINN

Want to help me figure out why Mabeline was there at that lynching?

MARSHAL

Yeah, definitely.

Quinn and Marshal head toward Quinn's office.

INT. QUINN'S OFFICE - NIGHT6

Quinn and Marshal enter.

MABELINE

What's he doing here?

QUINN

I've asked him to be here. That's all you need to know.

MABELINE

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Figures. You people do stick together, don't you? Bringing your city ways to us and trying to shoehorn your ideas into our heads.

QUINN

The law is the law, May.

MABELINE

Law my ass. This whole town has gone to hell. These kids should stay gone for all I care. They're destroying the future of Cayling.

QUINN

What were you doing at the lynching?

MABELINE

Seeing justice done. You certainly weren't. There were lots of people there. Why don't you arrest them?

QUINN

They weren't as involved as you, Mabeline. How long have you and Barry been hatching this plan?

MABELINE

Barry called me about it. Sounded like a grand idea to me. I don't know why you fired that boy. At least he got things done. Yourself, you couldn't even catch that miserable dog that keeps coming to my door.

MARSHAL

The one that brought you the arm?

MABELINE

Yes, the one who brought me the arm. And it wouldn't even be that difficult. He goes to the same place every day, or at least in the same direction.

MARSHAL

Pretty consistent is he?

MABELINE

Yeah. You know dogs like men are creatures of habit.

MARSHAL

So where does he go?

MABELINE

Beeline right through the hole in my fence, across the field and up toward the woods. Duh.

Quinn and Marshal look at each other and rise.

QUINN
Excuse us for a minute.

MABELINE
Oh, now you're going to go get that dog
huh?

Quinn and Marshal exit.

INT. POLICE STATION - NIGHT6

Quinn and Marshal close the door behind them. Quinn starts to speak, but Clara interrupts.

CLARA
Chief? You're not going to believe this.
Another boy, Keegan, has gone missing.

QUINN
I don't believe it.

MARSHAL
Katherine, we haven't looked in that neck
of the woods. I'm going up there and have
a look around.

QUINN
There's nothing up there Marshal. What
makes you think you'll find anything?

MARSHAL
Call it my gut. Mind if I take one of
your radios?

QUINN
Sure.

Marshal grabs a radio and exits.

EXT. WOODS - NIGHT6

Silhouette of man dragging a body through dense fog.

EXT. ROAD BY WOODS - NIGHT6

Marshal speeds along the road, slows and checks his position on his phone's map. Marshal leaves the main road and follows a dirt road into the woods.

EXT. WOODS - NIGHT6

In the distance Marshal's Harley rumbles. A man quickens his pace through the wooded area.

EXT. ROAD BY WOODS - NIGHT6

Marshal coaxes his Harley as far as it will go. He stops, and

makes his way on foot with a flashlight.

MARSHAL (ON RADIO)
Quinn, this is Marshal. Nothing unusual so far, except with this fog I can't see diddly squat.

QUINN (ON RADIO)
All right. Mabeline's in the holding cell, so I can come up there if you want.

MARSHAL (ON RADIO)
Not yet. If I don't check in inside ten minutes, try my cell. If that doesn't work, send somebody.

QUINN (ON RADIO)
Understood.

EXT. WOODS - NIGHT6

Marshal continues into the woods. There's a single SPLASH and Marshal heads for the sound. There is a familiar CRUNCH under his feet. He is overcome by a wretched smell.

MARSHAL
Oh, dear God--

There is a rustle of leaves. Marshal can hardly help retching.

MARSHAL (ON RADIO)
Quinn?

Static.

MARSHAL (ON RADIO)
Katherine! Come in.

Barely discerned over the static.

QUINN (ON RADIO)
Yes, Marshal?

MARSHAL
Better get up here.

More static and garbled noise.

MARSHAL (ON RADIO)
Quinn!

QUINN (ON RADIO)
We're on the way--

A man runs through the woods. Marshal takes chase.

MARSHAL (ON RADIO)
Quinn, somebody is out here.

QUINN (ON RADIO)
We're on the road now. ETA three minutes.

MARSHAL (ON RADIO)
Ten-four--

WHACK, Marshal is knocked out.

Police sirens scream in the near distance.

INT. HOSPITAL ROOM - DAY7

Marshal comes to, head wrapped in bandages. Quinn and Holloway are in the room.

QUINN
The doctor says you'll have a nasty scar, but you're going to be okay. You're a lucky man detective. I don't suppose you got a look at the guy?

MARSHAL
No.

QUINN
We found our missing children Marshal. At least some. The ME has her hands full. We need you soldier. We have to get this guy.

Marshal falls back into a morphine fog.

INT. MARSHAL'S BEDROOM - DAY9

Cassandra snuggles up to Marshal.

CASSANDRA
Penny for your thoughts.

MARSHAL
I'm off my game. I had this guy. Been running it a thousand times through my head.

CASSANDRA
Don't torture yourself like that Marshal. There's nothing more you could have done.

MARSHAL
I've been shot, nearly died, divorced, you name it, but this hurts more than I could have imagined.

CASSANDRA
You are not alone. This is killing the whole town. I don't even know why I go to school anymore. There is only one kid left in my class. I can't believe they

are all gone. It's so surreal.

Marshal stares off in the distance.

CASSANDRA (CONT'D)
What did you mean by peanut shells
Marshal?

MARSHAL
What?

CASSANDRA
When you were dreaming you kept saying
peanut shells.

INT. POLICE STATION - DAY13

A solemn Clara stares at the desk phone. She jumps out of her skin when it rings.

CLARA
Police station.
(beat)
No, Charlene, trash pick-up times haven't
changed as far as I know, why? Hold on
let me get this other line.

Clara punches over to another line.

CLARA (CONT'D)
Oh God. One moment please.

Clara pushes another button.

CLARA (CONT'D)
Chief, line two.

INT. QUINN'S OFFICE - DAY13

Marshal stands facing a wall of children's photos, all marked DECEASED in RED.

QUINN
You really should be resting. Hold on
Marshal, let me get this. Hello?
(beat)
Oh Lord, when? I'll be right there.

Turns to Marshal.

QUINN (CONT'D)
It's Bradley.

INT. BRADLEY'S CELLAR - DAY13

Marshal and Quinn enter Bradley's cellar. Holloway stands over Bradley who is hunched down with handcuffs on. Bradley's face is bruised and bloody.

QUINN
What have we got?

HOLLOWAY
Don't quite know Chief. Neighbors heard
loud screaming and what sounded like
fighting but Bradley isn't saying a word.

Marshal scans the room full of S & M equipment.

MARSHAL
Who knows about this?

QUINN
Probably the whole town by now.

Don bursts into the room, runs to Bradley and is cut short by Holloway.

HOLLOWAY
State your business Don.

DON
This is all my fault.

QUINN
Let him in Holloway.
(beat)
Looks like you and me got to talk Don.

DON
He's a good kid Katherine.

QUINN
Like I said we have to talk.
(to Holloway)
Bring the boy in.
(to Don)
You too Don.

INT. QUINN'S OFFICE - DAY13

Quinn and Marshal sit facing eachother.

QUINN
What do you make of their story.

MARSHAL
He's not our guy. He needs help but it's
not him.

QUINN
Now what? We sit here and wait for
another kid to come up missing? I can't
sleep anymore.

MARSHAL
How is Barry doing? I heard Curtis is
missing now.

QUINN
Was going to charge him but decided to
leave things alone.

MARSHAL
I must be missing something. You have all
the case files?

Quinn pulls several files out of a file cabinet.

QUINN
Yes, Ive been holding on to them for you
until you were feeling better.

MARSHAL
I'm good as gold. Did you ever find
Carl's camera?

QUINN
As a matter of fact we did. Corey had it.
Not much to see really. One showed the
lights from our search party and I guess
someone made it up as high as the
landfill. Other than that, nothing but a
spectacular sunset.

MARSHAL
Well, I'll take the files with me, pour
over them and see what I can find.

QUINN
It's been a week and nothing. Hopefully
all this is over and the parents can
grieve and Cayling can heal.

MARSHAL
Perhaps. I don't think I can handle
another funeral.

INT. MARSHAL'S HOUSE LIVING ROOM - NIGHT13

Files, folders, coffee cups and pizza boxes litter the whole
room.

MARSHAL
(to himself)
Who are you?

INT. MARSHAL'S HOUSE - LIVINGROOM - DAY14

Still in the same clothes Marshall is passed out on the couch.

The phone rings. Marshal wakes. Slowly he unburies it under a
stack of papers.

MARSHAL
Marshal here. Hello? Quinn?
(beat)
Hey, slow down, I can't understand you.

(beat)
Oh Jesus, I'll be right there.

EXT. COUNTRY ROAD - DAY14

Marshal jams down the road to town.

EXT. MAYOR'S STREET - DAY14

Mr. Smiley and son are picking up the garbage cans along the street.

MOTHER
Oh, hi Mr. Smiley. Do you know what's going on at the Mayor's? How you doing these days? So sorry to hear about your wife. Been meaning to drop by.

Mr. Smiley takes a trash bin and throws it in the truck.

MR. SMILEY
Oh, I'm doin'. Just cleaning up the town ma'am. Just cleanin' up the town.

Mr. Smiley hops into his truck with Otis and drives off as Marshal buzzes past.

EXT. MAYOR'S MANSION - DAY14

Squad cars, press, emergency vehicles, etc. litter the long drive to the mansion. Marshal drives up, jumps off the bike and seeks out Quinn.

INT. MAYOR'S MANSION - DAY14

Emergency personel process the grisley crime scene. Quinn watches in horror as the Coroner bags a small girl's head plucked off the bottom of a stairway banister.

Quinn catches Marshal coming in.

QUINN
This is his coupe de gras isn't it?

MARSHAL
I am so sorry Quinn. Where was security?

QUINN
They were here, Marshal, they were here.
The man is a ghost.

INT. MAYOR'S MANSION - DAY14

A child's backpack is picked up by the coroner's assistant. A book falls out. Written on the cover reads 'MISS CASSANDRA 4TH GRADE ENGLISH'.

BEGIN FLASHBACK:

EXT. ALLEY

MR. SMILEY

People make the trash. I take the trash.

EXT. WOODS - DAY

Quinn and Marshal walk through the woods.

MARSHAL

What's over that next hill, where the haze is?

QUINN

The new landfill. I'm thinking--

EXT. MR. SMILEY'S HOUSE

Mr. Smiley watches through a window across the street as Marshal leaves. He quickly closes the drapes when marshal sees him.

INT. RICK'S BAR - NIGHT

CASSANDRA

I've had parents pulling their kids out of school left and right. First Mr. Smiley, then the Burroughs family.

EXT. JUNKYARD - NIGHT

MR. SMILEY

Don't worry, my Mary will look after them.

EXT. WOODS - NIGHT

There is a familiar CRUNCH of a peanut shell under his feet.

INT. MARSHAL'S BEDROOM - DAY

CASSANDRA

...there is only one kid left in my class. I can't believe they are all gone. It's so surreal.

(beat)

When you were dreaming you kept saying peanut shells.

INT. BARBER SHOP

Bradley drops his head and returns to sweeping up the carelessly discarded peanut shells on the floor around Marshal's feet.

INT. QUINN'S OFFICE

QUINN

...one showed the lights from our search party and I guess someone made it up as high as the landfill.

EXT. MAYOR'S STREET

Mr. Smiley and son are picking up the garbage cans along the street.

END FLASHBACK:

INT. MAYOR'S MANSION

A painting of the Mother Mary and child surrounded by angels hangs at the base of the stairs.

MR. SMILEY (V.O.)
Don't worry, my Mary will look after them.

Marshal tears by Quinn toward the door.

MARSHAL
It's the trashman. No one notices the god damned trashman.

QUINN
What?

EXT. MAYOR'S MANSION - DAY14

Marshal hops on his Harley and tears down the street.

QUINN
Holloway, come with me!

EXT. ROAD TO DUMP - DAY14

Marshal rides the steep hill to the landfill. He scans the area looking for Mr. Smiley's truck. It sits idling. He cautiously approaches but finds it empty.

Out from behind a barrel Mr. Smiley comes swinging a rake at Marshal.

MR. SMILEY
The dead shall bury the dead.

Marshal dodges each swing.

MR. SMILEY (CONT'D)
They killed my wife with their slander...

Another swing brings Marshal closer to the parapice.

MR. SMILEY (CONT'D)
They killed my heart...

Mr. Smiley jumps on Marshal pinning him periously close to the pit's edge.

MR. SMILEY (CONT'D)
But they won't kill my son.

Marshal is choked out to almost unconsciousness. Mr. Smiley picks him up to throw him into the pit.

MR. SMILEY (CONT'D)
Vengeance is mine...

A SHOT is fired. Marshal drops to the ground like a rag doll. Mr. Smiley falls head first into the garbage pit.

Quinn stands in the distance with her firearm smoking.

Otis sits motionless on the edge of the dump staring at Quinn.

FADE TO BLACK

A child's SCREAM is heard.

THE END