

Sins of The Father

By

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EXT. ROAD - DAY

The Red clay of middle Mississippi bakes in the mid-day Summer Sun. Heat radiates from the asphalt like a broiler set on high. The road ahead bleached and hot.

A 1960 worn yellow Chevy Impala whisks by in a blur.

The occupants, two young men, TODD HENDERSON (20) and LENNY EPSTEIN also (20)

They pass a Road Sign FENTON, MISS 10 MILES.

INT. CAR - DAY

Lenny is Jewish, bullheaded and stubborn always thinks he's the smartest one in the room. He leans his head back on seat, sweat poring from his face. His hat offers little shade, he's miserable.

LENNY

God, you call this place home?

Todd effervescent and full of charm, sports a straw fedora and black shades. The boy to be watched, he's going places, has all the connections and the brains to back it up.

With a big smile that will melt any girls heart replies.

TODD

It ain't even August yet.

LENNY

It gets hotter.

TODD

Than hell.

LENNY

Jes and I thought this would be fun.

TODD

Mind your language around Dad.

LENNY

Well I'm Jewish.

TODD

Anybody can tell that, what a nose!

Lenny gives him a friendly punch in the shoulder. The boys are roommates and good friends.

EXT. OUTSKIRTS FENTON, MISS - DAY

A typical middle Mississippi town. One long main street lined with small businesses. A safe little world insulated, almost immune to the passage of time.

Change comes slowly here and its treated like a bad cold, when it does.

Deeper into FENTON they go, slowing at the one red light. On sidewalk bench old men wave at Todd. One, Mr. Enloe (60) local drugstore owner stands up and walks to curb.

MR. ENLOE

Todd! Good to see you.

TODD

Just back for a small vacation.

MR. ENLOE

How's school?

TODD

Fine.

The light changes and Todd doesn't linger. He gently puts on the gas sliding away.

TODD

Good to see ya?

MR. ENLOE

Glad your home!

EXT. DIRT ROAD - DAY

Passing through town, they exit onto a long dirt road. Dust blows and billows behind them as they speed along.

On, until a driveway with mailbox in front reads HENDERSON.

INT. CAR - DAY

TODD

Home sweet home.

EXT. MANOR HOME - DAY

The Drive is lined with hundred year old live oaks. Spanish moss hangs like so many stalactites. Ahead a stately Plantation style MANOR HOME. Two story alabaster white columns wrap around it.

Cop cars and an ambulance sit in front. Concern on Todd's face as he steers car closer. Lenny at full attention.

Slowing, he stops next to police car. He and Lenny get out.

Todd nervous, glances at draped body in ambulance. Lenny quietly moves beside him.

LENNY

What's-?

TODD

Don't know.

They proceed up steps into house.

INT. MANOR HOME - DAY

Entering, a Black butler WILLIAM (60) receives them.

TODD

What's going on William?

WILLIAM

Your Father's in the Study Mister Todd.

Todd acknowledges patting him on arm

INT. STUDY - DAY

Carl Henderson (56) tall, fit for his age, blond hair slightly turning to gray sits on couch, brandy in hand. His clothes are stained with blood, beside him, his wife Anne (52). A typical Southern Matriarch, she too has aged gracefully.

The Sheriff RAYMOND TURMALONGE (45) a fat, ruddy complected redneck questions Carl. Carl's lawyer VERN FINNELL listens.

Todd approaches group with a "whats going on look"

(CONTINUED)

RAYMOND

So yer never seen dis feller befo?

CARL

Never.

ANNE

You know how he is Ray.

RAYMOND

Yeah, generous to a fault. Dis time
it about got yer kilt.

CARL

If you'd ever been cold and hungry
you'd understand.

RAYMOND

Don't give me dat I was in de war
too ya know.

Vern interdicts.

VERN

Purely self defense.

RAYMOND

Dats da way I'm seeing it.

Todd moves closer to the bunch, he finally catches Anne's
eye. She goes to embrace him, tears in her eye's.

TODD

What's going on Momma?

ANNE

Oh Todd it's just awful.

TODD

Hey Dad you alright?

CARL

(glancing up)

Yeah son, fine.

Carl downs some liquid courage from his brandy. Anne
explains to Todd.

ANNE

We were sitting down to dinner last
evening when-

FLASHBACK BEGINS:

INT. MANOR HOME DINING ROOM - NIGHT

A rainy stormy night, lightening flashes and thunder cracks. Carl sits eating a late supper, Anne flips through Newspaper. He is quickly devouring some fried chicken.

ANNE

Don't eat to fast Dear.

CARL

Starving, didn't get a chance at Lunch today.

ANNE

Everything okay at the plant?

CARL

Plant's fine, it's My campaign that's running me ragged.

ANNE

Really Carl, why do want to be State Senator so badly?

CARL

Because this country is heading to hell in a hand basket. Them fools in Washington gonna give Niggers the vote. Next thing you'll have is interracial marriage and the mongrelization of the species!

ANNE

And your gonna save the day?

CARL

Damn right.

A break in the thunder, then a loud rapping at the front door. Carl leans his head out of dinning room.

In the lightening flashes he sees a small beleaguered little man, through screen door. He is soaking wet and shaking.

ANNE

Who is it at this hour?

CARL

Someone who looks in need.

ANNE

You don't have to help every stranger.

Carl doesn't respond, he gets up from table.

INT. HALLWAY - NIGHT

Carl passes small credenza and opens top drawer. He reaches in but what he wants is not there. Carl shrugs it off and proceeds to door.

INT. DINING ROOM - LATER

A few moments pass, the rain outside is picking up. Anne indifferent continues eating. The thunder roars again, it startles her, she looks out window.

She turns, Carl has come back into room blood all over his white suit. Anne screams.

FLASHBACK ENDS:

Todd consoles his crying mother. Carl stands and walks to his Son.

CARL

I was talking to him and he just lunged at me. What could I do.

Another feminine voice, younger calls from behind.

VOICE

It was self defense Daddy.

Todd's sister Lisa (17) approaches. Daddy's little girl, she is spoiled rotten but has a quick wit and sharp mind. Frail but she can put up a fight.

ANNE

Baby I didn't know you were home.

Lisa reaches her father and puts her arms around him.

LISA

You don't have to explain.

VERN

The girls right.

Carl seems to come out of his funk and has more of a commanding presence. This is Carl's normal demeanor confident and self controlled.

(CONTINUED)

CARL

Well, I don't want this hanging over my head. Especially during an election.

VERN

Never see the inside of a court room. Ain't that right Sheriff?

RAYMOND

Don't see how, had no ID on him except this.

Raymond produces what appears to be dog tags, worn and weather beaten.

RAYMOND

Dog tags but de ain't his, look at the date.

Close on Dog Tags they are German with Nazi swastika. The date reads DOB 1916.

CARL

They're German.

RAYMOND

Must be from de old POW camp.

VERN

Must have just picked them up.

CARL

Probably nothing.

Carl nonchalantly puts them in his pocket. Todd notices and glances back at Lenny who also sees it.

Carl gets his checkbook and fills one out. He signs and hands to Raymond.

CARL

That ought to cover his burial expenses. Poor guy, if he only had talked to me we could have worked something out.

RAYMOND

You can't save de world Carl.

Raymond and Vern leave.

EXT. MANOR HOME - DAY

A Sheriff's Deputy MARK SLOCOMB (24) easy going, but not like his redneck counterpart, surveys the crime scene. The rain the night before has left the ground muddy.

Several footprints can be clearly seen. Ones from two men, large and a pair of smaller ones intermixed between them.

Mark bends down examining, he chews gum slowly, making mental notes.

Raymond opens the Sheriff's car and calls after him.

RAYMOND

Come on boy!

Mark rolls his eyes as he gets up.

MARK

Yes Sir Boss!

He walks back to Sheriff's car and gets in. Raymond cranks car and drives away. The coroner closes the ambulance door. Vern gives him some instructions and he leaves.

INT. MANOR HOME DINING ROOM - NIGHT

Everyone is gathered around the dinner table it is a big spread. Carl at head of table is now his jovial self, last night's affair all but forgotten.

Todd is giddy, glad to be home and eating good food. He scarfs it down, Anne is pleased to have her Son home. Carl boasts and raises a glass to toast his son.

CARL

To Todd and his scholarship, may you be a better man than me.

Everyone raises their glass, Todd is a little embarrassed by the attention.

LISA

Ooo Momma I think he's turning red.

TODD

Am not.

LENNY

She's right.

(CONTINUED)

TODD

God I've forgotten what good tasted like

CARL

Do not take the Lords name in vain.

LENNY

(Hebrew)

Toda leCHa elohim

Carl sets his glass down a little stunned.

CARL

Your Jewish?!

TODD

Sorry Dad this is Lenny Epstein.

Lenny stands and extends his hand to Carl. Staring at hand, Carl takes forever then stands and shakes it. He gives Lenny a wary look. Both return to their seats.

CARL

So I thought you were going to stay at school this summer. What changed your mind?

TODD

We are doing some extra credit work. Kinda like being in class but not.

CARL

Oh. What's that?

LENNY

An investigative piece.

TODD

Do you remember the German POW's that were murdered in the Camp outside of town.

CARL

Sure, but that's old news.

TODD

They never caught who did it.

LENNY

Yes, Mr. Henderson maybe we can shed some light on it.

(CONTINUED)

CARL

They got what they deserved.

Carl goes back to eating, bringing healthy appetite.

LENNY

I agree, but justice should be blind.

CARL

Of all people, you should care the least.

LENNY

Your right, I lost my grandparents in the Holocaust.

CARL

Well there it is.

TODD

We can do what the German's did not, expose the truth.

Carl erupts throwing his silverware onto empty plate.

CARL

Leave it alone!

(beat, calming)

Come down to the plant, do some real work. Then in a couple of weeks take the money and show yourself a good time in Florida! What ya say!

Todd and Lenny look at one another. A quick wink from Todd.

TODD

Sure Dad.

CARL

Where you staying Lenny?

TODD

(confused)

I'd thought he could stay in the Pool house. That's okay Dad, isn't it?

ANNE

It'll be fine.

(CONTINUED)

LENNY

I don't want to impose.

Carl doesn't respond this obviously doesn't set well with him.

INT. POOL HOUSE - NIGHT

Everything is quiet now, Carl, Anne and Lisa have retired to their respective rooms. The lights are out in the Manor house.

Todd sits in a recliner as Lenny unpacks. Todd pulls out a pack of cigarettes and lights one.

He takes a long drag, sighing. He props feet up on bed.

LENNY

Don't think your old man likes me too much.

TODD

Don't mind him, he doesn't change easily.

LENNY

Neither does mine you should have seen him at my Bar Mitzvah when my Uncle Jewels brought a woman.

(beat laughing)

I've never heard so many Jewish cuss words in my life.

TODD

Well at least we have them.

LENNY

Yeah Family is good, weird but good. What are we going to do about our report?

TODD

Don't worry, we'll figure it out.

LENNY

I can use the money anyway.

TODD

Thought your Old man was rich?

(CONTINUED)

LENNY

He is, but he is a tight son of
Bitch, what Jew isn't.

The boys have a collective laugh.

INT. MANOR HOME - DAY

Lisa trots down the steps. Anne at bottom passes her then stops, a thought accruing to her.

ANNE

When your in town pick me up some
hairspray.

LISA

But Mother.

ANNE

You'll be right there. Here's some
money.

Outside a car horn blares.

LISA

That's them.

ANNE

Be home by five.

Lisa darts outside.

EXT. MANOR HOME - DAY

Three teenage girls SALLY, REBECA and MICHELLE wait in white Ford convertible. The impatient driver, SALLY lays on the horn.

LISA

Coming.

She slides into back seat and the car screeches, off getting early start to summer fun.

Turning onto road feeling they are out of site. Sally distributes cigarettes to them all.

They fire them up feeling a sense of freedom.

(CONTINUED)

SALLY
God I didn't think Summer would
ever get here.

MICHELLE
(ditsy)
You and me both.

REBECA
I'm ready for a man.

They giggle at the insinuation of sex.

LISA
It's not all it's cracked up to be.

Sally slams on the breaks, an OH MY GOD revelation.

SALLY
Girl!

REBECA
Who?

MICHELLE
(not getting it)
What?

LISA
Girls you take me way too
seriously.

SALLY
Don't tease me girl friend.

LISA
Just a joke, really.

She's holding back, but her friends don't press. Sally just
nods.

SALLY
Okay, whatever.

INT. ENLOES DRUG STORE - DAY

The local hangout for teenagers, their first stop for summer
break. The place is packed, Lisa and her friends occupy the
corner booth.

Gossip ensues as they nurse their coke floats.

(CONTINUED)

SALLY

I heard Johnny Ray done signed up.

MICHELLE

Signed up?

SALLY

The army Stupid.

LISA

That Vietnam is gonna be nothing.

SALLY

Well, if they bring back the draft
the hopes of getting a man are
slim.

LISA

Is that all you think about?

REBECA

Look honey, around here you get
married have kids and grow old. The
trick is, to do it as comfortably
as possible. That means the right
man.

LISA

That's what college is for.

MICHELLE

Honey, our folks ain't rich like
yours.

SALLY

Yeah, we'll be lucky to get some
guy that's got a Job working for
your Daddy.

EXT. ENLOES DRUG STORE - DAY

Riley (40) mildly retarded, but a mountain of a man unloads
his pucker truck. He could take on ten men at once, but is
tame as a kitten. The local delivery boy.

His powerful arms lift to big heavy boxes gracefully.

Without so much as staining he maneuvers them into the Drug
store.

INT. ENLOES DRUG STORE - DAY

The door chimes announcing his arrival. The teenagers go a little silent and snicker at him. Riley just takes it, bowing his head embarrassed.

He slowly moves through crowd to Counter setting down the Packages. Mr. Enloe's friendly eye meet his.

MR. ENLOE

Thank you Riley, any trouble?

RILEY

N-unn-no Sir, Nnnnnno trouble

Lisa's friends laugh and tease him.

SALLY

Hey -Hey a R-iley.

Riley tries to ignore them slumping down. Lisa berates her friends.

LISA

Stop, he can't help it.

REBECA

He's just a retard.

LISA

He's got more heart than you. Y'all go have fun, or whatever.

SALLY

Lisa?!

LISA

Bye!

ANGLE ON RILEY

MR. ENLOE

(to Riley)

Don't think about it.

Riley shyly leaves, shuffling out the door. Lisa concerned follows him out.

EXT. ENLOE'S DRUG STORE - DAY

Once outside, she stops Riley, and gently takes his arm.

LISA
Don't mind them.

RILEY
I-I-try not to, thought-I-I would
get used to it but-t g----irls.

Lisa puts a finger to his mouth seeing he's getting upset.

LISA
Take me home please.

Riley helps her into truck and they slowly pull away.

INT. COTTON MILL - DAY

Industrialized cotton mill, loud, with rows and rows of spindle machines weaving the precious cotton into twine. This is the heart of the South, Cotton has always been king and it has made men wealthy.

Carl strolls through the plant making his morning inspection. Todd and Lenny in worker coveralls walk beside him. Carl explains with what the plant does.

Carl has to almost scream over the noise.

CARL
WE have eighty two machines with an
average twin time of fifteen
minutes. That means four bolts per
machine an hour times eighty two
that's-

LENNY
Three hundred and twenty eight.

CARL
Right! an hour.

Carl passes a couple of workers, his people are like family to him. He knows them and all their family's names.

CARL
Bob, how's Mary and that new Baby.

(CONTINUED)

BOB

Fine, thanks for the money. I'll pay it back as soon as I can.

CARL

Take your time, my pleasure.

Todd looks with pride on his father.

CARL

Now you see boys, we generate a lot of what we call cotton dust. It is imperative you keep it swept up. One spark and the whole place could go up.

They approach another spindle, it is maned by Carl's oldest son Hank (22). The black sheep of the family, he's had several run ins with the law. He sports jet black slicked backed hair and several tattoos.

Todd is close to Hank, despite his demeanor he likes his common sense and fair play.

Hank is assisted by a Black Man who replaces each spindle as it fills up. Hank looks up and smiles a crooked grin at his Father.

HANK

Hey Dad, heard you killed a man.

He then notices Todd, Hank overjoyed embraces him.

HANK

Hey little Brother what you doin here?

TODD

Little walking money.

Hank wipes hands then starts goading his father.

HANK

Did it feel good Dad.

CARL

It was self defense.

HANK

Kind of miss it from the War. To watch a man slowly slip away into oblivion.

(CONTINUED)

Spindle machines are dangerous. The black man has been watching the little drama and not paying attention to machine.

He notices spindle is about to drop he reaches quickly for it but, his shirt sleeve is too low. The machine grabs it and yanks his arm into its gears.

The man screams as his arm is ground up. Hank reacts quickly tuning off machine. He gets the man out and gently sets him on the floor.

Hank takes off shirt and wraps it around bloody arm. The man screams in agony.

HANK

Call an ambulance!

CARL

Aint no hospital gonna take a nigger.

Carl portrays the complete opposite of what he was before, the kind, caring boss. Todd goes to help the man, Carl pushes him back.

Hank gets in Carl's face.

HANK

Show a little compassion you Ass Hole!

Carl reacts violently slapping his son down. Hank takes it upon himself, he lifts the bleeding man into his arms and runs for the exit. Carl hollers after him.

CARL

Don't come back! I'm through, your fired!

Todd is downtrodden, Carl's veneer of a shining example of fatherhood is cracking.

INT. COTTON MILL DAY - DAY

The plant is shutting down, calling it a day. Todd and Lenny finish up their work. They sweep the last of the cotton dust into pan. Closing lid on garbage cans they haul them through the building.

EXT. COTTON MILL - AFTERNOON

Placing garbage cans at Curb they wipe their foreheads. Todd glances in direction of Sheriff's office.

TODD
Let's take a break.

LENNY
The official version.

TODD
Yeah.

INT. SHERIFF'S DEPARTMENT - DAY

Todd and Lenny enter through swinging glass doors. Several Deputies eye Lenny with intent. One recognizes Todd from High School, an old buddy, Sam (21) pure Redneck and mean.

He puts down the Playboy he's ogling over.

SAM
What'cha know good Todd Boy?

TODD
Hello Sam, see your reading material hasn't changed.

SAM
Getting pointers.

TODD
Sheriff in?

SAM
Hey Sheriff you in?

RAYMOND (O.S.)
Who is it?

SAM
Todd Henderson.

RAYMOND (O.S.)
Send him back

He and Lenny start towards back, Sam steps in front of Lenny.

(CONTINUED)

SAM

Where you going Jew Boy?

LENNY

I didn't realize Rednecks could even verbalize Jew Boy. Fascinating.

SAM

You makin fun of me boy?

LENNY

If I were you wouldn't realize it.

Sam grabs Lenny by the Collar Todd shoves Sam back. Raymond strides up.

RAYMOND

Knock it off! What you two boys want?

TODD

Just a minute of your time.

RAYMOND

Alright step back into de office.

INT. SHERIFF'S OFFICE - DAY

An over sized desk crowds the room. Papers and reports spill all around, an organized mess.

Raymond motions the boys to sit. He plops down into a well worn leather swivel.

Raymond folds hands in front of him leaning in.

RAYMOND

Alright.

TODD

Just looking for a little information.

RAYMOND

Now if it's about your Father, that case is closed.

TODD

No sir this is much older.

(CONTINUED)

RAYMOND

Okay.

TODD

It's about those Germans killed in
the camp around here.

Raymond shifts in his seat, obviously uncomfortable with
question.

LENNY

It's just a project.

RAYMOND

Why do you boys want to poke yer
heads into that fo?

Raymond then leans over and spits into his spittoon. Lenny
disgusted at site interdicts.

LENNY

You ever empty that thing?

TODD

This class is a bitch Sheriff,
could you help us out?

Raymond reflects for a moment, gets up and walks to filing
cabinet. He retrieves a manila folder.

RAYMOND

Here, not much, truth is we didn't
care.

LENNY

Lot of that going around.

RAYMOND

Listen here Jew Boy you'd a pulled
the trigger yourself given the
chance.

TODD

Can we see the camp?

RAYMOND

No way, government property.

TODD

Can we keep the file?

(CONTINUED)

RAYMOND

Just bring it back when yer done.

EXT. SHERIFF'S OFFICE - LATE AFTERNOON

The sun is beginning to set. Todd and Lenny briefly glance at contents of Folder. Routine crime scene photos, the Germans still in Uniform outlined in chalk where the fell.

Their faces blown off.

TODD

Grim stuff.

LENNY

I'll go over them closer.

TODD

Not coming to dinner?

LENNY

Best I keep my distance from your old man.

TODD

Sure, I'll bring you something.

INT. DINING ROOM - NIGHT

Everyone finishes eating. Todd starts heaping more food onto plate. He gets up to leave

TODD

Great as always, I'm just gonna take a plate to Lenny.

EXT. FRONT PORCH - NIGHT

The thick Summer Southern nights, black as ink, the humid air wraps around one like a blanket. The bayou is alive with the sound of cicadas and tree frogs. They drone a gentle rhythm like a giant sleeping in the darkness.

Carl sips his Brandy king of all he surveys. Todd exits house with food. Carl puts a gentle hand on Todd's shoulder.

CARL

Son I'm proud of you, you know that?

(CONTINUED)

TODD
Of course.

CARL
And I've never questioned your
judgment.

TODD
No.

CARL
Then why in the Hell did you bring
a Jew here. You don't need to get
involved with those people.

TODD
What?

At that moment Hank shows up reeling drunk. Slinking out of
the bushes he wobbles.

Hank sits on top step before he falls down. Leaning back
against column, he guzzles more whiskey from a flask.

HANK
Oh hell no, we don't need to
associate with those kind of
people.

CARL
Get off my porch!

Hank indignant stands and staggers towards Carl. He upends
whiskey again, getting drunker.

HANK
You were right Dad! They wouldn't
admit him, bled out right on the
hospital floor. At least he wasn't
white, RIGHT!

CARL
You low life piece of White Trash
How could I be your Father.

HANK
How could I be the son of a racist
Bigot like you.

Carl slaps his son, Hank slaps him back. It is about to come
to blows when Anne and Lisa run out and confront the two.

(CONTINUED)

ANNE

Carl stop it. Hank please.

HANK

Sorry Mom.

Lisa berates her brother.

LISA

Always causing trouble! Why don't you just leave us alone.

HANK

Talk to you later Little Brother.

TODD

Go easy.

Hank straightens up and trots down steps and disappears into the night.

INT. POOL HOUSE - NIGHT

Lenny finishes up devouring his dinner.

LENNY

Never knew I could like fried chicken.

TODD

Gets old sometimes.

LENNY

Great stuff, but sweet tea, I could never get used to that.

A tapping on the back door, Todd glances out. It's Hank half hiding in the shadows. Todd opens door.

HANK

Thanks little brother.

TODD

You know how to get the old man riled.

HANK

He deserved it, you were there.

Todd is disappointed on many levels sitting back down.

(CONTINUED)

TODD
Never seen that side before.

HANK
Why should you, your the prodigal son.

TODD
Hank don't start.

Hank preening like a peacock grabs a cigarette from Todd's pack. Lighting it, he gives a James Dean look to Lenny.

He extends hand to him.

HANK
Hank Henderson.

LENNY
Lenny Epstein.

HANK
A Jew in Dad's house.

LENNY
A little tension in that.

HANK
Don't worry, at least for now.

A wry grin comes across Hanks face.

TODD
Knock it off.

HANK
Hey boy wonder chill. Dad wouldn't do anything with you around.

TODD
Why's that?

HANK
The boy who could do no wrong. You always were the chosen son. Always praising what you did.

(beat)
Todd's off to college gonna be a big Editor some day.

TODD
Look, I earned that scholarship while you were out chasing girls.

(MORE)

(CONTINUED)

TODD (cont'd)
What happened to that little whore
you got pregnant?!

That hits a tender spot and Hank explodes. He flies into Todd punching him in the mouth. Todd doesn't back down, they go at it, swinging blows left and right. Both bloodied they roll across floor embraced in combat.

Lenny pulls them apart and derides their behavior.

LENNY
Good God act like grown ups will
ya.

Todd wipes blood from mouth, Hank stands straightening himself.

LENNY
We're here to do an assignment.

HANK
You wanna know what happened?

TODD
Sure why not.

HANK
Well Dad just made the problem go
away, just like everything else.
Had me take her to some backwoods
surgeon. I told her it was for the
best we were too young. Everything
went fine then an infection set in
and she died.

Hank is almost to the point of tears his mouth quivering.

HANK
Dad made it that look like
something else. Nothing was ever
said.
(beat)
She trusted me.

TODD
Sorry man, I didn't know.

HANK
How could you, away at school. So
your doing a class project.

LENNY

It's about the German POW murders.

TODD

Know anything?

HANK

Not much, but I bet that old fool
Riley would.

TODD

Our Riley?

TODD

I remember Sheriff bringing him
home. Said he'd wandered out there.

LENNY

Who's Riley?

TODD

A retarded fella we had working for
us.

HANK

He was just curious, meant no harm.
But he might have seen something.

INT./EXT. LENNY'S ROOM POOL HOUSE - NIGHT

Moon light drifts in from an open window, curtains flutter
in the breeze. Lenny tosses and turns from heat.

He gets up in a sweat and goes to window, he ponders the
pool for a moment. Cool and inviting calling his name.

Then like a ghost, suddenly appearing out of the shadows
walks Lisa. In a sheer white nightgown she approaches pool.

Lenny keeps in the shadows watching her.

Lisa steps up onto the diving board. She appears to be
sleepwalking, her eyes are fixed, face emotionless.

She walks to end of board staring down at water. She dives
in, an eternity passes. Lenny holds his breath.

LENNY

Jes what's she doing?

More time passes, still no Lisa.

Lenny can't stand it he bursts through door and dives in.

(CONTINUED)

Lisa lays on the bottom of the pool appearing lifeless.

Lenny scoops her up in his arms and drags her to the surface. He struggles with her weight but manages to pull her to pool side.

LENNY

Don't do this!

Now in a panic, he performs chest compressions. Lisa coughs up water, choking, then gasping for air.

Lisa gradually comes around. Still spitting up water she exclaims.

LISA

What did you do that for?

LENNY

I wasn't gonna let you kill yourself.

LISA

My life to take!

Lisa sits up, the wet nightgown leaves nothing to the imagination. She catches Lenny looking at her.

LISA

You want me?

LENNY

What?

Lisa grabs at his crotch feeling Lenny's excitement. She leans into him and starts kissing him all over. Lenny pulls back.

LENNY

Wait a minute.

LISA

You want me, I can tell.

LENNY

Stop it.

Lisa giggles then runs back to the Manor house, leaving a stunned Lenny by pool.

INT. COTTON PLANT - DAY

Todd and Lenny are attending to their clean-up. Carl walks past acknowledges the boys and continues on.

Lenny lost in thought sweeps, he sidesteps and knocks over dustpan. Cotton dust billows up chocking them.

TODD
Watch what your doing.

LENNY
Sorry man.

TODD
Something eating you?

LENNY
It's about your sister.

TODD
She's crazy don't pay any attention to her.

LENNY
So she behaves like this all the time?

TODD
Not sure I'm following you.

Carl's voice is booming over cotton looms addressing his secretary, it catches Todd's attention.

TODD
Wait a minute.

CARL (V.O.)
I'll be leaving early today. Won't be back until tomorrow. Make sure the delivery is on time.

TODD
We'll knock off early too.

LENNY
What about Lisa?

TODD
Forget about her we can get some research done.

The boys watch from window as Carl drives away. They discard their work coveralls and head for the exit.

INT. LIBRARY - DAY

The old public library, not much to look at. A single story building, ranch style, the inside utilitarian lime green.

The old librarian at front desk. The only employee he looks like a fixture with cobwebs growing from him.

This is HENRY COMPTON (60) he doesn't like people interrupting his day.

Todd and Lenny march with purpose towards him. An irritable Henry glances up.

TODD
Hey Henry.

HENRY
Thought you at school.

TODD
Home for the summer.

HENRY
What do you want?

TODD
Just thought I'd stop by.

HENRY
That's a lie, you spent too many hours in here wanking my ear off.

Todd smiling to Lenny.

TODD
Henry here put up with me through High School.

HENRY
Never seen a boy ask so many questions.

TODD
Well I got questions today.

HENRY
Figures.

TODD
Do you have anything on the POW murders.

(CONTINUED)

HENRY
Just some newspaper stuff.

LENNY
Could we see them please?

A little put off by actually having to work, Henry shuffles to the back room.

He reemerges carrying nothing more than a shoe box.

HENRY
Kind of kept up with it but they never found out who done it.

Henry's statement hangs in the air, Todd presses him.

TODD
What else?

HENRY
(reflecting)
The reporter guy, Burke Davis I think was his name, left kind of suddenly. Anyway, take your time, but we'll be closing at four.

Henry leaves them with it as the boys pour over the material. We see headlines that read:

POW'S INTERRED OUTSIDE FENTON, MISS

PUBLIC OUTRAGED OVER NAZI'S

POW'S FOUND MURDERED

Close on boys jotting down notes in steno pad. Then something attracts Lenny's attention.

LENNY
Hey look at this.

TODD
(reading)
Details of Nazi plunder from victims of concentration camps revealed.

LENNY
They took everything, assumed their bank accounts seized property, even gold teeth the cash value is in the billions.

TODD

Most was never recovered. Who told on who.

LENNY

Doesn't say.

The Boys lost in thought don't hear Henry approaching. From behind, he speaks, it startles them.

HENRY

One other thing there was this Madame in town back then by the name of Millie Baxter, it was said that some of the POW's used to bribe the guards to let them visit her girls.

TODD

That's not in the articles.

HENRY

Nor would it be, we keep secrets good down here. Especially on private matters.

LENNY

Cloak and dagger.

HENRY

Easy boy! Jews stand out round here, keep you opinions to yourself.

Henry leans in close making his point clear.

HENRY

Like I said it was kept quiet for a reason.

TODD

She still around?

HENRY

Yeah she has a little shack outside of town a couple miles.

(beat, wryly)

But she won't talk to you, keeps to herself.

Some time passes the boys finish up what they are doing. Todd returns box to Henry.

(CONTINUED)

HENRY

Why are you so interested in this?

TODD

Just a curiosity and a possible A
in class.

HENRY

You know what they say about
curiosity.

Henry gives him a wink.

EXT. LIBRARY - LATE AFTERNOON

Leaving the Library the boys are more curious then ever.
Lenny remarks about Henry.

LENNY

Kind of creepy.

TODD

There's more to this.

LENNY

(sarcastic)

You think.

TODD

We need to take a look at that
camp.

LENNY

Wait a minute, I'm all for a good
story but that's breaking the law.

TODD

Who says, the Sheriff? That fat
asshole just didn't want to bother
with it.

LENNY

I don't know man.

TODD

It's just an open field. If we get
caught we'll just tell em we got
lost. Besides my old man has a lot
of pull.

(CONTINUED)

LENNY

That's what I'm afraid of.

TODD

We'll wait till it gets dark.

EXT. CAMP SITE - NIGHT

Todd slows his car off the road cutting his lights. A big sign KEEP OUT stands in front of entrance.

Todd and Lenny get out of Car flipping on their flashlights.

The beams scan their surroundings, it illuminates a barbed wire fence. A disheartened look from Todd, relief from Lenny.

LENNY

See I told you, let's go.

TODD

Wait a minute.

Walking edge of perimeter, Todd continues to probe with flashlight. Success! a worn area in fence completely passable.

TODD

Seek and ye shall find.

LENNY

Don't start quoting, it doesn't fit you.

TODD

So negative, come on.

Todd without fear traverses the barbed wire. Lenny a little more gingerly makes it through.

Pulling back the field is covered with the fine mist of early evening dew. The flashlights appear as moving fireflies in the dark.

Ahead shapes loom out of the darkness. Shacks from a forgotten time, run down and rotting with age.

Approaching nearest one Todd shines beam across entrance. Over door mantle it reads BARRACKS C.

(CONTINUED)

TODD

Good a place as any to start.

Todd places weight of foot on first step, crack, it shatters.

LENNY

These things are falling apart, we won't find anything.

TODD

Shut up and look around.

A nervous look from Lenny, he finally man's up and tries.

Proceeding to adjacent shack BARRACKS D Lenny gently pushes door open.

INT. BARRACKS D - NIGHT

Cobwebs greet Lenny, he wisps them back with his flashlight. Grumbling he carries on. Illuminated in thin light the remains of wooden bunks and weather worn mattresses.

The clatter of tiny claw feet scampering across floor. Lenny whirls in the direction of sound. A large tail disappears into crack in outside wall.

Nerves frayed he manages one foot in front of another.

INT. BARRACKS C - NIGHT

Todd maneuvers the darkness with more confidence. The smell of wet wood sends a chill over him. The S/O men's voices low inside Todd's head ghosts from the past.

Peering down onto floor he sees a dark spot. Remembering photos of dead men he sees crime scene in minds eye.

Todd lets his imagination run wild. He sees one of the POW's talking, sitting on cot. Then BAM, Todd jerks the soldier falls dead on floor blood pooling from his head. The vision fades.

He looks round at the leaves and other trash that has collected over the years. The flashlight glints off of something shiny. Todd reaches down carefully brushing clutter aside.

He retrieves object, a pocket watch, all tarnished with age. He opens, inside a very faded picture of a young woman. The inscription on inside reads Rudolf Hauffman.

INT. BARRACKS D - NIGHT

Lenny moves closer to a foot locker. He opens slowly there is a Waffen SS dress hat over neatly folded uniform. He picks up Hat and there is a snake, it hisses at him.

Lenny jumps back quickly and runs from the building.

EXT. BARRACKS - NIGHT

Lenny shaken and beside himself screams for Todd in loud whisper.

LENNY
Todd!, Todd!

Todd concerned comes out quickly.

TODD
What?!

LENNY
Snake!

TODD
For the love of Christ!

Lenny still has the SS hat in hand.

TODD
Check this out.

He holds watch up to flashlight, Lenny recognizes the name.

LENNY
That's from one of them. I found
this on a uniform, in footlocker
(beat)
With the snake!

TODD
Figured, there's still dry blood on
floor.

LENNY
What ever happened here, they were
in a hurry.

TODD
How do you figure?

(CONTINUED)

LENNY

The footlocker, just left as it was, the blood never even cleaned up.

TODD

Or maybe they didn't care, like no one would even bother to look.

The wind whistles, then over it the sound of men's voices and DOGS!

TODD

Either somebody's coon hunting, or we've attracted attention.

LENNY

Let's get outta here!

TODD

WE need that uniform.

LENNY

Didn't you here me, there's a snake.

Todd is already in the barrack's.

INT. BARRACKS C - NIGHT

Todd moves with a purpose towards foot locker. He takes a stick and heaves snake away from uniform. Outside the S/O men and dogs getting closer.

Lenny inches to Todd, lantern and flashlight rays flash through windows.

Todd picks up uniform, Lenny ducks from light. Todd turns off his flashlight.

The boys are huddled and nervous. Todd quickly evaluates situation. He spies hole in floor he indicates to Lenny.

Lenny understands they both slide down hole underneath barracks.

EXT. BARRACKS - NIGHT

Todd and Lenny flatten themselves to the ground between
cider blocks supporting building.

We see feet and dog paws shuffle in the dirt searching.

Crawling on their bellies they reach edge of building.

Ahead, the tall thick grass and freedom. The dogs start
barking and pawing at ground aware of them.

Lenny and Todd make a break for it. They don't stop for love
or money, tearing ass.

Finally reaching car they jump in and speed away.

INT. CAR - NIGHT

Lenny looks back over seat to see if they are being pursued.

Nothing but blackness. Todd floors it, then finally flips on
head lights.

LENNY

Nothing.

TODD

Maybe they were just coon hunting.

The boys share a nervous laugh a bit of levity to ease
nerves.

INT. POOL HOUSE - NIGHT

The uniform is spread out on the bed. It is literally
falling apart, eaten away by moths and time.

The hat fairs better as Todd examines it.

He stares at the Deaths Head emblem with revulsion.

LENNY

Thought they were Gods with the
power of life and death.

TODD

I wonder, were they all monsters?

(CONTINUED)

LENNY

Don't get philosophical.

TODD

Just a question.

LENNY

They were murderers! To this day I wonder what my poor Grandparents thought when one knocked on the door. Did they know they only had moments left, what fear crept through them. The only solace I can find is that, they maybe died together.

TODD

I'm sorry you never talked about it.

LENNY

Well there it is. Lets just find the facts and leave it be.

Todd places his hand on Lenny's shoulder, friend to friend.

TODD

I thought you a bit of a woos, but there is a fire down there.

LENNY

Okay, what have we got?

Todd picks up the hat and turns it over. The leather band is well worn with use.

TODD

He was a colonel I can tell by this inscription.

Close inscription in the leather SS Gruppenfurer.

TODD

But the name back here is barely readable. It is H-E- something.

LENNY

Same with the uniform, no name.

TODD

Damn, I thought we may have had something.

(CONTINUED)

LENNY

We have the watch.

Todd retrieves watch and opens it. Close on girls face.

TODD

Wife or girlfriend?

LENNY

Girlfriend.

TODD

Why do you say that?

LENNY

She looks happy.

Todd looks closer he sees more inscriptions around the inside edge, numbers, but hard to read.

TODD

Can't make these out.

LENNY

Probably a serial number.

Todd tries rubbing a way grim but to no avail.

TODD

No, looks like four different sets.

LENNY

Your going to have to take that to a jeweler.

TODD

Yeah. But the closest one is in Meridian, about 30 minutes away.

EXT. POOL HOUSE - NIGHT

A figure hides in the shadows watching the boys inside. WE see only the whites of their eyes.

The glow of a drag off a cigarette then the figure leaves.

INT. POOL HOUSE - NIGHT

The boys carefully fold up uniform and put in chest of drawers.

TODD

Tomorrows Saturday why don't we pay
that Millie Baxter a visit. Then
head over to Meridian.

LENNY

I hate to say it, but this is
exciting.

TODD

Let's get some sleep, I'm just
gonna crash in here tonight.

Todd plops down on sofa exhausted, as Lenny dims the light.
Todd glances out window and sees light still on in Manor
House.

He wonders for a moment then disregards as he fades to
sleep.

EXT. DIRT ROAD - DAY

Todd and Lenny wind along a back road on outskirts of town.
The summer sun beats down on them relentlessly.

INT. CAR - DAY

Lenny has a road map in front of him, he tries to make sense
of direction.

LENNY

You turn left up here.

Todd gently starts to turn, Lenny corrects him.

LENNY

NO! Right!

Todd swerves back to right.

TODD

Dammit can't you read a map?

LENNY

Not my fault! All these Cajun
names! La Port this! La Port that!

(CONTINUED)

TODD

Should be around here somewhere.

They round a slight bend in the road. Sitting just slightly off the road is a ramshackle yellow wooden house.

It has seen it's better days, the paint is peeling from many years of neglect. Gutters hang precariously from the roof.

Grass is overgrown in parts, small feminine touches grace the exterior. A planter filled with daisies. A mailbox with a hand painted name BAXTER scrawled across it, accented by sunflowers.

If it weren't so quaint it would be creepy.

LENNY

Just what I expected.

TODD

(a laugh)

Come on.

EXT. BAXTER HOME - DAY

Exiting car, Todd puts on his usual happy go lucky face. Lenny puts on his jacket pretending to be into it.

A screen door with holes covers a half cracked interior door. Todd presses doorbell, nothing happens.

He gently knocks, the screen door rattles loudly on rusty hinges.

A horse cranky woman's voice calls from inside

WOMAN (V.O.)

Go away!

TODD

Sorry to disturb you Ma'am

The woman even more agitated.

WOMAN (V.O.)

Don't yer hear GOOD! Git!

LENNY

Not real friendly.

(CONTINUED)

TODD

Shssssh! Ma'am my name is Todd
Henderson, Carl's my Dad.

The woman's tone changes dramatically. We hear her shuffling to the door. She finally emerges from blackness, this is MILLIE BAXTER (70's).

She wears heavy make-up to cover up the years, her hair has recently been dyed bright red.

It's a comical sight. Lenny suppresses a laugh

MILLIE

Todd! I haven't seen you since you
were little. Come on in.

She opens door for them, Todd and Lenny enter.

INT. BAXTER HOME - DAY

It is dark inside, but cool like being underwater. It takes the boys a minute for their eyes to adjust.

Finally focusing, the room splays out in front of them. Dozens of pictures of Millie at different ages with various men, line the walls.

The decor is eclectic with nothing matching. A well worn leather chair sits in the middle, stuffing coming out the seams. The air is perfumed heavily masking stuffiness.

It all fits for an aging Madame.

She escorts them to a sofa, probably a scene played out many times before.

An old Black woman sits in a rocker by the window, seemingly out of place. This is VERNA LLOYD (70)

MILLIE

Please sit.

TODD

Thank you.

MILLIE

Me and Verna don't get many real
visitors.

(beat)

Just bill collectors.

(CONTINUED)

Todd and Lenny settle back in couch. Lenny pulls out tape recorder. Millie gives him a look.

MILLIE
What the hell is that?

LENNY
A tape recorder.

MILLIE
I know that, but what for?

Todd intervenes.

TODD
We're doing a little research for a class paper.

Millie preens up a little bit.

MILLIE
Gonna get me in the Paper? I used to be quite the celebrity in these parts.

TODD
Well, nothing that fancy.

LENNY
We'd just like to ask you a few questions.

TODD
(being cunning)
What was it like back in the day.

MILLIE
You mean when business was good? You know your mother always looked down on me. I thought of it as a service.

Lenny gets a little embarrassed turns red.

MILLIE
I'm not ashamed of what I did. An Old whore like me learns to be tough.

VERNA
Spread dem legs on more dan one occasion.

MILLIE

Ah shut up! She used to take care of me, now it's my turn. She was with me from the beginning.

(pause - winking)

Black boys. She's blind now. I think she got that disease you know.

LENNY

Syphilis?

MILLIE

Guess. I serviced Congressmen to Senators, never had a President though.

TODD

What about the military.

MILLIE

Sure! Them was fun, but not much money though.

VERNA

Onest a month de come around. Blow all der money in a weekend.

Millie and Verna share a collective laugh.

LENNY

Any one of them stand out?

MILLIE

(thinking)

No I don't think so.

TODD

Anyone with a funny accent.

VERNA

Yea, de was dos Germans but de spoke good English.

Millie gets a little upset at comment. She scolds Verna.

MILLIE

Old fool, you don't know that!

VERNA

Yeah I do de brought em by in a Blue Packard. Fancy for these parts, not many folks could afford dat ride.

(CONTINUED)

Todd thinks for a moment, a look comes across his face.

LENNY

What?

TODD

My father had - oh forget it. Go on
Verna.

VERNA

Like I said.

Millie has had enough she gets up and slaps the crap out
Verna. Verna wails, Lenny gets up to defend her. Millie has
done a complete circle, from gracious host to hostile and
demanding.

Lenny is holding recorder she tries to grab it from him.

MILLIE

You boys need to git.

TODD

I'm sorry but-

MILLIE

But nothin don't ever bring dat up
again. I said nothin! NOTHIN!

She starts shoving the boys out. If she were a man, she
would have picked them up and thrown them out.

MILLIE

GET OUT! GET !

Finally, she tosses the boys out and slams door.

EXT. BAXTER HOME - DAY

The boys are a little rattled by the abrupt end to their
conversation. Todd puts his hat back on as Lenny adjusts
himself.

TODD

We hit a sore spot.

LENNY

Why is everyone on edge about a
some POW's?

(CONTINUED)

TODD
She mentioned a Blue Packard.

LENNY
You looked a little funny about
that.

The boys walk on to their car, Millie peers out from behind
curtain.

TODD
She watching us?

Lenny glances over shoulder.

LENNY
Yep. Paranoid old bitch.

TODD
No that was fear talking.

LENNY
What about the car?

TODD
My Dad owned one.

Todd and Lenny stop and give each other a look.

LENNY
A lot of people have cars. She
could be mistaken.

TODD
That's a pretty pinpoint
description.

INT. JEWELERS MERIDIAN - DAY

Todd and Lenny stand at counter like kids waiting for a
prize. The Senior Jeweler with eye Loupe examines the watch.

JEWELER
Very fine quality, Swiss.

TODD
What about the inscription.

JEWELER
Rudolf Hauffmen.

(CONTINUED)

LENNY
No around the edges.

The Jeweler looks closer, realizing.

JEWELER
Yes, been in some weather.

TODD
(impatient)
Can you clean it?

JEWELER
Take a minute.

The crotchety old man hobbles off to back room.

LENNY
Old men.

TODD
Yeah.

A moment passes

JEWELER
Not too bad, you'll have to replace
the Mainspring Barrel.

TODD
We're just interested in the
numbers.

JEWELER
It's an antique, you should fix it.

LENNY
The numbers please.

Todd takes out his steno pad.

JEWELER
It's four different sets.

The jeweler carefully but slowly reads them off as Todd jots
down. Lenny sees somewhat of a pattern.

LENNY
Looks like account numbers.

EXT. LIBRARY - DAY

Closing time, Henry is locking up the building. He stuffs keys in pockets and walks down sidewalk.

Todd and Lenny screech to a stop beside him.

Again Henry is put off by their presence.

TODD
Henry wait up!

HENRY
Good God what now.

The boys don't bother opening doors jumping from car, Running up to him.

TODD
That was a bust.

HENRY
I told you that whore wouldn't talk to you.

TODD
Then why did you mention her in the first place?

Henry looks a little worried, he doesn't want to get too involved.

HENRY
You wanted a story, so I gave you one.

TODD
But not about the POW's.

LENNY
You thought we would get into one of her little tales and would forget about the other.

Henry caught in a deception hurries on.

TODD
Come on Henry!

HENRY
What if I had?

(CONTINUED)

LENNY
But we got this!

Henry clams up and walks on. Lenny takes tape recorder from pocket and hits play. We hear Verna talking.

VERNA (V.O.)
Dey dropped dem off in a Blue
Packard.

Henry freezes his eyes get wider.

HENRY
(agitated)
Get rid of that!

TODD
You know what she's talking about?

HENRY
Look I don't know anything. Talk to
Burke Davis.

Henry picks up his step leaving. Todd calls after him.

TODD
Who!?

HENRY
The guy who wrote the article,
moved out west I think.

Henry disappears around corner. Lenny worried.

LENNY
I think we need to just drop this.

TODD
Are you kidding?!

LENNY
Hold on buddy! I've been thrown out
a whore house, chased through the
woods, your father looks at me like
some kind of worm, the whole town
thinks we need to do something else
and your sister she's just plain
crazy!

The tirade has fallen on deaf ears except for the last part
about Lisa.

(CONTINUED)

TODD
What about Lisa?

LENNY
Didn't you hear what I just said?

TODD
That's the second time you've mentioned her.

LENNY
It's nothing.

Lenny can't hold it back.

LENNY
The other night she came out to the pool.

TODD
She likes swimming.

LENNY
In her night gown? She jumped in, I was watching from window. I waited she didn't come up, so I went in after her.

(beat)
She was trying to drown herself.

Todd looks shocked.

LENNY
I gave her CPR. Coming around she acted as if nothing was wrong. She kissed me like I've never been kissed before then grabbed my crotch!

TODD
I knew she was a little quirky.

LENNY
She needs help.

TODD
I'll get with Dad about it.

LENNY
Don't mention me.

Todd reaches for his wallet and pulls out a wad of cash. He hands to Lenny.

(CONTINUED)

LENNY
What's this for?

TODD
Get a hotel room.

LENNY
Probably a good idea.

TODD
Try to find this Burke Davis.

LENNY
Jes Todd! Lets just write something
and get back to school!

TODD
Summer semester doesn't start for
another week.

The boys get back into car and leave.

EXT. MOTEL - NIGHT

The motel is a tiny little travel lodge, quaint and unassuming.

TODD
I'll get us a room.

Todd hops out. Moments later he returns.

INT. MOTEL ROOM - NIGHT

The room, small but comfortable a nightstand, twin beds and AC.

Lenny immediately switches it on and stands in front of it letting the coolness waft all over him.

LENNY
God this feels good!

TODD
Henry said Burke went west. Where
would you try for a job?

LENNY
The Big ones, LA Times, Sacramento
Gazette, San Francisco Chronicle.

(CONTINUED)

TODD
Okay try those first.

LENNY
If he's not at those we'll need a
directory.

TODD
We'll worry about that later.

Todd gets up to leave.

LENNY
Where are you going?

TODD
I need to talk to Dad, about Lisa
and things.

Todd has concern in his voice and a little worry on his
face.

EXT. MANOR HOME - NIGHT

Anne sits on the front porch fanning herself and drinking
tea.

Todd drives up to front and parks car gets out and quickly
comes up steps.

ANNE
Where have you been?

TODD
Sorry Mom.

ANNE
We waited dinner.

TODD
Mom I need to speak to Dad.

ANNE
He's not here, had a late meeting.

Another voice speaks from the opposite end of the porch.
It's Hank sitting in rocker drinking.

HANK
A meeting, that what you call it
Mama?

(CONTINUED)

ANNE

Hush up, you better leave before
your father gets home.

HANK

Oh I'll leave.

ANNE

Come on, we have your favorite,
fried chicken and okra.

TODD

Sounds good Mom, but I really need
to talk to Dad.

Todd kisses her on the cheek and walks over to Hank. Anne
bites her lip, worried.

TODD

Where is he Hank?

Hank stands up goes over to one of the big columns and leans
on it. He motions with bottle to dark.

HANK

Out there in all that blackness.

TODD

Really Hank where?

HANK

Sure you want to know?

TODD

Really.

Hank indicates for Todd to follow him.

HANK

Come on, but you gotta drive.

Hank staggers down the steps, Anne is all in a flurry as she
grabs Todd.

ANNE

Don't judge him to harshly.

Todd gives her a curious look, he and Hank get in car and
drive off into the night. Lisa joins her mother on the
porch.

INT. CAR - NIGHT

Todd and Hank drive deeper into the swampy bayou country.
Where we going?

HANK

To the darkest part of men's souls.

The night air is thick, mosquitoes everywhere. Ahead there are some cars pulled off to the side of the road.

HANK

Slow, Slow down, cut your lights
and ease up. These boys are jumpy,
just act casual like your one of
them and don't mention your name.

EXT. ROADSIDE - NIGHT

Todd guides car to a stop. He and Hank get out quietly closing doors. Then Todd notices the hooded figures carrying torches. This is a KU KLUX KLAN rally.

Men form a semi circle around a burning cross.

A voice can be heard booming over a microphone. The man speaking stands on a large podium. His vehement speech sends cheers with every foul connotation.

Todd and Hank move through crowd to get a glimpse. Now in full view Todd sees to his disappointment, it is his father Carl. Dressed in red he is a GRAND DRAGON.

Todd is almost in tears Hank sees this and nudges him.

HANK

Buck up these boys don't play.

TODD

(not believing)
But that's Dad?

HANK

Not now he isn't

EXT. KLAN RALLY - NIGHT

Carl rambles a bigotry laden speech. As we move closer to him.

(CONTINUED)

CARL

Never Brothers shall we allow the colored Peoples of the earth to infect the purity of our white blood. The conspiracy of world Jewry to suppress God's Chosen People, WHITE people brothers, cannot be allowed!

The crowd roars in applause, Hank nudges Todd to clap he does so as he hangs his head low.

CARL

We are the master race, the Aryans of pure blood.

Close on Todd, he is feeling sick and runs back to car to throw up. Other men turn and notice, Hank saves the day.

HANK

Can't hold his liquor.

The men accept this explanation and turn their dumb heads back to listening to rambling. Hank goes over and consoles his brother.

HANK

You wanted to know.

TODD

How long?

HANK

Guess all his life, your kind of born into it.

TODD

Your not.

HANK

Well I'm stupid, just see how far I got in this town. Wake up, if your not Klan you don't go very far round here. You just happened to make it out, remember that.

Todd and Hank pile into car and return home he drops Hank at his car. They both get out.

HANK

You gonna wait for the old man.

(CONTINUED)

TODD
No I'm too shook up I'll see him in
the morning.

HANK
Good luck!

Todd turns to walk back to pool house. Lisa stands on porch giving Hank a glare she exclaims.

LISA
Your gonna ruin everything.

Todd and Hank are puzzled at her remark, she storms back into house.

INT. HOTEL ROOM - NIGHT

Lenny sits on the bed beside phone. He looks at steno pad with hand written numbers. He dials phone.

We hear the sleepy southern voice of an older operator pick up.

OPERATOR (V.O)
(long southern drawl)
Can I help you?

LENNY
Yes Ma'am I need to reverse the
charges to my home phone please.

OPERATOR (V.O)
Do what?

LENNY
Charge this to my home phone.

OPERATOR (V.O)
Your not from around here are ya?

LENNY
(irritated)
No, please Brooklyn 305.
(listening)
Yes, they will accept, I'm their
son. Thank you.

The phone dials, Lenny listens.

INT. LOS ANGELES TIMES/LENNY'S ROOM - NIGHT

After several rings the switchboard operator picks up. A petite blond with with a professional voice answers.

SWITCHBOARD OPERATOR
Can I help you?

LENNY
Do you have a Burke Davis working there?

SWITCHBOARD OPERATOR
Hold while I connect you.

Lenny almost jumps up success at first try.

INT. NEWSROOM LA TIMES/LENNY'S ROOM - NIGHT

BURKE DAVIS (50) a seasoned reporter hurriedly taps out a story on his typewriter, a cigarette dangles from his mouth.

His desk is piled high in papers, several half empty paper coffee cups litter the desk as well.

His phone rings he reaches over while still typing. It's a ballet, juggling cigarette, coffee, typing and answering phone at same time.

This is his normal routine and he loves it.

BURKE
Davis here!

LENNY
Uh - Uh?

BURKE
Come on Pal, what ya got I'm on deadline.

LENNY
Mr. Davis this is Lenny Epstein I'm a student at Mississippi State.

Burke intrigued.

BURKE
A Jew boy at Mississippi State?
Your family is either rich or they have something on the dean.

(CONTINUED)

LENNY
My parents are rich.

BURKE
Well, what do want?

LENNY
I'm doing a story on the three
German POW's murdered in Fenton,
Mississippi.

Burke looks like someone walked over his grave, he is ashen and shaken. He stops his typing and leans over cupping hand over the phone.

BURKE
That was a long time ago.

LENNY
You did the initial story.

BURKE
I was a cub reporter and didn't get
my facts straight. Where are you?

LENNY
A hotel room outside Fenton.

A look of horror and concern for the boy and himself.

BURKE
You drop this and get the hell out
of there. Does anyone know you
called me?

LENNY
Just my roommate Todd Henderson.

BURKE
Is he related to Carl Henderson?

LENNY
His son.

Burke stands and shouts in a loud whisper.

BURKE
Did he put you up to this?

LENNY
No, Sir. This was just a class
project.

BURKE
It's no class project!

LENNY
Yes it is.

Burke calms down a little.

LENNY
This town is real hush, hush.

BURKE
For good reason.

LENNY
You didn't just quit did you?

BURKE
I was asked to leave.

LENNY
By who?

BURKE
I'm not saying.

Burke quickly hangs up. Burke fumbles for cigarette his hands visibly shaking. He looks around room, now uneasy for first time in a long time. He feels eyes watching him.

Lenny gently hangs up the phone.

INT. DINING ROOM - MORNING

Todd wanders in. He hears his father's booming voice grumbling over the headlines. Their Black Maid NANCY (50's) stands pouring coffee for Anne.

TODD
(yawning)
Morn'n everybody

NANCY
Morning mister Todd.

A thick tension lies in the air.

ANNE
Sleep well

(CONTINUED)

TODD

Sort of.

Carl returns to his jovial self seeing Todd. He folds his paper down, he taps his hand on it.

CARL

Todd boy! I don't want you to work for a rag a paper like this.

(beat)

Liberalism pure and simple gonna send this country to the dogs.

TODD

Sure Dad, whatever you say.

Anne sensing somethings about to happen changes subject.

ANNE

Dear I'm worried about Lisa. She's not eating. She stays in her room all the time.

CARL

She's fine dear, just a teenager.

TODD

It could be more Dad.

CARL

Nonsense.

ANNE

Maybe she should go to the doctor.

Carl stands dismissing it.

CARL

It's nothing. Todd come with me.

EXT. MANOR HOME - DAY

Carl has his arm around Todd as they start out the door. Parked in front is Brand New Red Chevy Corvette Convertible.

CARL

I need you with me in the coming election.

(pause, smiling)

How do you like it?!

(CONTINUED)

TODD
For me? I don't-

Carl guides his son down to inspect the car. It's a Rucker, trimmed to the max, white wall tires and all.

Todd's mouth is a little agape.

CARL
Just rolled off the Detroit lines.
Nineteen sixty four CORVETTE.

TODD
Dad, I need to talk to you about something.

CARL
Not now gotta run.

Carl hurries down steps to his awaiting vehicle. William holds door open, he hands briefcase to him.

CARL
Keys are in the ignition.

Todd's emotions run the gamut from speechless to dismay.

EXT. FENTON MAIN STREET - DAY

Todd slowly drives along Main Street reluctantly in his new car. He passes the old Enloe's corner drug store.

A little nostalgia crosses his face, he pulls to curb stops and gets out.

INT. ENLOE'S DRUG STORE - DAY

The door bell chimes as Todd enters. A lunch counter lined with stools in front, the pharmacy in the back.

Mr. Enloe raises up from behind one the isle dividers.

MR. ENLOE
Todd!

TODD
Hello Mr. Enloe.

MR. ENLOE
Coming back to work for me?

(CONTINUED)

A little laugh he knows the answer, he wipes the dust from his hands and walks around isle.

TODD
Wish I could.

MR. ENLOE
Here, let me get a soda.

TODD
Coke float.

MR. ENLOE
Your favorite, coming up.

Mr. Enloe busy's himself behind counter, he gingerly fills tall glass half-way with coca-cola. Then digs down into ice cream and plops two scoops into it.

A gentle whip on the blender topped with whipped cream and a cherry. Placing straw in it, he presents it like a prize to Todd.

Todd pauses wanting to soak in the whole experience then takes a sip.

TODD
(reminiscing)
Still tastes the same.

MR. ENLOE
It ain't been that long ago.

TODD
Feels like a lifetime.

MR. ENLOE
Yeah, you kids grow up so fast and move away. I sometimes feel like an empty Nestor.

TODD
Shame things change.

Todd swirls straw around in drink thinking. Mr. Enloe senses something deeper than a friendly visit.

MR. ENLOE
What's troubling you?

TODD
You could always read me.

MR. ENLOE
It's not that hard.

TODD
I used to think I knew this town,
how everybody was, you know, what I
expected them to be, but somehow
it's different like I really didn't
know anything at all, it was only a
top layer.

MR. ENLOE
We all have many layers son, but
the whole of what you are I think
shines through.

TODD
I'm not so sure.

Todd finishes drink and places a dollar on the counter. Mr.
Enloe's kind eyes embarrass Todd.

MR. ENLOE
Keep that. If you need to talk
anymore, I'm here.

TODD
Thanks.

Todd pockets dollar and leaves.

INT. COTTON MILL - DAY

Todd makes his way through the plant. He walks up to his
Father's office and taps on the door.

TODD
Dad, got a minute.

INT. CARL'S OFFICE - DAY

Carl is examining one of his campaign posters. A large Sign
with his image, the Slogan VOTE across top.

He turns it to Todd.

CARL
Sure! What do you think?!

Carl admires it and motions Todd in.

(CONTINUED)

TODD
Looks great Dad.

CARL
Got'em just in time.

Todd is an emotional wreck he hems and haws.

CARL
Easy son, sit down.

Carl sits back down behind desk pulls out cigarette he offers one to Todd. Todd waves it off.

CARL
Bad habit, these things will kill ya.

TODD
You grew up around here didn't you?

CARL
(a goof off laugh)
You know I did.

TODD
Did you have many friends?

CARL
The usual High School.

TODD
Were they involved in certain things.

CARL
Certain things?

TODD
How long have you been involved.

Carl sighs heavy and stamps out his cigarette.

CARL
If you live down here son at some time you have to get involved or get left behind.

TODD
Dad you're more than involved you're a Grand Dragon for Christ's sake.

(CONTINUED)

CARL
It's a political thing I need these
people, they are powerful
lobbyists. If I am going to get
elected Senator I need them.

Todd stands up confronting him.

TODD
As what?! A Bigot!

CARL
Did Hank take you?

TODD
It wasn't Hanks idea.

CARL
So you wanted to spy on the old
man.

TODD
No, I just wanted to ask you
something.

CARL
Hank just volunteered?!

TODD
Maybe, I was a little curious.

CARL
Well now you know. I-I wanted to
keep you sheltered, maybe that was
a bad idea.

Carl returns to his desk sitting down in a huff. Todd
presses on pushing his luck a little.

TODD
I went to see Millie Baxter.

The color seems to drain from Carl's face. He puts up a good
bluff.

CARL
That old whore, she's a bit old for
you.

TODD
No, it wasn't anything like that.

(CONTINUED)

CARL

I remember her heyday men used to come from miles around. Her girls were clean and pretty.

TODD

So you were familiar with her?

CARL

Well not her in particular, but son, and I mean this with all sincerity I love your Mother and would not do anything to break her heart. Sometimes men have needs that a wife cannot fulfill. Your Mother, well, could be a little frigid, and I, from time to time, did visit Millie's. That was long ago and you were very young. Now, I guess with the rest, you need to know the truth about the old man. He's not perfect, but son I do love you, and that's why I know you will not tell your Mother it would break her heart.

Todd stares off into space, disturbed.

CARL

Your a man now, we need to understand one another.

Todd gets up to leave. Carl stands and embraces his son tightly, tears welling in his eyes.

CARL

I'm so sorry. I am a pitiful excuse for a Father, I know. What I have done has been all for you.

TODD

I Know Dad, I'm sorry too.

CARL

Your my best boy baby. I won't let anything happen to you. Friends again? I am having a fundraiser tomorrow night, maybe you can right about that.

A thought.

(CONTINUED)

TODD

What ever happened to that Old Blue Packard?

CARL

Oh I got rid of that in the fifties. Only one of it's kind around here. I loved that car.

INT. HOTEL ROOM - DAY

Lenny lies on the bed enjoying the AC. A knock at the door startles him he jumps up looks out window.

It's Todd, he opens door revealing his friend and shiny red corvette.

Lenny whistles.

LENNY

What a ride.

TODD

My Dad's idea.

LENNY

You don't look to happy about it.

TODD

I feel like I'm being paid off.

Todd steps in and sits down.

LENNY

I got in touch with Burke.

TODD

And?

LENNY

Not much. Whatever happened scared him so bad he is still frightened.

TODD

Long time to be looking over your shoulder.

Lenny kind of drifts Todd gives him a questioning look.

INT. NEW YORK BANK HAMEIL EPSTEINS OFFICE/HOTEL ROOM - DAY

HAMEIL EPSTEIN (60's) looks over financial books. Stately and well dressed he has the air of honesty.

The phone rings. He answers in a kind voice.

HAMEIL

Yes?

LENNY

Papa it's me.

HAMEIL

Lenny, how are you? Nothing wrong?

LENNY

No Papa, could you do me a favor?

HAMEIL

Sure, my son.

LENNY

I found some old numbers in our investigation. I thought you might could tell me what they are.

HAMEIL

Sure.

Lenny slowly reads off the list.

HAMEIL

They look like bank accounts.

LENNY

That's what I thought.

HAMEIL

You don't seemed surprised.

LENNY

Not really.

Hameil picks up phone and walks to a filing cabinet. He opens it a starts flipping through folders.

HAMEIL

They look like offshore - no wait they are Swiss Bank accounts. Hold on I'm going to have to put phone down.

(CONTINUED)

He gently sets phone down and rolls up his sleeves. That's when we see it, a concentration camp tattoo on his left forearm.

Finally finding what he needs he extracts folder and places on desk. He compares the numbers then picks up phone.

HAMEIL

They are Swiss alright.

LENNY

Can you find out whose they are?

HAMEIL

That would be illegal. Besides the Swiss pride themselves on private accounts.

(beat)

What is this for?

LENNY

We are investigating some German POW's murdered down here.

Hameil goes into a complete fluster turning red faced.

HAMEIL

For the love of your ancestors!

LENNY

Papa I think they were SS.

Hameil returns to his seat. He rubs his face in his hand.

LENNY

Their dead Papa, nothings going to happen to me.

HAMEIL

Alright but give me a little time. I'll call you later.

LENNY

Shalom Papa.

HAMEIL

Go with God my Son.

Hameil's hand shakes as he hangs up phone. All the horrors from so long ago flash through his head. We hear the sounds of screaming women and children, the agony of their death cries.

INT. LIBRARY - DAY

Todd strides full force down the isle, a man on a mission.

Henry at librarian counter checks in books. His back is to Todd as he approaches.

Reaching Henry, he wheels him around. Anger turns to shock, Henry's face has been beaten to a pulp, he grimaces in pain holding his side.

TODD
Good God!

HENRY
Get away from me!

TODD
What happened?

HENRY
I tripped coming down my steps.

TODD
(not believing)
Really?

Henry stammers, covering up.

HENRY
Got drunk last night.

TODD
You must have landed on your face!

HENRY
Lucky me.

TODD
Come on Henry, we've known each other too long.

HENRY
Why don't you go back to school?!

TODD
Is this because of me?!

HENRY
Just leave me alone, please.

Henry slams a book shut and marches back to his office.

Dumbfounded Todd quietly walks away.

INT. CAR - DAY

Close on a pair of mirrored RayBan sunglasses. In distance we see Todd's reflection in them as he walks out of library.

Todd continues to his car, gets in and drives off.

INT. MANOR HOME - DAY

Lisa and Anne sit leisurely crocheting.

ANNE

There will be many fine young gentlemen at the Fundraiser tomorrow.

LISA

Mother please.

ANNE

I'm just saying, you ought to be looking for the right man.

LISA

I thought that was what college was for, to get your MRS degree.

ANNE

Well, it never hurts to start looking.

(beat)

What if college doesn't agree with you?

Lisa is a little distracted her face wanders.

ANNE

Hello! You listening to me.

LISA

(softly to herself)

Franz.

ANNE

What did you say?

Lisa still lost in thought, Anne reaches over to touch her. Lisa reacts violently.

LISA

Get your stinking paws off me.

(CONTINUED)

ANNE

Lisa Virginia Henderson.

LISA

I've had it with your pathetic patronizing.

Lisa storms off and up the steps. We hear her slam a door, leaving a stunned Anne in her wake.

INT. HOTEL ROOM/HAMEILS OFFICE - NIGHT

Lenny on phone talks quietly and with concern.

LENNY

Yes Papa.

HAMEIL

I was able to pull in a few favors. You were right they were SS Officers.

LENNY

Did you get their names.

Hameil sits back in his chair the weight of what he is about to say burdens him.

HAMEIL

One of them was Rudolf Hauffman from Mandhouser.

LENNY

Where Grand Papa and Mama were killed?

HAMEIL

Yes. He was the Commandant of the camp.

LENNY

The others.

HAMEIL

Dorthausen and Klempner. They all opened accounts at the same time early during Holocaust. They systematically emptied Jewish Bank holdings and transferred them to theirs.

(CONTINUED)

LENNY

How much?

HAMEIL

The number is in the hundreds of millions.

(pause sigh)

It wouldn't be too far a stretch to believe some came from our family.

LENNY

They could have bought their way anywhere. How did they wind up here murdered?

HAMEIL

They got what they deserved!

LENNY

But the money Papa, it needs to go back to it's rightful owners.

HAMEIL

Those accounts were emptied long ago. There is no trace of it.

LENNY

There has to be, that much money simply doesn't disappear.

HAMEIL

Lenny my son, money like that cost millions of lives. I don't want you to be another statistic. Let it go.

LENNY

There is still such a thing as justice Papa.

Hameil resides himself that his son is determined. Todd walks in suddenly. It startles Lenny.

LENNY

Holy Shit!

HAMEIL

Lenny! Lenny!

LENNY

I'm alright Papa, it's just Todd.

Lenny hurriedly goes to hang up.

(CONTINUED)

LENNY

Got to go Papa I'll call later.

INT. HOTEL ROOM - NIGHT

Todd sits down on the bed.

LENNY

That was my Pop.

TODD

Somebody unloaded on Henry.

LENNY

Jesus.

TODD

His face was a mess.

LENNY

You think it's related to our story?

TODD

I don't know.

LENNY

Those numbers were the bank accounts of the Germans. One was named Hauffman.

Todd reflecting.

EXT. MANOR HOME - NIGHT

Pulling in drive Todd is pensive. A little edgy he reaches into glove box. He brings back pack of cigarettes.

A small laugh, thinking he mimics his Father.

TODD

These things will kill ya.

Lighting he takes long drag and relaxes back into seat. The stars are sprayed out above him.

A shooting star streaks across heavens. Quiet contemplation. He glances at Manor house, all lights out.

Looking at watch one thirty a.m. he gets out of car and slowly closes door not making a sound.

(CONTINUED)

Sauntering along towards house he happens to look in direction of pool house.

A light flips on. Todd freezes.

Then as suddenly the light goes out. A moonless night it's pitch black. His eyes readjust, but nothing.

He approaches slowly across lawn listening.

Then a door slams on Manor house.

EXT. POOL HOUSE - NIGHT

He proceeds around pool. Slowly opening door not touching lights he walks in.

Nothing seems out of the ordinary.

TODD
(to himself)
Maybe Mom looking in on me.

The room is clean. Lenny's other bag still there. A thought occurs to him he walks to dresser where they placed uniform.

Opening, it's GONE!

INT. MANOR HOME - DAY

Todd drifts down from his room. Anne intercepts him.

ANNE
Good morning, you were late.

TODD
Sorry Lenny and I had some things to finish up.

ANNE
I placed new sheets in the Pool house.

TODD
Thanks he appreciates it.

ANNE
Not very tidy is he. Nancy said it was a mess.

Todd a look, trying to hide concern.

(CONTINUED)

TODD

Well, we're college kids.

ANNE

Still you needn't ran sack the place. Your friend should have more manners.

TODD

Yeah, I'll talk to him about it.

Todd starts heading for the door.

ANNE

Could you get some things down from the attic.

INT. ATTIC - DAY

Cramped and musty the attic is filled with old memories. Dusty pictures of his parents when they were young line stacked against wall.

Boxes marked clothes taped shut in middle of room. His mother's wedding dress neatly pressed in plastic bag hangs next to tuxedo.

It is an organized mess Todd carefully maneuvers the maze.

He steps on old toy rubber duck, it quacks. Todd smiles at familiar object bringing back his childhood.

He looks around confused.

TODD

(to himself)

Okay Mom, where is it? Black box with copper trays. Sure it will be easy to find.

He looks harder in the dim light, he finally spots it in the corner on top of and old dresser.

He steps up onto a chair to retrieve it. He wobbles then loses his footing, he tumbles into other boxes.

Disgusted with his lack of grace he gets up dusting himself off. He pats the dust from his pants, as he looks down an old foot locker presents itself.

It looks military issue, drab green with black hinges. Todd kneels down interested.

(CONTINUED)

He ponders for a moment then curiosity sets in, he opens it.

Inside a GI uniform, his fathers carefully preserved. Todd smiles, reflecting pride.

He takes out the top section and looks further. A manila folder lies in the corner. Picking it up it spills its contents.

Todd gathers up official looking material. One is Man's passport Alfonzo Kranettela. A rough looking Italian gentleman. Todd flips through it many countries are marked. Canada, India, Japan, Argentina, Germany, Russia but none recent, all destinations over thirty years ago.

TODD

This guy got around.

There is a picture of his father on a beach with another woman, not his mother. Her head is turned slightly trying to avoid photo.

From downstairs his mother calls for him.

ANNE (O.S.)

Todd, did you find it?

He glances at the picture one more time

Close on picture the woman has a bright red hair broach on.

Flustered Todd quickly reassembles foot locker and shoves back into it's forgotten place.

TODD

Yes Mom! Coming!

He climbs down the stair well box in tow. Anne is waiting for him.

ANNE

Good, these will go well for the campaign dinner.

TODD

About that Mom.

ANNE

I know what your going to say, but your Father needs you.

INT. SHERIFF DEPT. - DAY

Raymond walks from his office donning hat. Mark at desk types a report, seeing Raymond he gets up following him.

MARK
Hey Chief.

RAYMOND
What is it?

MARK
Saw Henry today, someone worked him over.

RAYMOND
That ole fool, he just got drunk and fell down some steps.

MARK
Didn't look like no accident to me.

RAYMOND
(dismissing)
We got better dings to do dan to worry about Henry.
(beat)
Carl is having a huge fundraiser tonight. Gonna be a lot a big wigs around town. I want to keep it quiet and safe, you know what I mean.

Sam's ear perk up.

SAM
WE know exactly what you mean Sheriff. Keep the coloreds and undesirables in line.

MARK
Learn a new word today.

SAM
Listen boy, no high and mighty's around here.

Sam walks between him and the Sheriff putting on his sunglasses.

RAYMOND
I want you two to cease fire.
Normal patrols tonight.

EXT. FENTON MAIN STREET - DAY

Wanting fresh air, Lenny is taking a stroll. The local gentry seem to sense he's not one of them.

People keep a discreet distance as he meanders down sidewalk. He glances into store windows.

Passing Barber shop, the occupants inside peer at him like some he's some sort of monkey.

Lenny keeps up his confidence, hands in pockets minding his own business.

A Siren bleeps behind him. Lenny stops glancing over shoulder.

Sam steps out, all swagger.

SAM

Hey boy.

LENNY

Yes Sir.

SAM

You know your walking on the wrong side of the street?

LENNY

I didn't know there was a right side.

Sam smiles a crooked smile as he seats his billy club in belt. Stepping in front of patrol car he rests hands on his belt buckle and leans back on hood.

Sam motions him over with his finger.

SAM

(demonic)

Come here boy.

LENNY

The Name is Lenny, or Mr. Epstein.

SAM

Well, Mr. Epstein will you please step forward.

A little nervous, but not going to show it, Lenny does as he's told.

(CONTINUED)

SAM

You know why I like this town?

LENNY

No, but I have a feeling I'm gonna find out.

SAM

Cute. It's like this, things don't change, it causes people to get upset.

LENNY

Some say change is good.

SAM

Maybe someplace, but not here.

Lenny turns to leave. Sam takes Billy club from holster and gently turns Lenny back around.

SAM

Now where you come from that may be acceptable. Down here, we call it plain old rude to turn your back on somebody.

Sam stands up erect towering over Lenny. Sam more forceful with club presses it into Lenny's chest.

SAM

We don't like outsiders. Especially ones who poke their heads into other peoples business.

LENNY

I don't know what your talking about.

SAM

Sure you do Jew Boy.

The sun is relentless sweat pours from Lenny, nerves and heat. The conversation is reaching a climax, then a figure flares out from the sun. Hank comes to the rescue.

HANK

Sam!

SAM

Get outta here Hank, none your business.

(CONTINUED)

HANK
Leave him be!

SAM
Jew lover!

Sam pushes Lenny aside and takes an attack posture rolling up sleeves.

HANK
You got some salt in ya boy!

SAM
You miserable-

Sam takes a swing, Hank ducks it with ease. Hank jabs several times landing blows.

Sam's sheer size keeps him up. Bloodied, Sam hauls back big one, it finds it's mark sending Hank reeling.

Hank lunges at him catching him in the midriff. They roll off into the dirt.

Not playing fair, Sam tosses dirt into Hanks eyes blinding him.

They roll around, flinging wild punches, frenzied rage, pure hatred.

Lenny finally intervenes. Raymond comes running up.

LENNY
Break it up.

Raymond grabs the two up holding them apart.

RAYMOND
What's going on here?!

LENNY
It was my fault Sheriff.

HANK
(wiping bloody nose)
Sam started it!

SAM
This Jew boy was jaywalking.

RAYMOND
God Damn it! Not today! Come on.

Raymond piles Hank and Lenny into squad car. He berates Sam.

(CONTINUED)

RAYMOND

You ought to know better.

HANK

Come on Sheriff.

RAYMOND

Get in I'm gonna lock you up till
you cool off!

INT. SHERIFF'S OFFICE - NIGHT

Hank and Lenny in holding cell. Hank paces like a caged animal. Lenny sitting on cot makes sarcastic remarks.

LENNY

Well, this is fun.

HANK

Be quiet will ya.

Sam across room nurses a black eye. Carl walks in dressed to the nines. He and Raymond exchange some words out of earshot from Hank.

Hank knows what's coming as Carl storms across room to cell.

CARL

Good god What am I going to do with
you?!

HANK

It wasn't me Pop.

CARL

Oh, it's never your fault.

HANK

He was threatening Lenny.

LENNY

Yes Mr. Henderson.

CARL

(glaring at Lenny)
You stay out of this.

Turning back to Hank.

CARL

Look, I have a campaign dinner
tonight and your not going to fuck
it up.

(CONTINUED)

HANK

Pop!

CARL

Shut up! Now listen, your going to stay in here till it's over. Then I'll decide what to do with you.

LENNY

You can't keep me in here.

CARL

Look you little worm, I'll do whatever the hell I want to.

Lenny gulps an oh shit I'm in it now look. Carl leaves in a fluster. Sam gives a crooked smile, gloating.

SAM

Gotta do what Daddy says.

Raymond comes out of his office in dress uniform.

RAYMOND

I'm heading over to Carl's, watch over things.

SAM

They'll be just fine Sheriff.

Some time passes. Mark walks in from a call. He spies Hank and Lenny in cell. The surly Sam is deep into another Playboy Magazine.

MARK

What are they doing here?

Sam lowers magazine revealing black eye. Mark smiles.

MARK

It's an improvement, good job Hank.

SAM

Fuck y'all.

Mark throws his keys on desk. He takes off gun holster and slings over coat rack. He settles behind desk readying typewriter for a report.

SAM

You gonna be here a while? I'm starving.

(CONTINUED)

MARK
Sure take off.

Sam throws Playboy into desk draw then hurries out. Mark indifferent rumbles through papers finding form. Mark has soot marks on his sweaty face.

HANK
What happened to you?

MARK
Fire call.

HANK
Where?

MARK
Millie Baxter's, went up like a torch.

The news sucker punches Lenny, he runs to bars.

LENNY
Are they alright?

MARK
Millie is, but it doesn't look good for Verna.

Lenny has to sit down, sick at his stomach.

MARK
(reflecting)
Strange thing is, Millie didn't even phone it in. The neighbors did, she was just standing outside when we got there.

Mark starts to type.

MARK
(to Lenny)
Yeah this little town been jumping ever since you got here.

LENNY
I knew it was a bad idea, but Todd talked me into it.

MARK
What?

HANK
Don't get him started.

MARK
Come on, we've got all night

LENNY
It's a story about those German
POW's that were murdered.

MARK
Old story.

LENNY
Todd thought we'd give it a whirl,
a class project.

HANK
Some project.

LENNY
Look we found this watch at the
camp. It belonged to a Rudolf
Hauffman, he was SS.

Marks attention perk up.

MARK
I found dog tags in the dead man's
hand. They also belonged to a
Rudolf Hauffman.

LENNY
Where are they?

MARK
Carl kept them.

The door opens Todd walks in, all concerned.

TODD
Just had to see for myself.

HANK
Kind of getting used to it.

LENNY
I'm not.

TODD
Come on, let's get out of here.

MARK

Can't do that, not without the Sheriff's okay.

HANK

Come on Mark, I saw that look on your face.

MARK

That's a closed investigation.

LENNY

What about Millie.

TODD

Millie?

LENNY

Her house burned.

TODD

What the Fuck?!

LENNY

That's what I thought. We've got to talk to her.

Mark reluctantly agrees with logic. He opens cell door and lets them out.

EXT. SHERIFF'S OFFICE - NIGHT

The four hurry to squad car. Todd notices Riley finishing up stuffing some boxes in back of his truck. Todd thinks a moment.

TODD

Hey you guys, go on I'll catch up.

Todd approaches Riley in a friendly manner.

TODD

Hey Riley, how are you?

RILEY

F-F-fine.

TODD

Can you talk a minute.

(CONTINUED)

RILEY
Go-t t-tt-o get this t-t-to party.

TODD
Won't take long.

RILEY
What -t-a bout?

TODD
Do you remember those Germans that
got killed in the camp?

Riley is backing up, this clearly bothers him he shakes his head no a little.

RILEY
L-l-long time a-g-o, very bad.

TODD
Yes it was.

RILEY
B-a-a-d men.

Todd is getting somewhere, Riley knows something but it's going to take a crow bar to get it out of him.

TODD
Who told you that? Do you know what
they did?

RILEY
K-k-ill babies ha-dd to st-opp.

Riley raises his head a little something catches his eye. He immediately shuts up, jumps in truck and roars off.

Todd quickly turns around searching the darkness, nothing there.

EXT. HOSPITAL - NIGHT

Mark wheels up calmly in squad car. The hospital is more of a clinic. One ambulance sits outside, not a busy place.

A nurse comes out door the end of her shift. She lights cigarette as she walks to her car.

Mark intercepts with her.

(CONTINUED)

MARK

Excuse me Miss I checked in two people from an apparent house fire.

NURSE

(remembering)

Yes.

MARK

How are they doing?

The Nurse hesitates a moment.

NURSE

Miss Baxter is fine, but I'm afraid the other woman expired.

LENNY

Jesus Christ.

NURSE

I shouldn't be telling you this.

HANK

She had no family, only Millie.

MARK

We need to see her.

NURSE

Check in at the front, they'll show you to her.

She gives them an I'm sorry look, as they proceed inside.

INT. HOSPITAL - NIGHT

A lone orderly attends front desk, the halls quiet. Mark addresses him in a formal police business manner.

MARK

I need to see Miss Baxter.

ORDERLY

(indicating Hank and Lenny)

Who are they?

MARK

Family.

The Orderly doesn't waiver and leads them down the hall.

INT. HOSPITAL ROOM - NIGHT

Millie sits up trance like in her bed, bathed in soft neon glow from overhead lamp. In IV of fluids dangles from her arm.

MARK

Miss Baxter.

She doesn't acknowledge them, just stares off into oblivion beyond the walls.

Lenny works up the nerve to say something.

LENNY

Miss Baxter, remember me?

Again no sign of life total silence.

MARK

I'm sorry about Verna.

MILLIE

(coldly)

Her fault.

MARK

The fire?

MILLIE

Everything.

LENNY

Everything?

MILLIE

(exploding)

Fuck off, who are you to come around asking questions.

Hank pulls up a stool moving in close, he speaks softly comforting.

HANK

Miss Millie how you doin'?

MILLIE

I been better.

HANK

You know my Daddy, said you where the talk of the town.

(CONTINUED)

Millie drifts back in time remembering. She's clearly lost it and is not in her right mind.

She speaks like a child.

MILLIE

They would come from miles around.

HANK

Your girls were the prettiest.
(beat, thinking)
But none as pretty as you.

MILLIE

Flatterer.

Hank takes her hand and strokes it gently.

MILLIE

Your Daddy was such a good boy.

HANK

A little hard some times.

MILLIE

Only when he needed to be.

HANK

You know a lot about my Dad. Y'all must have talked a lot.

MILLIE

A Mother knows everything.

Hank pulls back confused.

HANK

Mother?

MILLIE

(matter of factually)
Sure Carl's my son and your my
Grand baby.

Hank's jaw drops, Mark and Lenny give each other a look.

HANK

That's impossible. My Grandmother passed away years ago.

MILLIE

We was so poor when he was a baby. That's when I got my start. In the Business you know.

HANK

Where did Pop get the money?

MILLIE

They weren't gonna give it to him.

LENNY

Who?

MILLIE

The Germans of course. WE fixed them though.

MARK

How?

MILLIE

It was Verna she found the watch. The bastards had the numbers hidden in the God Damn watch.

Millie starts to go in and out of consciousness.

MILLIE

Verna, why did you have to say anything?

MARK

Did you start the fire?

MILLIE

Fire? what fire?

MARK

She's lost it.

HANK

Well that's news.

LENNY

Enough for a story.

MARK

She didn't say he did it. Why did that boy have those dog tags?

EXT. HENRY'S - NIGHT

Todd steers his car around bend towards Henry's. Shock! in front yard, a still smoldering Cross!

The lights are out, the house is quiet.

(CONTINUED)

The front door wide open. The night is still. Todd a little unsteady gets out of car.

He slowly climbs steps, calling out in loud whisper.

TODD

Henry.

No answer he proceeds to front door, another call.

TODD

Henry.

He crosses door threshold.

INT. HENRY'S - NIGHT

Uneasy at prospect of going on, he moves through the shadowy confines. His foot creaks on wooden floor, he stands there, waiting to jump start his heart again.

The place is a shambles, books thrown everywhere, lamps overturned. Sofa ripped open, a mad search gone out of control.

He continues to call out, now louder more forceful.

TODD

Henry where are you?

A moan, Todd whirls, a figure lies across floor ahead of him. The street light glints off something shiny.

Todd steps forward quickly, he almost slips, the floor is slick. Feeling along wall for light switch his fingers finally find it.

He flicks it up.

At his feet Henry in a pool of blood, his raspy breath shallows rapidly.

His body has been put through the ringer his face swollen, teeth knocked out lie beside him.

Todd reacts fast jumping down and cradling his friend.

TODD

Henry-

Emotionally overwrought at sight, Todd tries to find words.

Henry gasping and spitting up blood, manages to speak.

(CONTINUED)

HENRY
They didn't find it.

TODD
What? Find what?

HENRY
Look - look under -

Henry starts to fade dieing.

TODD
Henry, look at me. Look under what?

HENRY
Your door.

Henry manages a smile, like I won! Then finally dies. Todd gently puts his head down. The wheels in his head turning.

Realizing he quickly heads out.

EXT. HOTEL ROOM - NIGHT

Todd screeches to a stop in front of their room. He gets out and runs up to door. He fumbles for keys.

Opening door there on floor a manila envelope. Car lights behind him flood the room. Todd turns, he holds hands in front of eyes shielding glare.

He's frozen scared to move. Fight or flight, then a familiar voice.

LENNY (V.O.)
Todd have we got news.

Hank and Mark pile out of squad car. Todd breaths relief.

He bends down to pick up envelope.

INT. HOTEL ROOM - NIGHT

The group enters room turning on lights.

HANK
Whats that?

TODD
Something they killed Henry for.

(CONTINUED)

MARK

What?

TODD

Henry's dead they wrecked his place. Christ you should have seen him.

MARK

I've got to call this in.

TODD

Wait a minute.

Todd examines outside of envelope. The return address is the LA times.

With trepidation he opens and retrieves contents. Official government documents.

Close on one marked OSS.

HANK

OSS?

LENNY

Predecessor to CIA.

Todd flips through quickly noticing dates.

TODD

Operational orders all from the war. See the dates.

We see dates October 1943, July 1944 on and on. Then one word stands out Lenny notices MANDHOUSER.

A sinking feeling on his face.

Todd gets to a personal record on flap it reads TOP SECRET.

He opens, in top left corner a picture of a young woman the same as in the watch. Her name Elena Kranettela.

TODD

(reading)

Italian Partisan. She and Her husband Alfozo were Captured by the Germans and tortured, she later escaped and was recruited by the OSS as an undercover operative. In return they would help her get her husband out.

(CONTINUED)

MARK

So she had a real beef with them.

TODD

She spoke fluent German and perfect English. She was a banker before the war.

HANK

Smart, they were watching the money.

LENNY

(grimly)

To catch the big ones

TODD

Exactly, that's where this Adolf Hauffman shows up. She hooked up with him, he passed himself off as a wealthy Swiss banker.

Todd digs deeper into the notes there is some personal mail between her and Hauffman.

TODD

Looks like she was falling for the guy. But it turned south, found out he was funneling money out of Jewish accounts.

LENNY

Any photos of this guy.

Todd sifts through, nothing.

TODD

No. The last entry says subject disappeared presumed dead.

HANK

He killed her.

TODD

Maybe.

LENNY

That's all? It doesn't tell us anything.

MARK

Wait a minute think about what Millie said.

(CONTINUED)

Hank gives Todd a look.

HANK

This may be hard to swallow, I know it is for me, but she said Dad is her Son.

TODD

That's crazy.

HANK

I don't believe it either. She said Verna found the watch and implicated Dad had something to do with all this.

MARK

Said he was the one who brought them out to the Cat House.

Todd stands up not having anything to do with it.

TODD

That's absurd, Grand Ma is buried up behind the Church. Dad puts flowers on the Grave every year. WE go with him, Hank he cries like a baby you seen him.

HANK

Yeah I know.

Suddenly the phone rings. Lenny swipes it up in a hurry. We hear the old crusty operator on other end.

OPERATOR (V.O)

Got that phone call you wanted.

LENNY

Thanks put it through.

TODD

Who-

LENNY

Burke, I had to try him one more time.

INT. LA TIMES/HOTEL ROOM - NIGHT

Burke has bucked up a little nerve, feeling an obligation.

BURKE
You are persistent.

LENNY
Sign of a good reporter.

BURKE
Maybe.

LENNY
Henry Compton.

BURKE
Did he get my package?

LENNY
He's dead.

The news takes Burke's breath away.

BURKE
How?

LENNY
He was beaten to death.

BURKE
God dammit. The fool.

LENNY
What got him killed, you know more
now tell me!

BURKE
Listen you little shit, I don't
have to tell you anything.

Todd motions for Lenny to calm down and give him the phone.

TODD
Mr. Davis this is Todd Henderson.

BURKE
We haven't had the pleasure.

TODD
Henry was not close to me sir, but
he did not deserve to die the way
he did.

(CONTINUED)

BURKE

I sent him what I had, he must have told somebody

TODD

We're looking at them right now.

BURKE

I had been tracing this mysterious Hauffman since the end of the war. He was the commandant at Mandhouser. Look! You have all that I have on the case.

Burke shifts in his seat a little uneasy.

TODD

So you were following a trail all those years ago?

BURKE

Yes, I just took the reporter job as a cover.

TODD

You were with the OSS.

BURKE

Not a agent really, just a wanta be. I did press releases. We knew that somehow Hauffman had slipped through the cracks of our SS sweeps. When we lost contact with Elena we presumed the worst. We had placed operatives in the POW camps just in case some of the SS disguised themselves as regular troops. One day they spotted Elena outside the gate with a Local madame. Her name was Millie Baxter.

TODD

Millie Baxter!?

BURKE

But it wasn't reported to me till way later. The agent just thought Millie was teasing the men with a new girl.

TODD

So you figured she had either fallen for the guy or was here to finish him off.

(CONTINUED)

BURKE

Exactly. I thought the job was done. Then I got a dispatch that her husband Alfonzo immigrated to America.

TODD

So?

BURKE

That's impossible. I saw him killed he was a double agent.

TODD

Then who ever this Hauffman is disguised himself as Alfonzo.

BURKE

I got a mysterious call later that told me to look in one of the German's Uniform.

Burke rubs his forehead thinking.

BURKE

I think it was Elena but I can't be sure her voice was raspy, she was struggling to get words out.

(beat, pause)

I went out to the camp but I got stonewalled by the local sheriff. When I got home there was a cross burning in my yard. I had had enough of intrigue and decided to pack up and leave.

TODD

Come on you were OSS. Were you going to let a bunch of Klansman scare you.

BURKE

No you don't get it. I Think Hauffman is still out there and these guys might be new SS recruits. Henry is dead, he is willing to do it again if necessary. Now we're done!

Burke abruptly hangs up the phone. We here the click on the receiver.

EXT. MANOR HOUSE - NIGHT

Cars are everywhere a Dixieland style band blares music. It is a carnival affair, guests in their finest funnel into the house.

Mark and others in squad car pull into the scene.

INT. SQUAD CAR - NIGHT

Todd has grim determination on his face. Lenny feels his misery.

TODD
Somebody took that uniform and I'm going to find it.

LENNY
No, you need to distract your family while I snoop around.

MARK
But your supposed to be in jail.

HANK
Look around you Hoss, there are people coming and going.

LENNY
Sure, I'll be fine.

HANK
Just play the good son, and let us do the rest.

MARK
I'll take the car down the drive a ways, out of sight.

Todd straightens himself up and puts on the glow of a loyal son.

Everyone gets out and Mark slides car away.

EXT. MANOR HOME - NIGHT

Todd walks up steps all full of purpose. People wave and shake his hand.

William greets him at the door, he has a tray of drinks in one hand. He offers it to Todd.

(CONTINUED)

WILLIAM
Your Daddy doing good tonight.

TODD
Thank you William.

Todd takes drink and walks on in. The place is full of Banners that read:

VOTE FOR CARL!

Many signs with Carl's face adorn the walls, balloons and confetti float around the house. The place is packed with well wishers.

Carl is the center of attention. Many high political dignitaries and the Sheriff surround him.

ANGLE ON CARL

CARL
We need to bring this country back
from the brink before every nigger
and Jew pollutes it.

RAYMOND
(taking drink getting drunk)
You said it Carl boy.

The other men around him seem to agree with the diatribe.

Todd repulsed by the conversation continues the approach. He gently nudges his father. Carl all gracious grabs his son with an open arm.

CARL
Todd! I knew you wouldn't
disappointment me.

TODD
Wouldn't miss it.

CARL
Let me introduce you to Senator
Buford.

Buford (70) is clearly the Senior Politician, carved to perfection after years of service. A master of cocktail party politics.

He extends hand to Todd.

(CONTINUED)

BUFORD

Heard a lot about you my boy.

TODD

Thank you sir.

CARL

And this is Lieutenant Governor
Haskell.

Again a thoughtful acknowledgment.

HASKELL

Going to follow your Dad into
Politics?

TODD

I think one politician in the
family is enough.

CARL

Of course he is, he'll be President
one day.

Todd takes a swig of his drink and gives a random glance at
Raymond. He notices a bandage wrapped around one of his
hands. Looks like fresh blood seeping through.

INT. MANOR HOUSE KITCHEN ENTRANCE - NIGHT

Servers and cooks busy themselves with the task at hand.
Lenny slips in unnoticed.

He Maneuvers through them without garnering any attention.

INT. MANOR HOUSE HALLWAY - NIGHT

Easing into Hallway, Lenny looks around, the place is packed
as tight as a Sardine can. He looks up at the grand
staircase.

He bumps into one of the guests, a ploy to move more freely.

LENNY

Excuse me, where's the restroom.

GUEST

Upstairs and to the right.

(CONTINUED)

LENNY

Thank you, can't hold the beer
long.

Lenny pushes his way to the stairs then flits up.

ANGLE ON LISA

Lisa ever the socialite talks with friends, the movement up the stairs catches her eyes. She looks up just in time to see the disappearing back of Lenny around corner.

ANGLE ON LENNY

Lenny proceeds down hallway cautiously. He peers into each room making sure no one sees him.

He spies his goal the master bedroom, if anything is going to be hidden, it will be there.

INT. MASTER BEDROOM - NIGHT

Lenny opens door slowly, the coast is clear. He walks to dresser, on top a mans jewelry case.

Lenny gingerly opens, to his luck there are the dog tags.

He picks them up and pockets them, feeling emboldened at luck he continues. On to walk in closet, opening folding doors it reveals a vast array of garments on one side obviously Anne's the other Carl's.

He pulls string, lighting interior from bulb hang in the center of closet.

Lenny rummages through the the different suits finally coming to the uniform.

He feels around it not really knowing what he's looking for.

His hand finally feels something unusual in the top shoulder pad. He takes his pocket knife from pocket and cuts it open. Inside inside is what appears to be passport. The outside is engraved with the Swastika.

He opens it and there staring at him is Carl's picture in full SS uniform, under it reads Adolph Hauffman SS Gruppenfuerher Mandhouser.

Lenny feels almost faint the rage wells in him.

(CONTINUED)

A voice from behind.

LISA (V.O.)
What are you doing in here?

LENNY
Finding the truth.

Lenny doesn't apologize, he just storms past her, a man on a mission.

ANGLE ON LENNY

Coming down stairs with furious intent, he shoves people out of the way.

ANGLE ON CARL

Carl continues his conversation with the Big Wigs. More people have gathered around him. His voice booms like thunder over the noise of the crowd. A never ending tirade against all that is wrong with the government.

Todd bored and impatient glances up from his drink. A scream is heard.

ANGLE ON LENNY

Approaching fast Lenny is brandishing his knife, red faced and full of fury. Everything switches to slow motion.

ANGLE ON TODD

Carl doesn't see the oncoming attack. Todd drops his glass seeing the anger in Lenny's eyes.

Lenny not stopping Todd moves to intercept.

Raymond also witnessing the oncoming attack, starts to pull his gun.

Todd screams in slow motion.

TODD
(slow motion)
Noooooo!

Raymond draws gun, Carl finally alert of danger turns.

Anne screams

(CONTINUED)

With one hand Todd deflects Raymond's gun as it discharges firing harmlessly into the ceiling.

Todd dives for Lenny tackling him.

It all switches back to real time. Todd wrestles knife from Lenny.

The guests have formed a circle around the unfolding drama.

TODD

What are you doing!

Todd has him prone to the floor, arms outstretched. Lenny vehemently screaming.

LENNY

It was him!

Raymond interdicts pulling Lenny up, Todd shoves Raymond back. Carl's face is frozen.

TODD

Get back fatso.

RAYMOND

Listen here boy, I's the law.

LENNY

(to Carl)

Heir Hauffman.

Todd shaken.

TODD

What did you say?

Lenny shows him the photo. Todd has to look twice, it is an unbelievable sight.

He glances up at his father wanting to cry out but can't.

TODD

Dad?

More people scream as Lisa bursts through crowd holding a gun. Mark and Hank rush in hearing the commotion.

Mark draws his weapon. Lisa's face has a look of madness.

Close on the gun shaking in her hand. She aims directly at Todd.

Close on Anne she is petrified with fear.

(CONTINUED)

CARL
Baby what are you doing?

LISA
For you Papa.

CARL
No child.

Todd drops the photo. Anne picks it up horrified at site and feeling betrayed.

TODD
Who was the boy dad?

The room is silent as a tomb all ears are on Carl.

LISA
Tell them Papa.

CARL
I can't-

Lisa cuts him off waving the gun wildly.

LISA
(screaming)
TELL THEM!

A moment of truth all his life telescoping down to this moment. A lifetime of lies about to be revealed.

CARL
His name was Franz Hauffman, my
son.

Anne almost faints Hank catches her. Carl continues his tail.

CARL
Elena Kranatella was his mother. I
met her during the war, she was a
spy with the OSS. We fell in love,
or at least I thought we did. She
played her part well.

LENNY
Your a fucking murderer! Women and
Children.

CARL
It was the order of things.

(CONTINUED)

TODD

You betrayed your country.

CARL

(justifying)

I did for the money, we had nothing back here.

TODD

So you convinced Elena to come with you. You and she conspired to kill the other men.

CARL

We had all set up accounts in Swiss banks. I slipped back through the lines posing as Alfonzo Krantella.

TODD

You assumed his Identity?

CARL

He had found me out.

TODD

You killed him?

CARL

I had too. Later once I was back in America it was easy for me to just blend back into society. I helped the others with false papers hiding their true affiliations and got them assigned to a camp here. From there, they would be released and free to take up lives here, their pasts safely hidden.

TODD

What went wrong?

CARL

Like most men they got greedy. Hid the bank account numbers from me.

LENNY

Or they realized you were a snake in the grass too.

CARL

No that was Elena. She had been a banker she froze my account. I was already in the states before I knew what had happened.

(CONTINUED)

TODD

She was pregnant and signed over the account to herself.

CARL

Yes but she had a tragic flaw, she loved me. She thought that when she got here she would explain the whole thing and we would live happily ever after.

TODD

But you told Millie.

CARL

Yes.

HANK

She killed her. She's the one buried behind the church?

CARL

Yes. I didn't even know about the boy till he showed up.

TODD

But you didn't need her money you had already decided to kill the others. Millie secured that for you with the accounts inside the watches.

(beat)

All this time living a lie, then your past caught up with you and you solved it the same way by destroying it.

LISA

It was necessary.

CARL

Lisa shut up!

LISA

No!

Grim determination, Lisa continues with teary eyes.

FLASHBACK BEGINS

INT. CAR - NIGHT

Lisa and her friends drive along idly gossiping. Ahead in the beams of the headlights is a young boy (20) hitchhiking.

The girls pass him.

LISA
Wait a minute, stop.

REBECA
Why?

SALLY
He was cute.

REBECA
Looks dangerous to me.

LISA
There's three of us. Besides I've got hairspray I could douse him with if gets fresh.

EXT. CAR - NIGHT

The boy has put his thumb down and continues on. Then the girls car stops and backs up.

Rolling down window Lisa sticks her head out.

LISA
Where you heading?

BOY
(German accent)
Anywhere.

SALLY
Your not from around here?

LISA
Get in.

Opening door the Boy slides in back seat with Lisa.

INT. CAR - NIGHT

BOY
Gutten Tag, I mean thank you.

LISA
What's your name?

BOY
Franz.

LISA
I'm Lisa Henderson. This is Sally
and the one driving is Rebeca.

There is something electric about him, dangerous, Lisa feels it. An instant attraction, she licks her lips.

A flagrant come on. Franz gets the picture.

SALLY
Anywhere, that must be exciting.

FRANZ
I'm an exchange student. Thought I
see America.

LISA
On foot. That's got to be hard?

FRANZ
The only way to get to know a
place.
(beat)
And her people.

Rebeca isn't comfortable with the stranger.

REBECA
We can take you as far as Fenton.

FRANZ
That will be fine.

EXT. HOTEL - NIGHT

The girls drive up to the hotel Franz gets out. Again Lisa
Hangs out window.

LISA
Gonna be in town for a while?

(CONTINUED)

FRANZ
(cunningly)
Probably.

LISA
I'll come by and show you around.

MONTAGE BEGINS:

Lisa and Franz walking around town.

Lisa and Franz taking a drive in the countryside.

Lisa pointing out her house.

MONTAGE ENDS.

LISA(V.O.)
Over the next couple of days we saw
more and more of each other. I
thought this was the one.

LISA(V.O.)
Then one night it happened.

EXT. MOTEL - NIGHT

Riley's truck drives up to hotel Lisa get out. She leans
back in addressing Riley.

LISA
I might be a little bit.

RILEY
I - I don't l-li-ke it.

LISA
I'll be fine.

Riley reluctantly nods his head as Lisa walks up to room.

Lisa gently knocks on hotel room door. Franz shirtless
answers. A warm smile comes across his face.

Lisa steps across threshold a metaphor for what's coming.

INT. HOTEL ROOM - NIGHT

Timidly she begins to talk. Franz moves closer his magnetism reaching out to her. Closer and closer.

LISA

I wanted to say-

Franz has her almost pinned against door but she likes it.

The musky smell of his body arouses her. Swelling in the moment Franz bends down and kisses her passionately.

His arms grope her breasts finally reaching up under her dress. Lisa doesn't resist, she goes with the moment.

Unbridled passion, she's his for the taking. Everything moves in fast motion they can't wait to get in bed, tearing each others clothes off.

Then it's on.

Some time passes Lisa, covered by sheet stares up at the ceiling fan. Around and around it goes, Franz beside her, is in a dead sleep.

Her eyes take in the room finally landing on his luggage.

Curious she gets up and puts on her bra and panties. Her feet silently pad along floor to suitcase. Gingerly she opens, inside the normal stuff, shirts change of underwear.

She rummages though underneath clothing feeling something cold and metallic. Lifting up shirt she spies a gun.

It doesn't alarm her most people carry them. She finds his passport. Opening it there is his Picture and name Franz Hauffman beside it. Flipping through it, several pictures fall out.

To her shock on one is her Father as he is now turning over there is their address and another number. The other photo is a much younger Carl in full SS Uniform, he and several other officers are tormenting some Jews.

The last picture is of Carl with his arm around another woman in Countryside.

Disturbed, she quickly puts things back where she found them. She quietly puts clothes on and steals away into the night, leaving a sleeping Franz.

EXT. HOTEL - NIGHT

Lisa spies Riley's truck, her faithful protector.

Riley has been diligently waiting on her, Lisa runs up and hurriedly gets in.

INT TRUCK - NIGHT

Lisa slams door and brushes her hair back.

RILEY
Yo-ou okkkay?

LISA
Fine, just fine, take me home.

Riley puts it in gear and drives on.

LISA (V.O.)
But it wasn't over.

EXT. MANOR HOUSE - NIGHT

Franz stands outside in the rain summoning up the courage. His eyes peer at the houselights.

Once and for all, he marches to the front door.

INT. LISA'S BEDROOM - NIGHT

The storm has unnerved Lisa, she walks to window. As she does she sees Franz stepping onto Front Porch.

Close on Franz he has pulled out gun checking it.

Lisa makes quick decision and vaults out of her room.

She quietly but quickly scurries downstairs to front foyer. Reaching credenza she opens top drawer and gets Carl's gun.

Out the back door she runs.

EXT. MANOR HOUSE - NIGHT

Franz knocks on front door. We see Carl walking from dining room up the hall. He pauses at Credenza opening top drawer.

Carl proceeds up to front door opening it. He is cordial and polite.

(CONTINUED)

CARL
Can I help you young man.

FRANZ
Heir Hauffman.

Carl puts on a good show, stone faced.

CARL
You must have the wrong address.

FRANZ
I don't think so.

Franz pulls out photo of Carl and His mother.

FRANZ
You remember now? Elena she was my mother.

CARL
Impossible.

FRANZ
She left me with her brother. She told him that She was going to find you so that we could be all together.
(beat)
But she never returned.

Carl forcefully bolts out the front door. Franz backs up.

FRANZ
You killed her didn't you?

CARL
No, it wasn't me?

FRANZ
LIAR!

Carl pushes Franz down the steps into the mud. He races down to him picking him up.

CARL
It was never going to work between us.

FRANZ
Why, because she froze your account?

(CONTINUED)

CARL

And put in her name!

FRANZ

No! Unlike you she had a conscience. All the money you plundered went back to their rightful owners. Ones that she could find.

Franz jerks the gun out from his pocket.

FRANZ

She was noble and left us with nothing. I am not.

Franz gets up out of the mud leveling gun at Carl.

FRANZ

Tomorrow Heir Hauffman we are going to the Bank and we are making a withdrawal. A very large amount, or else these photos will wind up in hands of the authorities. Murder has no statue of limitations especially for the Commandant of Mandhouser.

Franz smiles a crooked grin. Then from behind Carl BAM!

Carl turns around quickly revealing a dripping wet Lisa. Carl's gun shaking in her hand. Franz looks down at gaping hole in chest.

He shakes head no at Lisa a pitiful look, then he falls forward into Carl's arms the gun drops from his hand.

CARL

Good God Child.

Riley steps from shadows and grabs gun from Lisa.

FLASHBACK ENDS

ANGLE ON LISA

Lisa is a blithering wreck sobbing uncontrollably. She aims gun with deadly intent at Todd

LISA

It was all going to be fine! Till you came home!

(CONTINUED)

ANNE

Lisa put down the gun Honey.

LISA

No Mother. It will be better you'll see.

HANK

Everybody knows now Sis.

Insanity in her eyes she twirls gun to Hank.

LISA

Should have killed you a long time ago. It's not that hard you know, killing, do it once, it's easy after that.

TODD

Wonder where she got that from.

LISA

Shut up!

Lisa points gun alternating between brothers. Close on Gun she cocks. Carl throws himself between her and his two sons. The gun discharges catching Carl directly in the Chest.

Mark quickly moves forward grabbing gun from Lisa. He restrains her, Lisa wails.

LISA

Papa! NOOOOO!

Carl lies lifeless, blood pooling all around him. Anne drops to her knees cradling his head.

ANNE

Carl! Oh my God!

Todd, Hank, Lenny and guests are shell shocked. Riley has stumbled in on the scene. He looks lost like a puppy who can't find his master.

RILEY

Bro-ther, wha-t-t happen-d to Bro-ther.

TODD

What did you say?

RILEY

What happen-ed to Car-l my, my
bro-ther.

LENNY

Jesus fucking Christ.

Riley kneels down and strokes Carl's hair.

RILEY

I-I did wha--t you-ed wan-ted alll
de time.

TODD

You killed them didn't you?

RILEY

Ba-a-d Me-nn, ha-d to, to die.

TODD

What about Henry?

RILEY

No-no, I - I the-the Sheriff and
S-am.

Raymond tries to blend into the crowd. Mark points his gun
at him.

RAYMOND

Now yer not gonna believe an old
fool like dat idiot.

MARK

Your under arrest Sheriff

HANK

He controlled everything and
everybody.

Todd is disheveled, his whole world crashing around him. In
spite of everything Carl was still his father. Loving and
kind to him. Todd goes to his knees, tears welling in his
eyes. A Wagnerian end.

TODD

Till his sins caught up with him.

FADE OUT

THE END