

HAUNT

Written by

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EXT. FLOYD HOUSE - DAY

The house roars in flames while the dry surrounding grass begins to join in. The structure is consumed by fire and will collapse soon.

CLEMENTINE (V.O.)

Fire is holy the way it cleans what it inhabits. That's the haunting feeling. I know this ghost will stay as long as it needs. Burning until I'm clean.

EXT. TULSA SUBURBAN STREET - DAY

SUPERIMPOSE: 1935, Tulsa

The landscape and surrounding housing are covered in an auburn dust. A police car pulls to the side of the street as ADAM HANNA, 40, tall broad handsome man steps out covering his mouth with a cloth. He is built like an ox but dapper as a fox yet succumbs to anger just the same. Adam walks over to the passenger door and harshly removes Clementine, 25. She is a Native American woman caught in between her adapting culture.

ADAM HANNA

(Yanks her arm)

I'm ruined. You understand? I'm absolutely ruined.

CLEMENTINE

(Conceals her face from dust)

This is not my fault.

(Struggles to free her arm)

You hear me, this is not my fault.

ADAM HANNA

(Releases her)

Get in your house and keep your trap shut. You'll be contacted in 48 hours.

Clementine walks away enough to escape. Adam re-enters the vehicle and slams the door shut.

## INT. POLICE STATION - RESTROOM

Police chief KENNETH JONES, 50, is a stubby narcissistic man. His hands are covered in wet black ink. He tries his best to wash it off under the faucet.

KENNETH JONES  
(Scrubbing hands)  
Grrgh.

## INT. POLICE STATION - LOBBY

Kenneth Jones exits the restroom that is located at the front of the lobby. The Lobby connects all the offices. It features seating for those waiting and certain desks for work space. The secretary signals over to Kenneth and he approaches her while she multi-tasks on the phone.

SECRETARY  
(Covers mouth of the  
phone)  
You have a visitor in your office.

KENNETH JONES  
Is his name in your log?

The secretary shakes her head yes.

KENNETH JONES (CONT'D)  
Retract it  
(Walking away)  
I'm not taking visitors today.

The Secretary returns to the phone call at hand and dips a paint brush in a jar of white paint.

SECRETARY  
(Paints over Edward Hall's  
log entry on her  
clipboard)  
I'm so sorry Mr. Caulfield, but our  
officers can't come give you a ride  
to the grocer. No, I'm sorry they  
just can't.

## INT. POLICE STATION - KENNETH JONES'S OFFICE

EDWARD HALL, 35, handles his inner turmoils through obsession of investigation. He browses through the room with a wandering eye taking notes for no obvious reason. Ed notices a stack of fliers featuring Ken's name for a governor's campaign run.

He suspiciously thumbs through learning they are all copies. As Ed continues his education amongst Ken's belongings he glances at a blotch of wet ink smeared in the carpet. Quick to express it odd he immediately notices tiny black ink finger prints trailing throughout the room. The door knob jingles only giving Ed a moment to act casually. He decidedly leans on the desk and takes notes. Kenneth Jones enters the room and Edward slips his notebook into his inner jacket pocket.

KENNETH JONES

Good Afternoon Mr. Hall. Thank you for meeting me in such short notice. Although, we agreed to meet in the parking lot. Did we not?

EDWARD HALL

I said I was a visitor and the Secretary let me in. I figured it wouldn't matter much.

Kenneth moves toward his comfortable desk chair. Ed does the same and sits. Ken realizes the opportunity to continue standing and take the stature dominance over Ed.

KENNETH JONES

It matters. The construction of everything now will determine the tip and tilt of chances in our favor. Which currently this meeting lingers on the return of my Lieutenant. Were you taking notes?

EDWARD HALL

(Sits down)

It's for sifting out details. Anything important I pick out. I do it all the time.

KENNETH JONES

Anything important?

EDWARD HALL

For developing characters. I wasn't sure if you knew I wrote a book or not? It's nothing people talk about.

KENNETH JONES

No, I didn't know you wrote a book. What a multitalent you are. Is it a western?

EDWARD HALL

I think I've personified a portion of my life into a ghost story. Anyone that reads it finds it to be a bunch of gibberish though.

Ken interrupts.

KENNETH JONES

The best kind of literature are westerns. Try writing a western.

EDWARD HALL

My voice on the frontier would be redundant. I'm just trying to impress a little for this interview.

Ken interrupts again.

KENNETH JONES

I'm more interested in your hunting than your dwelling. Speaking of old west law, I find myself to be one. Your successful career as an eye that never sleeps is certainly educational.

EDWARD HALL

All it takes is practice and obsession.

KENNETH JONES

But you must have a method? Something that can be replicated?

EDWARD HALL

It goes back to the writing.

Lieutenant Adam Hanna enters the room in a rush enough to startle. At a closer look Adam beads sweat of anxiety as he shuts and locks the door behind him.

ADAM HANNA

(Hangs his fedora up)  
This is our guy?

KENNETH JONES

(Respectfully offers a handshake)  
Lieutenant.

ADAM HANNA  
(Shakes hand)  
Commissioner.

KENNETH JONES  
This here is private investigator  
Edward Hall. The best I could find  
in Tulsa.

ADAM HANNA  
(Offers handshake to Ed)  
Good to meet you Mr. Hall. I can't  
remind myself if you've worked at  
this precinct before?

EDWARD HALL  
(Shakes hand)  
I never have.

KENNETH JONES  
No, He hasn't. That was a part of  
my criteria for finding the right  
guy for this job. I did good, Ed  
here has a solid reputation.

Adam whips out a cigarette fast enough to think it lit  
itself. Kenneth closes all the blinds on his office windows.

ADAM HANNA  
(Lights his cigarette)  
Where do I start?

EDWARD HALL  
Start with the dame?

ADAM HANNA  
How do you know a lady was  
involved?

EDWARD HALL  
Just a guess.

KENNETH JONES  
Mr. Hall, I need you to pay full  
attention.

EDWARD HALL  
I am.

ADAM HANNA  
It's OK. Her name was Clementine.  
(Puffs his cigarette to  
think)  
(MORE)

ADAM HANNA (CONT'D)  
Sorry, my memories barely feel  
tangible. She appeared out of  
nowhere.

FLASHBACK TO:

EXT. DIRT ROAD - DAY

Adam Hanna's police car kicks up dust as it patrols. The land is barren and the crops are dead. A tumble weed rolls in the distance carried by the wind.

INT. POLICE CAR - MOVING - CONTINUOUS

Adam Hanna drives without a partner. To distract from the missing conversation he watches the tumble weed through the window. His eyes gaze across the plain when the wind lifts the tumbleweed high in the sky. The Tumbleweed lands in a dried up corn field refocusing Adam's attention. An indiscernible figure shakes the crops as if running away.

ADAM HANNA  
Good luck trying to harvest that,  
farmer.

The figure appears to definitely not be harvesting crops.

ADAM HANNA (CONT'D)  
Huh, The hell?

EXT. DIRT ROAD - INTERSECTION - CONTINUOUS

The police car stops at the abandoned crossroad directly ahead.

INT. POLICE CAR - CONTINUOUS

Adam strains to see through the tall dry stalk. The figure edges closer until a face of a terrified woman phases in and out. Clementine breaks the edge of the field and falls onto the road. Her knees are scraped from the gravel.

ADAM HANNA  
(Opens his door and exits)  
Are you Ok!?

CLEMENTINE  
Help!

ADAM HANNA  
 (Runs to her)  
 Hold on now.

EXT. DIRT ROAD - INTERSECTION - CONTINUOUS

Adam reaches the girl. She tries to stand but her ankle must be sprained.

ADAM HANNA  
 What happened?

CLEMENTINE  
 A massacre... Floyd Casy's house.

Dread falls over Adam.

ADAM HANNA  
 What did you just say?

CLEMENTINE  
 There was a massacre about two miles up the road.

ADAM HANNA  
 (Looks around)  
 Let's get back to the car.

They begin to walk back but Clementine is clearly having trouble.

CLEMENTINE  
 Oww.

ADAM HANNA  
 Be careful.

Adam swoops her into his arms and easily carries her the rest of the way. The car door remains opened.

ADAM HANNA (CONT'D)  
 Slide down please.

He seats her on the drivers side and she slides down to the passenger side.

CLEMENTINE  
 We need to go.

ADAM HANNA  
 You described a crime in progress.  
 I have to stay and help.



CLEMENTINE  
I'm begging you let's go.

ADAM HANNA  
People are hurt and in danger.

CLEMENTINE  
(Thinking in shock)  
They're dead.

ADAM HANNA  
I wouldn't put you in harms way.  
I'm worried someone could be hurt,  
their life could still be saved.

CLEMENTINE  
Everyone's dead, no need to go  
back. Just send a paddy wagon.

ADAM HANNA  
Miss, I know how to do my job. Do  
you know these people? Do you not  
want to help them?

CLEMENTINE  
Yes. I saw them die, that's all  
they're good for now.  
(Opens her door)  
I'll keep running.

Adam grabs her arm.

ADAM HANNA  
Don't. Don't do that. You're not  
going to make it far on a bad  
ankle.

Adam locks eyes with Clementine understanding her terror.

CLEMENTINE  
Please, get me away from here.

Adam adjusts himself into the car and Clementine shuts the  
door. Adam steers back around the way he came.

BACK TO PRESENT

EDWARD HALL  
Why would you not call it in?

ADAM HANNA  
The radio was picking up a strange  
amount of static.

EDWARD HALL

You didn't call it in when you were closer to the station?

ADAM HANNA

I already figured this case was out of control. It was up to my sole knowledge to get it back. Just a mistake I tried to fix.

KENNETH JONES

Adam's validity isn't the issue Mr. Hall.

EDWARD HALL

He's allowed to nitpick who he serves? He wears the badge, He protects the people. I believe your station may have a deceit here.

ADAM HANNA

Watch your mouth partner.

Adam and Edward stare in contempt.

KENNETH JONES

Edward, I want you to listen and not judge. Let Adam finish his testimony.

ADAM HANNA

We returned to town. Officer Robert and I left to see what happened at Floyd Casy's farm house.

FLASHBACK TO:

EXT. FLOYD HOUSE - DAY

Adam's police car parks at a distance from the house with caution. Adam steps out of the drivers side. OFFICER ROBERT, 25, young spunky kid exits the vehicle, lugging under his arms a shotgun and a Thompson submachine gun.

OFFICER ROBERT

(Hands Adam the shotgun)  
It's loaded.

ADAM HANNA

Keep your wit at hand just like that gun. Any uneasy hunch let me know.

OFFICER ROBERT

I will.

ADAM HANNA

You ready kid?

OFFICER ROBERT

Yes, sir.

The two slowly walk down the dirt drive way approaching the house. The entire area lays suffering from the harsh environment of the dust bowl. They see a body spread on the porch propped like a door stopper.

ADAM HANNA

Double time.

The officers rush to the porch and secure themselves in cover. Adam hovers over the body.

OFFICER ROBERT

Did he try to crawl out of the house?

ADAM HANNA

He did.

(Nudges the body with his foot)

But he bled out.

Adam and Officer Robert move to cover on the door.

ADAM HANNA (CONT'D)

Let's enter, Cover my right.

Officer Robert nods his head yes. Adam kicks the door in and both men tactically enter the home.

INT. FLOYD HOUSE - LIVING ROOM

The room is empty of life. There is a slug like blood trail from the man who crawled away. Adam and Officer Robert follow the trail to the next room.

INT. FLOYD HOUSE - GAMING ROOM - CONTINUOUS

They round the corner to find four men shot dead. One has died where he sat resting face first on the table. Another died falling out of his chair. The last two are dead away from the table like they almost had a fighting chance.

OFFICER ROBERT  
 (Reacts in disgust)  
 It's a massacre.

ADAM HANNA  
 Shh. Be careful we haven't secured  
 the whole house yet.

OFFICER ROBERT  
 Who could do this?

ADAM HANNA  
 Do you know which one is Floyd?

Officer Robert walks over a man to look at his face. The dead man's face was swollen with dried snot running out of his nostril.

OFFICER ROBERT  
 (Trembles in fear)  
 He was crying.

ADAM HANNA  
 Hold it together. Do any of these  
 men look familiar?

OFFICER ROBERT  
 The one tipped over at the table  
 might be Floyd.

Adam looks closer at Floyd's dead face. He obviously notices the cause of death which is a bullet through the back of the neck. The exit wound protrudes from the trachea as blood had poured out profusely. The second detail examined is the puffy red face crusted from what possible leaking bodily fluid. A noise is heard above distracting both men from the scene to look up. Adam hand motions to move upstairs.

INT. FLOYD HOUSE - LIVING ROOM - CONTINUOUS

Adam and Robert enter the room checking their corners.

INT. FLOYD HOUSE - UPSTAIRS HALL - CONTINUOUS

Adam reaches the top step first. Robert following close behind. The room at the end of the hall hides the unknown behind a shut door. Both men slowly approach until Adam gets the nerve to charge the door. It breaks open on the first hit but the room is silent. A lone window is open with the curtains blowing from the outside wind.

--BEDROOM

The two officers enter the room.

ADAM HANNA  
(Cautiously approaches the  
window)  
You heard something too, right?

OFFICER ROBERT  
(Slightly lowers his  
guard)  
I did.

A hand with a pistol rounds the corner of the window silently and accurately.

ADAM HANNA  
(Jumps out of the way)  
Cover!

The gun fires! Officer Robert buckles in the chest from the bullet Adam dodged. He seizes up and falls down instantly. Adam crawls behind a chair to take cover as five more shots rain in. He blindly fires his shotgun at the window. A deafening boom buzzes throughout until Officer Robert's low whelps ascend.

OFFICER ROBERT  
Help me. Darling help me. Darling  
help me.

Adam peeks to see the shooter is gone. He runs to the window and carefully steps through.

-ROOF

Whoever was there has disappeared. Out in the distance Adam can see a man in a trench coat running away. Caught in a dire choice Adam turns back to check on Robert.

OFFICER ROBERT (CONT'D)  
Help me.  
(Suffocating)  
Where's my Darling?

ADAM HANNA  
Try not to move kid.

Adam decides to lower himself down from the house and chase the assailant.

EXT. FLOYD HOUSE - CONTINUOUS

From the roof Adam drops his gun down then slides off himself. The landing is rough but he grabs the gun and begins the pursuit.

EXT. FLOYD HOUSE - FIELD - CONTINUOUS

Adam is sprinting and closing in on the trench coated man. Their distance from the house expands as the edge of the woods become the next route.

-WOODS

The trench coated man gains separation navigating the area better. Adam needs to take a shot before he tires out. He stops in his tracks and aims. The trench coated man is almost out of sight. Adam takes the shot but hits a tree. The trench coated man flinches in fright from the close call bullet but never shows his face. A low rumble explosion is heard from the echo of nowhere.

ADAM HANNA

(Sweating and exhausted)

Keep running, I'm going to find you  
bastard.

Adam heads back toward the house.

EXT. FLOYD HOUSE

The house is engulfed in a massive fire. Adam rushes in from the field. He stares at the fire tranced in fear and shock. Sweat pours down his face as billowing black smoke stacks fill the sky.

ADAM HANNA

Robert!

Adam runs to bravely enter the house but it begins to crumble. The flaming dead man that props the door open allows Adam to see the hellish inside of the house.

ADAM HANNA (CONT'D)

Robert! Where are you?! Oh God!

BACK TO PRESENT

Edward watches Adam closely as he finishes the story. Adam's hands tremble recounting the tale.

ADAM HANNA (CONT'D)

I left the house to burn. I don't know. I don't know what any of it was. I don't know why I did what I did. I don't know who I am to do such a thing.

KENNETH JONES

Breathe. Deep Breaths. Thank you, Adam.

EDWARD HALL

(Stands in rage)

What are you asking of me? Sounds like you have a Lieutenant in trouble for plenty of misconduct.

ADAM HANNA

Find out what happened there.

EDWARD HALL

Outside of your unlawful decisions?

KENNETH JONES

We're approaching you as private employers.

EDWARD HALL

What, You said I was working with the precinct? That's not right. You're the justice department.

ADAM HANNA

What's more important to you, justice or truth?

Edward calms down and thinks by looking at the floor.

EDWARD HALL

You won't let me leave here knowing what I know. Don't ask me questions like I gotta choice.

KENNETH JONES

There is no foul play. Our highest attention is to this city. The way the press is going to cover this will decimate Mr. Hanna.

EDWARD HALL

And it probably should. I can't stop the press. The narrative they form from what recovered evidence.

(Points at Adam)

(MORE)

EDWARD HALL (CONT'D)

Leaves him bent crooked corrupting  
your whole outfit.

KENNETH JONES

And that's why we're slightly  
editing the narrative.

EDWARD HALL

What?

KENNETH JONES

A devil of a man did this. My  
honest heart is just saving a  
friend from certain disaster. Find  
the truth and it will prove that.

EDWARD HALL

Editing the narrative.  
(Sarcastic laugh)  
What are you going to do? Say, God  
really hated Floyd and his posse.

ADAM HANNA

My motive is clean. I made  
operational errors.

EDWARD HALL

You left a man to die.

Adam buries his face in shame.

KENNETH JONES

Everything is in our hands and  
you're a crucial part of this. We  
need your help.

EDWARD HALL

You two are digging a deep grave.

KENNETH JONES

Are you willing to work or not?

Ed gives a pause to weigh the options.

EDWARD HALL

(Pulls out his notebook)  
Can I get a time line?  
(Pulls out a pen)  
And by the way where is Clementine  
now?

Adam looks at Kenneth.



KENNETH JONES

You can tell him.

ADAM HANNA

As of time lines this all took place this morning.

EDWARD HALL

Are you joking with me?

KENNETH JONES

(Laughs)

It's not like you've heard of a multiple homicide house fire yet.

Edward is stunned by Kenneth's cold response.

ADAM HANNA

Around 7. I brought her back and explained the situation to Ken. We decided it best to not process her with a report. She waited in the car. So, no one saw her, not even Commissioner here.

EDWARD HALL

You waste no time insuring your survival. Have faith that I am terrified of you Mr. Jones.

KENNETH JONES

Now, now, this case is different. I stated my worries and I'm dealing with my decisions.

EDWARD HALL

I'll find the truth. If I discover your winding me up to walk off a cliff. I'll tell the press everything.

KENNETH JONES

Sure you will.

EDWARD HALL

And If that don't do it. I'll be back to do it myself.

KENNETH JONES

If a threat eases your soul.

Adam stands between them to break the tension.

ADAM HANNA

I told Clementine to await contact  
at her home. Your threat is valid  
to me. Can we count on you?

Adam extends his hand to shake in agreement of the deal.  
Edward complies and shakes his hand.

EXT. POLICE STATION

Edward exits the building. He stops to open up his notebook  
and write down a few things.

INT. GRANDPA'S HOUSE - DAY

Edward and a man he calls GRANDPA are playing chess. Grandpa,  
70, is a witty man that has many shared quirks and  
sensibilities with Edward. They enjoy this intellectual  
challenge with a glass of wine but Ed doesn't seem to be  
drinking much.

GRANDPA

Is that all the information you  
need?

EDWARD HALL

It's a start. There are definitely  
openings in the story. Possibly  
some information is missing.

GRANDPA

Any clue to what?

Grandpa deliciously sips his wine.

EDWARD HALL

Not yet.

GRANDPA

Mmm.

EDWARD HALL

Good to be wet?

GRANDPA

Oh, most certainly.  
(Looks at the label less  
wine bottle on the table)  
And with out a name I will have to  
declare it Roosevelt's River.

EDWARD HALL  
 (Rubs his brow in  
 frustration of his  
 predicament)  
 They really rustled me.

GRANDPA  
 Not surprising. All in all you are  
 a dupe.

Edward smiles back at the teasing eager to hear the  
 punchline.

GRANDPA (CONT'D)  
 So what? You've hunted vile beasts.  
 Bite into the biggest one first and  
 let all that circle know they are  
 prey. High on mount Olympus the  
 Dupe reigns. The most exalted of  
 the greek gods.

Ed chuckles it off.

EDWARD HALL  
 Shut up.

GRANDPA  
 I'm here for anything you need. Do  
 you know where to start your  
 investigation?

EDWARD HALL  
 I'll wait for the story to break-  
 out. It'll be the headline in  
 tomorrows paper. Undoubtedly an  
 entire Oklahoman crisis.

GRANDPA  
 Everyone is watching.

EDWARD HALL  
 I'm sure Ken will have a Faux P.I.  
 to lead on. He probably gave the  
 guy the job I wanted.

GRANDPA  
 They could cut you loose so easily.  
 The whole thing is sketchy. Why was  
 the lieutenant out there in the  
 first place?  
 (Snaps his fingers to  
 think)  
 And who lit the fire? The bird,  
 also the bird, what does she know?

EDWARD HALL

Waiting is my answer now.  
Hypothetically, who do you think  
did it?

GRANDPA

I'm not sure if I even know who all  
the suspects are.

EDWARD HALL

Adam, Clementine, and Robert.

GRANDPA

Maybe a wildcard?

EDWARD HALL

Of course that is not written off,  
I just don't know who to look at  
yet. It could seriously be anybody.

GRANDPA

I'd look for anything funny between  
Adam and Clementine. This could be  
a cooperative lovers scheme.

EDWARD HALL

I thought the same thing and if not  
lovers a common ground somewhere.  
My faith in Adam's word is low.

Grandpa gives an expression of worry.

GRANDPA

It's all you got to go on.

Edward optimistically responds.

EDWARD HALL

I trust it but I don't trust it and  
every outcome in-between. I see  
through multiple concluding stories  
for every layer of falsehood and  
the possible chance that it is  
true.

GRANDPA

That's a lot of stories to write.

EDWARD HALL

It's a job.

GRANDPA

You write about Abby like that?

EDWARD HALL

Neurotically. That's what the doctor referred to it as. Whatever the hell that means.

GRANDPA

Oh, I'm sorry Ed. I was thinking about Abby and I know you think about her much more. I didn't mean no harm.

EDWARD HALL

It's OK. Have a good night, I gotta get going. I'm going to need to borrow the car for a few days.

GRANDPA

I know, It's fine. Good night Ed.

Ed exits the house.

EXT. EDWARD'S HOUSE - MORNING

A new day has dawned in this dry decrepid community. Edward opens his front door and steps out onto the dirt covered door mat. He lights a cigarette and stands waiting. The Paper Boy rides up on his bike and hands Edward his paper.

EDWARD HALL

Thank you, You're hauling early today.

PAPER BOY

I try to get big news like this out quick for the town. You see the fire yesterday morning?

Edward opens the paper to the cover.

HEADLINE: Burned Alive! Several unidentified bodies.

Edward gives a face of disappointment.

EDWARD HALL

Good god, Yeah, I think I saw the smoke.

PAPER BOY

I gotta go Mister. This news is important stuff.

EDWARD HALL

Well, you go son and Thank you too.

PAPER BOY

You're welcome.

The paper boy rides off. The phone rings from inside and Ed walks back in to answer it.

INT. EDWARD'S HOUSE - KITCHEN

Edward answers the rotary telephone that hangs on the wall.

GRANDPA (V.O.)

Sorry to bother you this morning. I know your busy.

EDWARD HALL

No need to apologize Grandpa.

GRANDPA (V.O.)

All this mess has me feeling sick. I had to get it off my mind.

EDWARD HALL

Yeah, How so?

GRANDPA (V.O.)

I know you don't really believe in God.

EDWARD HALL

(Laughs)

And you do?

GRANDPA (V.O.)

Well, no not really but, I wrote you a prayer.

EDWARD HALL

Oh, It says dear god and all that?

GRANDPA (V.O.)

Yeah, and amen is in it too.

Ed gives a chuckle.

GRANDPA (V.O.)

I cut out some of that but it's not important. OK, Be safe out there just checking on you.

EDWARD HALL

No, let me hear your prayer.

GRANDPA (V.O.)

Don't worry about it. Go on about your day.

EDWARD HALL

Let me hear it.

EXT. FLOYD HOUSE - DAY

The house is burned to rubble. Firemen, locals, news writers and, police officers all interact trying to understand the situation. Each doing their job. Edward gets out of his car parked behind all that have arrived. He begins his trek to the crime scene as his Grandpa's prayer replays in his head.

GRANDPA (V.O.)

Lord, keep Ed safe. Let not the prey distract his eye. Hold all that seek escape indebted to him. As he passes discernment on his snares. Let bait catch bait for the larger prey he seeks. Give bounty to the hunter which game is noble. And may the misguided not find higher ground. Hear this lord, Amen.

Edward maintains incognito blending with the on lookers. He sees an exhausted firefighter and inconspicuously approaches to siphon any details.

EDWARD HALL

Can I get you some water.

FIREFIGHTER 1

What's that buddy?

EDWARD HALL

You look like you need some water.

FIREFIGHTER 1

Hell, It'd help.

Edward removes his canteen strapped around his shoulder and hands it to the firefighter.

EDWARD HALL

Good thing I brought my canteen today.

FIREFIGHTER 1  
 (Drinking water)  
 Thanks pal. This honest to God is  
 the worst house call I've ever had.

EDWARD HALL  
 How many bodies?

FIREFIGHTER 1  
 I don't think we've found all the  
 bodies.

EDWARD HALL  
 Are they bad?

FIREFIGHTER 1  
 Unrecognizable. They slip through  
 your fingers like dirt. If the  
 police wanna get a number they're  
 gonna have to count some bones.

A second firefighter approaches.

FIREFIGHTER 2  
 (Points to the canteen)  
 Can I get a drink.

FIREFIGHTER 1  
 (Leans to Ed)  
 Gotta ask him.

EDWARD HALL  
 Of course.

FIREFIGHTER 2  
 (Takes the canteen and  
 drinks)  
 You ain't telling him nuth'in are  
 you? We're supposed to keep this  
 confidential.

EDWARD HALL  
 Why, It's an accident?

The second firefighter gargles the water and spits it out to  
 clean his mouth then takes a big swig.

FIREFIGHTER 2  
 Ha.

FIREFIGHTER 1  
 I thought it was, what do you know?



The second firefighter looks both ways for anybody that would have his job.

FIREFIGHTER 2

(Looks at Ed)

Don't do any wise blabbering please.

(Hands the canteen back to the other firefighter)

I found bullets on the floor in one room. A lot of 'um too. This must have been a shoot-out the likes of this earth has never seen.

Edward spots Kenneth Jones round the back side of the house. He stands up to go meet him.

EDWARD HALL

Excuse me gentlemen.

The firefighter tries to give him back his canteen.

EDWARD HALL (CONT'D)

Y'all take care of it, you need it more than me. Keep up the good work fellows.

He pats them on the back and walks over to Kenneth.

EDWARD HALL (CONT'D)

Commissioner, can I have a word with you?

Kenneth gives Ed an angry look as though he should be avoiding him.

KENNETH JONES

Not right now, son. We are busier than can be. I'm headed back to the station.

EDWARD HALL

I understand sir but do you not have a moment?

Kenneth walks by Ed completely ignoring him.

KENNETH JONES

Just round the corner.

Edward hears Ken and moves toward the back of the house. He keeps an eye on where Ken is headed until he sees him start a conversation with Alfred O'Neil.

ALFRED O'NEIL, 40, is an Irish man with a thin toothbrush moustache and seems to be handling business with the Commissioner. Alfred catches a look at Ed. The conversation can be faintly heard.

ALFRED O'NEIL

It easily can be unattended  
smoking. Especially with how dry  
everything is.

Edward walks around the house to see six dead bodies lying on a sheet like an unsolved puzzle. A photographer's camera explodes with a flash capturing a picture of the line up.

EDWARD HALL

(Pulls out his notebook)  
Six bodies from what I can tell.

His notes look like a child's mixed all over the place. Yet he writes in his information.

Notebook: 6 Bodies.

Ed approaches the photographer but a police officer intervenes.

POLICE OFFICER 1

Where do you think you're going?

EDWARD HALL

I was going to ask the photo man if he knew anybody that might have a picture of the house before the fire. If it's archived anywhere.

POLICE OFFICER 1

Who are you with?

EDWARD HALL

I'm a journalist. I just talked to the Commissioner.

POLICE OFFICER 1

Hold on a minute.  
(Turns to the  
photographer)  
Barry, can I see the archive photo?

The photographer pulls a picture out of his file.

PHOTOGRAPHER BARRY

Be careful with it. It's the only  
copy I have left.

The photographer hands the picture to the officer.

POLICE OFFICER 1

Thank you.

(Turns back to Ed)

We asked him to bring some for reference.

(Looks at the photo together with Ed)

It's just the front of the house.

PHOTO: It's a photo taken from the front of the house with a family standing out on the porch.

EDWARD HALL

It gives enough reference to figure out rooms. Who's the family?

POLICE OFFICER 1

The Casys. That little boy there is Floyd the current resident.

(References the line up of bodies)

Which I believe he has relocated.

Ed walks over to the rubble of the house and mentally measures out the wall.

EDWARD HALL

There would have been a back door here?

POLICE OFFICER 1

I'd say.

EDWARD HALL

And in what proximity were the bodies found?

POLICE OFFICER 1

Closer to the side your on. I'm pretty sure it was the kitchen.

EDWARD HALL

Thank you, sir.

Ed pulls out his notebook and quickly jots down a few things.

ALFRED O'NEIL

Jesus Christ. Did your mother not teach you to read and write?

Alfred is spying over Ed's shoulder.

EDWARD HALL  
 Stay out of my space.  
 (Sternly responds)  
 I said step back.

Alfred steps back.

EDWARD HALL (CONT'D)  
 Can I help you?

Alfred speaks condescendingly like he's toying with Ed.

ALFRED O'NEIL  
 Whoa whoa, I'm just trying to  
 figure out why your here Ed? You  
 can't be tricking the chief to  
 thinking you're a reporter now.

EDWARD HALL  
 I'm here on a personal employer's  
 whim. If the Commissioner thought  
 that then he thought that on his  
 own.

ALFRED O'NEIL  
 That don't give you snooping  
 authorization though.

EDWARD HALL  
 How'd you get my name?

ALFRED O'NEIL  
 I'm a historian of infamous cases.  
 I couldn't forget Edward Hall's  
 name.

EDWARD HALL  
 If I'm not mistaken you're Alfred  
 O'Neil. Didn't think you'd take a  
 case like this.

ALFRED O'NEIL  
 Prohibition work is over, gotta go  
 somewhere. I'm good with these high  
 profile jobs, I know how to handle  
 the press. Feeding them little  
 morsels but never the whole fish.

EDWARD HALL  
 Can you tell me anything about  
 these bodies?

ALFRED O'NEIL  
 (Places his hands on  
 Edward's shoulders)  
 Look at them. They're burnt like  
 toast.

EDWARD HALL  
 Is there any way you could get me  
 an autopsy report?

ALFRED O'NEIL  
 You try'in to get me in trouble  
 boy? That's for the people solving  
 the crime. Not nosey people that  
 hired you.

EDWARD HALL  
 I thought we could be partners  
 here. Maybe share a little bit of  
 what we find?

ALFRED O'NEIL  
 Look at this. The pride less noose.  
 Tryin to boast me for a heads up.  
 What would you have that I need?

EDWARD HALL  
 The men were gambling on a hot  
 night. An assassin aimed through  
 the screen door and swept them up.  
 They never had a chance.

ALFRED O'NEIL  
 But... that would take a machine  
 gun.  
 (Holds up a mused fired  
 bullet)  
 And the house is scattered with  
 these pistol rounds. That wouldn't  
 make much sense now.  
 (Puts the bullet back in  
 his pocket)  
 I need you to leave my crime scene  
 Ed. Unless you want to tell me your  
 employers name? I can't figure why  
 somebody would want to know about  
 this unless they got some guilt  
 involved.

EDWARD HALL  
 I'll leave.

ALFRED O'NEIL  
I'm watching you even if neither of  
our eyes sleep.

EDWARD HALL  
Good luck, Alfred. Thanks for the  
tip on the pistol.

ALFRED O'NEIL  
Next time I'll charge you.  
(Laughs)

Edward walks away but smirks in the knowledge he weaseled  
out.

ALFRED O'NEIL (CONT'D)  
Don't get your feelings hurt  
(Laughs)  
Just doing my job.

EXT. TULSA - PHONE BOOTH

Edward enters the phone booth and calls Kenneth Jones.

KENNETH JONES (V.O.)  
This is the police chief.

EDWARD HALL  
It's Ed.

INT. POLICE STATION - KENNETH JONES'S OFFICE - SAME TIME

A radio plays Texas swing while Ken smokes and uses the  
phone.

EDWARD HALL (V.O.)  
I need an autopsy report.

Ken turns down the radio.

KENNETH JONES  
Lieutenant Hanna will drop it off  
at Bob's diner, tomorrow, 6 a.m.  
and try to be inconspicuous.

INTERCUT -- PHONE CONVERSATION

EDWARD HALL  
Got it. How do you expect me to  
work around your P.I.? He booted me  
out of the crime scene.

KENNETH JONES

Don't worry, he's in my control.  
I'm going to put together an  
evidence pack for you but I'll need  
a day or two. Then you can avoid  
him all together.

EDWARD HALL

Did you give him my job?

KENNETH JONES

It's more so that he has worked  
with the newspaper many times  
before. I like his experience at  
keeping the details contained. That  
way I can guide him.

EDWARD HALL

Well, until I get the evidence my  
only plan of action is to meet  
Clementine.

(pulls out notebook)

Can I get her address?

KENNETH JONES

1915 East 12th street.

Edward writes it down and hangs up the phone.

INT. EDWARD'S CAR - MOVING

Edward sees a beautiful woman walking and at a closer glance  
it is revealed to be Clementine. Unsure if it is Clementine  
he pulls over to the side and parks.

-SIDEWALK

Ed exits his vehicle and slowly stalks her. Clementine  
doesn't notice him following yet. He briefly runs to catch up  
startling her.

EDWARD HALL

Mam, can I have a word?

CLEMENTINE

My god, you scared me.

EDWARD HALL

I was wondering if I could have a  
word.

She keeps walking in attempt to escape him.

CLEMENTINE  
I need to go home.

EDWARD HALL  
Let me walk you there.

CLEMENTINE  
No thank you. I'm fine.

EDWARD HALL  
Maybe, I have the wrong person.

CLEMENTINE  
You probably do.

EDWARD HALL  
Well, how would I know?

CLEMENTINE  
Because I'm going home and I don't  
have a business appointment in the  
street.

EDWARD HALL  
Is your name Clementine?

Clementine reaches in her bag and pulls out a gun. She keeps  
it pointed at Ed.

CLEMENTINE  
Turn around and I'll walk you back  
to your car.

EDWARD HALL  
(Puts his hands up)  
Be careful, somebody could see.

They begin to walk back to his car.

CLEMENTINE  
Put your hands down.

EDWARD HALL  
You're not worried about me  
reaching for my gun?

CLEMENTINE  
Act casual. How do you know my  
name?

EDWARD HALL  
Lieutenant Hanna's testimony.



CLEMENTINE  
I figured you were the contact.

EDWARD HALL  
Yes.

CLEMENTINE  
I need you to send him a message.

EDWARD HALL  
No, I'm not your carrier pigeon.

CLEMENTINE  
And why's that?

EDWARD HALL  
Because I'm here to solve a crime.  
Not collude with any of this  
nonsense.

CLEMENTINE  
Tell him I'm not involved with  
this. This is his problem.

EDWARD HALL  
If you don't help me now they could  
easily make it only your problem.

CLEMENTINE  
(Becomes panicked)  
I'm a suspect? Are they going to  
sell me out?

EDWARD HALL  
They've made it this far, I'm sure  
using you as a scapegoat isn't  
above them.

CLEMENTINE  
I see it all, I'm done for.

EDWARD HALL  
I don't know anyone's plans or  
motives yet. All I know now is  
caution. From what I find I can  
promise I will protect the truth. I  
wouldn't let them throw you under a  
bus.

Clementine returns the gun to the bag. A suspicious man casually watches across the street. Laughter can be heard as neighboring children play in the yard.

CLEMENTINE  
Are we being watched?

Edward doesn't need to look at him.

EDWARD HALL  
(Looks at Clementine)  
I don't know, I think he's just an  
average Joe.

CLEMENTINE  
How close is this to being over?

EDWARD HALL  
We could figure that out if you  
have a safe place to talk?

INT. CLEMENTINE'S HOUSE - LIVING ROOM - DAY

Edward sits on the couch looking at Clementine's old family portraits. Each one old and rustic. The Native American families in the photos resemble Clementine. Edward's shoes scratch the floor from the thin layer of dust that has spread throughout. Clementine enters the room with a broom.

EDWARD HALL  
No need to clean.

CLEMENTINE  
I'm embarrassed by it. The dirt  
always seeps in like this. If you  
wait a moment I have a cup of  
coffee for you in the kitchen.

EDWARD HALL  
(Walks to the kitchen)  
You sweep then and I'll pour the  
coffee.

Clementine quickly sweeps.

CLEMENTINE  
What do you know about that day?

INT. CLEMENTINE'S HOUSE - KITCHEN - CONTINUOUS

Ed scavenges the cupboard for two coffee cups.

EDWARD HALL

You were scared and you ran. You don't have to recall it for me right away. We can start other places.

INTERCUT BETWEEN EDWARD AND CLEMENTINE

CLEMENTINE

Aren't you supposed to cross analyze the stories?

EDWARD HALL

(Pours coffee)

I could but I'd rather spend our time today understanding you.

CLEMENTINE

(Stops sweeping)

Understand me?

EDWARD HALL

I've heard enough plot. I'm more interested in character now. I don't want to frighten you but I'm trying to enter your head space.

Edward enters the room with two cups of coffee.

EDWARD HALL (CONT'D)

The questions are easier. Like about that gun. Was it a gift, you buy it?

CLEMENTINE

It was a gift.

EDWARD HALL

(Hands Clementine a cup of coffee)

From who.

CLEMENTINE

Floyd Casy.

EDWARD HALL

Floyd, How do you know Floyd?

Ed sits back down

CLEMENTINE

I was going to marry him. Do you know a lot about him. His past.

EDWARD HALL

I'm sorry, He has a dense record.  
You think someone would want him  
dead?

CLEMENTINE

Are you sure he's dead?

EDWARD HALL

Lieutenant Adams said so. He saw  
the body. Until we get an autopsy  
report it'll be tough to tell.

CLEMENTINE

It's hard to call Floyd a victim  
but he did have a lot of enemies.

EDWARD HALL

Any prominent ones?

CLEMENTINE

It could have been the whole town.

EDWARD HALL

That is an infinite amount of open  
ended reasons. Anything that could  
be a little more narrow.

Clementine thinks.

EDWARD HALL (CONT'D)

Throw something random out. Like,  
did he screw over anyone that  
worked for him?

CLEMENTINE

Yeah... but he'd let them know it's  
business and if they tried  
something they'd get it worse.

EDWARD HALL

And this is something you've seen  
before?

CLEMENTINE

Umm, yeah I have.

EDWARD HALL

Can I hear that story?

CLEMENTINE

I don't like telling those kind.

EDWARD HALL

That's OK, you don't have too. I'm just learning. I'm separating you from Floyd. I'm figuring out differences in behavior.

CLEMENTINE

What's my behavior?

EDWARD HALL

Currently you're a kind lady.

Clementine begins to think back.

FLASHBACK TO:

INT. CLEMENTINE'S HOUSE - LIVING ROOM - NIGHT

Clementine tries to knit but loud hits and grunts from the basement make her wince in agony. She puts the cloth and thread down and simply sits still.

FLOYD CASY (O.S.)

Clementine!?

Clementine stands up and walks to the kitchen.

-KITCHEN

CLEMENTINE

(Mildly)

Yes?

FLOYD CASY (O.S.)

Clem!

Clementine cracks open the basement door. Floyd speaks from below.

FLOYD CASY (O.S.) (CONT'D)

Are we still clear?

Clementine shakes her head yes looking down into the basement.

FLOYD CASY (O.S.) (CONT'D)

Well, double check and go get me your grand-dad's hawk.

CLEMENTINE

Are you going to ruin it?

FLOYD CASY (O.S.)

I said go.

Clementine walks back into the living room.

-LIVING ROOM

She moves to the blinds and slowly lifts them up to check outside. A car's headlights dimly illuminate the room as it passes by. She walks to the bedroom once the coast is clear.

-CLEMENTINE'S BEDROOM

She opens the top drawer of her dresser and pulls out an object wrapped in cloth. Unfolding the cloth reveals it to be an old tomahawk. The object is precious to her as she holds it to her chest. Clementine exits the room.

INT. CLEMENTINE'S HOUSE - KITCHEN - CONTINUOUS

She enters the kitchen and looks back down the basement.

CLEMENTINE

Here.

FLOYD CASY (O.S.)

Bring it to me.

CLEMENTINE

You can't come get it?

FLOYD CASY (O.S.)

I'm only going to ask you once.  
Bring it to me.

Clementine unwillingly walks down the basement steps.

BACK TO PRESENT

INT. CLEMENTINE'S HOUSE - CLEMENTINE'S BEDROOM - DAY

Clementine has finished the story. She opens the drawer and pulls out the tomahawk wrapped in cloth.

CLEMENTINE

(Opens the cloth)

See.

The handle of the tomahawk is broken and the blade is rusty.

CLEMENTINE (CONT'D)

It was old. It broke after a few hits.

EDWARD HALL

It's a gorgeous tomahawk.

CLEMENTINE

It's broken now. Floyd never really cared about my heritage.

EDWARD HALL

Did you see the man in the basement?

CLEMENTINE

His face was too bashed in to recognize.

EDWARD HALL

That would be awful to see.

CLEMENTINE

It's not like it wasn't the usual.

EDWARD HALL

Do you know who did his booking or where he might keep something like that?

CLEMENTINE

No.

EDWARD HALL

If he used your basement often. Maybe a telling item might be down there?

CLEMENTINE

(Shrugs)

But he didn't use it a whole lot.

EDWARD HALL

Can I check?

CLEMENTINE

Please don't, I despise that room even being opened.

EDWARD HALL

It could possibly help. That would be it for today I promise. I'll look and I'll go. We can continue questions another time.

CLEMENTINE

OK, but don't be long. I really do hate that room.

INT. CLEMENTINE'S HOUSE - KITCHEN

Edward opens the basement door and walks in.

-BASEMENT

The stairs creak as Ed descends. The first noticeable detail is how unkept the basement is. The dust has built into large piles. Ed walks to the middle of the room and looks for clues. He sees a chest tucked under a table. The sand around the area left a mark that shows the chest has been pulled out recently. A storm begins to brew outside as high winds begin to rumble.

INT. EDWARD'S HOUSE - LIVING ROOM - NIGHT

The storm rages outside shaking the whole house. Dust is pushed through every crack as the wind beats outside.

INT. EDWARD'S HOUSE - BATHROOM - NIGHT

Edward lays relaxed in his bathtub soaking in the warm water. He smokes his cigarette pondering on the evidence.

INT. EDWARD'S HOUSE - BEDROOM - NIGHT

Edward fresh from the bath sits at his desk and types at his typewriter.

INT. BOB'S DINER - MORNING

Edward sits patiently drinking his coffee and eating a BLT sandwich. He looks at his watch to check the time but in that moment the bell rings on the entrance to the diner. Adam Hanna enters the room. Edward raises his hand to signal him over. Adam meanders over and sits but there is something off. His face is pale white, exhausted and unable to look Edward in the eyes.

ADAM HANNA

(Looks at Edward's sandwich)

A sandwich in the morning?



EDWARD HALL

It has bacon on it. So what, You want something to eat?.

ADAM HANNA

Just coffee.

(Turns to the waitress  
behind the bar)

Can I get a coffee?

The waitress finishes wiping down the bar.

WAITRESS

Yes sir, coming right up.

Adam faces Ed but still doesn't quite make eye contact.

EDWARD HALL

Is there something wrong?

ADAM HANNA

I didn't get much sleep.

EDWARD HALL

You got my paper work at least?

Adam slips the briefcase under the table onto Ed's seat.

EDWARD HALL (CONT'D)

Looks heavy.

ADAM HANNA

It's everything we know so far. How about you?

EDWARD HALL

Not a whole lot.

The waitress serves Adam his coffee.

ADAM HANNA

I find that hard to believe.

EDWARD HALL

(Sarcastically)

Maybe I'll get lucky and find a lead today?

ADAM HANNA

How was your chat with Clementine?  
She corroborated my story right?

EDWARD HALL

I'll keep what she said to myself.

ADAM HANNA

She's trying to paint me as the bad guy. You already think I did it. I'm trapped like an animal.

EDWARD HALL

Adam, calm down. She isn't tricking me, I'm trying to hear the fair side, that's all. Plus you have Kenneth watching your back and think how I feel knowing this could all get blamed on me too.

ADAM HANNA

Ken's only watching my back because he's trying to ride it.

EDWARD HALL

And what's that supposed to mean?

Adam laughs off giving an answer.

ADAM HANNA

I need to give you a word of warning. Supposedly, Alfred had a tail on you yesterday.

Edward gives a look of concern.

EDWARD HALL

Did the commissioner know?

ADAM HANNA

Yeah, he did but you couldn't have been followed for long.

EDWARD HALL

I talked to the commissioner yesterday and he didn't tell me a thing about a tail.

Adam sips his coffee and makes eye contact with Ed.

ADAM HANNA

Alfred failed to mention it. Chief discovered later at a briefing.

EDWARD HALL

You two are going to get me killed.

ADAM HANNA

Did he see you talk to Clementine?

EDWARD HALL

I have no clue. How would I know what the guy looks like?

ADAM HANNA

It'll be fine from what we know the tail didn't have much to say.

EDWARD HALL

I won't be fine, You will be fine. You want Alfred to think it was me.

ADAM HANNA

I swear to god there is nothing like that going on.

EDWARD HALL

(Nervously laughs)

I have to do something about this.

ADAM HANNA

You can't, there is nothing you can do. We will continue to get you the most recent evidence. Completely avoid Alfred and it'll pass.

EDWARD HALL

I don't think that.

ADAM HANNA

Think about it? You can't just go confront him. That would mean information slipped out from higher up.

EDWARD HALL

I think this might be personal with him.

ADAM HANNA

Everything is fine. He can be swayed in the wrong direction. Trust me. No need to become unhinged.

EDWARD HALL

Did you know Al before this?

ADAM HANNA

No.

EDWARD HALL

He's brutal when it comes to his job.

(MORE)

EDWARD HALL (CONT'D)

Back when he used to break up rackets he was known for mowing down everybody in the room. He solves crimes by domination. Dismantling their will to continue the chase. He's trying to challenge me.

ADAM HANNA

I'm telling you it'll pass.

Edward takes the briefcase and leaves.

ADAM HANNA (CONT'D)

Be careful.

EXT. POLICE STATION - ACROSS THE STREET - DAY

Edward stands behind a tree watching the police station's entrance. People come in and out until eventually Alfred exits the building. Edward stays slightly behind him on the parallel sidewalk. As Alfred begins the multi-task of walking and lighting a cigarette Edward quickly runs across the street and follows at a safe distance. Ed puts on a bandana mask to conceal his identity. Once Alfred walks close enough to the alley way Ed ambushes and pushes him in.

-ALLEY

ALFRED O'NEIL

Ooff.

(Almost falls)

What the hell.

Alfred reacts like he's being mugged and reaches for his gun. In that moment Ed slides a police baton out of his sleeve and slaps Alfred's hand back. This makes him drop the gun.

ALFRED O'NEIL (CONT'D)

(Holds hurt hand)

Owww, what are you wanting?

Edward beats Alfred with the baton. Alfred pushes back and gets in a boxing stance.

ALFRED O'NEIL (CONT'D)

Come on! Come on!

Edward easily beats him with the baton again. Alfred gains enough momentum that Ed has to put him in a choke hold with the baton to return control.

ALFRED O'NEIL (CONT'D)  
You ain't beating me.

Blood drips from Alfred's nose as he holds his grip tight on the baton. Both men fall down together continuing the same struggle.

ALFRED O'NEIL (CONT'D)  
Help!

EDWARD HALL  
Shut up.

ALFRED O'NEIL  
(Choking)  
Any second someone is going to walk passed this alley and you're dead.

Al keeps resisting to wait on help but no one walks by.

ALFRED O'NEIL (CONT'D)  
(Choking)  
Fuck.

EDWARD HALL  
You want to listen?

ALFRED O'NEIL  
(Choking)  
Oh, that voice sounds familiar. You son of a bitch. This is attempted murder you know?

EDWARD HALL  
Why are you following me?

ALFRED O'NEIL  
(Choking)  
Currently, You're the one following me. Loosen up so I can talk.

Ed slightly loosens up.

EDWARD HALL  
You had a tail on me yesterday.

ALFRED O'NEIL  
Is that what this is about? Who was that pretty girl you were with? Ooh la la. Big step up from your wife.

EDWARD HALL  
(Squeezes tight around  
Al's neck)  
(MORE)

EDWARD HALL (CONT'D)

Yeah, I think I'll just kill you at this point.

Al keeps one hand on the baton and tries to elbow Ed in the side.

ALFRED O'NEIL

(Choking)

Jesus, stop.

Ed releases Al and stands up. Al is purple in the face and rolls over on his back. Both men try to catch their breath.

EDWARD HALL

Are you listening?

Ed pulls his mask off and Al stares at the blue sky.

ALFRED O'NEIL

Yes.

EDWARD HALL

You joke about my wife again. I will kill you.

ALFRED O'NEIL

Looks like for less reasons you already planned to kill me.

EDWARD HALL

I wasn't going to kill you.

ALFRED O'NEIL

Felt like it.

EDWARD HALL

Why would you have a tail on me?

ALFRED O'NEIL

Discovering your employer.

EDWARD HALL

How about this? You're going to leave me alone and I'll leave you alone. Both of us can go about our business and you will not go back to that lady's house.

ALFRED O'NEIL

You're not going to make the rules kid. You won't even fight me fair.

EDWARD HALL

Why would we ever fight fair?

Al still lies on the ground but tilts his head up to look at Ed.

ALFRED O'NEIL  
Look at you learning. You know  
something don't you? I can see it  
in your eyes. Deep and dark.

EDWARD HALL  
Maybe I do maybe I don't.

Al lays his head back down.

ALFRED O'NEIL  
You do.

EDWARD HALL  
You know the cost of following me  
and I'll cash it out if you do it  
again. Also stay out of my personal  
life especially with my wife. I'll  
cash it out double for that.

ALFRED O'NEIL  
You just may have to.

Edward walks away leaving Alfred on his back in the alley.

ALFRED O'NEIL (CONT'D)  
(Laughs)  
Unstable bastard.

Alfred stands up and dusts himself off.

ALFRED O'NEIL (CONT'D)  
Oww, that hurts.

Alfred picks up his gun on his way out of the alley.

-SIDEWALK

He painfully walks back to the station as passerbys give him odd looks. Al double checks for Ed but he has disappeared.

ALFRED O'NEIL (CONT'D)  
(Nods to a lady sitting on  
a bench)  
Good morning to you.

He enters the police station.

INT. POLICE STATION - LOBBY - CONTINUOUS

Alfred enters the lobby. The secretary is confused by his raggedy beaten body as he walks in.

SECRETARY  
Did something happen?

Alfred walks over to the secretary.

ALFRED O'NEIL  
Does it look like something happened?

SECRETARY  
Yes.

ALFRED O'NEIL  
Well, I fell down outside.

A young lady approaches the secretary's desk. Her name is DARLENE, 22.

DARLENE  
Ma'am?

SECRETARY  
Excuse me Al I need to get back to work.  
(Answers Darlene)  
How can I help you?

DARLENE  
I was just wondering if my husband ever showed for work?

Alfred listens in.

SECRETARY  
Umm, I can help if you tell me his name.

DARLENE  
Robert Carwell, He's a patrol officer.

SECRETARY  
(Checks the file cabinet)  
Sounds familiar I'm trying to remember his face.

Alfred enters the conversation.



ALFRED O'NEIL  
(Talks to Darlene)  
What's your name?

DARLENE  
Darlene Carwell.

ALFRED O'NEIL  
Has he not been coming to work?

DARLENE  
I'm not sure. He hasn't come home  
in the past two days.

SECRETARY  
(Opens up a file)  
His employment was terminated as of  
today.

DARLENE  
Did he call and say that?

SECRETARY  
No, he hasn't shown up. It was an  
automatic termination.

Darlene almost cries in disappointment.

DARLENE  
I guess he doesn't love me anymore.  
He walked out and never came back.

ALFRED O'NEIL  
I don't mean to barge in ma'am but  
I'm a detective.  
(Wipes his bloody nose)  
Sorry, I had a bit of a stumble  
outside. How would you describe you  
and your husbands relationship?

DARLENE  
It was good. I thought it was  
growing.

ALFRED O'NEIL  
Then why would he leave you?

DARLENE  
(Begins to cry)  
I don't know.

SECRETARY  
(To Alfred)  
Get away you're upsetting her.

ALFRED O'NEIL

Oh no I didn't mean it like that. I have trouble with expression.

(Consoles Darlene with a hand on the shoulder)

What I'm saying is if there was no signs that things were wrong then maybe they weren't. You used the word growing. I liked the way you included that, It's full of awareness.

DARLENE

Yeah.

ALFRED O'NEIL

Only real marriages grow.

DARLENE

So what do you think happened to him?

ALFRED O'NEIL

I don't know. We can't find somebody unless we're looking though. Do you remember the last place you saw him and anything he said?

DARLENE

He said he loved me and kissed me on the way out. It was early but that's not unusual.

ALFRED O'NEIL

I have a lot on my plate in the coming weeks Miss Darlene but I'll see what I can do.

DARLENE

You can find Robert?

ALFRED O'NEIL

I can find him. Swing by the station in a few days and we'll see where I'm at.

EXT. GROCERY STORE - DAY

Edward is across the street roughed up and in disguise from his tussle with Alfred. He is simply passing by until he notices Clementine inside the grocery store.

Edward removes his bandana mask and runs across the street to get a closer look. He leans on the outer wall of the grocery store to play the role of a loiter. To no ones knowledge he is truly there to spy. Clementine exits the store without even noticing Edward. She carries a basket full of her purchased items and walks down the street on her way. A piece of paper blows out of her pocket. Edward sees an opportunity and retrieves it without anyone second guessing. He opens the paper and realizes it's a shopping list.

INT. GRANDPA'S HOUSE - DAY

The briefcase evidence is scattered out on the table and pinned on the corkboard. Edward silently reviews the material. Grandpa walks in the room and admires Edward's passion.

EDWARD HALL

I've wrote the stories to reasonable completion and they all fall short. I do not have the real perpetrator.

GRANDPA

You're saying it isn't any current suspects?

EDWARD HALL

If it is I haven't seen the side of them that could do this. That's what I'm looking for right now. Not the actually person but the demented intention. I'm looking for that personified.

GRANDPA

(Confused)

Not the human's intention but the intention as a human?

EDWARD HALL

(Laughs)

I know I'm a psychopath.

GRANDPA

(Laughs)

No, no, you got a unique noggin. That's all.

EDWARD HALL

This would be a difficult job for one man.

GRANDPA

I thought two men made more sense.

EDWARD HALL

I call them the Brothers Vengeance.

GRANDPA

(Confused)

Brothers Vengeance...Hmm? Heinous.  
So what would they be avenging?

EDWARD HALL

What they avenge doesn't feel  
important. Not even to them. It's  
the way they go about this wrath  
that is sticking out to me.

GRANDPA

This is fitting into the  
Lieutenant's story?

EDWARD HALL

I'm not certain but in his story  
Adam referred to Floyd and the dead  
gangsters as crying before they  
died. Why would that be?

GRANDPA

They were held up, maybe long  
enough to have a mental breakdown.  
(Questions himself)  
That's unlikely with that many  
reenforcing male egos.

EDWARD HALL

And a pistol was used too. You'd  
think 5 guys would do something to  
escape. Fight back, maybe get a  
shot off. They were all packing  
heat.

GRANDPA

A pistol was used? That changes my  
theory. A job like this would take  
a shotgun behind them to keep 'um  
still.

EDWARD HALL

Something strong to keep them in  
place.

GRANDPA

Shotgun held them up and pistol  
slowly took them out?

(MORE)

GRANDPA (CONT'D)

Maybe they were forced to play Russian roulette. That's enough weight to make somebody crack.

An idea comes to Ed.

EDWARD HALL

Tear gas.

GRANDPA

Ahh, Military tactics.

EDWARD HALL

He gassed them then slowly and precisely began to pull the trigger. Clementine must have heard fire and escaped.

GRANDPA

This could put her involvement much closer. The fact that only she escaped. Maybe you should change it to the sister's Vengeance.

EDWARD HALL

Siblings Vengeance, Lover's Vengeance?

GRANDPA

Robert's Vengeance?

EDWARD HALL

I'd say Robert is a victim, just a kid caught in the middle. During Adam's pursuit the other brother burned the house down. Probably didn't even know Robert was upstairs.

GRANDPA

It was so dry the house lit up like a match. But would he not hear Robert screaming?

EDWARD HALL

He might have not cared or at that point Robert was out of breath.

GRANDPA

Could you not figure if Robert is amongst the bodies

EDWARD HALL

That's the problem I don't have access to anything like that. Kenneth wants me to blindly assume Adam's story is flawless. And If the station knew Robert died at the Casey house a conspirator manhunt would erupt.

GRANDPA

They have handled this so poorly.

EDWARD HALL

I can hopefully trace any shipping of military grade tear gas. That should be enough to narrow it down or open some new leads. Better yet Chief and Adam can do it. They have better resources than me anyway.

Ed begins to pack up some evidence and put on his coat to leave.

GRANDPA

Are you still using the car today?

EDWARD HALL

Yes, I'm sorry, are you needing it?

GRANDPA

Nah, go ahead kid.

EDWARD HALL

I won't need it for a while after today.

GRANDPA

It's fine. Where you going now?

EDWARD HALL

Back to Clementine's. I caught her earlier at the grocery store.

GRANDPA

Was she up to anything nefarious?

EDWARD HALL

No, just errands. She shouldn't be out and about though. At least not until things cool down. See you later.

Ed exits the house and Grandpa waves bye.

EXT. CLEMENTINE'S HOUSE - DAY

Edward knocks on the front door. After no response he peeks into the window and hears a door shut from inside the house. This causes Edward to back away from being seen.

CLEMENTINE (O.S.)

One moment.

Clementine answers the door.

EDWARD HALL

Hello, Clementine.

CLEMENTINE

Detective how are you?

EDWARD HALL

Like I said I'm back with more questions. I swung by earlier but you were gone.

CLEMENTINE

I'm sorry I was out.

EDWARD HALL

You should be careful. Maybe restrain from going out.

CLEMENTINE

I can't go into hibernation because you said so. I still have responsibilities.

EDWARD HALL

I believe you.

CLEMENTINE

Wouldn't it be more suspicious if I stayed cooped up?

EDWARD HALL

Can we talk inside please?

CLEMENTINE

If you can tell me when I'll be left alone again?

EDWARD HALL

I have to ask questions, it's a part of the job. If it's such a burden we can finish today if you yap enough.

INT. CLEMENTINE'S HOUSE - KITCHEN

Edward notices the door to the basement but decides to focus on Clementine.

CLEMENTINE

There is something odd that I need to show you.

Clementine opens the cupboard and pulls out a wrapped book.

CLEMENTINE (CONT'D)

I received this in the mail today.

EDWARD HALL

You want me to open it?

CLEMENTINE

Give it a look.

Edward unfolds the wrapping to reveal his book. The title is written in a large prototype font that says, Hunting and Dwelling. Ed opens the hardcover and a note slides out.

NOTE: Be careful who you talk to.

EDWARD HALL

Do you know who sent this?

CLEMENTINE

It was dropped in my mail box. I can't decide if I'm impressed you wrote a book or terrified why I'd be blackmailed with it.

EDWARD HALL

You don't know?

CLEMENTINE

I wouldn't know why I'd be sent this.

EDWARD HALL

Clearly to warn you about me.

CLEMENTINE

Yeah, clearly. It's your doing not mine. So maybe you're the one that should be careful outside.

EDWARD HALL

I apologize.

Ed sets the book to the side in his possession.



CLEMENTINE

Can I have that book back?

Ed hesitantly hands the book back.

CLEMENTINE (CONT'D)

You don't mind if I read it?

EDWARD HALL

It's yours. You can do what you want with it. More importantly now is you recalling the day of the shooting for me?

CLEMENTINE

You don't want to learn more about me personally?

(She smirks at Ed but he doesn't find it funny)

I was sitting, I heard gunshots, and I ran. I can simply sum it up as a chaotic minute.

EDWARD HALL

Too bad, I need to know more. No simple sum.

CLEMENTINE

Golly, can you relax?

EDWARD HALL

I hope you understand you are a suspect. I want to help you but telling a testimony like that isn't doing it. From what I know now you could have did this or been associated. The dots are too close to deny. You hold all the information about Floyd Casy. Please guide me to some reason.

CLEMENTINE

How far back do you want to know? You wanna know the first time he beat me? The first time he raped me? Or maybe that time one of his friend's raped me? What would it even matter if I killed him?

EDWARD HALL

It's tough feeling sorry for a gangster's girlfriend. That's what I think. What would you ever expect out of a guy like that?

Clementine begins to physically express shame.

CLEMENTINE  
Adventure.

EDWARD HALL  
And did you get that?

CLEMENTINE  
Sure but the exciting part died so  
fast. I was attached to the  
lifestyle and couldn't keep up.

FLASHBACK TO:

EXT. FLOYD HOUSE - NIGHT

Clementine drives her car up and parks.

INT. FLOYD HOUSE - LIVING ROOM - NIGHT

Clementine enters the house and walks upstairs to her room.

INT. FLOYD HOUSE - UPSTAIRS HALL

Clementine reaches the top stair step. Playful suggestive noises can be heard from the room at the end of the hall.

CLEMENTINE  
Floyd?

FLOYD CASY (O.S.)  
Wait down stairs.

CLEMENTINE  
Can I come in?

Floyd hits the door.

FLOYD CASY (O.S.)  
I said wait down stairs!

Clementine turns to go back down stairs but hears a silent female voice from inside the room. She wants to take action but instead steps her way down the stairs in disappointment.

INT. FLOYD HOUSE - LIVING ROOM

Clementine sits impatiently. From a top the stairs Floyd enters the room. He tucks his shirt in with ease and dominance.

FLOYD CASY  
Hey, Clem how you doing honey?

CLEMENTINE  
Why couldn't I come in?

Floyd approaches and sits down next to Clementine. He throws his arm around her shoulders. Clementine uncomfortably struggles from the annoyance.

CLEMENTINE (CONT'D)  
Stop.

FLOYD CASY  
You stop. You're the one always questioning me.

CLEMENTINE  
Can I not.

FLOYD CASY  
Why?

CLEMENTINE  
Because you want to marry me right?

FLOYD CASY  
I do but I want you to respect me.

CLEMENTINE  
I want respect.

Floyd grabs her hair and squeezes tight.

FLOYD CASY  
I do respect you.

CLEMENTINE  
Let go of my hair.

Floyd releases her hair and stands up.

FLOYD CASY  
The posse is coming over tonight to play some poker. I hope you're OK with that.

CLEMENTINE

I know you told me this morning.

FLOYD CASY

Look at that, thank the lord,  
that's all I'm talking about just a  
little respect. Clementine, baby,  
you gotta quit thinking I'm some  
kind of monster.

CLEMENTINE

I don't.

FLOYD CASY

Baby, I'm going to be around for a  
long time. If this is what livin is  
gonna be like we're gonna have some  
attitude problems.

Clementine can't look Floyd in the eyes.

FLOYD CASY (CONT'D)

Gimme a kiss and you can go on up  
stairs now.

Floyd bends down and Clementine kisses him. Her dead eyes see  
through him not ever closing or making contact.

INT. FLOYD HOUSE - UPSTAIRS ROOM

Clementine is reading a book in bed. Floyd and his poker  
buddies are making a loud commotion down stairs. She feels a  
breeze from the opened window and gets up. Shutting the  
window prompts her to wonder why it was open in the first  
place.

LATER

Clementine is asleep but is awoken by the sound of a bottle  
breaking down stairs. She turns a light on and sits up. After  
a moment of exhausted thought she sees a long blonde hair in  
the bed. She picks it up and looks at it closer.

INT. FLOYD HOUSE - LIVING ROOM - MORNING

Clementine sits in a sleep deprived droop on the couch.

CLEMENTINE (V.O.)

That morning I thought about being  
a little girl. Every morning before  
school me and my cousins would race  
to a tree.

(MORE)

CLEMENTINE (V.O.) (CONT'D)

I thought I could run so fast that  
I could see the wind. We would line  
up on a broken branch and wait to  
hear an elder say go.

A gun is fired from the kitchen. Clementine looks back as the noise rings throughout. She runs for the front door but it opens with a man in a gas mask and trench coat blocking the way. He takes a heavy filtered breath, moves aside, and lets her sprint out the door. A fat gangster stumbles in from the kitchen and the trench coat man fires a pistol round into his chest.

EXT. FIELD - DAY

Clementine is running away.

BACK TO PRESENT

INT. CLEMENTINE'S HOUSE - KITCHEN

Clementine looks Edward in the eyes.

EDWARD HALL

This is your honest testimony?

CLEMENTINE

All true. It's up to you to believe  
it.

EDWARD HALL

You didn't get a look at his face?

CLEMENTINE

The mask covered his whole face and  
the tinting was too dark, like  
staring into a black pit. I don't  
know why he let me through.

EDWARD HALL

It has to be someone you know.

CLEMENTINE

I have no family around here  
anymore. Floyd's friends hated me.

EDWARD HALL

It may have been remorse. Maybe  
they don't kill women.

CLEMENTINE

I can't explain it, It looks bad  
but I can't explain it.

EDWARD HALL

It'll take me some time to think  
about. Thank you for your candor.  
Let me ask you one last question?  
What was keeping you there?

CLEMENTINE

I loved him.

EDWARD HALL

That's almost a disgusting thing to  
hear.

CLEMENTINE

Why would you care?

EDWARD HALL

You're a bright lady. I don't get  
it I guess.

Edward attempts to comfort her with a touch on the arm but  
she backs away.

CLEMENTINE

Get out of my house Ed. I've told  
you all I know. I would appreciate  
not seeing you again.

Edward begins to exit.

EDWARD HALL

(Exiting)  
Ok, bye.

EXT. STREET CORNER - NIGHT

Edward stands at the corner double checking if he's been  
tailed. He holds his ignited lighter up and a car driven by  
Kenneth and Adam pulls out of a near by alley. The car drives  
up to the corner with the window down.

KENNETH JONES

Be quick about it.

Edward gets in and they drive off.

INT. KENNETH'S CAR - MOVING - NIGHT

Kenneth is driving with Adam sitting passenger and Edward in the back.

KENNETH JONES  
Keep your head down.

Ed hunches to duck his head down.

KENNETH JONES (CONT'D)  
Was anyone following you?

EDWARD HALL  
We're clear.

KENNETH JONES  
What were you thinking?

EDWARD HALL  
He was infringing on my privacy. I was just bypassing the legal system like you two.

ADAM HANNA  
I told you kid. He's hot on your tail.

EDWARD HALL  
Ken said he has him under control.

KENNETH JONES  
I did, you set him loose. There are eyes watching every staff member of my office. He knows you are connected. He knows something slipped out of my mouth.

ADAM HANNA  
He is keeping silent on any new discoveries. We're in a pinch. You especially Edward.

EDWARD HALL  
I do have to admit he knows about Clementine.

Oh god.

ADAM HANNA

KENNETH JONES  
Dammit.

EDWARD HALL  
He sent my book to her house.

KENNETH JONES  
Does that mean anything?

EDWARD HALL  
It's a statement of exposure. She would never talk to him though.

ADAM HANNA  
(Rubs his head)  
I just want to sleep again?

KENNETH JONES  
You will be sleeping like a baby in a week. Despite the set backs we are close to solving this.

EDWARD HALL  
Really, did tracking the shipping work? Do we got a guy?

KENNETH JONES  
It brought us to some military guys that collect this stuff. When we arrive at the secret location we can show you.

EXT. ABANDONED SCHOOLHOUSE - NIGHT

Kenneth's car parks behind a tree. The school house is severely damaged and more than likely condemned.

EXT. ABANDONED SCHOOLHOUSE - NIGHT - LATER

Adam opens the storage trunk of the vehicle. Ed and Ken stand by inconspicuously.

KENNETH JONES  
This was my school.

Adam pulls a bag out of the storage causing Ed to notice the guns stashed away in the trunk.

KENNETH JONES (CONT'D)  
The building was condemned "clearly" a few years back. A tornado ripped a whole side off.

ADAM HANNA  
(Grabs the bag)  
Let's go in, don't wanna be seen.



INT. ABANDONED SCHOOLHOUSE - NIGHT

They enter the schoolhouse with Ken holding a lantern and leading the way. The school house is wrecked by time and the ceiling has caved in on one side. Ed spots a drunk asleep on a make shift bed and points him out. Ken walks over.

KENNETH JONES

Excuse me sir?

The drunk doesn't hear.

KENNETH JONES (CONT'D)

(Clears throat)

Excuse me.

The drunk rolls over and wakes up.

DRUNK

I'm just sleeping.

KENNETH JONES

I can tell. You can't sleep here tonight, you need to go.

DRUNK

I don't got nowhere to go.

KENNETH JONES

Here

(Digs in his pocket and pulls out a flask)

Does my face look familiar?

DRUNK

(Looks closer at Ken's face)

No, not really.

Ken gives the flask to the drunk.

KENNETH JONES

Good, but I need you to leave and drink this whole thing until you forget my face.

The drunk stands up and smells the liquid.

DRUNK

What's in it.

KENNETH JONES

It's called absinthe. Now go get drunk.

The drunk grabs his things and exits.

EDWARD HALL

Where did you get something that strong?

KENNETH JONES

A smuggler. Put a little in your coffee, It helps you think.

EDWARD HALL

So, what did you drag me out here to show?

Kenneth sits in an old desk chair.

KENNETH JONES

Adam you take this one.

Adam unzips the bag they brought in and removes a gas tank.

ADAM HANNA

This is Ethyl Bromoacetate AKA tear gas. This tank was brought back from the war and traded into these weapon collectors circles. Which it was confiscated from.

EDWARD HALL

He was a seller?

ADAM HANNA

Not just that, but informative. He showed us how a room could be filled with gas and gave us a list of buyers.

EDWARD HALL

And did you not think this guy could be our perpetrator?

ADAM HANNA

He was old and in a wheelchair. His latest offer about a month ago is interesting. Two brothers looking for any unique weapons. Our old man said they saw the tear gas started asking questions and bought as much as they could.

EDWARD HALL

They just bought tear gas?

ADAM HANNA

And nerve gas. They were very intrigued by all the different effects. Lethal to Psychotropic. He said he would have warned the authorities but he was worried about going to jail himself.

EDWARD HALL

Tell me we got a name. We know where they live right?

ADAM HANNA

Henry and Dean Franklin. We discreetly dropped this tip to Alfred to set up a raid tomorrow. They live on a farm outside of town.

EDWARD HALL

The Brother's Vengeance.

KENNETH JONES

I hope you're OK with that Ed?

EDWARD HALL

What?

KENNETH JONES

Alfred is going to end up with all the credit on this.

EDWARD HALL

I figured he would.

KENNETH JONES

Remember truth matters. Lets wrap this up and get some rest. We have a long day tomorrow.

Adam packs the tank up.

ADAM HANNA

Sounds good. Good night fellows.  
(Holds his hand out for  
the keys)  
I need to put this back in the car.

KENNETH JONES

(Gives Adam the car keys)  
Thank you.

Adam exits out of a broken hole in the wall.

EDWARD HALL  
Is that it?

KENNETH JONES  
Yep time to go our separate ways.  
You two can walk home from here.

EDWARD HALL  
Are you serious?

KENNETH JONES  
(Exits the room)  
Safety precaution.

EXT. ABANDONED SCHOOLHOUSE - SIDEWALK - NIGHT

Edward exits from the building. He hears Kenneth start the car and drive away. Adam had took a right at the intersection and can barely be seen in the cover of night. Ed continues to walk forward thinking with a worried expression. As the idea sets in he takes a dash detour down the alley toward Adam.

EXT. ROAD - NIGHT

Adam walks with an odd stiff arm down an unpaved road. Ed follows far behind slowly catching up until Adam hears a foot step and turns around.

EDWARD HALL  
Where are you going?

ADAM HANNA  
Turn around and walk away. You  
never know who is watching.

Ed walks closer.

EDWARD HALL  
Where are you going?

Adam holds his stiff straight arm. Ed slowly reaches for his pistol.

ADAM HANNA  
Calm down, I'll show you.

Adam removes a sawed off shotgun from under his arm.

EDWARD HALL  
Where would you be going with that?

ADAM HANNA

I'm going somewhere that you shouldn't.

Adam turns around and walks. Ed is left in confusion but follows.

EDWARD HALL

You don't know it was these guys. They may be connected but you don't know it was them.

ADAM HANNA

I know it's them.

EDWARD HALL

But you don't.

ADAM HANNA

Then I'm going to find out.

EDWARD HALL

Do not do this. This is crazy. Does chief know?

ADAM HANNA

Nope. Just me and you I reckon.

EDWARD HALL

Alfred is going to raid the place tomorrow. All this can be resolved if you wait.

ADAM HANNA

There has been a ghost in my head. Fueling my nightmares.

EDWARD HALL

Innocent people could get hurt or killed because of this kind of recklessness.

ADAM HANNA

If I could only see their faces the nightmare would end.

EDWARD HALL

Tell me the dream and I'll tell you if this is worth it.

ADAM HANNA

I'm home but I don't exist.

FLASHBACK TO:

INT. ADAM HANNA'S HOUSE - BEDROOM - NIGHT

A presence moves through the room.

ADAM HANNA (V.O.)  
A force of nothing pushing forward  
from room to room.

-LIVING ROOM

ADAM HANNA (V.O.)  
The house is empty and quiet.

-STAIRS

ADAM HANNA (V.O.)  
Until I reach the stairs.

Officer Robert hovers above the stair rail. His lifeless body floats and slowly rotates.

ADAM HANNA (V.O.)  
All I feel is dread.

The body falls and hits the floor. It creates a spark that lights everything on fire.

INT. ADAM HANNA'S HOUSE - BEDROOM - NIGHT

Adam wakes up paralyzed in his bed. His wife awakes to the sounds of his mutters. She comforts him until he gains control of his body.

BACK TO PRESENT

Adam continues to walk with Ed who visibly regrets going this far.

ADAM HANNA  
We're getting close.

EDWARD HALL  
Adam, stop. This isn't a good idea.

ADAM HANNA  
I know but isn't this redeeming?

EDWARD HALL  
No.

ADAM HANNA  
Is this not justice. Is this not  
what I should seek?

EDWARD HALL

It looks more like a weird version  
of atonement.

ADAM HANNA

Maybe it is. I can finally find  
forgiveness.

Adam trudges forward into the darkness. Edward stops and  
watches in fear.

EXT. POLICE STATION - MORNING

Edward is asleep on a bench outside. A police officer walks  
by and nudges him.

POLICE OFFICER 3

Move along.

Ed wakes up and sees all the people going to work. He stands  
up in a morning daze and enters the building.

INT. POLICE STATION - DAY - CONTINUOUS

Ed enters the building and passes by the secretary.

SECRETARY

Excuse me sir.

She is tied up with the phone and can't stop Ed.

SECRETARY (CONT'D)

(Looks at a police  
officer)

Can you stop him?

Ed knocks on The police chief's door. The lights are off  
inside. A police officer approaches him.

EDWARD HALL

Do you know where Kenneth Jones  
might be?

POLICE OFFICER 4

He's in a briefing right now,  
probably busy for the rest of the  
day. You need to set up any  
meetings through the secretary.

Ed sees the door to the conference room.

EDWARD HALL

Thank you officer I'll do that.

INT. POLICE STATION - CONFERENCE ROOM

Alfred is discussing a projector slide of a gas masked man to a room of a dozen police officers. Kenneth sits to the side paying attention.

ALFRED O'NEIL

When we go knocking down doors I want you to be wary. These two took out a room of six men. We won't be able to smoke them out. So, we will have to rely on an L flank.

Ed enters the room interrupting Alfred. Alfred watches in shock. Ed walks over to Ken who plays it off as odd.

EDWARD HALL

Have you spoke to Adam today?

KENNETH JONES

Sorry son I don't know what you're talking about. The lieutenant handles his own business.

ALFRED O'NEIL

Get that bastard out of my briefing.

EDWARD HALL

(Grabs Ken's shirt)

If you haven't talked to him then he is in deep trouble. Last night he went to the location.

A few officers begin to drag Ed out.

EDWARD HALL (CONT'D)

(Releases Ken's shirt  
accidently pulling out a  
button)

Ken you got to listen? I think something bad happened to Adam.

ALFRED O'NEIL

Shut up and get out you lunatic.

Ed is thrown out of the room.



INT. POLICE STATION - DAY - LATER

Edward sits on the waiting bench. He sees Ken walking to his office and gets up to intervene. This is cut short when Alfred pins Ed against a wall.

ALFRED O'NEIL  
(Lifts Ed up by the neck  
of his shirt)  
You better have a damn good reason  
for still being here.

EDWARD HALL  
I need to warn Ken.

ALFRED O'NEIL  
There is nothing that concerning to  
warn him about during my briefing.

Alfred throws Ed outside.

EXT. POLICE STATION - DAY - CONTINUOUS

Edward is thrown outside and almost falls down the steps. He catches himself on the guard rail noticing a pay phone down the street. He regains composure and runs over to it.

INT. PHONE BOOTH - DAY - CONTINUOUS

An old man is using the phone. Ed runs up and taps on the door. The old man mouths back the words "One minute. ".

EXT. PHONE BOOTH - DAY - CONTINUOUS

Ed impatiently waits.

EDWARD HALL  
I do not have a minute to wait.

Ed forcibly enters the booth and hangs up the call. He then gently pushes the old man out.

INT. PHONE BOOTH - DAY - CONTINUOUS

Ed drops his coin in and dials a number.

EDWARD HALL  
Pick up you fat son of a bitch.

KENNETH JONES (V.O.)  
(Answers phone on the  
other end)  
Police Chief Kenneth Jones's  
office.

EDWARD HALL  
Ken this is urgent you have to do  
something.

INT. POLICE STATION - KENNETH JONES'S OFFICE - DAY

Kenneth leans against his desk while on the phone.

KENNETH JONES  
Are you persistently trying to blow  
our covers? What do you expect me  
to do? I can only protect Adam from  
his own stupidity for so long.

EDWARD HALL (V.O.)  
You helped him this far.

INTERCUT -- PHONE CONVERSATION

EDWARD HALL  
Last night Adam went to confront  
the Brother's Vengeance.

KENNETH JONES  
Quit referring to them like that.  
Are you saying he's conspiring with  
them?

EDWARD HALL  
No, I'm saying he took a shotgun to  
go kill them.

KENNETH JONES  
Everything was set to work but you  
and Adam couldn't help turn it to  
horse shit.

EDWARD HALL  
Think, how can we warn Alfred?

KENNETH JONES  
His raid is packed and leaving at  
this moment.

EDWARD HALL  
Stall him.

KENNETH JONES

You expect me to jump in their way  
and say, stop?

EDWARD HALL

I'll have to catch the wagon.

KENNETH JONES

No do not do that.

EDWARD HALL

Alfred could be walking into an  
ambush? Adam could have likely been  
captured and spilled everything he  
knew about the raid.

Ken tightly squeezes his pen.

KENNETH JONES

If they find Adam's body we can pin  
a lot of this on him. Even you said  
all this is his negligence. Let him  
take the fall.

Ed hangs up.

KENNETH JONES (CONT'D)

Ed? Ed?

(snaps the pen in his hand  
splashing ink all over  
his pants)

Shit!

EXT. PHONE BOOTH - DAY - CONTINUOUS

Edward exits the phone booth. A block up he sees the Police  
Raid wagon pull out and drive away. Ed sprints to the corner  
to see where they're going.

-POLICE STATION STREET CORNER

Ed sees the vehicle drive to a four way and take a left turn.

EDWARD HALL

(Pants in exhaustion)

Damn.

Ed flags down a Police officer on an extended cab motorcycle.  
The officer acknowledges him with a wave and pulls over.

MOTORCYCLE OFFICER

What's the problem.

EDWARD HALL  
Do you know detective Alfred  
O'neil?

MOTORCYCLE OFFICER  
Yes I do.

EDWARD HALL  
I need to catch him.

MOTORCYCLE OFFICER  
What, I'm sorry I don't think I'm  
understanding.

There is a brief awkward moment of pause.

MOTORCYCLE OFFICER (CONT'D)  
Son are you Ok?

EDWARD HALL  
(Pulls out his gun)  
Hands up.

MOTORCYCLE OFFICER  
(Puts his hands up in  
fear)  
Don't do anything foolish.

EDWARD HALL  
(Confiscates the officer's  
weapon)  
Go back to the station and tell  
Kenneth Jones what happened to you.  
You can tell him it was Ed.

Ed starts the bike up and drives off. The officer is left stranded in a confused astonishment. Ed takes a left turn at the same four way the Police Wagon did.

EXT. POLICE PADDY WAGON - MOVING

Alfred sits passenger focused on the road. Ed barrels behind appearing in his side mirror. He looks closer to tell who it is but can't quite make the face.

ALFRED O'NEIL  
That's a police cycle behind us?

The driver looks back as well.

ALFRED O'NEIL (CONT'D)  
There was no word about backup.

EXT. EDWARD'S MOTORCYCLE - DAY - MOVING - CONTINUOUS

Ed's hat blows off and his coat furiously waves in the wind.

EXT. RENDEZVOUS POINT - DAY

The Police wagon comes to a easy stop. Alfred and the officers file out ready for combat. At the same moment Ed drives in on the motorcycle.

ALFRED O'NEIL

I'm going to put a bullet in his head.

Ed jumps off the bike and approaches Al.

EDWARD HALL

Al you got to listen to me.

Alfred comes close and points a pistol at Ed.

ALFRED O'NEIL

I promise you I'm a man of my word.  
I will pull this trigger. I swear  
to god.

EDWARD HALL

Please, hear me first.

Al looks back at his men who are finding this unnerving.

ALFRED O'NEIL

(Holsters the gun)  
Talk.

EDWARD HALL

Lieutenant Hanna came to this house last night. We haven't heard from him since. I fear he could have blown this whole raid.

ALFRED O'NEIL

Who's we?

EDWARD HALL

I mean I, I was talking to him before he left. He was delusional. I haven't heard from him since. He could be captured or dead. They could be long gone. I don't know. All I'm asking from you is to heed a warning.

ALFRED O'NEIL

What's going on Ed? This whole investigation has been strange to say the least. I have been dragged to every piece of the puzzle like it was planted for me.

EDWARD HALL

I'm in the dark too.

ALFRED O'NEIL

I'm pretty sure I can't believe you on that.

Alfred looks deeply at Ed searching for the inner truth.

ALFRED O'NEIL (CONT'D)

You're a bolt of crazy.

(Turns to his officers)

Ok, men. We need to be careful we have a potential hostage situation and high probability of them knowing we're coming. Let's play this safe as possible. Cover your brothers back and lets move out.

The police officers march onward

EDWARD HALL

I can back you up.

ALFRED O'NEIL

Ok, stay in cover and watch for any funny business. Just monitor.

Ed and Al move out.

EXT. FRANKLIN FARM - DAY

There is a house and a barn surrounded by dry planes and fencing. Everything is quiet except for a few horses inside the barn. Alfred's raid squad slowly surrounds the house. Edward takes cover behind a fence post and Alfred crouches low next to him.

ALFRED O'NEIL

This will be a fine spot to wait. As soon as the exits are covered doors are coming down.

EDWARD HALL

Got it, I'll keep an eye out here.

Alfred leads his men to cover. As every officer is ready at his position each man nods to the one on his right like a domino effect. Alfred is handed a speaking trumpet.

ALFRED O'NEIL  
(Speaks through the  
instrument)  
Franklin brothers! If anyone would  
want to avoid a confrontation  
please exit the house with your  
hands up!

Ed watches the house for any suspicious details. Alfred signals his men to move in. A group of four approach the front door. They take cover and give three knocks.

ALFRED O'NEIL (CONT'D)  
(Uses speaking trumpet)  
Attention, Franklin residence! You  
are being asked to vacant the home  
with your hands in the air!

INT. FRANKLIN HOUSE - UPSTAIRS BEDROOM - CONTINUOUS

An unidentifiable body lays dead on the floor. It is possibly Adam. The gas masked man in a trench coat takes a large step over the body. He peeks out the window to see Alfred's squad tactically closing in. Three loud knocks are heard downstairs. The gas masked man flings open the closet and sets the timer on a homemade bomb.

INT. FRANKLIN HOUSE - LIVING ROOM - CONTINUOUS

The Second Brother of Vengeance stacks an abundant supply of gas cannisters. He wears a white button down with the sleeves rolled up and suspenders holding his slacks. The 2nd brother walks out to the hall to check the knocks at the door.

--HALL

He points his Thompson machine gun at the front door, the crack under reveals the position of Alfred's men. The 2nd Brother fires away ripping through the wooden door. Officers scream from the other side.

EXT. FRANKLIN FARM - CONTINUOUS

Alfred and Edward watch in primal shock from there individual posts. Ed spots the 1st Brother from an upstairs window.

EDWARD HALL

Roof!

The upstairs window is broken open by the 1st Brother who immediately fires from above at Alfred. Alfred quickly ducks into cover and all his officers fire back.

ALFRED O'NEIL

Hold your fire! Hold your fire!

The men quit firing.

ALFRED O'NEIL (CONT'D)

We got men down there.

INT. FRANKLIN HOUSE - HALL - CONTINUOUS

The 2nd Brother peeks from his cover to see a wounded man crawling away outside. He unloads his gun shredding the rest of the door and killing the man. He breathes heavy through the mask. The 2nd Brother then grabs a nearby canister of gas, loosens the valve and rolls it to the door.

EXT. FRANKLIN FARM - CONTINUOUS

Ed runs over to Al as smoke fills the front door of the house. The officers down begin to choke.

ALFRED O'NEIL

We have to get those men out of there

The 1st Brother continues to fire from the roof. Alfred sees one of his men taking cover behind an old rickety hay wagon.

ALFRED O'NEIL (CONT'D)

Roll the wagon!

The officers look at Alfred.

ALFRED O'NEIL (CONT'D)

Roll the wagon to the house!

Al, Ed and a few officers get behind the hay wagon. They slowly roll it down to the house. Bullets from above slowly chip away at them.

ALFRED O'NEIL (CONT'D)

When we stop, suppressive fire like the devil himself.



They reach the house and stop the wagon. Every officer fires above at The 1st Brother. Al and Ed rush into the smoke cloud to grab the wounded men. They return dragging the living who are compulsively choking. Once everyone is back in cover Al and Ed breathe for a moment.

ALFRED O'NEIL (CONT'D)  
It's going to be a son of a bitch entering through the front door.

EDWARD HALL  
Maybe there is a basement?

ALFRED O'NEIL  
I don't know kid. This wagon ain't moving.

EDWARD HALL  
Let me check the corner.

ALFRED O'NEIL  
Ok, be swift and don't walk directly in front of any windows.

Ed runs out to the edge of the house. He peeks the corner taking caution of any danger. He sees the basement door clear from fire. Ed waves Al over. Before leaving Al gives orders to an officer next to him.

ALFRED O'NEIL (CONT'D)  
Hold this position.

Alfred keeps his head down and runs over to Edward.

ALFRED O'NEIL (CONT'D)  
What do you got.

EDWARD HALL  
Basement access.

Alfred peeks the corner to see the basement.

ALFRED O'NEIL  
It's probably flooded with dirt.

EDWARD HALL  
Help me get it open. I can maneuver in and flank them.

ALFRED O'NEIL  
That doesn't sound like a wise idea.

EDWARD HALL  
I'm not a wise person.

Ed and Al move to the basement. They shove the heavier sand off the door.

EDWARD HALL (CONT'D)  
No lock.

The door is held together by a little piece of rope.

ALFRED O'NEIL  
(Pulls out his knife)  
Lucky you.

Alfred cuts the rope. Neither man reaches to open it.

EDWARD HALL  
Could be a booby trap.

ALFRED O'NEIL  
That's what I was thinking.

EDWARD HALL  
Step back.

Alfred takes a step back and Edward cautiously opens the door. Once the door is completely opened he carefully looks in letting enough relief fall over himself that he can enter. Alfred with out a word makes a decision to follow.

INT. FRANKLIN HOUSE - BASEMENT - CONTINUOUS

Ed and Al quietly ease down the stairs both with their guns ready. Dirt has filled the floor. They examine the contents of the room but it's nothing out of the ordinary.

ALFRED O'NEIL  
Just looks like a regular basement.

They reach the entrance to the house and Alfred kicks the door in.

ALFRED O'NEIL (CONT'D)  
Clear.

Ed takes the lead and enters the house.

--KITCHEN

Ed and Al notice the stockpile of gas canisters. They round the corner prepared to kill anything hostile

--LIVING ROOM

When the men enter The Second Brother is gone. Slow precise gunshots are still heard up stairs and the smoke from the front door still lingers.

ALFRED O'NEIL (CONT'D)  
Where's the staircase?

--HALL

Ed and Al enter the hall and approach the staircase.

ALFRED O'NEIL (CONT'D)  
We have to clear this bottom floor  
before we go up.

EDWARD HALL  
Just cover my back from down here.

Ed climbs the staircase.

--UPSTAIRS

Edward tactically peeks out from the top of the stairs. He remains unseen from danger. a large gunshot is heard from the bedroom while bullets hit the house like sprinkling rain. Ed quietly walks to the room checking the empty rooms along the way. A struggling noise is heard from the upcoming room. As Edward looks in with his gun ready he sees a man sacked in a sheet ravaging on the floor. The sheet wraps the man's body bound by rope around the neck, arms, and legs. Ed carefully walks in and tries to free the man. The knot is too tight to slip off. Ed gives an expression of helplessness and leaves in shame back towards the room The 1st Brother is in. Ed questions himself and runs back down stairs to yell at Al.

--DOWNSTAIRS

EDWARD HALL (CONT'D)  
Get your knife out and get up here.

Al pulls his knife out and walks upstairs with Ed.

--UPSTAIRS

As the two re-enter the upstairs The 1st Brother is waiting from his room and open fires at them.

ALFRED O'NEIL  
Get down!

Ed and Al lay down and take cover at the top stair. Ed gets a hunch after a moment of ceased fire.

EDWARD HALL  
He's reloading.

Ed charges to the room where The First Brother takes cover. He rounds the corner and sees The 1st Brother on his knees reloading. Ed puts 6 shots in the man leaving him obviously dead. At that moment of seeing The 1st Brother die he notices two other dead bodies in the room. He stares in confusion but quickly runs back to the room with the tied up man.

EDWARD HALL (CONT'D)  
In here!

Al still lays in cover at the top stair step. Ed enters the room and Al stands up to do the same.

--BEDROOM

Al cuts the man free and Ed helps pull the sheet off. It is revealed to be Adam Hanna.

ADAM HANNA  
Huuuah! Huuuah!

ALFRED O'NEIL  
Breathe son.

EDWARD HALL  
You're gonna be Ok.

ALFRED O'NEIL  
We need to get him out of here.

EDWARD HALL  
I'm guessing the last man is still downstairs.

ALFRED O'NEIL  
Stand up friend.

Alfred helps Adam up to lean on his shoulder. Al is still able to point a pistol forward.

EDWARD HALL  
I'll lead, down the stairs and out the front door.

Ed exits the room and double checks the hall. Together the men make their way downstairs. Ed covers all the places he believes are a point of ambush.

--HALL

Al makes the decision to run with Adam for the front door. He reaches it safely and escapes the building. The 2nd Brother from the kitchen fires at Ed.

EDWARD HALL (CONT'D)

Cover his exits!

Ed takes cover behind the staircase and fires back. A gas cannister rolls across the hall from the kitchen to spraying a vile substance in the air. Ed stays in cover but has to make a move before this gas chokes him to death. He sprints for the front door and escapes.

EXT. FRANKLIN FARM - CONTINUOUS

Ed exits the house and takes cover behind the wagon. Blood runs from his nose and cough. Al is out in the distance with his men.

ALFRED O'NEIL

Trap that bastard in there.

INT. FRANKLIN HOUSE - BASEMENT

The Second Brother sprints through the basement knocking everything out of the way. He pushes the basement doors open trying to recklessly escape.

EXT. FRANKLIN FARM - CONTINUOUS

The Second Brother appears from the basement and runs to the barn. Ed hears horses neighing and yells back at Al.

EDWARD HALL

He's in the barn!

Most of Al's men have begun raiding the building from the other side. Rushing from the barn The Second Brother races out on a horse. Ed gets up and chases on foot. Adam is tended to by the officers and Al makes the instant decision to chase with Ed.

EXT. RENDEZVOUS POINT - DAY

The Second Brother rides passed and gets ahead in the distance. Ed and Al show up slightly later on foot. Ed jumps on the Motorcycle and tries to start it.

ALFRED O'NEIL

Get in the cab.

Al shoves Ed to the side and starts the Motorcycle. Ed readjusts into the side car. The motorcycle peels out and they drive off toward The Second Brother.

EXT. DIRT ROAD - SECOND BROTHER ON HORSEBACK - MOVING

The Second Brother checks behind him to see if anyone is following.

EXT. DIRT ROAD - MOTORCYCLE - MOVING

Al and Ed follow close behind. Ed is not in a good state of mind as he leans over and spits out blood. He pulls out his pistol and tries to load it with ammo from his pocket.

ALFRED O'NEIL

(Driving)

Take the shot whenever you can.

EDWARD HALL

(Sickly)

Got it.

The motorcycle closes in on the galloping horse. The Second Brother blindly fires his Tommy gun with one hand. The men wisely keep their heads down and not swerve.

ALFRED O'NEIL

He wants me to swerve. Take a shot when you can.

Ed is sick and getting pale in the face. He fires the gun but the shot is way off target. The Second Brother fires his again but with a little more accuracy. Bullets chip the motorcycle.

ALFRED O'NEIL (CONT'D)

Shoot the horse for god sake!

Ed blacks out. Al is able to continue driving and retrieve Ed's gun. He drives close enough to sit up tall and fire a round into the back of The Second Brother's head. The horse continues to ride away with a dead man on his back. Al slows the motorcycle down to a complete stop. He watches the dead man ride into the high noon barren fields.

EXT. FRANKLIN FARM - DAY

Al and Ed return on the motorcycle. Ed is barely alive as Al rides over to the officer taking care of Adam.

ALFRED O'NEIL

We got 'um, whoever he was. Where are we at with the raid?

POLICE OFFICER 4

They've cleared the bottom floor.

Al gets off the motorcycle and looks into Ed's dilated pupil.

ALFRED O'NEIL

You going to make it kid? Ed can you hear me?

In that moment the Franklin house erupts in a fiery explosion. Al turns back in horror and runs to the building. Ed awakes in a less than conscience way and can simply do nothing but watch.

ALFRED O'NEIL (CONT'D)

Get out of there! Go Go! Get out!

CLEMENTINE (V.O.)

No matter what I did to persuade the ghost it was still there. I was convinced that what is haunted can not change.

INT. EDWARD'S HOUSE - BEDROOM

Ed wakes up to the phone ringing. A pile of papers sit on his desk like a finished book. He quickly exits the room.

SUPERIMPOSE: 2 years later

INT. EDWARD'S HOUSE - KITCHEN

Ed enters the kitchen and answers the ringing phone.

EDWARD HALL

Hello? Hey, Sorry, I was up late writing. I'll be over in a minute.

EXT. CLEMENTINE'S HOUSE - DAY

Ed holds his armful of papers and tries to knock on the door. Clementine opens it before he can reach.

CLEMENTINE

(Smiles)

I saw you from the window. Took you a while.

EDWARD HALL

I'm here.

She offers the door for entry and Ed casually walks in.

INT. CLEMENTINE'S HOUSE - KITCHEN

Ed washes up dishes. The house is much more clean. He walks back into the living room

--LIVING ROOM

Clementine reads his papers and sips tea. She reads to a stopping point.

CLEMENTINE

I'm almost at a stopping point.  
(Reads a little more)  
And there.

She looks at Ed.

CLEMENTINE (CONT'D)

Well, sit down.

EDWARD HALL

What do you think?

CLEMENTINE

You really like metaphors but I think it's missing the characters that convey the message of the metaphor.

Ed takes notes in his note book.

CLEMENTINE (CONT'D)

And the last book had such a heavy ghostly overtone. Do you really want to do the whole ghost story again?

EDWARD HALL

What do you mean?

CLEMENTINE

You bring up this existential lady removed from existences. I don't know what to think about it.



EDWARD HALL

I really don't either. It's about being lost. Is there anything I done right with the book?

CLEMENTINE

Yeah, your last book, it wasn't structurally sound but I really liked the way you related ghosts to flames and the way something haunted can't be changed.

EDWARD HALL

I want to believe bad things can change. I think that's what I wanted to get across.

CLEMENTINE

That's what haunted is supposed to mean?

EDWARD HALL

Yeah.

CLEMENTINE

You're sitting here with me today. I would say we had a haunting attitude toward one another but that changed. That line spoke to me for some reason. It's hopeful but truly consequences happen in life that stain too deep.

EDWARD HALL

I think what I mean is that a fire washes away everything. That is what it's like being around a ghost. Nothing matters because everything is burned.

CLEMENTINE

Not ghosts in general. You're talking about a ghost you know.

EDWARD HALL

I don't really believe in ghosts.

CLEMENTINE

I know. You're adamant on your disbelief in superstition. Can I ask you though, where is all this coming from?

EDWARD HALL

I'm not going to go into detail, but I'll be honest. It's about my wife and the way I felt after she passed, I guess.

CLEMENTINE

Would you ever want to talk about something like that?

EDWARD HALL

I'm better now, I grieved, I talked about it, and started again.

CLEMENTINE

I'm sorry Ed but from what I've read in the last book and these pages. I don't think you have.

EDWARD HALL

That's how I work through it. I write.

CLEMENTINE

You loosely colemanite tragic ideas into a book. I'm not an expert but I really think you need to see a psychotherapist. It's all compressing in your head. One day it's gonna get full and you have to let it out.

EDWARD HALL

And you're better from all your recent experiences?

CLEMENTINE

Probably not.

EDWARD HALL

You have the solution to your own problem but you're telling me to go do it. My consoling is writing and seems like yours is reading.

CLEMENTINE

Your writing just looked unhealthy in certain areas. At least I acknowledge it.

Ed gathers his papers up.

EDWARD HALL

Maybe it's your reading that's  
unhealthy? I need to go Clem.

Ed gets up and leaves.

CLEMENTINE

Bye.

INT. GRANDPA'S HOUSE - BEDROOM

Grandpa lays in bed struggling to breathe. Ed enters the room  
with a hot cup of tea. Grandpa begins to profusely cough.

EDWARD HALL

Sit up grandpa and sip this.  
(offers the cup of tea)  
It'll help you breathe.

Grandpa sits up and drinks the tea.

GRANDPA

My chest is so tight. Like a rock  
crushing me.

EDWARD HALL

Do this everyday and you'll clear  
up.

Grandpa gives Ed an exhausted but innocent look.

GRANDPA

Sure.

EDWARD HALL

What do you mean "sure"? Say of  
course. A good mentality goes a  
long way.

GRANDPA

(Laughs)  
Of course.

EDWARD HALL

Clementine read my most recent  
finished chapter.

GRANDPA

(Sets tea down)  
Oh, good to hear. You're getting  
close to finishing that whole book?

EDWARD HALL  
Getting close.

GRANDPA  
What does she think?

EDWARD HALL  
That I cycle through things I can't  
get over and that it affects my  
writing.

GRANDPA  
Giving you hell, Good girl. She  
reminds me of Abby.

EDWARD HALL  
No, no she doesn't.

GRANDPA  
Can you tell me a story?

EDWARD HALL  
I can. Afterward, I'm going to  
borrow the car for the rest of the  
day.

Grandpa closes his eyes.

GRANDPA  
The older I get the more I just  
want to be treated like a kid  
again. I want to hear a voice until  
I fall asleep.

EDWARD HALL  
What story do you want to hear?

GRANDPA  
Can you tell me about Abby? Maybe  
tell me about a fun night out?

EDWARD HALL  
(Laughs)  
Are you going to pretend your me?

GRANDPA  
No, I'm just going to pretend I'm  
following you two around.

EDWARD HALL  
Only for your ears.  
(Sees Grandpa smile)  
(MORE)

EDWARD HALL (CONT'D)

It was a Thursday night and the air was cool. Abby had that way about her that few could understand.

EXT. GRANDPA'S HOUSE - DAY

Ed has the hood opened examining the engine of Grandpa's vehicle. He shuts it, hops in, and drives off.

EXT. DOWNTOWN TULSA - STREET

Ed drives and notices the side of a building with an advertisement reading Kenneth Jones for State Governor.

INSERT POLITICAL AD: Kenneth Jones a true old west lawman.

Ed lights a cigarette.

EDWARD HALL

For Christ sake.

INT. BAR - DAY

Edward enters the establishment and sees a man sitting at the bar. He sits next to him revealing it is Adam.

EDWARD HALL

What, you don't like breakfast?

Adam has been drinking.

ADAM HANNA

Ha. Haven't seen you in a dog's age. What brings you to my kingdom?

EDWARD HALL

If I can get passed your moat of liquor. I would like to talk about a few things?

ADAM HANNA

The liquor ain't bother'n nothing. I'm easy to talk to. You'd actually rather me be drinkin.

EDWARD HALL

Looks like Ken is gonna win.

ADAM HANNA

We'll see tonight. He flipped that whole take down into him being the next Wyatt Earp. You want a drink?

EDWARD HALL

I can't.

ADAM HANNA

Why?

EDWARD HALL

Ever since I got hit by a tank of nerve gas my head has been a loose screw. I wouldn't want too damage anything further.

ADAM HANNA

I'm fine, I survived, I'm still going on strong.

(Can hardly keep his head up)

Gimme another question.

EDWARD HALL

Al questioned you pretty hard?

ADAM HANNA

You and I are still on the chopping block. Since neither of the criminals bodies were recovered. Al is finding himself in the predicament of ever solving this case. They don't think the Franklin Brothers were involved since I said I saw them die and you said you saw two extra bodies. So, that don't leave too many options of who is responsible.

EDWARD HALL

Adam, please be aware of the words you say. Don't compromise me.

ADAM HANNA

Have you been to the Cain's Ballroom?

EDWARD HALL

(Caught off guard from the switch of subjects)

Uhh, I don't enjoy that Texas swing music.

ADAM HANNA

Ken does. If he wins tonight that's where he's celebrating.

EDWARD HALL

I want to put plenty of distance between Ken and I.

ADAM HANNA

You know that I was supposed to run for Lieutenant Governor? I was going to use the bump from Ken's election but I guess I'm unfit now or something like that. We were going to hold law high. That's what Ken said.

EDWARD HALL

You knew this before the cover-up?

ADAM HANNA

Yes, It was apart of the plan, maybe that's why Ken went to the lengths he did. Take down evil and show Oklahoma what justice really is.

Ed pats Adam on the back and leaves.

EDWARD HALL

Take care Adam.

INT. POLICE STATION - DAY

Alfred enters the station drinking his cup of coffee. The secretary signals him over.

ALFRED O'NEIL

Yes little lady?

SECRETARY

Miss Darlene is waiting for her interview.

ALFRED O'NEIL

I told her to be here at noon.

SECRETARY

It is noon.

Alfred checks his watch.

ALFRED O'NEIL  
God, time moves fast and I've got  
so little done. Thank you.

Alfred enters his office.

--ALFRED'S OFFICE

Alfred enters and Darlene is sitting reading a book.

ALFRED O'NEIL (CONT'D)  
I'm so sorry Mrs. Carwell.

DARLENE  
(Closes book)  
It's Ok, I haven't sat here for  
long.

ALFRED O'NEIL  
(Sits down)  
Thank you for being so forgiving.  
This case is my highest priority  
now. Were you reading Ed Hall's  
book?

DARLENE  
You asked me to read it remember?

ALFRED O'NEIL  
I did?

DARLENE  
About a year ago.

ALFRED O'NEIL  
I've been through phases since  
then.

DARLENE  
You said for me to find anything  
that made me question Ed Hall. That  
pertained to the case.

ALFRED O'NEIL  
Umm, you find anything?

DARLENE  
It's a strange book. I don't get  
it.

ALFRED O'NEIL  
You don't have to finish it. Please  
don't.



DARLENE

Have you found any new leads?

ALFRED O'NEIL

I believe Robert was with former lieutenant Adam Hanna the morning he went missing.

DARLENE

How do you know that?

ALFRED O'NEIL

He's been indicted and flipped. There were errors in his testimony backed up by some morning logs. Its two pieces that fit.

DARLENE

Really, the lieutenant?

ALFRED O'NEIL

It's tough and this is going to be tough for you to hear but I believe Robert passed away during the house fire.

DARLENE

What fire?

ALFRED O'NEIL

The Floyd Casy house that burned two years back.

DARLENE

Oh no.

ALFRED O'NEIL

I want to reexamine the bodies. Maybe there is a way to prove Robert was there. Then If so he can rest peacefully and put those responsible behind bars.

DARLENE

What would you be examining?

ALFRED O'NEIL

I have piles of bones recovered from that day. It's extremely hard to identify a body like this but if you could think of anything unique to Robert in that way?

DARLENE

(Demonstrates with her  
arm)

I know when he was young he broke  
his arm.

ALFRED O'NEIL

(Writes what he hears  
down)

Good, that's a start. We can look  
for fractures. What about his teeth  
anything special there?

DARLENE

No, he never went to the dentist  
before.

ALFRED O'NEIL

Keep all this in mind. Some idea  
could pop up and break this wide  
open.

DARLENE

You're gonna finish this right? I  
mean I heard you'll be moving up to  
commissioner soon?

ALFRED O'NEIL

I could care less about that. Even  
if I did I'd turn all my resources  
to solving this case. Thank you  
Miss Carwell, We are going to get  
this job done. You and I.

Darlene smiles back at Alfred.

INT. POLICE STATION - LOBBY - LATER

Alfred stands outside the door imagining his own name as the  
replacement. He shrugs with his attitude and walks over to  
the secretary.

ALFRED O'NEIL

You want to get some lunch?

SECRETARY

That's sweet of you for asking but  
I already have plans.

ALFRED O'NEIL

I just thought I'd ask. Just trying  
to get to know you.

SECRETARY

Maybe next week.

ALFRED O'NEIL

Sure. See you later.

Alfred exits the building.

EXT. POLICE STATION - CONTINUOUS

Alfred walks down the stair steps slightly embarrassed by rejection.

ALFRED O'NEIL

I'm not sweet, I'm stout, like  
whiskey.

EXT. TULSA STREET - EVENING

Alfred walks the lonely street. He is surrounded by all the political signs looming above him as if they look down on society. Alfred spots one of Kenneth's obnoxious mug.

INT. ALFRED'S HOUSE - EVENING

Alfred sits alone in his poor household listening to the radio. His cat walks in and pounces on his lap.

ALFRED O'NEIL

Hey you little minx.

Alfred picks up the cat to pet.

RADIO (V.O.)

This race was tight as it could be  
but it looks like Kenneth Jones is  
the new governor of the state of  
Oklahoma.

ALFRED O'NEIL

(Talks to the cat)

The son of a bitch did it, as much  
as I think it's a bad idea. This  
means the rumor might come true.

The cat meows back as Alfred gently pets his chin. The phone rings and Alfred lets the cat go to answer the phone.

ALFRED O'NEIL (CONT'D)

Hello.

KENNETH JONES (V.O.)  
How you doing son?

ALFRED O'NEIL  
Well, I know you're doing good.  
Congratulations!

KENNETH JONES (V.O.)  
Thank you, I couldn't have done it  
without you.

ALFRED O'NEIL  
Aww, thank you sir.

KENNETH JONES (V.O.)  
I want to meet you at the station  
tomorrow. Be there bright and  
early. Oh wait, never mind. Get  
really drunk and come in late. I  
will see you there tomorrow.

ALFRED O'NEIL  
Yes sir.

Alfred hangs up the phone.

ALFRED O'NEIL (CONT'D)  
See Minx. I'm chief now, The fat  
bastard in charge.

Alfred sits back down and ponders his future in loneliness.

INT. GRANDPA'S HOUSE - BEDROOM - NIGHT

Grandpa and Ed listen to the Radio tell them that Kenneth  
Jones won the Governor's seat. Edward turns the radio off.

GRANDPA  
He did it  
(coughs)  
He did it.

EDWARD HALL  
Who cares. There comes a point  
where you can let the powerful fall  
to their demise. No need in me  
bothering with it.

Ed begins to put on his jacket.

GRANDPA  
Where are you going?

EDWARD HALL

Surprisingly enough I'm going to congratulate him.

GRANDPA

Why would you do that?

EDWARD HALL

I guess he deserves it. Then I'll feel comfortable never seeing him again.

GRANDPA

That's the only reason your going out? Why don't you stop by and go see that girl of yours instead?

EDWARD HALL

(Laughs)

I actually had planned too.

GRANDPA

Good boy.

EDWARD HALL

Sleep tight.

GRANDPA

Wait before you go.

Grandpa reaches into his night stand and pulls out a ring.

GRANDPA (CONT'D)

This ring has been passed through my family.

(Gives Ed the ring)

I would have given it to my son if I had ever had one. Let me give it to you.

EDWARD HALL

This is really nice. I don't have a reason for anything like this. Please keep it.

GRANDPA

I'm drifting Ed, I'm drifting away. Abby is gone and I'm going to see her. Let us be that smile on your face, something to think back on but please, don't hang on to us. Don't wait for us, we've moved on. Please keep living Ed.

EDWARD HALL

I'll always remember your daughter.  
She is apart of me. I can never  
leave her.

GRANDPA

She is resting. Give to a girl and  
show that kindness that Abby showed  
you.

EDWARD HALL

(Hands the ring back)  
Take it back.

GRANDPA

Keep it for another day.

Ed puts it into his pocket.

EDWARD HALL

I'll keep it safe then. Just let me  
know when you want it back. I got  
to go.

GRANDPA

Good night.  
(Coughs)  
Be safe.

Ed exits the room.

EXT. CAIN'S BALLROOM - NIGHT

Edward parks his truck on the side of the street. The cars  
line up all around for the celebration. People wearing  
Governor Ken buttons walk toward the establishment in  
rejoice. Ed gets out and tosses his cigarette. A campaign man  
walks up behind him.

CAMPAIGN MAN

(Offers Ed a button)  
You want a button.

EDWARD HALL

(Takes the button)  
Sure.

The man runs to the building while Ed pins on the button.

INT. CAIN'S BALLROOM - NIGHT

Stomps of Texas swing by the dancing constituents fill the building. Ken is seen in the corner taking pictures and talking to reporters.

REPORTER

What would you like to say to the people of Oklahoma and all your constituents?

KENNETH JONES

This could not be possible without them firstly and I'm going to show everyone who disrespects our people and our law a nice big Oklahoman boot.

REPORTER

(Shakes Ken's hand)

Congratulations sir. Have a good night.

The reporter walks away the moment Edward enters the building. Edward is caught in all the chaos of the celebration. So, he just claps along and watches the show. Ken continues to shake the horde of hands from congratulators. In a moments pause Ken notices Edward watching the show.

KENNETH JONES

Edward!

Ed can't hear through the noise. Ken grabs his assistant.

KENNETH JONES (CONT'D)

(Talks to his assistant)

You see the fella standing by him self?

ASSISTANT

Yes.

KENNETH JONES

His name is Edward. Go bring him to my table. Tell him I'll be waiting.

The assistant approaches Edward.

ASSISTANT

Is your name Edward?

EDWARD HALL

Umm, yes.

ASSISTANT

Mr. Jones wants to see you at his table.

EDWARD HALL

Really.

ASSISTANT

Yes sir, He's currently waiting on you.

The assistant guides Edward to the table. Kenneth is trying to sit but is halted by all the pats on the back and hand shakes. A moment comes and he finally sits and acknowledges Edward.

KENNETH JONES

Edward, have a seat.

Ed pulls out a chair and sits down.

EDWARD HALL

Congratulations Kenneth.

KENNETH JONES

Thank you.

EDWARD HALL

You're OK with talking to me?

KENNETH JONES

Well don't call attention to it but I think it's been long enough for us to have a drink.

EDWARD HALL

I can have a drink of water.

KENNETH JONES

You can sip some champagne.  
(Slides Ed a glass of champagne)  
It's nice and bubbly.

EDWARD HALL

For your night I will.

Ed sips some champagne.

EDWARD HALL (CONT'D)

Wow, it's good.

KENNETH JONES

I know.



EDWARD HALL

Large turn out. I bet you weren't expecting this?

Ken is distracted by all the people.

KENNETH JONES

I know.

EDWARD HALL

I guess you'll be moving closer to the capital?

KENNETH JONES

Yes. Very exciting time. I need to wrap things up and give a speech. If you'd excuse me and stay right here I'll be back. I want to catch up with you.

Ken leaves and walks on to the stage. Ed sits back and sips his champagne. The band stops playing.

KENNETH JONES (CONT'D)

(Uses the stage  
microphone)

This has been an amazing campaign. Lots of names in the background that will go unsung. But I want to thank you all. Everyone of you that wants to take the law back in your hands. Drink up and enjoy yourselves. Thank you and have a goodnight.

Ken awkwardly jumps off stage and sits back down at the table with Ed.

KENNETH JONES (CONT'D)

About sick and tired of giving speeches.

EDWARD HALL

It's the new part of your job.

Ken knocks his glass over breaking it on the floor.

KENNETH JONES

Son of a bitch.

(Looks around)

Can somebody clean this up? Haha no takers?

(Sees somebody)

(MORE)

KENNETH JONES (CONT'D)

Good god Barry Altmann. Sit your  
ass down at this table.

The "Barry" Ken is referring too is photographer Barry that  
Edward met at the Floyd crime scene. Photographer Barry is  
carrying a sketch book and looks uneager to sit next to Ken.

KENNETH JONES (CONT'D)

Barry you always got your sketch  
book. Can you do me a drawing.

PHOTOGRAPHER BARRY

I was just sketching some of the  
event.

Photographer Barry sits down.

EDWARD HALL

Excuse me, are you not a  
photographer?

PHOTOGRAPHER BARRY

Not tonight. I do both though,  
sketch art and photography. I've  
been hired by the prec--

Interrupted by Ken.

KENNETH JONES

When he isn't on photography duty  
he does eye witness sketches for  
the precinct.

Ed shakes Barry's hand.

EDWARD HALL

It's nice to meet you.

PHOTOGRAPHER BARRY

We've never officially met but I  
remember you from the Floyd Casy  
crime scene.

EDWARD HALL

(Thinks for a moment)  
Really, It's not ringing a bell.

KENNETH JONES

Barry, I got a sketch idea. If I  
tell you can you give it a shot?

PHOTOGRAPHER BARRY

You can pay me and I'll give it a  
shot.

PHOTOGRAPHER BARRY opens his sketch book. Ken whispers in his ear and hands him a photo.

KENNETH JONES

(Looks at Ed)

You're going to love this one.

PHOTOGRAPHER BARRY continues to sketch looking at the photo and sometimes looking at Ed. During these moments Ken stuffs a few dollar bills into Barry's pocket.

KENNETH JONES (CONT'D)

You spoke with Adam lately?

EDWARD HALL

Hey Ken. Maybe slow it down on the drinking.

KENNETH JONES

Nobody going to tell me to slow it down.

EDWARD HALL

A good journalist could.

KENNETH JONES

You recovered fairly well since the incident. I didn't think you'd make it.

EDWARD HALL

I was in the hospital for three days. They had to fill me in after I woke up.

KENNETH JONES

What do you remember?

EDWARD HALL

Everything came back, it's all fuzzy though. I was shocked to find out the Brother's Vengeance weren't also the Franklin brothers. That was tough to hear.

KENNETH JONES

What ever you call them "Brother's Vengeance" had apparently been posing as them for a while.

EDWARD HALL

All the bodies burned except the one dead brother that rode off to never be recovered.

KENNETH JONES

You know the school children are going to have nightmares about that up until they're old and lonely.

Ken laughs hard at his own joke.

EDWARD HALL

Doesn't exactly sound like a victory case that should make you governor. Somehow you made it work.

PHOTOGRAPHER BARRY

I'm done.

Kenneth stops laughing to catch his breath. Photographer Barry gives the picture back to Ken.

KENNETH JONES

God damn, don't let me see the sketch. I want you to show Ed the picture first then the sketch.

Photographer Barry slides the picture face down to Ed. Ed flips it over to reveal a photo of Abby. Edward looks at the photo with a cherished smile then fills with rage and looks at Ken.

EDWARD HALL

Why would you have my wife sketched?

KENNETH JONES

Now look at the sketch.

Photographer Barry flips the sketch just for Ed to see. The sketch is a combination of Edward and Abby's face. It is reminiscent of a child that never existed.

KENNETH JONES (CONT'D)

Looks familiar huh? Tell me thank you and wish your little girl happy birthday.

Ed stares in disbelief as a whole swarm of emotions cause his hands to shake.

EDWARD HALL

Excuse me.

Ed stands up and leaves. Barry looks back at the sketch and fills in some details.

KENNETH JONES  
Ahh, Ed don't go so soon.

EXT. CAIN'S BALLROOM - NIGHT

Edward sits in his car crying and whelping.

INT. ALFRED'S HOUSE - MORNING

The crack of day light through the curtain wakes up Alfred.  
He rises up from the chair he decided to sleep in.

ALFRED O'NEIL  
(Tired eyes look at the  
sleeping cat)  
Big day I guess.

EXT. TULSA STREET - MORNING

Alfred drives his car and smokes a cigarette.

INT. POLICE STATION - MORNING

The secretary is busy with phone calls. Alfred enters and  
quietly waves hello. The secretary gestures him over.

ALFRED O'NEIL  
(Trying to not bother The  
Secretary)  
Yeah?

SECRETARY  
(Covers mouth of the  
phone)  
Darlene Carwell came in and left  
something on your desk.

Alfred walks towards his office.

INT. POLICE STATION - ALFRED'S OFFICE - MORNING

Alfred enters the office and sees a bitten pencil in a jar.  
He looks at it closer understanding it's meaning.

--LATER

Alfred is killing time by leaning in his chair and smoking a  
cigarette. The jar is empty now.

All the sudden a burst of cheers and claps. This catches Alfred's attention so he gets closer to the door to listen.

KENNETH JONES (O.S.)  
 Now y'all settle down. I want you  
 to know I could have never got here  
 without this station.

Everyone hollers out loud again.

KENNETH JONES (O.S.) (CONT'D)  
 Please keep it down. Yes this is my  
 last day here in office. Let's make  
 it a good one.

Ken is heard walking away. Alfred sits back down and relaxes in his seat. A knock on the door is heard.

ALFRED O'NEIL  
 You can come in.

The door cracks open and it's the secretary.

ALFRED O'NEIL (CONT'D)  
 Can I help you?

SECRETARY  
 Ken needs to see you in his office.

Al stands up.

ALFRED O'NEIL  
 Oh, Thank you.

INT. POLICE STATION - DAY

Alfred stands outside Ken's office and knocks on the door.

KENNETH JONES (O.S.)  
 Come on in Alfred.

Alfred enters the room.

--KENNETH JONES'S OFFICE

Ken is in his office gathering his things up.

ALFRED O'NEIL  
 You wanted to see me?

Ken stops and looks at Al.

KENNETH JONES  
Look at you old pal.

ALFRED O'NEIL  
Same to you.

KENNETH JONES  
Have a seat.

Al and Ken sit down in their respective seats.

KENNETH JONES (CONT'D)  
The station been good?

ALFRED O'NEIL  
Yes sir. A lot of fine gentlemen  
and ladies here.

KENNETH JONES  
I know they're the best.

ALFRED O'NEIL  
You celebrate a little too hard?

KENNETH JONES  
Oh lord. I'm not the man I used to  
be. I almost had someone collect my  
things for me but I thought I'd  
give the station one last warm  
embrace.

ALFRED O'NEIL  
Well, I'm glad you could spend one  
more day with us.

KENNETH JONES  
Actually, I wanted to give you a  
proposition.

ALFRED O'NEIL  
What might that be?

KENNETH JONES  
Since I'll be sitting governor now.  
Maybe you wouldn't mind sitting in  
this chair.

ALFRED O'NEIL  
Are you offering me the job of  
police chief?

KENNETH JONES  
Yes sir I am.

ALFRED O'NEIL  
Do you mind if I think about it?

KENNETH JONES  
What's to think about?

ALFRED O'NEIL  
I want the job but my attention is  
on a certain case.

KENNETH JONES  
Push it on the next guy.

ALFRED O'NEIL  
I given it so much effort that I  
just can't let it go yet. So,  
you're gonna have to let me think  
about it. I really want all my  
attention there.

KENNETH JONES  
That's fair. You know the secretary  
comes with the job?

Ken gives a big laugh and Alfred gives a disengaged smile.

KENNETH JONES (CONT'D)  
Loosen up kid.

ALFRED O'NEIL  
I need to use the john if you don't  
mind. I'll be back.

Al leaves the room.

INT. POLICE STATION - BATHROOM

Alfred enters the bathroom and a mysterious man walks out.  
Alfred gives a look of curiosity while headed to the urinal.  
As Al does his business a fog of tear gas floats into room.  
This causes Al to convulsively cough and exit.

--LOBBY

Al walks out to a lobby full of tear gas and people choking.

INT. POLICE STATION - KENNETH JONES'S OFFICE

Ken continues to pack up desk items as fog pours in and he  
begins to choke.



KENNETH JONES  
 (Coughing)  
 What the hell.

Ken's door opens.

KENNETH JONES (CONT'D)  
 Al?

A man in a gas mask enters the room but Ken can't quite see him. The gas masked man raises his gun and pumps Ken full of bullets.

INT. POLICE STATION - ALFRED'S OFFICE

Al enters his office the moment the gun shots go off. He opens his bottom drawer to reveal a gas mask and slips it over his face.

ALFRED O'NEIL  
 Holy god what is going on.

Al grabs his pistol and loads it. More gun shots are heard as people scream from the lobby. Al peeks out his door to see bodies lying every where. He carefully exits.

--LOBBY

Al carefully navigates the floor. Many have been wounded and many are dead including the secretary who lays motionless. Al signals everyone to stay down.

ALFRED O'NEIL (CONT'D)  
 Everyone stay down.

An officer takes a shot a Al but misses. Al almost fires back.

ALFRED O'NEIL (CONT'D)  
 Don't shoot! I'm Alfred O'Neil.

The officer lays his gun down.

ALFRED O'NEIL (CONT'D)  
 Jesus.

Al walks over to Ken's office to see the door wide open and Ken strung out dead.

ALFRED O'NEIL (CONT'D)  
 Did anyone see him leave!?

No one responds. Al sees the front door in the lobby is cracked where the criminal would have left through.

EXT. CLEMENTINE'S HOUSE - DAY

Edward pulls up and gets out of the car. He pauses for a moment to question how he got here.

INT. CLEMENTINE'S HOUSE - LIVING ROOM

Clem reads and quietly sips her coffee.

CLEMENTINE

You didn't write much last night.

Edward stares at the ceiling fan in a trance.

CLEMENTINE (CONT'D)

Edward?

EDWARD HALL

(Snaps out of it)

Grandpa wasn't doing well. I talked with him a bit.

CLEMENTINE

You seem to be running a little slow today too? How's your Grandpa?

EDWARD HALL

You know he is not actually my Grandpa?

CLEMENTINE

You've mentioned that before.

EDWARD HALL

I was going to swing by your house but I made the mistake of congratulating Kenneth at his victory party.

CLEMENTINE

Why would you do that, you hate him?

EDWARD HALL

It's an odd thing. I couldn't help it, I felt like he deserved respect for his cover up.

CLEMENTINE

Are you Ok?

EDWARD HALL

I don't feel good. Ever since last night I feel physically cold. I must have a fever.

CLEMENTINE

I'd say congratulating Ken was a bad idea.

EDWARD HALL

I know, even after talking to him it all feels like a blackout.

CLEMENTINE

You'll be fine. Don't think about it too much. You probably won't ever see him again.

EDWARD HALL

I hardly remember even leaving though. Maybe I'm having a brain hemorrhage.

CLEMENTINE

Is that something the doctor told you to worry about?

EDWARD HALL

He told me to be careful. My brain feels like poison every memory drips with pain. I miss Abby so much sometimes.

CLEMENTINE

You've never opened up about her before.

EDWARD HALL

I don't want to.

CLEMENTINE

You don't have too.

EDWARD HALL

When she passed it was just her and I for a moment. I took her shoe off and examined her foot until I knew every wrinkle. I realized the coming days would be the last few times I'd see her. I wanted to remember everything about her.

(MORE)

EDWARD HALL (CONT'D)

And I did, she doesn't fade, she's always there just the same. I look at everything like that now.

Clementine gets close to Ed and hugs him.

EDWARD HALL (CONT'D)

I don't want to be touched right now.

CLEMENTINE

(Embraces the hug)

Sorry, you have too.

EXT. TULSA STREET - DAY

Edward drives down the road approaching a traffic stop.

INT. EDWARD'S CAR - CONTINUOUS

Edward notices the panic of the officers as he pulls up.

EDWARD HALL

What the hell.

Ed pulls up to the traffic stop and rolls his window down. An Officer approaches his door.

POLICE OFFICER 5

I need to check your trunk?

EDWARD HALL

How come?

The officer looks closer recognizing Edward.

POLICE OFFICER 5

You're Edward Hall.

EDWARD HALL

Yeah I am.

POLICE OFFICER 5

I remember you from the raid a few years back.

EDWARD HALL

Glad to see you survived it. What's going on?

POLICE OFFICER 5

You haven't heard anything?

EDWARD HALL

No.

POLICE OFFICER 5

There has been an attack on the precinct. Kenneth Jones was there and shot dead. There is currently a state wide manhunt.

EDWARD HALL

Oh my god.

POLICE OFFICER 5

You can pass though. Keep an eye out for anything suspicious. I know you can handle yourself.

EDWARD HALL

That's a devastating thing to hear. Thank you officer.

POLICE OFFICER 5

On your way.

Ed drive away and waves.

INT. GRANDPA'S HOUSE - FRONT ROOM

Ed enters the house.

EDWARD HALL

Grandpa?

Ed sporadically moves through the house to tell Grandpa the breaking news.

EDWARD HALL (CONT'D)

You will not believe what happened this morning.

Ed reaches the bedroom door.

EDWARD HALL (CONT'D)

Can I come in?

Ed gives a knock but no response. He gets worried enough to take the initiative and let himself in.

INT. GRANDPA'S HOUSE - BEDROOM - CONTINUOUS

Ed slowly enters the room to see his Grandpa isn't breathing. Ed stares in silence for a moment and then slowly approaches the body.

INT. GRANDPAS HOUSE - FRONT ROOM

Ed finds the telephone, sits down and dials a number.

EXT. GRANDPA'S HOUSE - PORCH

Ed sits outside and smokes a cigarette as the funeral home carries out Grandpa's body.

INT. EDWARD'S HOUSE - LIVING ROOM

Ed walks into the room in complete exhaustion. He drapes his coat on the couch with what little energy he has left and lays down to fall asleep.

--LATER

A knock is heard on the door waking Edward. Three more loud bangs are heard. Ed gets up and opens the door revealing Alfred to be the one knocking. Al points a gun at Ed from the hip.

EDWARD HALL

Hold on.

ALFRED O'NEIL

Get in the car.

EDWARD HALL

What?

ALFRED O'NEIL

In the car.

Al grabs Ed and drags him outside.

EXT. EDWARD'S HOUSE - CONTINUOUS

Alfred's car is parked outside with a mysterious figure sitting in the back seat. Al keeps the gun pointed at Ed's belly.

EDWARD HALL

Please fill me in.

ALFRED O'NEIL

I will.

Alfred throws Ed into the driver's side.

ALFRED O'NEIL (CONT'D)

But you're driving.

Alfred sits down on the passenger side.

INT. ALFRED'S VEHICLE - CONTINUOUS

Adam Hanna is tied up sitting in the back. Ed looks back at Adam and Al points the gun at Ed.

ALFRED O'NEIL

He's drunk. Keep your eyes on the road and don't take your hands off the wheel.

EDWARD HALL

Whatever you say.

Ed starts the car and drives.

EXT. BAR - NIGHT

Al's car parks. Al steps out of the back seat bringing Adam with him.

ALFRED O'NEIL

Ed, get out.

Ed slowly steps out.

ALFRED O'NEIL (CONT'D)

Keep your hands up and go inside the bar.

Ed tries to enter the bar but it's closed.

EDWARD HALL

They're closed. It must be about 3.

ALFRED O'NEIL

Kick the door in.

EDWARD HALL

What?

ALFRED O'NEIL

I said kick the door in.

Ed kicks the door and looks around for any authority. Nobody responds so he kicks it again breaking the door open.

INT. BAR - CONTINUOUS

The men criminally walk inside the bar. Al pushes Adam to the side and grabs a chair to prop the door closed. Adam is drunk and eventually falls to the floor.

ALFRED O'NEIL  
Gentlemen have a seat.

Ed sits down at a table of his choosing. Al grabs two glasses and a bottle of whiskey.

ALFRED O'NEIL (CONT'D)  
We never have had a drink together  
Ed.

Al sits at the table and pours the two glasses full.

ALFRED O'NEIL (CONT'D)  
(Slides glass to Ed)  
We'll get to the bottom of this as  
soon as the bottom of that drink  
goes up.

Ed sips it and scoffs.

ALFRED O'NEIL (CONT'D)  
Drink it all.  
(Looks at Adam)  
Get yourself over here and sit.

Adam struggles to stand but eventually finds the motor skills to walk to the table and sit.

ALFRED O'NEIL (CONT'D)  
(To Adam)  
I'd say you drank enough earlier.  
So, I'm cutting you off.

Ed finishes the drink and slams the glass down.

EDWARD HALL  
Arrgh, that's rough. If you wanted  
to drink so bad could we not have  
did it somewhere else?

ALFRED O'NEIL  
Sure where would you like to go?



EDWARD HALL

Home. I'd like to not be here  
breaking the law.

ALFRED O'NEIL

Sorry, we're here. So, put another  
glass down and let's get to a equal  
place.

Adam reaches for Al's gun. This causes the two men to fight  
it out while Ed watches wondering if he should intervene or  
leave. Al gets on top of Adam and knocks him out with a few  
good haymakers.

ALFRED O'NEIL (CONT'D)

I said sit still you lumbering  
murderous asshole.

Al stands up ready to fight and looks at Ed.

EDWARD HALL

I'm not going to try anything.

ALFRED O'NEIL

And why not?

EDWARD HALL

Because I really want to hear what  
you have to say.

Al sits back down and Adam lies clocked out.

ALFRED O'NEIL

Then finish that drink.

Al pours Ed and himself another glass. With much distaste  
both men down their drinks.

EDWARD HALL

My body feels like a puppet.

ALFRED O'NEIL

Haha.

(Smiles)

You're feeling it now? We should  
probably get to business soon.

EDWARD HALL

That'd be great.

ALFRED O'NEIL

You can handle one more.

EDWARD HALL

It'll be good night. Trust me, I'm a light weight.

ALFRED O'NEIL

(Looks at Adam)

He's a murderer you know?

(Looks back at Ed)

I get him really drunk and he tells me lots of stories. We've been doing that for about a year now. He ain't ever reached for my gun before.

EDWARD HALL

I don't think that will work the same way on me but I'm open to talk.

ALFRED O'NEIL

Why would he do that?

EDWARD HALL

What reaching for your gun?

ALFRED O'NEIL

I'm telling you he sings like bird. Your name comes out of his mouth sometimes, nothing condemning. He tells me about his nightmares, marriage problems, fear of ghosts. Always careful to not tell too much. Your presence made him attack me. It wasn't in a way of desperation either, It was more like him defending his honor. Maybe he was trying to help you.

EDWARD HALL

What makes him a murder?

ALFRED O'NEIL

Physical evidence.

EDWARD HALL

After this long?

ALFRED O'NEIL

I don't know, you want to tell me when it all started?

Edward give an expression from the sinking feeling of being caught.

EDWARD HALL  
Since the fire.

ALFRED O'NEIL  
How do you know Robert Carwell?

EDWARD HALL  
I don't know him.

ALFRED O'NEIL  
There is no escaping this. Out of mutual respect for the truth can we be honest?

EDWARD HALL  
I didn't know him, Kenneth hired me for the cover-up. All I know about him is that he died in a fire. It's Adam's fault he is dead. He didn't kill him like you're probably thinking. Robert was shot and Adam left him for dead in pursuit of the assailant.

ALFRED O'NEIL  
Which are the men you and I took down at the Franklin house.

EDWARD HALL  
When I was investigating I called them the Brother's Vengeance.

ALFRED O'NEIL  
The Brother's Vengeance, hmm. You don't think Adam was connected to them?

EDWARD HALL  
The question was always there but I was advised to trust his story by Kenneth. Evidence added up that he was caught in the circumstance. I went with it.

ALFRED O'NEIL  
That's not something a detective like you would do. Just believe. Think about it he was at the first and second fire. He knows them!

EDWARD HALL  
You weren't talking to him when it was actually happening. Adam's crime is leaving Robert behind.

Alfred puts his head down and starts laughing.

ALFRED O'NEIL  
 What is going on Edward?  
 (Pause)  
 If Adam didn't kill Kenneth then  
 who did?

EDWARD HALL  
 I don't know.

ALFRED O'NEIL  
 It was either you or him! It was  
 someone involved in the cover-up.  
 The gun, the fog, and the mask it's  
 too on the nose. Someone who knew  
 about the Brother's Vengeance  
 brought it to Ken.

EDWARD HALL  
 I don't know.

ALFRED O'NEIL  
 For now.

Alfred scoots out of his chair.

EXT. BAR - CONTINUOUS

Ed and Al exit the bar and light a cigarette.

EDWARD HALL  
 What about Adam?

ALFRED O'NEIL  
 Don't worry about it. I'm seeing  
 you out.

EDWARD HALL  
 What's your plan?

ALFRED O'NEIL  
 I'm warning you. I'm the first  
 shadowy figure you see in the  
 corner of your eye. You are going  
 nowhere. I will haunt you until  
 retribution. You're stuck in this  
 town.

EDWARD HALL  
 Thanks for the warning.

ALFRED O'NEIL

I don't have a plan but I'm not joking. You are not going anywhere any time soon.

Edward begins to walk away.

EXT. CLEMENTINE'S HOUSE - DAY

Ed knocks on the door and Clementine answers.

CLEMENTINE (O.S.)

Edward, I wasn't expecting you around this early. Come on in.

INT. CLEMENTINE'S HOUSE - LIVING ROOM

Neither Edward or Clementine sit.

EDWARD HALL

I've had a rough night.

CLEMENTINE

What happened?

EDWARD HALL

A lot of bad news.

CLEMENTINE

Does your head still hurt?

EDWARD HALL

Can I give you something?

CLEMENTINE

Sure.

Edward pulls out the ring and gives it to her.

CLEMENTINE (CONT'D)

It's a ring. Don't these usually come with question?

EDWARD HALL

Yes, they usually would but this one is different. It wants you to leave this town.

CLEMENTINE

(Tries to hand the ring back)

Quit toying with me.

EDWARD HALL

I want you to keep it. Alfred is hunting me now. And if he's hunting me then he might hunt you. So, I need you to go.

CLEMENTINE

Where would I go?

EDWARD HALL

Take my car and go where ever you want.

CLEMENTINE

Ed, I'm not going anywhere.

EDWARD HALL

Do you not want to leave Floyd behind? Are you going let him trap you here? I know deep in your heart you want to run.

CLEMENTINE

I did.

EDWARD HALL

I know but you didn't run far enough. I'm begging you to keep running.

CLEMENTINE

Can I show you something?

INT. CLEMENTINE'S HOUSE - BASEMENT

Edward and Clementine walk down the basement. Clem pulls out the chest and opens it. She shows Edward that it's full of money.

CLEMENTINE

Ghosts have treasure. I was in charge of doing the books for Floyd.

EDWARD HALL

I've always known this.

CLEMENTINE

And something always told me you did.

EDWARD HALL

You can start a new life somewhere.

CLEMENTINE

What about you?

EDWARD HALL

Who cares about me?

CLEMENTINE

I do.

Ed slowly moves close and kisses her. They both full of passion fall to the floor in an embracing kiss. Ed unbuttons his shirt and throws it to the side. They both continue to remove their clothes. Clementine looks in the area of the room where bad memories were and looks back at Edward knowing she has changed it. They passionately make love on the floor.

EXT. CLEMENTINE'S HOUSE - EVENING

Clementine's stuff is all packed up into Ed's car. They stand outside staring at each other.

CLEMENTINE

Why tonight?

EDWARD HALL

Because it's perfect.

CLEMENTINE

Are you going to ask me that question?

EDWARD HALL

Whenever we meet again.

Clementine gets in the car and drives away.

INT. EDWARD'S CAR - CONTINUOUS

Clementine is driving and looking back at the house through the mirror.

CLEMENTINE (V.O.)

This time there wasn't fire but instead emptiness and it burned all same. I couldn't tell if the ghost had left or If I had become the ghost. All in all I feel clean.