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OPENING CREDITS BEGIN TO ROLL as we're at...

AN EXTREME CLOSEUP ON A FISH TANK...

...Fish eggs hatch and BABY FISH emerge... However, the MOTHER FISH quickly begins gobbling up her young.

...until a NET emerges, SQUASHING the Mother Fish against the side of the tank...

CUT TO:

INT. BATHROOM - OCEANFRONT HOME - YORK, MAINE - MORNING

CLOUDY FERGUSON (29, dark-eyed with an average built) turns over the fish net, dropping the Mother Fish into the toilet. He watches her FLUSH down the drain.

INT. BATHROOM - CLOUDY'S HOME - A SHORT TIME LATER

Cloudy stands in the neurotically neat bathroom. He shaves in front of the mirror...

...as he practices a monologue for the home he's selling:

CLOUDY

You got your big screen here.
Game's on.

(rinses razor)

You do a little cha-cha. One. Two
three. There's your coffee table.
You got your chips, your brew, some
wings. And...

(rinses razor)

Bam! There's your couch right here.
Reclining back. Game's on. And you
got your dip in arm's reach. Lay it
on me. Lay it on me, baby!

Cloudy opens a bottle of after-shave.

CLOUDY (CONT'D)

What? You want to sign today?

(applies aftershave)

Yeah, I've got a pen right here.

INT. LAUNDRY ROOM - CLOUDY'S HOME

Cloudy leans over the ironing board, IRON in hand. He irons a pair of slacks. He looks out the window and into the ATLANTIC OCEAN in his backyard.

He continues ironing. The longer he thinks, the harder he presses down the iron.

INT. CLOUDY'S BEDROOM

The ideal bachelor pad: plasma big screen, top-notch home theater, king-sized water-bed, authentic 60's jukebox and a benchpress. The back wall is a massive window overlooking the street.

But the room is perhaps a little too neat; a little too perfect...

...as is emphasized by Cloudy's reflection off the back window. He makes his tie as he listens CNN in the BACKGROUND.

The first knot looks fine, but it's not perfect enough. Cloudy unties it, and tries again...

CNN REPORTER (O.S.)
Anna-Marie Ryan would be eight-
years old today.

Cloudy looks up at the TELEVISION.

CNN REPORTER (CONT'D)
The beauty pageant winner was
kidnaped from her Palm Beach home
ten-months ago. Police still
haven't reported any suspects in
the abduction that left three dead.

INT. WINDOW - CLOUDY'S BEDROOM - MOMENTS LATER

The Television is turned off. Cloudy makes his tie again, looking at his reflection off the window...

...it takes three repetitions, until he makes a tie that meets his approval.

INT. DINING ROOM - A SHORT TIME LATER

Cloudy eats his BREAKFAST (a bowl of Trix and a glass of Strawberry Milk) alone at a table large enough to accommodate a family of eight.

EXT. CLOUDY'S GARAGE - A SHORT TIME LATER

Cloudy gets in his car, a GRAY VOLVO. He backs out of the driveway...

COLLIN (V.O.)
Show me a man and I'll show you a
void...

CUT TO:

INT. CLOUDY'S CAR - A SHORT TIME LATER

Cloudy pulls into the DRIVEWAY. He looks at the house...

...An outdated three bedroom.

EXT. DOORWAY - OPEN HOUSE - MOMENTS LATER

Cloudy unlocks the door and steps inside.

INT. PATIO - OPEN HOUSE - A SHORT TIME LATER

Cloudy SCRUBS the patio door.

COLLIN (V.O.)
But his was especially empty...

INT. GARAGE - OPEN HOUSE - A SHORT TIME LATER

Cloudy scurries through an assortment of old furnishings. He finds a few old dusty floats.

EXT. ABOVE-GROUND POOL - MOMENTS LATER

Cloudy removes the covering off the pool. He rubs dust off of the floats before tossing them in...

...he observes the scene. It isn't nearly what he had hoped.

COLLIN (V.O.)
Broken, some might say.

DISSOLVE TO:

INT. PRISON CELL - MAXIMUM SECURITY PRISON

COLLIN O'CONNELL (73) lies in bed. He's in the process of writing a letter.

As he holds an ELECTRO-LARYNX against his neck. This device enables him to speak. Because of this he can't yell or whisper, only speaking in a constant MONOTONE:

COLLIN (V.O.)

My name is Collin O'Connell. I'm serving five consecutive life-sentences for the murders of five children. But this isn't my story. It's the story of an old friend who I helped find redemption. My hope is that by hearing it you'll find it within yourself to forgive my sins.

DISSOLVE TO:

INT. DOORWAY - OPEN HOUSE

The DOORBELL rings. Cloudy rushes to the door. He fixes his tie and takes a deep confident breath. Before swinging open the door to reveal a FAMILY OF FIVE.

CLOUDY

Cloudy Ferguson, pleased to make your acquaintance.

INT. MASTER BEDROOM - OPEN HOUSE - LATER

Cloudy shows the house to another YOUNG COUPLE -- SUSAN and KATIE (both 20's).

CLOUDY

So here's what I'm seeing, ladies. Sunday morning in the middle of January. You wake up, Susan, a quarter to eleven. And see the snowflakes dropping over by the windowsill. When bam! In comes Katie with a tray of Eggs Benedict. Breakfast in bed. Before the two of you snuggle back up. What I'm selling to you today isn't just a home, but a way of life.

They look around the room, unimpressed.

INT. LIVING ROOM - OPEN HOUSE - LATER

Cloudy shows the house to another UNIMPRESSED FAMILY.

INT. WATER-DAMAGED BASEMENT - OPEN HOUSE - LATER

Cloudy shows the house to an OLDER COUPLE:

CLOUDY

Now Lou, I got this visual in my head, but I'm gonna need you to picture it with me.

The husband, LOU (60s) stares at him blankly as Cloudy takes a few steps forward.

CLOUDY (CONT'D)

You got your big screen here. Game's on.

Cloudy takes three steps backwards.

CLOUDY (CONT'D)

You do a little cha-cha. One. Two three. There's your coffee table. You got your chips, your dip, your brew, some wings. And...

Cloudy takes another step back.

CLOUDY (CONT'D)

Bam! There's your couch right here. Reclining back. Game's on. And you got your dip in arm's reach. Lay it on me, Louie. Lay it on me, baby!

LOU

All I see is an empty basement that needs eighty grand of work.

BACK TO:

INT. DOORWAY - OPEN HOUSE - LATER

The DOORBELL rings. Cloudy sluggishly walks to the door, as he slothfully adjusts his tie.

He swings open the door to reveal a FAMILY OF FOUR.

Cloudy greets the husband, STEVEN (30's, shrimpy). He offers his hand.

CLOUDY
Cloudy. Cloudy Ferguson.

Steven returns the handshake.

STEVEN
Steven Merkin.
(nods towards his WIFE)
My wife, Cheryl.

Cloudy tries to shake hands with the inattentive wife, CHERYL MERKIN (late 40's, a Catatonic Schizophrenic).

STEVEN (CONT'D)
It's okay. You can shake his hand.

They shake hands.

CLOUDY
Pleasure.

STEVEN
The newborn, Nathaniel.

Cloudy looks at the STROLLER in front of Cheryl. He bends down and waves.

CLOUDY
What's cooking big fella?

STEVEN
And finally, Elizabeth.

Cloudy looks at ELIZABETH (8). Who looks down at the doorstep as she KICKS around a few PEBBLES.

CLOUDY
She must be like a mother to that baby.

STEVEN
My step-daughter.

Cloudy looks at Elizabeth and then back at Steven.

CLOUDY
Shall we have a look inside?

EXT. POOL - OPEN HOUSE - A SHORT TIME LATER

Cloudy presents the pool.

CLOUDY

You into fortune telling, Steve?
Cause I'm gonna tell you what I'm
seeing here. Three, four years from
now. Lizzy and Nathan are swimming
in the pool. While Cheryl's tanning
on the patio, and you're flipping T-
Bones over by the grill.

Steven digests this.

STEVEN

That's not bad. Not bad at all.

The Merkins follow Cloudy back inside.

INT. DOORWAY - OPEN HOUSE - A SHORT TIME LATER

Cloudy opens the door. Steven hands him a BUSINESS CARD.

STEVEN

Here's my card.

Cloudy looks at the card, and then at Elizabeth:

She looks lethargically towards the floor.

CLOUDY

What grade are you in?

ELIZABETH

Third.

CLOUDY

You got a favorite subject?

ELIZABETH

Science.

CLOUDY

So you're into animals and stuff?

Elizabeth looks up from the floor and nods.

CLOUDY (CONT'D)

Quick word of advice. Under no
circumstances should you ever stand
behind a cow.

ELIZABETH

How come?

CLOUDY
They're the only animal who piss
backwards.

She smiles.

CLOUDY (CONT'D)
No, it's true. You should consider
yourself lucky. I wasn't fortunate
enough to have someone warn me.

Her smile turns into a slight CHUCKLE until...

STEVEN (O.S.)
Come on, Elizabeth.

Steven grabs Elizabeth's hand, causing her to flinch back.
Cloudy is made uneasy by this.

STEVEN (CONT'D)
This one watches too many movies.

Cloudy doesn't buy it. The Merkins head to the door.

STEVEN (CONT'D)
We'll be in touch.

Cloudy watches the family exit. As they head to the car,
Elizabeth turns around. They lock eyes for moment.

DISSOLVE TO:

INT. REAL ESTATE OFFICE - LATER

LARRY FOGEL (40's, flashy and overweight) sits by his desk.
Smoking a cigarette. As he addresses Cloudy:

LARRY
I got four kids in private school,
a mortgage up to gazoo and you know
what my wife does? She's a
professional shopper. That's all
she does all goddamn day is shop.
Clothes, jewelry, more clothes,
furniture. You know Capital One no
hassle? Well, let me clue you in on
something. It's a fucking hassle!
And you got the chutzpah to tell me
you don't have one possible sale?

Cloudy doesn't answer. His attention is elsewhere.

LARRY (CONT'D)

You haven't sold anything this week. I get it. You're on a drought. It happens to every agent, even a top notch guy like you. What I'm saying is this. Snap out of it.

CLOUDY

Do you know anything about a Merkin? A Steve Merkin?

LARRY

A Steve who?

Cloudy dazes into the distance.

LARRY (CONT'D)

Earth to Mr. Ferguson.

Larry flicks his hand. He has to flick it a second time before Cloudy jumps up.

LARRY (CONT'D)

You were gone for a minute there.

CLOUDY

Something odd about that guy.

LARRY

Hey, you know what? Go home, pop in some Nyquil and rest up over the weekend. Come in Monday, refreshed. You know, yourself.

Cloudy gets up and puts on his coat.

CLOUDY

Myself, huh.

CUT TO:

INT. BEDROOM - CLOUDY'S HOME - LATER

Cloudy sits on the perfectly made bed. His hands rest on his lap as he dazes off into the distance.

FLASHBACK:

EXT. DOORWAY - OPEN HOUSE - EARLIER THAT DAY

Cloudy is talking to Elizabeth, when Steven grabs Elizabeth's hand, causing her to flinch back.

CUT TO:

INT. COMPUTER ROOM - CLOUDY'S HOME - A SHORT TIME LATER

Steven's BUSINESS CARD is by the COMPUTER. Next to it, DRIVING DIRECTIONS print out of the printer.

Cloudy sits by the desk. Loading film into a CAMERA.

CUT TO:

EXT. OFFICE BUILDING - LATER

Cloudy's car is parked across the street.

INT. CLOUDY'S CAR - CONTINUOUS

Cloudy SIPs a cup of black coffee as he waits in his car listening to CLASSIC ROCK in an undertone.

EXT. OFFICE BUILDING - CONTINUOUS

Steven exits, briefcase in hand. He walks to his car.

INT. CLOUDY'S CAR - CONTINUOUS

Cloudy takes one last sip of the coffee, before tossing it out the window. He starts the car. Proceeding to follow Steven home...

EXT. MERKIN RESIDENCE - A SHORT TIME LATER

Steven pulls into the driveway. Cloudy brakes down the block.

Cloudy waits for Steven to enter the small home, before he rolls up in front of the house.

INT. DINNER TABLE - MERKIN RESIDENCE - A SHORT TIME LATER

From a distance, we see the family at the silent dinner table. Each of them has their own TWO LITER SODA BOTTLE. Even the Baby sips orange soda from his bottle.

EXT. MERKIN RESIDENCE - CONTINUOUS

Cloudy sits in his car, observing this through a pair of BINOCULARS.

INT. KITCHEN - MERKIN RESIDENCE - A SHORT TIME LATER

Cheryl is washing dishes. Her back is to the window.

INT. CLOUDY'S CAR - CONTINUOUS

Cloudy takes his camera, and gets out of the car.

EXT. BACKYARD - MOMENTS LATER

Cloudy creeps through the yard before peeking into:

INT. MASTER BEDROOM - CONTINUOUS

There are two separate beds.

EXT. WINDOW - CONTINUOUS

Cloudy creeps through the bushes. Until he approaches the next window. He lifts up his binoculars and peeks in:

INT. GIRL'S BEDROOM - CONTINUOUS

The room is dark. Elizabeth lies on her bed. Steven leans over to kiss her on the cheek. He turns her NIGHT LIGHT on before exiting.

EXT. BACKYARD - CONTINUOUS

Cloudy puts down the binoculars. He looks around and notices the TREE HOUSE, followed by the CHIMNEY, followed by a narrow CRAWL SPACE.

DISSOLVE TO:

EXT. PARK - THE NEXT DAY

Steven plays SOFTBALL with Elizabeth. As Cheryl paces on the sidelines, wheeling the stroller in a catatonic matter.

Steven delivers the pitch. Elizabeth swings and misses.

ELIZABETH

Uhh!

She picks up the ball as Steven walks towards her.

STEVEN

That was a good swing. You just need to follow through with it.

He stands behind her.

STEVEN (CONT'D)

Come here.

He wraps his arms around her. Helping her hold the bat.

STEVEN (CONT'D)

(swings bat with her)

When you're swinging, you're braking midway through the plate.

(cuts swing halfway)

You need to come back up with it.

Upon returning to his batting stance, Steven runs his hand across Elizabeth's thigh for just a beat too long.

STEVEN (CONT'D)

Here, let's try that once more.

ELIZABETH

I got it, dad.

She breaks away from him, turning around in the process. They face one another, eye-to-eye.

STEVEN

You sure?

Elizabeth hesitates before nodding.

INT. CLOUDY'S CAR - CONTINUOUS

Cloudy sits across the street, observing with his binoculars.

EXT. PARK - CONTINUOUS

Steven delivers the next pitch. Elizabeth sends it flying. Well over Steven's head. She leaps for joy. As she tosses her bat into the air.

STEVEN

There ya go! You see that Cheryl?!

Cheryl turns around. As Steven fetches the bal.

STEVEN (CONT'D)
Lizzy hit the ball into the
outfield. That's good. Give some
positive reinforcement.

CHERYL
Outfield is good?

STEVEN
Yeah, outfield is good. Outfield is
very good.

Cheryl stops wheeling the stroller, and begins to CLAP.

Steven winds up for the next pitch:

STEVEN (CONT'D)
Alright Miss Mantle, you ready for
this bad boy?

CUT TO:

EXT. MERKIN RESIDENCE - EVENING

Cloudy observes another relatively ordinary dinner from
inside his car.

CUT TO:

INT. COMPUTER ROOM - CLOUDY'S HOME - LATE NIGHT

Cloudy sits at the computer. Searching for information on
Steven Merkin:

He finds mention of a near perfect BAR EXAM.

He finds a COMMUNITY SERVICE AWARD.

He finds a YOUTUBE VIDEO of his and Cheryl's WEDDING.

He finds a HIGH SCHOOL YEARBOOK PHOTO. Mentioning him as a
SALUTED VICTORIAN.

He finally finds an ONLINE BLOG in which STEVEN'S EX-WIFE
accuses him of molesting young girls, but her claims couldn't
be substantiated.

CUT TO:

EXT. MERKIN RESIDENCE - MORNING

Cloudy's empty car is parked down the street.

EXT. CRAWL SPACE - BACKYARD - CONTINUOUS

Cloudy stands over the WOODEN BOARD, LOCK PICK in hand. It takes multiple attempts before the lock CRACKS open.

Cloudy removes the WOODEN BOARD on top to:

REVEAL - THE CRAWL SPACE

Cloudy tries to climb in, but it's too narrow for him to fit inside. He steps back onto the ground, before wiping sweat off his forehead.

He looks over at the TREE HOUSE.

CUT TO:

EXT. BACKYARD - MERKIN RESIDENCE - LATER

Cloudy climbs up the oak tree, ascending towards the tree house.

INT. TREE HOUSE - BACKYARD - LATER

Cloudy is perched across the floor, piercing through his binoculars out the window (a cut out piece of wood).

Cloudy sees directly into:

INT. BATHROOM - CONTINUOUS

After a moment, Steven enters. He shuts the door behind him. Steven starts to fill his bathtub, as he removes his towel.

INT. TREE HOUSE - CONTINUOUS

Cloudy pulls down the binoculars. He moves away from the window. Instead, taking some time to rest.

CUT TO:

INT. TREE HOUSE - LATER

Cloudy is back to work, piercing into:

INT. BATHROOM - CONTINUOUS

Elizabeth approaches the doorway.

ELIZABETH
I said, okay!

She shuts the door to reveal that the LOCK IS HACKED OFF. As she proceeds to unrobe.

INT. TREE HOUSE - CONTINUOUS

Cloudy watches attentively.

INT. BATHROOM - CONTINUOUS

Elizabeth is in the BATH TUB. She nervously runs shampoo through her hair as she stares at the door.

After a moment, Steven enters. Elizabeth clenches back, trying to hide herself in the water. Steven shuts the door...

...before taking slow potent steps over to the bathtub.

STEVEN
How's the water? Is it too warm?

She shakes her head. Still, Steven runs his hand through the water, before reaching her. She looks up at him.

STEVEN (CONT'D)
What kind of Shampoo are you using?

She nods at one of the shampoo bottles.

STEVEN (CONT'D)
That one makes your hair all frizzy.

ELIZABETH
I like my hair frizzy.

Steven grabs another bottle of shampoo.

STEVEN
Here, wash that out.

Elizabeth washes out the shampoo, as Steven grabs a handful of shampoo.

STEVEN (CONT'D)
Come here.

Elizabeth hesitates before leaning in. Steven applies shampoo across Elizabeth's head. He runs his fingertips through her hair...

...before moving his hand downward.

STEVEN (CONT'D)
Is this how you like it?

Elizabeth stares at the water.

STEVEN (CONT'D)
Lizzy, Daddy asked you a question.

She turns towards him.

STEVEN (CONT'D)
You know what happens when Daddy has to repeat himself.

ELIZABETH
Yes Daddy.

STEVEN
Yes Daddy, what?

ELIZABETH
Yes Daddy. This is how I like it.

Steven runs his hand down Elizabeth's face.

STEVEN
That's my girl.

Steven gets up, and begins to unrobe.

INT. TREE HOUSE - CONTINUOUS

Cloudy fetches his camera, but can't bare what he sees He begins to daze in-and-out...

Cloudy shakes his head vigorously, forcing himself to cope. He manages to SNAP a few pictures.

CUT TO:

INT. COUNTER - ONE-HOUR PHOTO STORE - MOMENTS LATER

Cloudy approaches the ASIAN GUY at the register.

CLOUDY
You got the pictures?

ASIAN GUY
Come back three-hour.

CLOUDY
The sign outside said one-hour!

ASIAN GUY
One hour, the name of store.
Picture take three-hour.

CLOUDY
What is this, a fucking joke?!

ASIAN GUY
I don't understand.

Cloudy takes a deep breath, cooling himself down.

CUT TO:

INT. PRECINCT - LOBBY - LATER

Cloudy is showered and clean shaven. He walks through the chaotic precinct. He stumbles past:

A WOMAN sobbing on her FRIEND's shoulder, an assortment of OFFICERS cracking jokes, another OFFICER leading in a HANDCUFFED CRIMINAL. A DISHEVELLED MAN limps towards Cloudy.

DISHEVELLED MAN
Smoke? You got a smoke?

WOMAN'S VOICE (O.S.)
(on telephone)
I got a couple of Benjamins that
say Green hits for the cycle
tonight. What are the odds on her?
(pauses)
Hey, hang on a second.

Cloudy approaches a wall of CUBICLES that almost resembles an office building.

RECEPTIONIST (FORMERLY WOMAN'S VOICE)
Can I help you?

CLOUDY TURNS TO:

INT. RECEPTIONIST'S DESK

The RECEPTIONIST lowers a phone.

CLOUDY
I have a crime I'd like to report.

RECEPTIONIST
Can it wait?

CLOUDY
No, it... it's quite urgent.

She picks up the phone:

RECEPTIONIST
I'll call you back in a minute.

She hangs up, and then looks at Cloudy. She takes a deep breath as she dials.

RECEPTIONIST (CONT'D)
Louie, I got a guy here. Says he's got a crime... No, he said it was urgent.

Cloudy overhears something. He turns and sees:

SGT. MARY MAGDERSON (28, with long auburn hair and green eyes) exiting her office arm-in-arm with a SENILE OLD WOMAN.

SENILE OLD WOMAN
--And those kids. Making noise all hours of the night. With their witch sticks!

MARY
(to the Receptionist)
Give Mrs. Dreyfus a lift home.
And tell the Jansen boys to go easy with their hockey game.

OFFICER 1 takes the Old Woman's hand. He leads her away.

MARY (CONT'D)
Have a good night, Mrs. Dreyfus.
Please try to get some rest.

SENILE OLD WOMAN (O.S.)
They're all devil worshippers! She knows. She understands.

Mary takes the long walk back to her cubicle.

OFFICER 2 (O.S.)
Sir... sir?

Cloudy turns around.

OFFICER 2 (CONT'D)
You wanted to report a crime?

CLOUDY
I want to report to her.

INT. ROW OF CUBICLES - MOMENTS LATER

Mary walks to her cubicle, when Cloudy walks towards her.

CLOUDY
Excuse me.

She continues walking.

CLOUDY (CONT'D)
Excuse me!

The other OFFICERS react, giving the duo peculiar looks. Mary turns towards Cloudy, signaling for him to calm down.

CLOUDY (CONT'D)
I have a crime to report.

MARY
Oh, speak to the officer at the
font desk. She'll assign you to a
detective.

They make it to her cubicle.

INT. MARY'S CUBICLE - CONTINUOUS

CLOUDY
I told her I only wanted you.

MARY
Why... why do you feel the need to
report your crime to me?

CLOUDY
You look like someone I can trust.

MARY
My shift ended an hour ago, and
besides...

She gathers her things.

CLOUDY
You were saying...

MARY

I was going to say that only a detective investigate a crime.

CLOUDY

Aren't you a detective?

MARY

No, I'm... I'm sergeant. It's one notch down.

CLOUDY

You seem pretty sharp. You care about what you do. Why haven't you made detective?

MARY

I almost did...

(pauses)

Well, if there's nothing else I can help you with--

CLOUDY

My crime has already been investigated.

Cloudy hands her the STACK OF PICTURES. She flips through them, horrified.

MARY

What is this?!

CLOUDY

That there on the right is Steven Merkin. The girl he's touching, that's his stepdaughter.

MARY

How did you get these?

CLOUDY

A couple of days ago I showed them a house, and there was something weird about the way she reacted when he touched her. So I tracked them over the weekend. A couple dinners, a trip to the park--

MARY

You stalked a family?

CLOUDY

I got evidence, didn't I?

MARY
Who are you?

CLOUDY
I'm Cloudy. Cloudy Ferguson.

MARY
No, your legal name.

CLOUDY
Cloudy.

MARY
Your parents named you Cloudy?

CLOUDY
It can't always be sunny, can it?

MARY
Well look, I'll give child services
a call in the morning.

CLOUDY
No, this has to be done tonight.
Right now.

MARY
That's not how things work around
here.

CLOUDY
So what about when Daddy gets a
hard on later tonight? He walks
into Elizabeth's room. But an eight-
year old girl, she's tired. She
doesn't wanna go at it again. So he
hits her. He punches her in the
jaw. Again and again and again.

MARY
You don't think I know the world's
fucked up? Hell, I live it. Day in,
day out. I tell myself they
probably had it coming.
(sits down)
But a little girl...

Cloudy puts his hand on her's.

CLOUDY
It's not your fault.

She looks up at him.

MARY
Mary by the way. My name is Mary.

A pause.

CLOUDY
Help her.

CUT TO:

EXT. MERKIN RESIDENCE - LATER

Mary rings the DOORBELL. Steven opens the door. Mary throws a pair of HANDCUFFS on him.

MARY
Steven Merkin, you're under arrest
for the rape of Elizabeth Merkin.

She leads him to the car, as LIGHTS go on in neighboring home. A few NEIGHBORS step outside to observe the scene.

MARY (CONT'D)
You have the right to an attorney--

STEVEN
This is ridiculous.

MARY
If you cannot afford one, one will
be provided to you...

Mary turns around and notes Elizabeth thankfully staring at her from her bedroom window. Mary nods at her.

CUT TO:

INT. BEDROOM - CLOUDY'S HOME - LATER

Cloudy drops FISH FOOD into the fish tank, when the PHONE rings.

CLOUDY
Hello?

INTERCUT WITH:

INT. BEDROOM - MARY'S HOME - CONTINUOUS

Mary paces around the room, cordless phone in hand.

MARY

It's Mary. Mary Magderson. I just wanted to let you now that we have Merkin in custody. Elizabeth is staying with relatives.

CLOUDY

How is she?

MARY

She's shaken up.

CLOUDY

So that's it?

MARY

Yeah.

A pause.

CLOUDY

Would you wanna get a cup of coffee sometime? Some truffles maybe?

MARY

I'm married.

CLOUDY

It's just coffee or maybe espresso. I mean, if that's your thing.

MARY

No, I... I don't think so.

(pauses)

Thank you, Cloudy.

Mary ends the call, as her HUSBAND (30's, stocky) walks in. He's able to tell that she's had a rough night. They embrace, as she lays her head against his chest.

MATCH CUT TO:

INT. BEDROOM - CLOUDY'S HOME - CONTINUOUS

Cloudy sits on his bed, watching the Baby Fish eat.

FADE IN:

EXT. CORN FIELD - MAXIMUM SECURITY PRISON - MORNING

Collin is amongst other INMATES, picking crops.

A GUARD sits in front of the line of inmates. He reads the NEWSPAPER.

Collin sees something that catches his eye. He reaches into his pocket and grabs his electro-larynx, before approaching the Guard.

GUARD

No bathroom breaks, O'Connell. Get back to work.

COLLIN

Could I see the paper, please?

GUARD

No fuckin' way. Get back to work you old freak.

Collin leans over to read one of the smaller headlines.

INSERT - HEADLINE: "REAL ESTATE AGENT SNAGS PEDOPHILE."

Collin is able to see that the real-estate agent is Cloudy, as TWO GUARDS grab him and take him away...

...Collin looks as though he's ready to burst with joy.

DISSOLVE TO:

INT. KITCHEN - SAME OPEN HOUSE - THE NEXT DAY

Cloudy shows the kitchen to Susan and Katie (the same couple from earlier).

CLOUDY

This kitchen, ladies, it's fit for a grade-A movie. You could fit a subzero fridge in here. And over here you have not one, but...

Cloudy realizes that what he thought was a second dishwasher is actually a pull out GARBAGE DISPOSAL.

CLOUDY (CONT'D)

Well, one dishwasher. But it's state of the art at that. Over here by the sink is the window. Overlooking what we discussed will be the tomato garden--

SUSAN

Cloudy, we saw another house. Same price, a little nicer. But after what you did for that girl--

KATIE

We can't buy from another agent.

CLOUDY

So we have a sale?

SUSAN

I think we do.

Cloudy smiles. Things are falling back into place...

CUT TO:

INT. CLOUDY'S CAR - LATER

Cloudy cruises down the street to John Cougar Melloncamp's "JACK & DIANE." Cloudy TAPS the steering wheel as though it's a pair of drums.

CLOUDY

(sings)

"Oh yeah, life goes on. Long after the thread is gone."

EXT. CLOUDY'S HOME - CONTINUOUS

Cloudy pulls into the driveway. He gets out of the car and walks over to the mailbox. He takes out the lone letter:

REVEAL - AN ENVELOPE ADDRESSED FROM COLLIN O'CONNELL.

Cloudy is completely still. In utter shock...

INT. DINING ROOM - CLOUDY'S HOME - A SHORT TIME LATER

Cloudy sits at the table, staring at Collin's unopened letter on the table...

FLASHBACK:

EXT. PLAYGROUND - BREEZY SUNSET - YEARS EARLIER

An EMPTY SWING rustles back-and-forth in the WHINING WIND.

BACK TO:

INT. BEDROOM - CLOUDY'S HOME

Cloudy stores the unopened letter away in the NIGHT-TABLE. He has a GUN stored away in there as well.

DISSOLVE TO:

EXT. PARK - A FEW DAYS LATER

An assortment of TEN-YEAR OLD BOYS AND GIRLS play softball. Elizabeth is among them. Playing in the outfield. The PITCHER delivers the pitch. And the HUSKY BOY at the plate sends it flying deep into the outfield.

Elizabeth trots over to make the CATCH. It dribbles in-and-out of her glove. But she's able to haul it in as she falls down. The Kids on her team CHEER for her.

INT. CLOUDY'S CAR - CONTINUOUS

Cloudy's watches with his binoculars from across the street. He can't help but to smile.

EXT. PARK - CONTINUOUS

Steven walks onto the field, and grabs Elizabeth's arm.

STEVEN

Come on Elizabeth. Time to go.

ELIZABETH

I gotta go.

Her friends look on as she's led off the field.

INT. CLOUDY'S CAR - CONTINUOUS

Cloudy needs to do a double-take. He can't believe it...

CUT TO:

INT. MARY'S CUBICLE - PRECINCT - LATER

Mary is doing paper work by her desk, when Cloudy enters.

CLOUDY

You let him go?!

MARY

You had no legal right to take those pictures. And once they were thrown out, there was no case.

CLOUDY

But I thought she was staying with relatives.

MARY

They chose to release her to Steven's custody.

CLOUDY

So he's back with her? After we have proof that he--

MARY

We have offers patrolling the home. Half the social workers in York are on the case. Cloudy, we're gathering usable evidence.

CLOUDY

Usable evidence.

He walks away.

MARY

Cloudy, wait!

Mary tries to resume her work, but can't. She throws down her pen down on her desk.

FADE IN:

- MONTAGE -

INT. BEDROOM - CLOUDY'S HOME - LATE NIGHT

Cloudy lies in bed wide awake. His eyes are bloodshot. He hasn't slept in days.

INT. BEDROOM - CLOUDY'S HOME - LATER

Cloudy is still awake. He throws off his covers.

INT. WINDOWSILL - CLOUDY'S HOME - LATER

Cloudy stares out the window, looking into his backyard.

He watches the waves CRASH onto the ocean shore.

INT. BEDROOM - CLOUDY'S HOME - LATER

Cloudy tries to fall asleep once again to no avail.

INT. COMPUTER ROOM - CLOUDY'S HOME - LATER

Cloudy sits by the computer. He obsessively researches a myriad of articles on CHILD MOLESTATION/ABDUCTION cases.

INT. CUCKOO CLOCK - MORNING

MOVING SHOT:

Racing through the interior of a cuckoo clock, stumbling past the nuts and bolts...

...as though we're moving through a time bomb moments away from going off...

INT. BEDROOM - CLOUDY'S HOME - MORNING

The CUCKOO BIRD leaps from the clock.

But Cloudy isn't there. He's already awake, or more likely, never fell asleep.

INT. KITCHEN - CLOUDY'S HOME

Cloudy gulps down coffee straight from the coffee maker.

INT. BENCHPRESS TABLE - LATER

Cloudy bench-presses a great deal of weight.

INT. COMPUTER ROOM - CLOUDY'S HOME - LATER

Cloudy continues researching CHILD MOLESTATIONS/ABDUCTIONS.

INT. LAUNDRY ROOM - CLOUDY'S HOME - LATER

Cloudy stands by the IRONING BOARD, IRON in hand. He irons a pair of slacks, but does so meticulously. As though he's using the iron to unleash his inner rage.

INT. BEDROOM - CLOUDY'S HOME - LATER

Cloudy sits on his bed, ignoring the RINGING phones. He opens the night-table drawer and removes Collin's unopened letter.

LARRY

(leaves message)

Yeah, it's Larry again. I've tried calling a dozen times. You haven't been at the office all week. Just give me a call back, Cloudy.

Cloudy TEARS open the envelope. He removes the LETTER inside, before dazing off into the distance:

FLASHBACK:

EXT. PLAYGROUND - BREEZY SUNSET - YEARS EARLIER

An EMPTY SWING rustles back-and-forth in the WHINING WIND.

JUMP CUT TO:

INT. FISH TANK - EARLIER THAT WEEK

The Mother Fish swallows her Young.

JUMP CUT TO:

EXT. PARK - EARLIER THAT DAY

Steven grabs Elizabeth's arm.

BACK TO:

INT. BEDROOM - CLOUDY'S HOME

Cloudy puts the letter back inside the drawer.

DISSOLVE TO:

EXT. OFFICE BUILDING - LATER

Cloudy waits in his car, down the street.

INT. CLOUDY'S CAR - CONTINUOUS

A POLICE CAR drives down the street. The OFFICERS eye Cloudy, before driving away.

EXT. OFFICE BUILDING - CONTINUOUS

Steven exits from the building, walking towards his car.

Cloudy runs up to Steven. As though they're old friends. He walks beside him.

CLOUDY
Steve! How the hell are ya?

STEVEN
What do you want from me?

CLOUDY
What do I want? What do you think I want? I wanna take a drive!

Steven looks down at Cloudy's jacket. He has a GUN inside. Pointed directly at him. They approach Cloudy's car.

STEVEN
Look at me, Cloudy. Look into my eyes. I would never hurt her.

CLOUDY
Just get in the car, will ya?

Steven gets in. Cloudy walks to the other side, keeping an eye on Steven.

INT. CLOUDY'S CAR - CONTINUOUS

Cloudy turns on the IGNITION. He backs out.

CLOUDY
So what kind of music are you into?

Cloudy turns up the RADIO, as they speed out of the lot.

CUT TO:

EXT. CLOUDY'S HOME - A SHORT TIME LATER

They pull into the driveway.

Cloudy leads Steven to the door, still holding the gun in his coat. Cloudy looks around to make sure the neighbors aren't watching, as he leads him to the front door.

INT. DOORWAY - CONTINUOUS

Cloudy shuts the door. He takes the gun out of his jacket.

CLOUDY

This gun here. It's a twelve gage.
Real work of art. You ever see a
twelve gage before?

STEVEN

I think I'm gonna throw up.

Cloudy grabs Steven and leads him into:

INT. BATHROOM - MOMENTS LATER

Steven pukes, as Cloudy throws him face down into the toilet.

Cloudy reads NEWSPAPER ARTICLE referring to Steven's arrest:

CLOUDY

Steven Merkin. Arrested on
allegations of child molestation.
Steve, I want to hear it from you.
Did you molest your step-daughter?

Cloudy picks Steven up by his hair.

STEVEN

No.

Cloudy ducks Steven back in. A moment later, he throws him back up.

CLOUDY

Did you molest your step-daughter?!

STEVEN

No!

Cloudy ducks him back in, before throwing him back up. This time, he puts his gun against his head.

CLOUDY

I'm going to ask one more time, and
please tell the truth.

(MORE)

CLOUDY (CONT'D)

Cause I don't wanna have to clean
your fucking brains off my walls!
Did you molest your step-daughter?!

STEVEN

NO!

Cloudy cocks his gun.

STEVEN (CONT'D)

Okay, fine! Fine! I molested her,
okay?! Are you happy?!

Cloudy tries to digest this.

CLOUDY

Why?

STEVEN

I don't know! Cause I'm fucked up!
Are you happy, huh?! Are you
fuckin' glad?!

CLOUDY

I appreciate your honesty, Steve.
Now I'm gonna be honest with you.
So here's what's gonna happen. I'm
going to plug in the iron.

Steven shakes his head.

STEVEN

No.

CLOUDY

And I'm gonna brand this article
here onto your chest.

STEVEN

No!

Cloudy explains in detail. As Steven whimpers:

CLOUDY

The iron's going to be about, what
do you say? Five-hundred degrees?
When it first hits the epidermis,
you're going to wish you were dead.
And your heart beat's going to
accelerate through the roof. But
you're not gonna die... just yet.
After say, about forty-five seconds
of complete and utter hell you'll
lose consciousness.

(MORE)

CLOUDY (CONT'D)

At which point, I'm I'm going to leave it up to God... I'm thinking just a single gunshot to the head. Nothing too fancy. But do you have a preference? Did you plan on having an open casket? Because now would kind of be the time to let me know.

Steven stares up at Cloudy. Absolutely terrified.

INT. KITCHEN - A SHORT TIME LATER

Steven is tied up. Shirt off. His back to the oven. Cloudy whistles. As he plugs in the IRON.

He makes his way towards Steven; iron in one hand, the newspaper article in the other.

STEVEN

I... I'm begging you. I can make this right. Pa... pa... please give me a chance to make this right.

CLOUDY

Can't do it, Steve.

Cloudy gets on his knees. He proceeds to press the iron against Steven's chest. Steven yells in excruciating pain.

INT. KITCHEN - A SHORT TIME LATER

Steven is dead. The newspaper article IMPRINTED on his chest, and a BULLET in his forehead.

Cloudy drags the body across the floor.

INT. BATHTUB - A SHORT TIME LATER

Steven's body is in the tub. Cloudy is on his knees, over the body, holding a saw.

Cloudy proceeds to chop up Steven's body. He disposes it into various GARBAGE BAGS.

EXT. DRIVEWAY - MOMENTS LATER

Cloudy carries trash bags through the driveway and to:

EXT. BACKYARD - MOMENTS LATER

Cloudy drags a few heavy garbage bags over to the water. He drops them in and watches them sink to the bottom.

Cloudy dazes off into the distance, as though he's in deep thought. He bursts into laughter.

INT. BEDROOM - A SHORT TIME LATER

Cloudy tosses some clothes into a backpack.

INT. BEDROOM - A SHORT TIME LATER

Cloudy opens the night-table drawer, removing Collin's letter. He sticks in his behind the gun in his back pocket.

INT. CLOUDY'S CAR - DRIVEWAY - A SHORT TIME LATER

Cloudy sits in the car. Collin's letter resting in his lap.

Cloudy braces himself to read the letter (by rolling back his neck, taking deep breaths, etc.) He unfolds the letter and begins to read:

COLLIN (V.O.)

I know you still blame yourself for
eighty-seven...

- MONTAGE -

INT. CHAPEL - MAXIMUM SECURITY PRISON

INMATES sleep or crack jokes, as the GUARDS yell at them. While Collin prays effusively.

INT. CLOUDY'S CAR

Cloudy continues reading. The word "REDEMPTION" is written across the entire document, at least two dozen times.

COLLIN (V.O.)

Listed below are six sets of
initials corresponding to six
pedophiles for you to find. Some
are known. Others aren't...

INT. JANITOR'S CLOSET - PREP SCHOOL - DOVER, NEW HAMPSHIRE
 VICTOR VASQUEZ runs his fingertips up a YOUNG GIRL's skirt.

YOUNG GIRL
 (whimpers)
 Mommy. Mommy!

Victor holds a MACHETE up to her neck.

VICTOR
 Shut up. Shut the fuck up.

He TEARS off her skirt...

COLLIN (V.O.)
 V.V. 83 Hungry Harbor Road, Dover.

INT. CHURCH - CHOIR PRACTICE - CONCORD, NEW HAMPSHIRE

FATHER JOSEPH MCMURTY (60s) conducts choir practice with an assortment of YOUNG BOYS...

COLLIN (V.O.)
 J.M. 7 Kensington Street, Concord.

EXT. STREET CORNER - QUEENS, NEW YORK

JAMAL LEONARD sends a YOUNG GIRL into a car. Jamal leans against the doorstep, as he rolls through a stack of bills...

COLLIN (V.O.)
 J.L., 643 Francis Lewis Boulevard,
 Queens, New York.

INT. KITCHEN - RESIDENTIAL HOME - PHILADELPHIA, PA

BORIS CHIMSKY sits at a table, facing a PETRIFIED MOTHER. A MAN stands behind her, holding a SEMIAUTOMATIC against her head.

BORIS
 Your son is delusional.

PETRIFIED MOTHER
 My son is delusional.

BORIS
 He's a fuckin' nutcase.

PETRIFIED MOTHER
He's... he's a nutcase.

BORIS
I'm sorry. You know my hearing.

PETRIFIED MOTHER
My son is a nut case.

BORIS
What kind of nut case?

PETRIFIED MOTHER
A fucking nut case.

BORIS
And if the fuckin' nutcase opens
his little fuckin' trap again, both
he and his mother are going to be
cut up into two dozen pieces.

Boris leans over to pat her on the cheek.

COLLIN (V.O.)
B.C., 611 Broad Street, Philly.

INT. RESIDENTIAL HOME - PALM BEACH, FLORIDA

JACK DEMPSEY (40's, lanky) carries ANNA-MARIE RYAN (8) away
from the DEAD BODIES OF HER PARENTS and TEENAGE BROTHER.

COLLIN (V.O.)
J.D.

BACK TO:

INT. CLOUDY'S CAR - DRIVEWAY

Cloudy folds up the letter, before putting it away.

COLLIN (V.O.)
Do with them what you wish you
could do with me.

Cloudy gives the home one last look. Before driving off into
the distance...

...we stay behind for a beat.

FADE IN:

INT. LIBRARY - MORNING

Cloudy prints out NEWSPAPER ARTICLES referring to the arrests, of the names mentioned in Collin's letter.

CUT TO:

EXT. BOAT - ATLANTIC OCEAN

A FISHERMAN tries to pull up the FISHING NET, but something weighs it down. He manages to pull up the net, and removes a trash bag from inside.

He flinches back at the wretched odor. He opens the bag and looks inside.

FISHERMAN

Hey Joe, I think you better get over here!

JOE runs out from the Captain's Deck. He looks down.

CUT TO:

INT. PRECINCT - LOBBY - MOMENTS LATER

The Receptionist answers the PHONE.

RECEPTIONIST

911, what's the nature of your emergency?

(pauses)

Hold on one second please.

She lowers the phone.

RECEPTIONIST (CONT'D)

We got a body!

Mary enters from her office.

CUT TO:

EXT. VASQUEZ RESIDENCE - SIMULTANEOUSLY

VICTOR VASQUEZ (40s) takes out the garbage. He walks past an assortment of BROKEN BOTTLES and TRASH that cover any resemblance of a lawn.

The word "PREDATOR" is carved into the cement driveway, right next to a SPRAY-PAINTED SATAN. Clearly the harassment of local residents.

INT. CLOUDY'S CAR - CONTINUOUS

Cloudy sits in his car watching Victor closely, as he crosses the initials V.V. off of Collin's letter.

He grabs the NEWSPAPER ARTICLE referring to Victor's arrest, as well as his IRON and GUN.

EXT. VASQUEZ RESIDENCE - CONTINUOUS

Victor tosses the trash bags into the GARBAGE CAN. Before making his way to the front door. When Cloudy emerges. Pressing his gun against Victor's back.

CLOUDY
Victor Vazquez?

VICTOR
(with a squeaky voice)
Yes?

CLOUDY
Open the door.

Victor opens the door. Cloudy follows him inside.

CUT TO:

EXT. CRIME SCENE - OCEAN SHORE

POLICE surround Steven's washed up body. Mary examines it.

OFFICER
What's that on his chest?

MARY
A newspaper article. Killer ironed it on his chest. But the bullet in his head is what did it.

Mary looks into the distance. She notices the home at the other end of the shore...

...as DETECTIVE KEVIN GABRIEL (35, a slick suntanned go-getter) approaches.

MARY (CONT'D)
I'm part of this investigation.

Kevin CHUCKLES.

KEVIN
And what would make you think that?

MARY
I know the killer.

He looks at her closely.

BACK TO:

INT. KITCHEN - VASQUEZ RESIDENCE - A SHORT TIME LATER

Victor is in his boxers on the floor. Tied up and badly beaten. As Cloudy paces around the kitchen, iron in hand.

CLOUDY
Where's the outlet?

Cloudy finds an outlet behind the microwave.

CLOUDY (CONT'D)
Oh, here it is.

VICTOR
I've changed.

CLOUDY
Is that the best you can do?

VICTOR
I was fucking neutered!

CLOUDY
You were what?

VICTOR
Why do you think my voice sounds like this?! They cut my fucking dick off! I told them to do it.
(pleads)
You think I chose to be attracted to little girls, huh? My mom, she always fantasized that I would meet a nice señorita, get married... I would have given anything to have been able to get it up for a woman.

Cloudy plugs in the iron.

CLOUDY
I'm sorry.

VICTOR
I don't have the urges anymore.

CLOUDY
I need to be sure.

Cloudy gets on his knees. He proceeds to iron the newspaper article onto Victor's chest, as Victor yells in pain.

INT. KITCHEN - VASQUEZ RESIDENCE - A SHORT TIME LATER

Cloudy cocks his gun. He makes his way back to Victor. Who's unconscious though his heart beats rapidly. Cloudy puts his against Victor's head about to pull the trigger...

When he's hit against the back with an BASEBALL BAT. He falls to the floor. He looks up and sees a blur that dissolves into VICTOR'S MOTHER. She stands over him, holding the bat.

CLOUDY
I... I don't want anything with you... I'm here for your son.

She hits him again.

CLOUDY (CONT'D)
Put the bat down!

She swings again, this time hitting his hand. Causing his finger to twitch, which sets off the trigger...

...SPLAT!!!

Helena is on the floor. Laying on her back. Cloudy limps over towards her.

Cloudy tries to turn Helena over, when he sees that his hand's covered in blood. She's dead.

CLOUDY (CONT'D)
Oh, fuck me.

Cloudy gets up. He paces for a moment.

CLOUDY (CONT'D)
FUCK! FUCK! FUCK!!!

He loses it. He proceeds to punch the walls, THROWING pots and pans and tearing at the cabinets. Finally, he lets out a LION-LIKE ROAR...

EXT. VASQUEZ RESIDENCE - A SHORT TIME LATER

Cloudy hurries to his car.

CUT TO:

INT. CLOUDY'S CAR - FREEWAY - LATER

Cloudy is driving. Guilt streamed across his face. He holds back tears, as he dazes out the open window...

The murders have already begun to take their toll...

DISSOLVE TO:

INT. REAL ESTATE OFFICE - LATER

Mary and Kevin speak with Larry:

MARY

You know a Cloudy. Cloudy Ferguson?

LARRY

Cloudy, of course. He's worked for me six years. Charismatic fella. I've been trying to reach him. Is he alright?

KEVIN

Oh, I'm sure he's doing just swell. Problem is the other guy.

LARRY

The other guy?

KEVIN

Yeah, see we found him chopped up, with something engraved on his chest. And was he shot in the head?

MARY

Bullet pierced directly into the supraorbital foramen.

Kevin's phone rings. He steps away.

KEVIN

(answers phone)
Gabriel.

LARRY

And you think Cloudy did this?

MARY

We're pretty confident of it.

LARRY

I knew I shouldn't have told him to take Nyquil.

MARY

I don't think the Nyquil's what did it, sir.

Kevin returns.

KEVIN

Fix your makeup. We're going to Dover.

MARY

What's in Dover?

KEVIN

The morgue. We got another body. A pedophile.

CUT TO:

INT. HALLWAY - MORGUE

MOVING SHOT: Mary and Kevin walk-and-talk.

MARY

You know his brother, Clyde Ferguson was abducted in '87. Sodomized and killed.

KEVIN

Ain't that something?

MARY

I can't help but feel partially responsible. I had promised to put Merkin in prison.

KEVIN

I wouldn't flatter yourself. The man's a pure psychopath. He would've done it regardless.

A pause.

MARY

You read the paper this morning?

KEVIN

What's that gotta do with it?

MARY

Just this Muslim kid in Beirut. He got killed on his way to school. One of our tanks mistook him for a terrorist. Point is, a kid walks to school wearing a turban he gets his face blown off. No questions asked. But to kill a man for molesting his eight-year old daughter. That's where we draw the line.

KEVIN

That's the problem with women in the department. You make everything political.

MARY

You don't have an opinion?

KEVIN

My opinion is to do whatever gets my picture in the papers.

They approach the grim-looking MORTICIAN.

KEVIN (CONT'D)

(smiles)

Kevin Gabriel. How are ya?

INT. BODY ROOM - MORGUE - MOMENTS LATER

Victor is laid out on the table. A sheet covers everything, but his face. Revealing the gunshot wound on his forehead. Mary analyzes the body.

MORTICIAN

You wanna see something really interesting?

Mary nods. The Mortician pulls down the sheet. Imprinted on Victor's chest is the newspaper article from his arrest.

MARY

Another article.

MORTICIAN

The mother's body is on the right.

DISSOLVE TO:

INT. PRINTING ROOM - PRECINCT

WANTED PICTURES of Cloudy print out. One after another.

MATCH CUT TO:

INT. CHURCH - CONCORD - EVENING

A group of about TWO DOZEN CHOIR BOYS (8-12) SING "Holy Night".

FATHER JOSEPH MCMURTY (55) conducts the choir, waving his BATON back-and-forth. He locks eyes with a BASHFUL YOUNG BOY.

Watching from the audience is Cloudy Ferguson. He crosses the initials J.M. off of Collin's letter.

INT. CHURCH - A SHORT TIME LATER

The choir lets out. PARENTS pick up their children. As Cloudy continues watching from the back of the church.

As Joseph leads the same young boy he locked eyes with into the back of the church. Cloudy gets up from his seat.

INT. BACK ROOM - CHURCH - MOMENTS LATER

The Boy sits on a stool in the CANDLELIT ROOM. He shivers as a LARGE HAND enters the frame.

INT. CHURCH - A SHORT TIME LATER

The Boy enters from the back room. Joseph follows.

FATHER JOSEPH MCMURTY
Practice what we went over. I
really want you to hit that note.

CHOIR BOY
I will.

Joseph stands over him.

FATHER JOSEPH MCMURTY
Remember this is our covenant.
Nobody else has to know.

The Boy nods. Joseph runs his hand alongside his face.

FATHER JOSEPH MCMURTY (CONT'D)
I don't want to keep your mother
waiting.

The Boy walks to the door, as Joseph enters into the:

INT. CONFESSION BOOTH - CONTINUOUS

The Pastor takes a seat, his head to the floor.

FATHER JOSEPH MCMURTY
How can I help you, my son?

Cloudy is on the other side.

FATHER JOSEPH MCMURTY (CONT'D)
Whatever you confess will remain in
strictest confidence.

CLOUDY
What is it with you people? Why do
you do it?

FATHER JOSEPH MCMURTY
I'm not sure I understand.

CLOUDY
Why is my brother dead? He was six-
years old. Why was he taken? He had
no sins. Why him?

FATHER JOSEPH MCMURTY
What is your confession, my son?

CLOUDY
I've killed three people, but I'm
not the one here to confess. And
I'm not your fucking son.

Joseph looks up. Seeing the GUN resting in Cloudy's lap.

INT. CHURCH - CONTINUOUS

Joseph runs out of the confession booth. Cloudy follows.
Chasing the Pastor into the back room.

FATHER JOSEPH MCMURTY
He has a gun!

INT. BACK ROOM - CHURCH - CONTINUOUS

Cloudy is about to shoot Joseph. When the Pastor hits him across the face. Wrestling with him for the gun in the CANDLELIT room. Cloudy drops the gun. He bends down to pick it up...

When Joseph hits him across the back of his head with his baton. Cloudy elbows the Pastor. Knocking him into the cupboard against the wall. Causing a drawer to open...

REVEALING - A MYRIAD OF PORNOGRAPHIC IMAGES OF YOUNG BOYS.

CLOUDY

These your little choir boys?!

The Pastor tries to run out of the room. When Cloudy throws him against the door. Joseph punches Cloudy in the ribs causing him to crouch over. He then punches Cloudy in the head. Sending him to the floor.

Joseph picks up the gun. As Cloudy removes the CANDLE out of the CANDLESTICK. He throws the CANDLE at Joseph. Causing the Pastor's clothing to go up in flames, as the gun slips out of his grasp.

CLOUDY (CONT'D)

Forgive me, father.

Cloudy picks up the gun. Sticking it into his pocket. As the Pastor charges at him. Trying to set him on fire as well. But he misses, running into the wooden wall. Engulfing the entire room in flames. Cloudy exits.

INT. CHURCH - CONTINUOUS

Cloudy enters from the back room. As three NUNS walk towards him. They stare at him for a moment, before peeking into the back room.

...As Cloudy takes quick steps to the exit.

Cloudy notices the Choir Boy at the doorway.

CLOUDY

What are you doing here?!

CHOIR BOY

I forgot my jacket.

NUN (O.S.)

Get back here!

The Nuns charge towards Cloudy. Cloudy grabs the Boy.

CLOUDY

Come on.

EXT. BURNING CHURCH - CONTINUOUS

Cloudy runs with the Boy over to his Mother's car which is parked right in front of the church. The Boy opens the door. As his MOTHER is completely still, shocked to see the church in flames.

Cloudy hands her some cash.

CLOUDY

He wants to sing, get him a guitar.
No more fucking choirs!

The Nuns chase Cloudy down the street.

Cloudy hurries to his car.

INT. CLOUDY'S CAR - CONTINUOUS

Cloudy drives away. As he looks in the rear-view mirror. Seeing the Nuns chasing him, in front of the burning church.

CLOUDY

Oh, sweet Jesus.

Cloudy speeds off.

DISSOLVE TO:

INT. STUDY - MARY'S HOME - LATER

Mary sits by her desk. Reviewing the case. When her Husband enters.

MARY

There's so much evil in this world,
and somebody's finally doing
something about it, and I need to
stop him.

He massages her neck.

MARY'S HUSBAND

You're a good cop, Mary. You'll do
what's right.

MARY

There's a big difference between
being a cop and doing what's right.

He leans in to kiss her. She moves away.

MARY (CONT'D)

Not tonight.

He kisses her neck.

MARY'S HUSBAND

Come on.

She snaps at him.

MARY

Knock it off, Harold.

MARY'S HUSBAND

You wanna be cramped in this little
room all by yourself? Be my guest.

He exits. As she resumes her work. The phone RINGS, but she ignores it. Instead, focusing on the PHOTOGRAPH on her desk.

SLOWLY ZOOM IN ON THE PHOTOGRAPH: It's an old portrait of TEN YEAR OLD CLOUDY. Sandwiched between his SIX-YEAR OLD BROTHER and MOTHER. They look like a happy family...

KEVIN

(leaves message)

It's Gabriel. There was another
murder. A priest.

CUT TO:

INT. PRECINCT - A SHORT TIME LATER

Mary and the BOYS sit around. Watching the NEWS.

CUT TO:

EXT. BURNING CHURCH - LIVE

The REPORTER stands in front of the crime scene. As FIREFIGHTERS extinguish the fire in the background.

LINDA SANCHEZ

I'm standing in front of the Saint Nicholas Church, which has tragically burnt to the ground tonight as Cloudy Ferguson has struck again. Claiming his fourth victim, Joseph McMurty. As was witnessed by this woman here.

She holds the microphone up to the Nun.

NUN

He set the Priest on fire. He look at me. I see his face. His eyes are dark... like Lucifer.

The News Anchor takes the microphone back.

LINDA SANCHEZ

With a breaking development is our very own, Cynthia Backett. Cynthia, that dress is stunning by the way.

CUT TO:

EXT. RESIDENTIAL HOME - CONCORD

CYNTHIA BACKETT (30s, with a perfectly plastic face) stands next to a FORMER ABUSE VICTIM (30s).

CYNTHIA BACKETT

Thank you, Linda.

(with forged empathy)

Numerous men numerous men have stepped forward tonight with allegations of sexual abuse against the fifty-five year old pastor dating back twenty-five years. As is reporting this man, sir?

FORMER ABUSE VICITM

I was eight-years old when he stole away my innocence.

(fights tears)

He told me that if I ever told anyone he'd slit my throat.

CYNTHIA BACKETT

And why are you coming forward now?

FORMER ABUSE VICTIM
Well, because he's dead. I don't
have to be afraid any longer.

CUT TO:

EXT. MOTOR INN - MIDDLE OF NOWHERE - LATER

Cloudy pulls into a seedy TWO-STORY MOTOR INN entitled "DON'T ASK DON'T TELL". Though it's hard to make the name out. As half of the lights are burnt out.

Cloudy gets out of the car. He heads inside.

INT. LOBBY - DON'T ASK DON'T TELL MOTOR INN - CONTINUOUS

Cloudy enters. He looks like a complete mess. As he walks up to the RECEPTIONIST. She looks up at him.

RECEPTIONIST
(chews gum)
What happened to you?

CLOUDY
Look, could I just get a room?

RECEPTIONIST
Fifty-Bucks.

Cloudy slaps a FIFTY down on the counter. The Receptionist dangles the KEY in front of Cloudy playfully. He grabs it out of her grasp, and walks to his room.

Once Cloudy's gone, she takes out a PICTURE from under the counter and looks at it closely.

INSERT - A WANTED PHOTOGRAPH OF CLOUDY.

She DIALS the number listed on the picture.

RECEPTIONIST (CONT'D)
I think I got the guy you're
looking for.

CUT TO:

INT. PRECINCT - CONTINUOUS

Mary grabs a PEN and PIECE OF PAPER off the desk.

MARY

When did you say he checked in?
 (jots something down)
 What's the address?
 (jots something down)
 It's thirty-minutes away. We'll be
 there in twelve.

She hangs up the phone.

MARY (CONT'D)

He's in Biddeford. He just checked
 into a motel.

KEVIN

I can't believe he was dumb enough
 to cross back into state lines.

CUT TO:

INT. BATHROOM - GUEST BEDROOM - SIMULTANEOUS

Cloudy looks at his reflection in the mirror, as he rubs a
 COTTON BALL with IODINE over the bruises on his face.

CUT TO:

EXT. ROAD - SIMULTANEOUSLY

The Undercover Car races down the street. Sandwiched by TWO
 POLICE CARS. All three have their SIRENS running.

BACK TO:

INT. BATHROOM - GUEST BEDROOM - CONTINUOUS

Cloudy continues attending to the bruises. When he sees a
 BRIGHT SILHOUETTE emerge in the mirror. He walks towards it.

INT. GUEST BEDROOM - CONTINUOUS

Cloudy walks towards the bright light coming from the WINDOW.

CLOUDY

Clyde.

He pulls open the shade to reveal:

EXT. PARKING LOT - CONTINUOUS

The THREE CARS pull into the lot quietly. Their sirens off.

CLOUDY (O.S.)

Oh shit.

INT. GUEST ROOM - MOTOR INN - MOMENTS LATER

Cloudy puts a SILENCER onto his GUN.

EXT. PARKING LOT - CONTINUOUS

There are SIX OFFICERS in total. TWO stay behind in the lot. While the other FOUR head inside.

INT. HALLWAY - MOTOR INN - MOMENTS LATER

Kevin waves ONE-OFFICER to the far corner of the hall. He rushes over, his gun pointed towards Cloudy's door. ANOTHER OFFICER stays put in the opposite corner.

Kevin and Mary creep in over to Cloudy's room. Their guns drawn. Kevin takes a deep breath, before kicking in the door.

INT. GUEST ROOM - CONTINUOUS

Cloudy's gone.

KEVIN

Fuck! He knew we were coming.

INT. STAIRWELL - CONTINUOUS

Cloudy runs up the stairs.

INT. SECOND FLOOR HALLWAY - CONTINUOUS

Cloudy enters. From the stairs. He approaches the FIRST DOOR.

INT. SECOND FLOOR - FIRST ROOM - CONTINUOUS

A MAN (40s) is in the middle of having anal-sex with his LOVER (20s). She's lined up against the wall.

LOVER

Ohhh, right there! Ooooo yeah!

There's a knock at the door.

MAN
(turns around)
She already brought the towels!

The knocking persists. It's louder this time.

INT. SECOND FLOOR HALLWAY - CONTINUOUS

Cloudy waits outside.

INT. STAIRWELL - CONTINUOUS

TWO POLICE OFFICERS race up the stairs. Their guns drawn.

I/E. SECOND FLOOR - FIRST ROOM - CONTINUOUS

The knocking persists. The Man sighs. He wraps a towel around his waist, and walks over to the door.

MAN
(mutters)
Fuckin' spick.

He opens the door halfway. As the TWO POLICE OFFICERS storm in from the stairs, and race towards Cloudy.

COP 1
Drop the gun!

Cloudy forces his way inside, before locking the door.

The first Cop throws his weight against the door. Once. Twice. Before it swings open.

The Cops take slow cautious steps around the room, with their guns drawn. They search the bathroom. Nothing. They walk towards the closet.

Cloudy is under the bed, his gun against the Girl's head. The Guy on the other side. Cloudy shoots the first Cop's feet. A moment later, he shoots the other Cop in the leg. Both cops fall to the floor.

Cloudy climbs out from under the bed, his gun drawn. He collects both of their weapons, and stick them in his pocket.

Cloudy handcuffs the Officers, and stuffs their mouths with towels. He notices that the Second Cop is bleeding significantly worse than the first.

Cloudy rips the sheet off the bed. He wraps it around the Cop's foot. Trying to stop the bleeding, as the Couple runs out of the room.

CLOUDY
Do you have kids?

The Cop nods.

CLOUDY (CONT'D)
Do you watch them carefully? Make sure nothing happens to them?

The Cop nods.

CLOUDY (CONT'D)
Help will be here in a few minutes.

INT. WINDOWSILL OF SECOND FLOOR BEDROOM - MOMENTS LATER

Cloudy opens the window, before climbing out and onto the ROOFTOP.

INT. STAIRWELL - CONTINUOUS

Mary and Kevin run up the stairs, as the Couple runs down.

MAN
First bedroom on the right.

KEVIN
Thanks.

Mary and Kevin continue up the stairs.

INT. SECOND FLOOR - FIRST ROOM - MOMENTS LATER

Kevin and Mary enter. One of the Cops on the floor nods towards the open window.

EXT. FLAT SPACIOUS ROOFTOP - MOMENTS LATER

Kevin and Mary climb out onto the spacious rooftop.

KEVIN
I go right. You go left.

Mary nods. They break off.

Kevin heads towards the right, his gun drawn. Finger alongside the trigger. He's prepared to fire. He makes a left, continuing to take slow cautious steps...

...When he feels something press against his back.

CLOUDY (O.S.)

Drop it.

Cloudy has his gun against Kevin's back.

KEVIN

Name in the paper, face on every news screen. People would kill for your publicity.

CLOUDY

I hate repeating myself, Detective.

Kevin chuckles. He looks as though he's about to drop the gun...

When in one swift motion. He raises it back up and is about to shoot Cloudy in the chest...

When he's shot in the foot. Sending him to the ground. Cloudy takes his gun.

KEVIN

My friggin' toe!

CLOUDY

You'll live. Now tell me, where's your partner?

KEVIN

You sticky cum-crust motherfucker. I know all about you. About your brother.

CLOUDY

I'm sorry, did I hear you right? Did you just mention my brother?

KEVIN

You mean the one that was raped like a little bitch?

Cloudy points his gun at Kevin's head. Before taking a deep breath. Trying to hold himself back.

KEVIN (CONT'D)

Do it. Get me on the front page.

Cloudy lowers the gun.

CLOUDY

Shut up.

Cloudy handcuffs Kevin.

KEVIN

What are you, a pansy? Pull the trigger.

CLOUDY

I don't kill cops. Not even ones who deserve it.

Cloudy walks away.

KEVIN (O.S.)

Hey, I ain't through with you yet!

Cloudy continues walking, when he approaches Mary. They stare at one another...

Until her WALKIE-TALKIE goes off.

WALKIE-TALKIE

Magderson. Do you need backup?

Mary picks up her walkie-talkie.

WALKIE-TALKIE (CONT'D)

Magderson, come in!

She ignores it.

CLOUDY

Funny running into you here.

MARY

Don't take another step.

He takes another step. She puts her finger on the trigger, but can't bring herself to fire.

MARY (CONT'D)

I'm gonna shoot.

Cloudy takes another step. He grabs her gun, and in one swift motion...

...he puts it against her head.

CLOUDY

You're coming with me.

Mary stares at him, both intrigued and terrified.

EXT. EDGE OF ROOF TOP - MOMENTS LATER

Cloudy holds Mary at gunpoint, using his other hand to grab a CABLE WIRE...

...They swing across the cable and down into:

EXT. PARKING LOT - MOMENTS LATER

They jump off the rope. Cloudy leads her to his car as the TWO COPS in the lot react.

CLOUDY

Don't do anything stupid. Or I'll,
eh you know, kill her.

The Cops keep their cool, but keep their guns pointed at Cloudy. Cloudy tosses Mary his keys.

CLOUDY (CONT'D)

Wanna drive?

MARY

Do I have a choice?

CLOUDY

I just wanted to be polite.

Mary gets in driver's seat. Cloudy turns around, pointing his gun at one of the Cops before getting in next to her. They pull out of the lot.

EXT. QUIET ROAD - CONTINUOUS

The car drives away. As the Two Cops race into the street. Firing at the vehicle, trying to shoot out the tires.

Cloudy leans out of the window, and fires several shots of his own. Hitting one of the Cops in the shoulder. He drops his gun as he grabs his shoulder in pain.

The other Cop continues firing, but it's too late. They're already gone...

DISSOLVE TO:

EXT. PARKING LOT - LATER

The Wounded Cops lay on STRETCHERS. Being boarded by PARAMEDICS into the back of an AMBULANCE.

Kevin is laid out on one stretcher about ten feet away. With a cast around his foot. He recounts the ordeal with the NEWS TEAM.

KEVIN

I begged him to spare her. To take me instead. That was when he pulled the trigger.

LINDA SANCHEZ

(melodrama)

How did you survive?

KEVIN

I thought about my lovely wife. And my two gorgeous children. I knew I had too much to live for.

LINDA SANCHEZ

And cut.

The CAMERAMAN stops shooting.

KEVIN

Did you get the closeup on my face?

CAMERAMAN

Closeup?

KEVIN

Yeah, the closeup you fucking rim-job!

One of the PARAMEDICS (30's, obese) approaches Kevin.

PARAMEDIC

We're shipping out.

KEVIN

Can't you see I'm working here?! Here, there's a convenience store a quarter mile up the road. Go get yourself a meatball sub.

The Paramedic mutters something to himself as he walks away. As Kevin directs the Cameraman.

KEVIN (CONT'D)

So when I get into the whole shpiel about my wife and kids and all that bullshit, that's your cue to start the zoom in.

(to Linda)

How's the hair?

LINDA SANCHEZ

Hair's perfect. It's the just-got-shot heroic look.

CUT TO:

INT. UNDERCOVER CAR - SOMEWHERE IN UPSTATE NEW YORK

Mary drives. Cloudy is next to her, his gun in his lap.

CLOUDY

Make a right.

Mary looks at him, before turning into the WOODS. She swerves by a series of trees.

CLOUDY (CONT'D)

Stop here.

She looks at him a second time before braking.

EXT. FOREST - A SHORT TIME LATER

Mary sees Cloudy sitting down about ten-feet in front of her. She looks around, contemplating trying to run away...

...ultimately, she sits down next to him.

CLOUDY

You ever do anything you wish you could take back?

A pause.

MARY

Have you?

A long pause.

CLOUDY

When I'm sitting there. Over one of the bodies. Gun-in-hand. I get this...

(MORE)

CLOUDY (CONT'D)
this rush of blood to the head.
Like a waterfall twirling through
my brain.

MARY
What's it like?

CLOUDY
All I ever wanted was one more day
with him. Another hour. Another
minute. Just to feel him near me so
I could tell him how sorry I am. I
still can't feel it, but I'm a hell
of a lot closer than I was before.

MARY
And you think that if you kill
every pedophile that it'll be as
though he was still alive? As
though he was never taken.

CLOUDY
I just want to make the breaking go
away. And if killings the only way
I can do that, then fuck it. I
guess I'm a killer.

MARY
If you bring me back now, I can
convince them to take the death
penalty off the table.

Cloudy looks at her closely, before getting up.

CLOUDY
Get some sleep. I'll wake you in
the morning.

MARY
Cloudy, you know there's no happy
ending to this.

CLOUDY
I'm not asking for one.

FADE IN:

EXT. DESOLATE ROAD - CONTINUOUS

A SPORTS CAR drives down the street. Until the DRIVER notices Cloudy in the center of the street. The Driver has to swerve to avoid hitting him.

Cloudy cocks his GUN as he walks to the vehicle. Mary sits on the side of the road. The Undercover Car is drenched in flames.

Cloudy taps on the window. The DRIVER is more of a wreck than his GIRL is. She leans towards him to lower the window.

CLOUDY
Out of the car. C'mon.

They both get out. The Driver nearly trips in the process.

DRIVER
Da... don't shoot!

CLOUDY
Cell phones, pagers.

The Driver trembles as he hands Cloudy his cell phone. His girl does the same. Cloudy rips the phones apart, and tosses them. He takes off the Man's sunglasses, and tries them on.

CLOUDY (CONT'D)
What do you think?

DRIVER
Tha... they... they look cool.

CLOUDY
What do you think, hon?

DRIVER'S GIRL
Sexy. Very sexy.

CLOUDY
Anyone asks where your car went,
you tell 'em James Dean took it.

The Diver nods. Cloudy looks into the car. Noticing the WENDY'S BAG in the cup holder.

CLOUDY (CONT'D)
What is that, a chicken club?

DRIVER
It's... it's uh... it's a classic
double... wa... wa... with cheese.

CLOUDY
You're killing me.

Cloudy gets in the car, and then waves Mary over.

INT. SPORTS CAR - MOMENTS LATER

They speed off. Leaving the Couple on the side of the road. Cloudy notices the suitcase in the backseat.

CLOUDY
Ditch the uniform. It gives me the
creeps.

Mary looks through the suitcase, unsatisfied. Cloudy takes out a bikini top.

MARY
What, you want me to put this on?
There's no way I'm wearing this.

Cloudy throws items around as he drives. He hands her a vintage T-shirt.

CLOUDY
What about this one?

She sighs as she grabs the shirt.

MARY
You really need to not be telling
me what to do.

CLOUDY
Hey, last time I checked you were
the hostage here.

MARY
Ah, so you're the one in control?

CLOUDY
Start acting like you believe it.

Cloudy plays around with the ON-STAR as she changes.

MARY
And what are you doing now, sir?

CLOUDY
I'm getting directions. What's it
look like?

MARY
Yeah, you press one more button on
that thing, and we're not even
making it around the block.

Cloudy stops pressing the On-Star screen.

CLOUDY
There's surveillance on these?

MARY
You're a real Zodiac, aren't you?

He turns on some MUSIC.

CLOUDY
What about the radio? Is that
tapped too?

A pause.

CLOUDY (CONT'D)
Thank you, by the way.

MARY
You gonna rethink my offer?

CLOUDY
No, but I'll make it up to you. A
cup of coffee, maybe.

MARY
I don't drink coffee.

CLOUDY
What do you drink?

MARY
I'm more of a latte woman myself.

CLOUDY
A latte then.

MARY
I don't drink my lattes with serial-
killers.

CLOUDY
What about real-estate agents?

MARY
You had a better shot the first
time.

Cloudy offers her the Wendy's bag.

CLOUDY
You want some fries?

MARY
I thought you'd never ask.

She grabs the bag, and starts eating as Cloudy finishes the burger. They share a thoroughly unhealthy breakfast.

EXT. DESOLATE ROAD - CONTINUOUS

They're being followed by a BLACK ESCALADE.

CUT TO:

INT. FBI HEADQUARTERS - WASHINGTON D.C.

COMMISSIONER BILL MUELER (50s) stands in front of a WHITE BOARD. Addressing roughly TWO DOZEN FBI AGENTS. Standing next to him is his sidekick, AGENT BOBBY SHERIDAN (30s).

BILL

Four police officers are wounded, a fifth has been taken hostage. That's waging war. We've set up road blocks every fifty-miles from Biddeford down to Pittsburgh. But if we're gonna get him before he hits again, we're gonna need to know precisely what makes him tick. Speak to his sixth-grade math teacher, his dry cleaner, every toots he's ever pit, put or panned. And if he's a cocksucker, then dammit, I wanna know whether he spits or swallows!

Bill steps down. The room begins clearing out. An AGENT accosts Bill.

FBI AGENT #1

Sir, I just got off the phone with the Postmaster General. Three weeks back, Ferguson received a letter from a Raleigh State Penitentiary.

BILL MUELER

Who penned the letter?

FBI AGENT #1

Collin O'Connell.

Bill walks away as he pulls out his cell.

BILL MUELER

This is Mueller. Get the jet ready.

CUT TO:

INT. GAS STATION - UPSTATE NEW YORK - AFTERNOON

Mary enters. Followed by Cloudy. They approach the counter. Behind the counter stand TWO GAS STATION ATTENDANTS (two hicks in their 20s).

CLOUDY
Fill it up.

One of the Attendants comes around from the counter. He looks as though he's going to go out to Cloudy's car, but instead pulls down the WINDOW SHADE.

Before Cloudy can respond, the second Attendant pulls a SHOTGUN on him. Cloudy is about to pull his gun when:

GAS STATION ATTENDENT #2 (O.S.)
I wouldn't.

The first Attendant holds a HANDGUN against Cloudy's head.

GAS STATION ATTENDENT #1
Hand it over.

Cloudy hands him his gun. He pats Cloudy down. Feeling something by his stomach. He lifts Cloudy's shirt. Before removing the gun tucked behind his belt.

GAS STATION ATTENDENT #1 (CONT'D)
The other one too.

The other attendant locks the door.

GAS STATION ATTENDENT #2
Put them in the back.

INT. BACK ROOM - GAS STATION - A SHORT TIME LATER

Cloudy and Mary tied up to separate chairs. The Attendants hover over them. Guns in hand.

GAS STATION ATTENDENT #1
What's the reward money at?

GAS STATION ATTENDENT #2
Five-hundred G's. And that's just for him.

GAS STATION ATTENDENT #1
Shit.

GAS STATION ATTENDENT #2
Police should be here soon.

There's a knock at the front door. The second Attendant exits. While the other stays behind.

GAS STATION ATTENDANT #1
You're about to make me a rich man.

We hear the front door cling open. A moment later, a few GUNSHOTS sound. The Attendant quickly opens the back door to:

REVEAL - THREE ITALIANS WITH SEMI-AUTOMATICS.

The Attendant picks up his gun. As he's shot multiple times in the chest. The bullets send him flying against the wall.

The three men enter. Led by the ringleader, PAULIE (48). He stands at the doorway, puffing a CIGAR.

As the other two -- the silent ROY (36, heavysset) and smooth-talking LENNY (24, lanky) untie Cloudy.

PAULIE
You alright?

CLOUDY
I take it you're not the police.

PAULIE
We've been following you since Biddeford.

Cloudy gets up. Roy and Lenny search Mary's pockets. Lenny looks at her badge.

LENNY
Hey Paulie. Looks like we caught ourselves a stray.

PAULE
Pop her.

Roy kicks back Mary's chair and raises his gun.

CLOUDY
Hey, hey, hey.

Cloudy grabs the gun. Roy gives him an odd look.

CLOUDY (CONT'D)
She's with me.

Paulie ashes his cigar.

PAULIE
Man's got taste.

EXT. GAS STATION - MOMENTS LATER

The Black Escalade is parked outside. With the trunk open. Cloudy gets in. Before helping Mary in. Roy shuts the trunk.

INT. TRUNK - BLACK ESCALADE - CONTINUOUS

Mary stares at Cloudy, as the others get in the car.

MARY

Thanks.

CLOUDY

I said I'd make it up to you.

EXT. GAS STATION - CONTINUOUS

They speeds off. Vanishing into the distance.

A moment later, a half dozen POLICE CARS arrive at the scene.

CUT TO:

INT. QUESTIONING ROOM - MAXIMUM SECURITY PRISON - CONTINUOUS

Bill Mueller sits at the TABLE. Sitting next to him is another agent, BOBBY SHERIDAN.

Sitting at the other end is Collin. His hands in his lap. He looks at the cup of coffee in front of him. He takes a sip.

BILL MUELER

Where's Cloudy?

COLLIN

I don't recall anyone by that name.

BOBBY SHERIDAN

Cloudy Ferguson. You abducted his six-year old brother back in '87, and fucked him a few up before slicing him up.

COLLIN

Oh, that Cloudy.

BILL MUELER

You wrote him a letter before he set out on his killing spree.

COLLIN

I don't have the faintest idea what you're talking about.

BOBBY SHERIDAN

Look asshole, we're not a couple of little boys for you to fuck! We will make your life hell.

COLLIN

I'm seventy-three years old. I've been in here nineteen years. I'm already in hell.

BILL MUELER

There are privileges we can revoke.

COLLIN

What privileges?

BILL MUELER

Well, forget about penning anymore letters or church for that matter.

BOBBY SHERIDAN

We'll take away your voice box you fuckin' mute!

Collin stares at Bill.

COLLIN

Do you remember how you finally caught me? How I became a mute as you so gracefully put it?

BOBBY SHERIDAN

You got caught cause you fucked up!

COLLIN

Go ahead Bill, tell him.

BILL MUELER

We had just found the severed head of his fifth kill, Clyde Ferguson.

FLASHBACK:

EXT. PRECINCT - LATE NIGHT - YEARS EARLIER

A YOUNGER COLLIN stands outside the doorway. GUN in hand. He puts the gun against his throat.

BILL MUELER (V.O.)

When I got word that they found him
outside an Alabama precinct. He had
put a bullet in his throat.

Collin pulls the trigger.

BACK TO:

INT. QUESTIONING ROOM - MAXIMUM SECURITY PRISON

We slowly come in on Collin.

COLLIN

I was gonna let Clyde go. And then
one morning he woke up with this
innocent look on his face. Like he
didn't have one drop of hate in his
little heart, after all I had done
to him.

(pauses)

After I got done dismembering the
corpse, I knew that the urges would
never stop. Doctor said he never
saw anybody survive a shot like
that. It didn't take me long to
figure out why I was still alive.
God wanted me to avenge what I had
done.

BILL MUELER

Don't you talk about my God. The
God that protects the children from
perverse scum like you.

COLLIN

Cloudy's protecting the children.

CUT TO:

EXT. FREEWAY - EVENING

The Escalade is speeding down the freeway. When it hits a
sudden surge of traffic -- the makings of a ROAD BLOCK.

INT. BLACK ESCALADE - ROAD BLOCK - CONTINUOUS

Lenny brakes as they hit the traffic. Roy is sitting next to
him. Paulie's in the back.

PAULIE
What's the problem?

LENNY
I think we hit a checkpoint.

A TROOPER (20s) approaches. He taps the window. Lenny lowers it. The Trooper flashes his flashlight in the car. Before showing a picture of Cloudy.

TROOPER
You wouldn't have happened to have come into contact with this man.

LENNY
I wish. Lemme tell ya, I could use the fuckin' Franklins.

The Trooper chuckles.

EXT. ROAD BLOCK - CONTINUOUS

The Trooper waves them by with his flashlight. They drive off. As the Trooper makes his way to the next vehicle.

DISSOLVE TO:

EXT. PAULIE'S ESTATE - LONG ISLAND - LATER

Establishing shot. The Escalade is parked outside.

EXT. BACKYARD - PAULIE'S ESTATE - CONTINUOUS

A DOZEN PEOPLE sit at the LONG DINNER TABLE. PAULIE sits at the head. His WIFE next to him, Roy and Lenny close by. Cloudy sits next to Mary. The WAITERS present a LAVISH FEAST (Chicken Marsala, Pasta, Six different kinds of wine).

Cloudy looks at PAULIE'S SON (15, inattentive). Who spaces out in front a full plate. Cloudy then turns to Paulie. They lock eyes for a moment.

EXT. GARDEN - PAULIE'S ESTATE - LATE NIGHT

Cloudy walks alongside Paulie. Roy and Lenny follow. Keeping their distance with their guns drawn.

PAULIE
Who's the next name on the list?

CLOUDY

Jamal Leonard. 643 Francis Lewis
Boulevard.

PAULIE

Tonight you rest. Tomorrow Leonard.
Whatever you need, Cloudy -- guns
and men. I'll provide them.

CLOUDY

Why are you doing this for me?

PAULIE

My father, may his soul rest, he
told me that a man should be both a
fox and a lion, but never a deer. A
fox is sly, it recognizes traps and
a lion. A lion scares away the
wolves, but the deer. The deer is
too naive to spot the wolves to
begin with.

(stops walking)

My son Anthony. He sat across from
you tonight. He loved tennis so I
got him a trainer. They worked
together every afternoon for two
years. Finally one day I find out
what's goin' on... Kid used to be
so full of life. Now he's just a
pile of damaged goods. My own son.
I might be a deer more than I am a
fox. But I'm still a friggin' lion.

(pauses)

I want to be a part of what you're
doing.

They resume walking.

PAULIE (CONT'D)

So this Leonard, what did he do?

CLOUDY

He pimped underage girls in the
eighty's. Did ten years.

PAULIE

The prison part was nothin', huh?

CUT TO:

INT. BEDROOM - PAULIE'S ESTATE - LATER

Cloudy enters the dark room. There are two beds. Mary is already laying in one of them.

MARY

What was all that about?

CLOUDY

Something about his son. He wants to be involved.

MARY

Just because people might support what you're doing, that doesn't mean you're gonna get away with it.

CLOUDY

I know.

Cloudy on his side, and goes to sleep. Mary can't help but to stare at him.

FADE IN:

INT. APARTMENT BUILDING - HALLWAY - NOON

Cloudy walks down the hall. Paulie, Roy and Lenny by his side. Surrounded by four killers, Mary has reason to be fearful but is cool and collected.

They approach the victim's apartment. Roy BANGS on the door.

INT. DOORWAY - JAMAL'S APARTMENT - MOMENTS LATER

JAMAL LEONARD (40s, black) gets up off the couch.

JAMAL

Yeah?!

LENNY (O.S.)

You order from Mother Kellys?

Jamal picks up his GUN as he walks to the door.

JAMAL

No, I didn't order from any motherfucking Kelly!

He throws the door open. Almost immediately, Roy PUNCHES him in the face. Sending him to the floor.

LENNY

That's a shame. I'm starving.

Roy nods. The five of them head inside. Roy picks up Jamal's gun as Cloudy gathers some rope. Jamal looks up from the floor, getting a look at Cloudy.

JAMAL

You're that Cloudy motherfucker!

CLOUDY

What's that make you?

Jamal puts this in together. His face twitches in terror.

INT. JAMAL'S APARTMENT - A SHORT TIME LATER

Roy and Lenny look through the refrigerator.

LENNY

You want some fish sticks?

Roy shrugs his shoulders.

LENNY (CONT'D)

You either want 'em or you don't.

Roy shrugs again.

Jamal is tied up. His shirt off. Cloudy stands over him. Iron in hand. As Jamal makes a final plea:

JAMAL

You get caught pimping. It don't matter if you're pimping foxy women, ugly women, he-shes, she-he's. You could be pimping out 'Ol MacDonald's whole motherfucking farm. It don't matter. You get caught, you do time. And you're telling me that given the risk, it's not worth it to deal kids? It ain't even like we're talking underprivileged children here. Y'know, these aren't the bright men and women of tomorrow. Most of 'em are fucking crack addicts. I just helped them get their fix. Look, it don't matter how banging the hooker is, if she's over fifteen, you're getting sixty bucks. Tops.

(MORE)

JAMAL (CONT'D)

You got any idea what one of 'em sickie's is willing to pay for a ten-year old? Hey, I've seen little girls screw white men, black men, china men, rich men, poor men, married men, little men, big men, old men. Fifty-years ago, a nigger couldn't order a beer. A hundred-years ago it was legal to lynch a queer. What if you're the minority, huh? What if you're the freak?

CLOUDY

Hold that thought.
(to Paulie)
Turn up the volume, will ya?

Paulie raises the VOLUME ON THE TV.

JAMAL

I'm not a pederast.

CLOUDY

No, you just sell them their prey.

Cloudy proceeds to iron a newspaper article onto Jamal's chest. Paulie watches, a smirk on his face. Lenny and Roy crowd Cloudy too.

CLOUDY (CONT'D)

A little space, please?

They back away. Cloudy continues working.

CLOUDY (CONT'D)

It's just that I've never worked a crowd before.

Cloudy continues ironing, as we slowly come in on Mary. She can't bring herself to look away...

INT. JAMAL'S APARTMENT - A SHORT TIME LATER

Jamal is dead, his brains scattered across the television.

Cloudy sits over the body, gun-in-hand. He closes his eyes, as if he's reliving something. He holds the position for a long moment.

DISSOLVE TO:

INT. BUTCHER SHOP - MEAT PROCESSING ROOM - LATER

Mary watches as Lenny and Roy dismantle Jamal's corpse by sticking loose body parts into meat processing machines, as they discuss politics:

LENNY

So you really think Giulliani is gonna be the next president, huh?

Roy nods, holding up Jamal's severed hand. He uses the hand to make a series of gestures.

LENNY (CONT'D)

Oh yeah, he has a great stand on the Middle-East.

Roy tosses in the hand. We hear a CLENCHING sound.

About ten-feet away, Cloudy and Paul discuss the next name on the list:

PAULIE

Chimsky's untouchable. He's Russian mob. What makes you think, he's even a pederast?

CLOUDY

Collin must have swapped kiddie porn with him, or traded cum stories. His name's on the list.

PAULIE

Who is this Collin, anyway? How do you know him?!

CLOUDY

Look, I don't need your help or your blessing.

PAULIE

Who do you think you are you pancetta-piece-of-shit?! If it wasn't for me, you'd be in a fucking cell right now!

A pause.

CLOUDY

I appreciate what you've done. But Boris Chinsky is on the list, and I'm going to kill him. And that's all there is to it.

CUT TO:

EXT. LAVISH RESTAURANT - PHILADELPHIA - EVENING

The black escalade pulls up across the street.

Cloudy gets out wearing a suit. He extends a hand to Mary who is wearing an elegant dress.

CLOUDY

You look elegant this evening.

MARY

Thank you, dear.

They walk across the street.

PAULIE

Hey Cloudy.

(Cloudy turns around)

Make sure it rains Russian dressing tonight, huh?

Paulie cues Roy to drive away.

Cloudy puts his arm around Mary as they head inside.

INT. RESTAURANT - CONTINUOUS

The MAITRE'D (a slick Russian in his 20s)

MAITRE'D

Two?

Cloudy hands him some cash.

CLOUDY

In the back preferably, away from the window. We'd like some privacy.

The Maitre'd smiles, as he leads them to a table.

INT. TABLE IN THE BACK - MOMENTS LATER

The Maitre'd seats them, as he hands them two menus.

CLOUDY
Is the owner in? I have regards
from a mutual acquaintance.

MAITRE'D
Let me check.

He exits. Cloudy and Mary talk behind menus.

MARY
Cloudy, how much longer is this
charade going to go on?

CLOUDY
There's just one more name after
Chimsky.

MARY
Who is it?

CLOUDY
I'm not sure.

MARY
And afterwards, you're going to
turn yourself in?

Cloudy nods.

MARY (CONT'D)
(referring to Clyde)
Do you see him yet?

CLOUDY
Almost.

The Maitre'D returns with a DISTINGUISHED HEAVYSET MAN (50s).

MAITRE'D
As promised.

Cloudy looks up. He shakes the Man's hand.

CLOUDY
Are you Boris Chimsky?

BORIS
Yes.

CLOUDY
Collin O'Connell sends regards.

In one swift motion, Cloudy draws his gun and shoots Boris in the head. Knocking him onto the table. His head SHATTERS the butter plate, as blood pours across the floor.

Cloudy and Mary both jump up. They push past a few PANICKING PATRONS, as a few more RUSSIAN MEN come pouring in from the back.

EXT. RESTAURANT - CONTINUOUS

Cloudy and Mary get separated from one another, amidst the LARGE CROWD.

CLOUDY

Shit.

Cloudy pushes through the crowd, trying to find Mary when...

...A COUPLE on a MOTORCYCLE notices Cloudy.

BIKER

Yo babe is that?

BIKER'S GIRL

I think it is.

The entire street begins putting it together, as they all begin swarming in towards the Cloudy.

PEDESTRIAN

That's the guy from the news.
What's his name?

The Biker takes out a sharpee.

BIKER

Hey man, could you sign my girl's
tits?

The Biker's Girl lowers her top.

BIKER'S GIRL

I just want to tell you that you're
like the coolest thing to happen to
mass murder--

Three Russians step outside, guns drawn. They proceed to fire in the crowd. Hitting a PEDESTRIAN.

Cloudy pulls his gun on the BIKERS.

CLOUDY

I'm gonna need that bike.

EXT. MOTORCYCLE - CROWDED STREET - MOMENTS LATER

Cloudy revs up the Motorcycle...

...As the Russians push through Pedestrians on the street, trying to find Cloudy.

Cloudy is about to drive away when Mary jumps on the back of the bike. Cloudy turns around in disbelief.

CLOUDY

Why didn't you run away?

The Russians find Cloudy and quickly open fire. A bullet SHATTERS the rear-view mirror.

MARY

For once in your life Cloudy,
just... stop talking.

Cloudy takes off, swerving by cars and pedestrians, as the Russians continue to fire. Mary holds onto Cloudy's waist for dear life.

CUT TO:

EXT. CRIME SCENE - DUMP YARD - JERSEY CITY

Kevin is on CRUTCHES, as he walks alongside Reporter Linda Sanchez and the Cameraman...

...They approach an OFFICER.

KEVIN

Picture this. I track down Ferguson
and save my partner's life.

OFFICER

Clearance?

Kevin flashes his badge.

KEVIN

They're with me.

They head towards the body, as Linda gets some still-shots of Kevin in front of the corpse.

KEVIN (CONT'D)

Toss in a little romance angle
between Mary and I, and I'm talking
a big Hollywood picture here.

FBI AGENTS scurry in. Bill Mueller and Bobby Sheridan among them.

BOBBY SHERIDAN
Victim's upper torso is the only
part of him not in a dozen pieces.

BILL MUELER
And let me guess, there was
something ironed on it?

FBI AGENT #1
Clear out, FBI!

Bobby accosts Kevin.

BOBBY SHERIDAN
Bobby Sheridan. Get out of my crime
scene.

KEVIN
Kevin Gabriel. Lick my tits.

BOBBY SHERIDAN
Hey Bill, I think we got ourselves
a smart cop.

BILL MUELER
If he was smart he wouldn't be a
cop.

KEVIN
Cloudy kidnaped my partner. I just
want to get her back home.

BILL MUELER
I'm not the press. I don't fall for
bullshit.

An FBI AGENT accosts Bobby.

KEVIN
You ever heard of a dedicated cop?

BILL MUELER
Aright, aright. Look, you're gonna
be here, you're gonna play my deck.
Raise, shoot, stick, stab, kill.
You do what I tell you to do,
because I tell you to do it.

KEVIN
Done.

BOBBY SHERIDAN
Chief, Ferguson shot and killed a
Russian mobster in downtown Philly.

BILL MUELER
He's headed south. Have PAPD set up
a road block.

Bobby nods, as he picks up his WALKIE-TALKIE.

CUT TO:

EXT. HIGHWAY - PENNSYLVANIA/DELAWARE BORDER - LATER

Cloudy and Mary hit a sudden surge of traffic.

MARY
All this traffic. It doesn't make
any sense.

CLOUDY
You think it's a road block?

MARY
I don't think it's a road block. I
know it's a road block. Personally,
I'd rather stay put. The sooner you
get arrested the better.

Cloudy smiles at her, as he gets off the bike. He helps her
off. They run past a few cars and into the woods.

EXT. WOODS - MOMENTS LATER

Mary and Cloudy take cover behind a tree...

About fifteen-feet away, a few POLICE OFFICERS carrying
flashlights with GERMAN SHEPHERDS walk by. They walk away...

MARY
Come on.

Mary takes Cloudy's hand. They run away.

CUT TO:

EXT. WOODS - A FEW MILES LATER

Cloudy and Mary continue walking, a couple feet apart from
one another.

CLOUDY

We should try the river bend. There
wouldn't be any cops there.

MARY

You know, you're about as sharp as
you look.

Mary takes his hand, and continues leading him through the
woods.

DISSOLVE TO:

EXT. WOODS - A FEW MILES LATER

They continue walking...

...When Mary's leg gets caught in a tree branch. She falls to
the ground. She GASPS in pain.

Cloudy helps her up, before offering his hand.

CLOUDY

You alright? I can carry you.

MARY

It's just sprained.

Mary limps on in pain. Cloudy walks beside her.

DISSOLVE TO:

EXT. WOODS - A FEW MILES LATER

Cloudy and Mary, brush past a few trees and find themselves:

EXT. COTTAGE - CONTINUOUS

Cloudy and Mary walk across the empty street. They approach
the doorstep.

INT. COTTAGE - LIVING ROOM

A CHARMING ELDERLY COUPLE sits on the SOFA, holding hands.

The HUSBAND watches the LATE NIGHT NEWS, as his WIFE knits a
sweater....

...when they hear the DOORBELL.

OLD TIMER'S WIFE
Is that the UPS boy?

OLD TIMER
It's two in the morning.

OLD TIMER'S WIFE
He keeps coming later and later.

The DOORBELL rings a second time.

OLD TIMER
I'll get it.

He lets go of his Wife's hand, and gets up.

INT. COTTAGE - HALLWAY - MOMENTS LATER

The HUSBAND walks to the door, as the DOORBELL rings again.

OLD TIMER
I'm coming. I'm coming.
(under his breath)
Haywire hooligans.

He opens the door to:

REVEAL - CLOUDY PRESSING HIS GUN AGAINST MARY'S HEAD.

CLOUDY
Would it be alright if we stayed
the night?

The Old Timer doesn't answer. He's in complete shock.

INT. BASEMENT - COTTAGE - A SHORT TIME LATER

Cloudy stares at the doorway, gun in hand. Mary stands a few feet away...

...As the Elderly Couple walk down the basement stares. The Old Timer's Wife turns towards him.

OLD TIMER'S WIFE
My pills.

OLD TIMER
My wife's a type-2 diabetic. She
needs her medicine.

CLOUDY
Where does she keep it?

OLD TIMER
In the cupboard.

Cloudy nods. He looks at Mary.

CLOUDY
Go fetch her pills, will you
sweetheart?

INT. BASEMENT - COTTAGE - MOMENTS LATER

Cloudy hands the Old Timer his Wife's pills...

Before he locks the door from the outside. He puts a chair in front of the door.

INT. BEDROOM - COTTAGE - A SHORT TIME LATER

Mary sits on the bed, in deep thought...

...As Cloudy enters the door frame holding two glasses.

MARY
What's that?

CLOUDY
Prune juice and Bacardi.

MARY
My favorite.

He hands her a glass...

...a long pause.

MARY (CONT'D)
What happened to your brother?

CLOUDY
I'm sure you saw it in the papers.

MARY
Cloudy, I want to believe there's
something beautiful behind what
you're doing.

He sits down next to her.

MARY (CONT'D)
I want to hear it from you.

Cloudy dazes off into the distance...

FLASHBACK:

EXT. PLAYGROUND - BREEZY SUNSET - YEARS EARLIER

An EMPTY SWING rustles back-and-forth in the WHINING WIND.

BACK TO:

INT. BEDROOM - COTTAGE

Cloudy continues staring into oblivion.

CLOUDY
I was supposed to watch him...

FLASHBACK:

EXT. PLAYGROUND - BREEZY AFTERNOON - GOOSE CREEK, S.C. - 1987

TEN-YEAR OLD CLOUDY watches as his six-year old brother Clyde, swings on one of the swings.

Cloudy turns around and sees:

goes on one of the swings. As Cloudy watches him a few feet away. He turns around where he sees:

THREE TEN-YEAR OLD PUNKS walking towards him.

BOY 1
Yo Ferguson.

TEN-YEAR OLD CLOUDY
What's up guys?

BOY 2
Look what Chris got.

The THIRD BOY reaches into his back pocket, and takes out a SINGLE CIGARETTE.

TEN-YEAR OLD CLOUDY
How'd you get that?

BOY 2
Stole it.

BOY 1
We're gonna smoke it, wanna come?

TEN-YEAR OLD CLOUDY
No, I better not.

BOY 2
Chicken.

TEN-YEAR OLD CLOUDY
I am not a chicken.

Boy 2 breaks out into the chicken dance.

BOY 2
Bock, bock, bock, bock.

BOY 3
Hey Ferguson, my Mom gets you for
me at McDonalds. You come with
fries and a crappy toy.

The Boys break out in laughter.

TEN-YEAR OLD CLOUDY
Screw you guys. I'm not scared.

BOY 2
Yeah, prove it.

Cloudy walks over to his brother.

TEN-YEAR OLD CLOUDY
Hey Clyde, I'll be back in a
minute.

Clyde stops swinging.

CLYDE
I wanna come too.

TEN-YEAR OLD CLOUDY
No, you stay here.

CLYDE
Mom told you to watch me.

TEN-YEAR OLD CLOUDY
Why do you have to be such a stupid
cry baby all the time? It'll just
be one minute.

(pauses)
Don't tell Mom, okay?

Clyde nods. He starts up his swing again as he watches...

Cloudy walk away with his friends.

EXT. BUSHES - A SHORT TIME LATER

The Boys pass around the cigarette. Cloudy takes a puff, before handing it off and walking away.

BOY 2
(still coughing)
Yo Ferguson, where are you going?

TEN-YEAR OLD CLOUDY
I'm gonna go check on my brother.

EXT. PLAYGROUND - A SHORT TIME LATER

Cloudy jogs through the playground, approaching the swings.

CLOUDY
Hey Clyde!

EXT. SWING SET - CONTINUOUS

Cloudy runs to greet his brother.

Clyde's swing is empty. Rustling back-and-forth in the whining wind.

Cloudy walks around. Trying to find his brother.

CLOUDY'S MOTHER (O.S.)
Cloudy!

Cloudy turns around.

CLOUDY'S MOTHER (CONT'D)
You're gonna love your birthday
cake. We're all gonna cut it when
we get home.
(pauses)
Where's your brother?

Cloudy doesn't answer. He looks at the ground.

CLOUDY'S MOTHER (CONT'D)
Cloudy, where's your brother?

EXT. PLAYGROUND - MOMENTS LATER

Cloudy follows his Mother through the playground.

CLOUDY'S MOTHER
Clyde! Clyde!

Cloudy's Mother accosts another PARENT.

CLOUDY'S MOTHER (CONT'D)
Excuse me, have you seen my son?

The Parent shakes her head. Cloudy's Mother approaches another parent.

CLOUDY'S MOTHER (CONT'D)
Excuse me, have you seen my son?

The same story. She starts running up to parents one by one.

CLOUDY'S MOTHER (CONT'D)
Have you seen my son?!
(accosts another parent)
Have you seen my son?!
(accosts another parent)
HAVE YOU SEEN MY SON?!

DISSOLVE TO:

INT. CLOUDY'S CHILDHOOD HOME - KITCHEN - LATER

Cloudy and his Mother sit at the silent table...

...An UNCUT CAKE between them.

DISSOLVE TO:

INT. BEDROOM - COTTAGE

Cloudy and Mary are sitting on the bed. They share a moment of a silence.

MARY
It's not your fault.

He ignores her.

MARY (CONT'D)
It's not your fault.

CLOUDY
Yes it is.

MARY
It's not your fault.

Cloudy turns towards her, starting to grow angry.

CLOUDY
Then who's fault is it?

MARY
Not yours.

CLOUDY
Shut up.

MARY
It's not your fault.

CLOUDY
Shut the fuck up!

Cloudy strikes her across the face.

MARY
It's not your fault.

Cloudy winds up to hit her when he breaks into tears. She puts her hand on his leg.

MARY (CONT'D)
It's not your fault.

CLOUDY
If I hadn't left him all alone on those swings...

MARY
Then you'd be dead too.

A long pause.

CLOUDY
So why didn't you make Detective?

A pause.

MARY
Six years in the service, and I've fired one bullet.

FLASHBACK:

INT. TOP FLOOR OF A BURNING BUILDING - A FEW YEARS EARLIER

A DERANGED MAN holds a GUN up to a LITTLE GIRL's throat.

Mary stands about ten-feet away, her gun aimed at the Man's chest.

CLOUDY (V.O.)
Misfired?

MARY
No, I hit him alright.

CLOUDY
I don't get it.

Mary pulls the trigger, both the Man and Little Girl fall to the floor.

BACK TO:

INT. BEDROOM - COTTAGE

Mary stares at the blank white wall.

MARY
It wasn't supposed to kill two.

Cloudy and Mary look at each other closely.

MARY (CONT'D)
I'm with you Cloudy.
(pauses)
Call it Stockholm Syndrome. Call it whatever you want. But I'm with you. I'll do whatever you ask, but I won't shoot anyone.

CLOUDY
Okay.

MARY
I'm not going to shoot anyone.

CLOUDY
Okay.

A pause.

MARY
Cloudy, have you ever been with a woman before?

CLOUDY
Every pleasure I ever had. Every cartoon I ever watched, every piece of candy, every laugh I ever laughed... I laughed with him.

(pauses)
(MORE)

CLOUDY (CONT'D)

Me and Clyde, we're one. We're the same.

MARY

You didn't answer my question.

CLOUDY

Why do I deserve to be happy?

Mary forcefully kisses him. He kisses back. The kiss becomes increasingly passionate, until Cloudy breaks it.

CLOUDY (CONT'D)

I'm sorry, Mary. I can't. I just can't.

She looks at him closely. He remains a mystery to her.

FADE IN:

INT. PHILADELPHIA POLICE DEPARTMENT - MORNING

The FBI sit on one end(Kevin among them). The PEPD on the other. Bobby gives it to one of the OFFICERS.

BOBBY SHERIDAN

How hard is it to set up a stupid fucking road block?! Your city's only contribution to society is cheese-steak you fat fucks!

Bobby notices the box of doughnuts sitting in front of his desk. He takes out a BOSTON CREAM DOUGHNUT.

BOBBY SHERIDAN (CONT'D)

We spoon feed you the case.

Bobby shoves the doughnut into the Officer's mouth.

BOBBY SHERIDAN (CONT'D)

And you still manage to mess it up!

Bobby rips the doughnut out of his mouth. He runs it down the Officer's cheek, getting CUSTARD all over his face.

BOBBY SHERIDAN (CONT'D)

How's it taste, asshole? How's it taste?! You see this, Gabriel? You see where a masters in criminology gets you.

Kevin looks on, impressed.

CUT TO:

EXT. SECLUDED HIGHWAY - DELAWARE

Mary is on the side of the road. She waves down a BUDWEISER TRUCK. The TRUCK DRIVER leans opens the passenger door.

TRUCK DRIVER

Hey baby.

Mary nods at the driver. He turns around to find Cloudy pointing a gun at him. Cloudy orders him out of the truck.

Cloudy and Mary get in, and drive away.

INT. BUDWEISER TRUCK - CONTINUOUS

Cloudy is driving. Mary is next to him, though she might as well be a mile away.

MARY

Where are we going?

Cloudy reaches into his pocket and takes out Collin's letter.

CLOUDY

The four other names had an address or list of priors. This one, all it's got are a couple initials.

MARY

(reading off the letter)

J.D.

He hands her the letter. She reads through it, as she puts her feet up against the windshield.

CLOUDY

I don't know who this guy is, but there's a reason O'Connell tapped him for the grand finale. I have to get in touch of him.

MARY

(reads the letter)

This is just deranged gibberish.

"Follow the syrup man?"

(continues reading)

I tell you. This guy really likes using the word redemption.

CLOUDY
Wait a minute.

Cloudy takes the letter back. He counts the number of letters of redemption.

CLOUDY (CONT'D)
I can't believe I didn't realize this earlier.

MARY
Realize what?

CLOUDY
Don't you see? Redemption is ten letters. It's a phone number.

Cloudy opens the glove compartment. He scurries through a few papers until he finds the Trucker's CELL PHONE.

CUT TO:

INT. COLLIN'S CELL - MAXIMUM SECURITY PRISON - MOMENTS LATER

TWO GUARDS unlock Collin's cell.

GUARD 1
You have a phone call.

INT. QUESTIONING ROOM - MOMENTS LATER

TWO GUARDS drag Collin into the room. They seat him at the table in front of a blinking phone.

INT. BUDWEISER TRUCK - CONTINUOUS

Sweat drips down Cloudy's face, as he looks at Mary.

CLOUDY
Could you --

Mary nods, understanding what he's asking. She walks into the back of the truck.

Cloudy takes a deep breath, before sticking the cell phone back up to his ear.

INT. QUESTIONING ROOM - CONTINUOUS

Collin picks up the blinking phone, as we get a SPLIT SCREEN.

INT. BUDWEISER TRUCK / QUESTIONING ROOM

COLLIN
I don't care what you have to
offer. The answer's no.

CLOUDY
Collin?

Collin grimaces as he lowers the phone, looking at the Guards
as if to ask for some privacy.

The Guards take a deep breath as they walk out of the room.

GUARD
(mutters)
Creep wants some courtesy.

Collin puts the phone back up to his ear.

COLLIN
I was expecting your call.

CUT TO:

INT. INTELLIGENCE AGENCY - CONTINUOUS

A HALF DOZEN CIA AGENTS monitor to the call.

CLOUDY (V.O.)
I did what you asked. I killed all
four of them.

COLLIN (V.O.)
Congratulations.

CUT TO:

INT. PHILADELPHIA POLICE DEPARTMENT

Bobby continues spreading custard over the Officer's face...

...as Bill talks on his cell.

BILL MUELER
No Gabriel's standing right next to
me. Why?

BACK TO:

INT. BUDWEISER TRUCK / QUESTIONING ROOM - CONTINUOUS

Their conversation continues:

CLOUDY
 Why did you take him? Why Clyde?
 Why not me, dammit, why not me?!

COLLIN
 You weren't my type.

Cloudy is about to burst:

CLOUDY
 (breaks down)
 The past nineteen years, I've waken
 every morning with an image of you
 on that stand in court talking
 about what it felt like to chop up
 my brother. I've never had a
 relationship or a family, and it's
 all because your face is engraved
 into my fucking brain! And you send
 me letter, about how you've
 reformed, how you've changed. You
 promised me REDEMPTION! I've killed
 four people. I did things to them I
 didn't know I was capable of doing,
 and for what?!

COLLIN
I got you a live one.

A long pause as Cloudy digests this.

COLLIN (CONT'D)
 You may have heard of her. Anna-
 Marie Ryan.

FLASHBACK:

INT. BASEMENT - PALM BEACH HOME - ONE YEAR EARLIER

A FAMILY OF FOUR (Father, Mother, Teenage Son and Seven-Year Old Girl) are tied up.

JACK DEMPSEY (40s, a lanky construction worker wearing a ski mask) takes one last puff of his cigarette before drawing his GUN. He fires a single GUNSHOT into the heads of the Father, Mother and Teenage Son.

He unties the daughter, ANNA-MARIE RYAN. He removes his ski-mask so that she can see his face...

FLASHBACK:

INT. LIVING ROOM - CLOUDY'S HOME - A FEW WEEKS EARLIER

Cloudy watches a CNN broadcast.

NEWS REPORTER

The beauty pageant winner was kidnaped from her Palm Beach home ten-months ago. Police still haven't reported any suspects in the abduction that left three dead.

BACK TO:

INT. BUDWEISER TRUCK / QUESTIONING ROOM

Cloudy digests this.

CLOUDY

The girl's been missing a year, forget it. She's a corpse.

COLLIN

Six-years ago, a man was placed in the cell next to mine...

FLASHBACK:

INT. COLLIN'S CELL - SIX YEARS EARLIER

Collin watches as a slightly younger Jack Dempsey is led by guards into the cell next to his.

JACK DEMPSEY

Collin O'Connell, right?

Collin hesitantly nods.

JACK DEMPSEY (CONT'D)

Jack Dempsey. Goddamn it's a pleasure, sir.

CUT TO:

INT. CELL BLOCK D - MORNING

The INMATES are led to the showers. Jack walks beside Collin.

COLLIN (V.O.)
 He was doing five years for bribing
 a six-year old. A pack of Skittles
 for oral sex. Nothing too serious.

CUT TO:

EXT. CORN FIELDS - AFTERNOON

The INMATES pick corn. Once again, Jack is beside Collin.

COLLIN (V.O.)
 About a month in, he started
 talking about a stunning two-year
 old girl who's home he worked
 construction on.

JACK DEMPSEY
 And her hair is composed of all
 golden curls. Completely angelic,
 like nothing you've ever seen.

CUT TO:

INT. DINING HALL - EVENING

The INMATES eat. Jack sits across from Collin. They eat
 PANCAKES.

JACK DEMPSEY
 Her skin, like a perfect peach. So
 rich and smooth.

COLLIN (V.O.)
 He knew nothing of my calling. Of
 my hope at redemption.

Jack scarfs down his pancakes.

JACK DEMPSEY
I tell you. I could eat pancakes
out of a fucking toilet bowl. Just
sprinkle a little syrup on 'em.

CUT TO:

INT. COLLIN'S CELL - NIGHT - A FEW YEARS LATER

Jack continues speaking to Collin.

COLLIN (V.O.)

Three years in, he told me of his
endeavor. To set her free from her
family and make a life with her.

JACK DEMPSEY

They're all animals, anyway. Caging
in a beautiful caterpillar. I'll
bring her to a cocoon where she'll
blossom into a butterfly.

COLLIN

What's her name?

A pause.

JACK DEMPSEY

Anna-Marie Ryan.

BACK TO:

INT. BUDWEISER TRUCK / QUESTIONING ROOM

Cloudy takes all of this in.

CLOUDY

Why didn't you step forward then?
Why didn't you tell somebody?

COLLIN

You know you can't trust the cops.
I was waiting someone worthy. I was
waiting for you.

(pauses)

This our chance, Cloudy. Our chance
to put back together the broken.

CLOUDY

What's the address?

CUT TO:

INT. INTELLIGENCE AGENCY - CONTINUOUS

AGENTS listen carefully.

COLLIN (V.O.)
66 Ashton Road, Kississimnee.

BACK TO:

INT. QUESTIONING ROOM - MAXIMUM SECURITY PRISON - CONTINUOUS

Collin concludes the call.

COLLIN
Good luck, Cloudy.

He hangs up the phone.

CUT TO:

INT. INTELLIGENCE AGENCY - CONTINUOUS

One of the AGENTS rips off his headset and turns to the ADD
(ASSOCIATE DEPUTY DIRECTOR).

ADD
Where'd he place the call from?

CIA AGENT
We weren't able to get that, but we
know where he's headed.

BACK TO:

INT. BUDWEISER TRUCK

Mary sits back down next to Cloudy, holding TWO BOTTLES OF
BEER. She hands him one.

MARY
I just realized that we have three-
thousand gallons of beer in here.

She sips her bottle. Cloudy gulps his down.

MARY (CONT'D)
How did it go?

CLOUDY
Why couldn't you hijack a Heineken?

She waves back his hair, kissing him on the cheek.

MARY
I heard screaming. Did you find out
who J.D. is?

CLOUDY
He's in Florida. He has a little
girl with him. Anna-Marie Ryan.

MARY
(shocked)
Anna... Anna-Marie?

Cloudy nods.

MARY (CONT'D)
Where is she?!

CLOUDY
About fifty-miles south.

MARY
Let's bring her home.

EXT. BUDWEISER TRUCK - FREEWAY

The Budweiser Truck speeds down the freeway, vanishing into
the distance.

CUT TO:

INT. PHILADELPHIA POLICE DEPARTMENT - CONTINUOUS

Bill Mueller paces on his cell.

BILL MUELER
Have FLPD retrieve Ryan. Leave
Ferguson to us.

Bill hangs up his phone...

...as FBI AGENTS load their guns.

BILL MUELER (CONT'D)
Move it people! I want Cloudy in a
body bag by five o'clock!

Bobby lets go of the Officer and throws the doughnut away.

BOBBY SHERIDAN
You heard the man! Let's rock and
roll.

DISSOLVE TO:

EXT. QUIET STREET - RAINY AFTERNOON - KISSIMMEE, FLORIDA

The Budweiser Truck drives down the quiet street, the
windshield wipers oscillate back-and-forth.

INT. BUDWEISER TRUCK - CONTINUOUS

They pull up, down the street from a tacky restaurant with a
70's theme entitled "PATTY'S PANCAKE HOUSE".

Mary turns towards Cloudy.

MARY
You sure this is the place?

CLOUDY
This is the address.

EXT. PATTY'S PANCAKE HOUSE - CONTINUOUS

Cloudy and Mary watch...

...as TWO POLICE OFFICERS walk inside.

INT. PATTY'S PANCAKE HOUSE - BAR - CONTINUOUS

The BARTENDER sprays two shots of syrup from the fountain
into a shot glass. She hands it to A COUPLE OF PATRONS who
pours it over their pancakes...

...when she looks up at the Two Officers. They flash their
badges.

POLICE OFFICER
We need to ask you some questions.

INT. PATTY'S PANCAKE HOUSE - STOOL - A SHORT TIME LATER

The Officers sit at a stool, facing the window. Officer 1
talks on his cell.

OFFICER 1
Yeah eh sir, are you sure you gave
us the right address?

INTERCUT WITH:

INT. MUELER'S JET - CONTINUOUS

FBI AGENTS among themselves on the plane.

Kevin discusses his Hollywood ambitions with Bobby:

KEVIN (O.S.)
I could see Mark Whalberg doing the
role justice.

Bill speaks on his phone:

BILL MUELER
Positive. Why, where's Ryan?

INT. PATTY'S PANCAKE HOUSE - STOOL - CONTINUOUS

A WAITRESS approaches them.

OFFICER 1
Sir, we're in a pancake house.

BILL MUELER (O.S.)
What the hell are you talking
about?

WAITRESS
We also serve french toast.

BILL MUELER (O.S.)
What was that?

OFFICER 1
They serve french toast too.

INT. MUELER'S JET - CONTINUOUS

Bill is confused. He hates to admit that Collin got the
better of him.

BILL MUELER
(mutters to himself)
French-toast.

...as Kevin continues discussing the film with Bobby:

KEVIN

Or maybe even a fresh face. The role just has so much potential.

BOBBY SHERIDAN

Hmmm.

BILL MUELER

Could everyone just shut up for a minute here?!

(cools down)

Look, we're landing in five-minutes. Is there any sign of Ferguson?

INT. PATTY'S PANCAKE HOUSE - STOOL - CONTINUOUS

The Officers look out the window, searching around...

...until they notice Cloudy in the Budweiser Truck across the street.

I/E. BUDWEISER TRUCK - CONTINUOUS

Cloudy and Mary watch...

...as a DELIVERY BOY (late 20s, wearing a backwards Devil Rays cap) loads forty-pounds of frozen pancakes into the back of a Patty-Pancakes Delivery Car.

CLOUDY (O.S.)

Follow the syrup man, huh?

EXT. PATTY'S PANCAKE HOUSE - MOMENTS LATER

The Delivery Boy gets in his car and drives away...

...being followed by Cloudy and Mary...

They disappear into the horizon.

...as the Two Officers rush to their car, GUNS drawn.

CUT TO:

EXT. DESOLATE ONE-WAY ROAD - A SHORT TIME LATER

The Delivery Car turns off the road and into the Forest.

CUT TO:

EXT. ABOUT A MILE INTO THE FOREST - A SHORT TIME LATER

The Deliver Car continues driving...

...when JACK DEMPSEY emerges, signaling for him to stop.

EXT. DELIVERY CAR - MOMENTS LATER

The Delivery Boy hands Jack the bags of pancakes. Jack tosses them over his shoulder.

JACK DEMPSEY

I tell you. I could eat these
little fuckers out of a toilet
bowl. Just sprinkle a little syrup
on 'em.

(a pause)

Say, you wanna come in for a
quicke?

The Delivery Boy looks at his watch.

DELIVERY BOY

Sure, what the hell.

They walk up the hill, as the RAIN continues falling.

DELIVERY BOY (CONT'D)

Boy, it's really coming down.

JACK DEMPSEY

Don't worry. She'll dry you off.

The Delivery Boy LAUGHS, as they continue walking.

DELIVERY BOY

I was watching the Devil Ray game.
That kid Kazmir, man, he's
something special.

JACK DEMPSEY

How hard's his fastball, ninety-
eight?

DELIVERY BOY

Try one-o-three.

JACK DEMPSEY
He's something else.

DELIVERY BOY
Yeah.

The Delivery Boy is about to step on a MINE...
...when Jack grabs him.

DELIVERY BOY (CONT'D)
Jesus Christ.

JACK DEMPSEY
You should really watch where
you're walking.

DELIVERY BOY
You and your booby traps. I swear,
every time I come here it's like
I'm marching through Baghdad.

They approach a SMALL LOG CABIN (the windows are boarded off
and the door is dead-bolted)...

...Jack fetches his key.

WE COME BACK TO:

EXT. ABOUT A HALF MILE FURTHER BACK - FOREST - SIMULTANEOUSLY
The Budweiser Truck comes to a halt.

INT. BUDWEISER TRUCK - CONTINUOUS
Cloudy hands Mary back her GUN.

CLOUDY
You ready?

MARY
I'm just a cop solving a crime.
(cocks gun)
What about you?

Cloudy cocks his gun.

CLOUDY
I don't think I've ever been so
ready for anything my entire life.

They get out.

EXT. FOREST - CONTINUOUS

Cloudy and Mary put their guns in their pockets as they walk forward. Mary notices the MINES on the ground.

MARY

Be careful. The entire forest is bugged.

Cloudy looks around. He sees that there are MINES scattered across the forest.

EXT. ABOUT A MILE INTO THE FOREST - A SHORT TIME LATER

Cloudy and Mary continue walking, being careful to watch their step.

MARY

No wonder they never found her.

They approach a hill, and begin climbing north...

...they see the LOG CABIN in the distance.

CLOUDY

That's it over there.

They draw their guns when:

OFFICER 1 (O.S.)

Put down your weapon.

Cloudy quickly grabs Mary, and puts his gun against her head. They turn around...

...both the Officers have their guns aimed at Cloudy's head.

OFFICER 2

Aright Cloudy, shows over.

CLOUDY

I don't want any bloodshed.

The Officers LAUGH.

OFFICER 1

You hear that? He doesn't want any bloodshed.

CLOUDY

But I will take down both of you if I have to.

OFFICER 2
Hey Chuck, did he just threaten us?

OFFICER 1
Yeah, I think he did.

Officer 2 cocks his gun.

OFFICER 2
Me and Chuck. We don't appreciate
being threatened. It offends us,
and when we're offended we tend to
eh...

OFFICER 1
Shoot things.

MARY
Let him save her. He'll surrender
right after. You have my word.

OFFICER 1
Is that right?

WE COME BACK TO:

EXT. DESOLATE ONE-WAY ROAD - SIMULTANEOUSLY

FBI VEHICLES surround the road...

...as TWO DOZEN FBI AGENTS load GUNS, Bobby and Kevin among
them.

Bill addresses the AGENTS with over a LOUDSPEAKER.

BILL MUELER
You know the objective. Make it
happen.

BACK TO:

EXT. ABOUT A MILE AND A HALF INTO THE FOREST - SIMULTANEOUSLY

Cloudy makes one last plea:

CLOUDY
I don't want this. I don't want to
kill two cops. All I want is to
rescue Anna-Marie. Please let me
rescue Anna-Marie.

Officer 1 takes a step towards Cloudy. He's five feet away, his gun drawn.

OFFICER 1
Sorry, Cloudy.

Cloudy points his gun at Officer 1...

...as both Officers are about to fire when...

MARY
Look out!

Officer 1 steps into a MINE...

BOOM!!!

Officer 1 is killed immediately. Officer 2 is badly wounded on the ground...

Mary and Cloudy are knocked back about ten-feet from one another when they look up and see:

REVEAL - JACK DEMPSEY COCKING A SHOTGUN.

On the ground, Mary draws her gun as Jack FIRES, shooting her in the stomach. She plummets to the ground.

Injured, Cloudy crawls towards his gun which is roughly five-feet in front of him. He's about to pick it up...

When Jack kicks the gun away, causing the cartridge to fall out onto the ground...

...Cloudy looks up at Jack, when Jack smacks him in the cheek with the shotgun. Knocking him onto his back.

Jack crawls on top of Cloudy, sitting on his stomach.

CLOUDY
Where is she?

Jack chuckles, as he puts the head of the gun into Cloudy's mouth, forcing him to suck on it...

JACK DEMPSEY
Good night, dolly.

Jack is about to pull the trigger...

...When a GUNSHOT goes off. Hitting Jack in the leg, knocking him off of Cloudy and onto the ground.

Mary holds her smoking gun, as she looks at Cloudy for a moment. Before losing consciousness and falling back down to the ground.

Jack looks at Cloudy for a moment, before getting up and beginning to limp away, back towards the Cabin.

Cloudy puts the cartridge back into his GUN as he chases Jack further into the forest.

Jack swerves past mines with ease, using his knowledge of the forest to his advantage. While Cloudy has to watch where he steps, lagging behind.

In desperation, Cloudy raising his gun, trying to get a clear shot. He takes aim and FIRES...

...just missing Jack, and instead hitting a TREE. The tree FALLS to the ground.

Cloudy continues on, about to jump over it...

When Jack turns around and FIRES. Cloudy ducks, causing him to trip over the fallen tree. He falls to the ground.

Jack FIRES another shot, just missing Cloudy's head. Before he turns around, and continue running...

WE COME BACK TO:

REVEAL - A MYRIAD AGENTS STORM THE SCENE, RUSHING TO THE WOUNDED OFFICERS...

Bill Mueller rushes to Mary's side. He feels for a pulse...

...as he picks up his WALKIE-TALKIE.

BILL MUELER
We got an officer down!

One of the FBI AGENTS steps onto another MINE.

BOOM!

THREE AGENTS go down. Bill Mueller takes a deep breath. He wasn't expecting this...

EXT. A FEW HUNDRED FEET FURTHER IN - SIMULTANEOUSLY

Cloudy takes aim and is about to fire at Jack...

...as Kevin leaps on top of him, taking him to the ground...

Cloudy watches as Jack is able to retreat into the LOG CABIN.

Kevin addresses Cloudy:

KEVIN
You just made my career.

INT. LOG CABIN WINDOW - SIMULTANEOUSLY

The Delivery Boy RIPS off the wooden window...
...before CLIMBING out.

EXT. LOG CABIN - CONTINUOUS

The Delivery Boy makes a RUN for it, as he ZIPS up his fly.

WE COME BACK TO:

TWENTY-FIVE FEET BACK.

Bobby Sheridan, is among a few other FBI AGENTS watching the Delivery Boy running through the viewer on his semiautomatic:

He sees the Delivery Boy reach into his coat.

BOBBY SHERIDAN (O.S.)
Take out the gun. Please take it--

The Delivery Boy removes a HANDGUN. Bobby SHOTS him in the jewels. The Delivery Boy crouches over in pain...

...a moment later he's thrown to the ground. Bobby cuffs him.

WE COME BACK TO:

KEVIN AND CLOUDY.

They continue struggling:

Cloudy claws at Kevin, when Kevin starts to CHOKE him.

Cloudy tries to punch Kevin to no avail...

...as Kevin PUNCHES him in the face repeatedly.

KEVIN
I'm gonna have Bob Saget play you,
bitch! Bob fucking Saget!

Cloudy manages to HEAD-BUT Kevin in the nose. Blood flows from his nose, like a geyser.

CLOUDY

There goes the acting career.

Kevin runs his hand alongside the blood rushing from his nose. He gets a hold of Cloudy's GUN...

...as Cloudy gets a hold of his.

Cloudy puts his hand on Kevin's the butt of Kevin's GUN. His GUN is pressed against Kevin's foot. Kevin screams as...

...both FIRE simultaneously.

Kevin falls onto his side.

KEVIN

My other foot!

...as Cloudy gets back up, ignoring his partially severed head. He runs towards the LOG CABIN.

From the ground, Kevin SHOOTS Cloudy in the hip. Cloudy limps in pain. He makes his way over to:

EXT. BACK OF THE LOG CABIN - CONTINUOUS

Cloudy pushes his weight against the wood, attempting to actually break into the foundation.

As he does this, Kevin continues to SHOOT at him. Though the bullets are badly off aim, one just misses his head.

CLOUDY

Stop fucking shooting me!

Cloudy continues to break through.

I/E. FRONT ENTRANCE LOG CABIN - CONTINUOUS

Jack Dempsey stands by the broken window, loading a MACHINE-GUN. He has an ASSORTMENT of OTHER GUNS around him. The makings of a no holes barred farewell party.

As AGENTS proceed towards the cabin, they are systematically GUNNED down.

Bill Mueller takes cover with other AGENTS behind a tree.

FBI AGENT

Sir, can't we just blow the fucking cabin apart?!

BILL MUELER

And what about the little girl inside, huh? What about her?!

The Agent jumps up returning Jack's FIRE until...

...he runs out of bullets.

Jack watches him nervously reload. A grimace streams across Jack's face as he SHOTS the agent in the ear.

The Agent puts his hand against his bloody eardrum. A moment later, he's SHOT MULTIPLE TIMES in the head.

Jack chuckles to himself, as he tosses the gun away and picks up another.

EXT. BACK ENTRANCE OF THE LOG CABIN

Cloudy is able to break in the back wall of the log cabin. Though, one can barely hear it over the sound of the fire.

Cloudy looks at the clip on his gun. He realizes that he doesn't have anymore ammo. He turns towards Kevin. They stare at one another for a brief moment...

Kevin sighs, before tossing Cloudy his gun.

They stare at each other for a moment, before exchanging nods. Cloudy climbs inside.

INT. LOG CABIN - CONTINUOUS

MOVING POV SHOT: Cloudy limps through the cabin.

There are little girl's drawings plastered over the walls, but no signs of Anna-Marie.

Cloudy continues on. His gun to his side. In the distance, he sees Jack firing on the FBI AGENTS from the window. He creeps in closer...

Jack shoots down ANOTHER ROUND OF AGENTS. He bends down to take another gun, when he notices CLOUDY'S SHADOW against the wall...

...Jack picks up the gun and turns around...

...when Cloudy FIRES...

...hitting Jack in the Adams-Apple. Jack slides against the wall and then down to the floor. Blood streams from his neck.

Cloudy tosses away his gun, and limps over to Jack.

CLOUDY
Where's Anna-Marie?

Jack CHUCKLES, beginning to CHOKE on his own blood.

Cloudy punches him in the face with his non-injured hand, knocking Jack to the floor.

Cloudy crawls on top of him. His animal rage takes over...

Cloudy bites into Jack's face, tearing off part of his cheek. He spits it back into Jack's face.

CLOUDY (CONT'D)
Look at this face. Remember this face.

Jack looks at Cloudy for one last moment, before keeling over.

Cloudy gets back to his feet, when he sees...

REVEAL - ANNA MARIE RYAN (NOW 8) STANDING IN THE DOORWAY.

She wears an oversized t-shirt and a pair of bloody boxers...

...as she points a GUN at Cloudy's chest.

Cloudy stretches out his hand.

CLOUDY (CONT'D)
Anna--

Without hesitation, Anna-Marie pulls the trigger...

...SHOOTING Cloudy in the chest. He falls onto his back...

...as the FBI storm the cabin. Anna-Marie turns around, about to fire, when an AGENT gets hold of her gun.

Cloudy loses consciousness.

SLOWLY FADE IN:

INT. CLOUDY'S ROOM - HOSPITAL - FLORIDA - ONE MONTH LATER

Cloudy lies on the bed, hooked up to RESPIRATORS and an IV.

His hands are handcuffed to the bed.

A NURSE enters the room.

NURSE

You have a visiter.

CLOUDY'S MOTHER walks through the door, wearing a black veil. She resembles something of an intoxicated Virgin Mary.

CLOUDY

Ma!

She walks over to him, as the Nurse exits. Cloudy's Mother puts down her bag, but doesn't take a seat.

CLOUDY (CONT'D)

I saved a little girl, Ma. And I did it in Clyde's name.

CLOUDY'S MOTHER

It doesn't matter how many you kills or save. My son is dead, and it's all your fault.

Cloudy bites down on his lip, holding back tears.

CLOUDY

It's not my fault, Ma. Please tell me it's not my fault.

A long pause.

CLOUDY'S MOTHER

Goodbye Cloudy.

She picks up her bag, and walks away. Cloudy watches her exit, entirely distraught.

CUT TO:

INT. INTERNAL AFFAIRS - YORK, MAINE

Mary sits in front of a panel of INTERNAL AFFAIRS OFFICERS. She still wears bandages but has otherwise made a full recovery.

INTERNAL AFFAIRS OFFICER 1
I understand that you shot Dempsey
right before you lost
consciousness.

MARY
Yes, sir.

INTERNAL AFFAIRS OFFICER 1
Didn't hit any children this time.

A pause.

MARY
No, sir.

INTERNAL AFFAIRS OFFICER 2
Eye-witness reports indicate that
you had an opportunity to escape in
Philadelphia, but chose not to.

MARY
No sir, that--

INTERNAL AFFAIRS OFFICER 3
You also orchestrated a hijacking.

MARY
If I could have a chance to speak
on my behalf--

INTERNAL AFFAIRS OFFICER 1
You helped a serial killer escape.

Mary retorts:

MARY
Cloudy killed seven people, but
he's not a serial killer. There are
three-million children sexually
abused in this country each year,
and what do you about it? So don't
you sit there in your fancy suits
and judge me.

INTERNAL AFFAIRS OFFICER 2
When an ordinary person empathizes
with their abductor, it's called
Stockholm Syndrome. When a cop does
it, it's a felony. Your career as a
member of the Maine State Police
Department is hereby over.

Mary takes this in.

CUT TO:

INT. PRECINCT - A SHORT TIME LATER

Mary turns her in her badge and gun.

DISSOLVE TO:

I/E. TAXI - AIRPORT - ORLANDO, FLORIDA

Mary flags down a cab. She gets in.

CABBIE

Where to?

MARY

Saint Adams Hospital.

They drive by a BILLBOARD for an UPCOMING FILM:

INSERT BILLBOARD - "GABRIEL", A ROBERT REDFORD FILM...
STARRING JENNIFER LOPEZ AS MARY, WILL FERELL AS CLOUDY AND
KEVIN GABRIEL IN THE TITLE ROLE.

Mary clears her throat.

CUT TO:

EXT. HOSPITAL - A SHORT TIME LATER

The entrance is surrounded by DOZENS OF PROTESTERS. They hold up signs, commemorating Cloudy's cause.

CHANTING PROTESTERS

Cloudy! Cloudy! Cloudy!

Mary gets out of the cab. She has to push through the crowd of Protesters to make it to the door.

CHANTING PROTESTERS (CONT'D)

Cloudy! Cloudy! Cloudy!

She heads inside.

INT. INTENSIVE CARE UNIT - A SHORT TIME LATER

The elevator opens, and Mary gets out. She walks past a FEW COPS and NURSES, and turns the corner.

She approaches:

I/E. CLOUDY'S ROOM - CONTINUOUS

Mary slowly opens the door. She enters inside, letting the door shut behind her.

She walks over to Cloudy's bed. He turns towards her.

MARY

Cloudy--

CLOUDY

What are you doing here?

She pulls aside a chair, and takes a seat.

MARY

I'm dismissed from the precinct. My husband left me. You're all I got.

CLOUDY

How's Anna-Marie?

MARY

She's living with her grandparents. It's a slow process, but she's going to get better.

A pause.

CLOUDY

Do you think you could do something for me?

MARY

Whatever you need.

Cloudy nods towards his respirator.

CLOUDY

You see this over here.

MARY

Yeah...

CLOUDY

I need you to unplug it.

She looks at him closely.

MARY

No Cloudy, I can't.

CLOUDY

Please Mary.

MARY

You don't have to do this. The public is very mixed on what you've done. Who knows what will happen? You could be free in twenty-years.

CLOUDY

Don't you see?

(pauses)

I need to die.

Mary shakes her head.

MARY

Why?

CLOUDY

So I can go to straight to hell.

(pauses)

And once I'm there... I'm going to wait for all the pedophiles to come one-by-one. I'm going to have my way with each one for all eternity.

Mary develops tears in her eyes, as she looks directly into his. She gets up from her chair.

MARY

Are you sure this is what you want?

Cloudy nods.

CLOUDY

It's who I'm meant to be.

They stare at one another for a long moment, before Mary unplugs his respirator.

Cloudy GASPS for a moment, before laying back down. Mary holds his hand tightly as he struggles to breathe. He dazes into the distance, remembering his childhood with Clyde.

MARY

Do you see him, Cloudy?

Cloudy nods.

MARY (CONT'D)

Does he forgive you?

A large smile streams across Cloudy's face as he loses consciousness. His monitor begins to BEEP ecstatically.

Mary kisses him on the forehead, before rushing out the door.

A moment later, SEVERAL NURSES and DOCTORS pour in. A DOCTOR picks up two paddles.

DOCTOR
Clear.

He presses them down on Cloudy's chest.

NURSE
We're losing him!

DOCTOR
Three-fifty. Clear!

He presses down again.

EXT. HOSPITAL - SIMULTANEOUSLY

Mary walks out the door.

CHANTING PROTESTERS
Cloudy! Cloudy! Cloudy!

She pushes through the crowd of Protestors, before vanishing into the horizon.

COLLIN (V.O.)
Cloudy Ferguson died at 4:20 PM on
November the thirteenth in the year
of our lord.

DISSOLVE TO:

INT. CEMETARY - DAY

Cloudy's casket is lowered into a hole, next to a tombstone that reads: CLYDE FERGUSON 1981-1987.

HUNDREDS upon HUNDREDS of PEOPLE surround the scene.

COLLIN (V.O.)
His body was buried alongside his
brother's.

CUT TO:

EXT. DUMP YARD - DAY

DOZENS of POLICE OFFICERS surround a severed body.

COLLIN (V.O.)
A cult has claimed responsibility
for the slaying eight pedophiles in
the weeks following Cloudy's death.

CUT TO:

INT. MEDICAL FACILITY - MAXIMUM SECURITY PRISON

A DOCTOR listens to Collin's heartbeat with a STETHOSCOPE.

COLLIN (V.O.)
As far as I go, the Doctor tells me
that I can live as long as three
months, but not a day longer.

INT. CHAPEL - MAXIMUM SECURITY PRISON

Collin oscillates back-and-forth... in deep prayer.

COLLIN (V.O.)
Will the lord accept my change, and
rectify my sins?

INT. COLLIN'S CELL - LATE NIGHT

Collin lies in bed wide awake. He's whole-heartedly
terrified.

...as he looks up at the empty white ceiling.

DISSOLVE TO:

AN EXTREME CLOSEUP ON A FISH TANK

...The BABY FISH swim amongst one another...

...without a Mother Fish present to gobble them up...

COLLIN (V.O.)
Or will Cloudy be there... waiting
for me?

CUT TO BLACK.

THE END

