

A HISTORY OF VIOLENCE

by

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EXT. CALIFORNIA HIGHWAY - MORNING

A battered old motel by the side of the road. The roof is chopped up, nasty looking. Paint peels from the walls. A large, pathetic green papier maché dinosaur - some toothless mental case's idea of a Tyrannosaurus Rex is situated in front of the office. A sign reads "Rooms \$24.98 and up!"

The door to one of the units opens and LELAND, a reedy looking guy, almost made out of beef jerky, steps out, small suitcase in hand and takes in the morning. A voice calls out from inside.

BILLY

You think maybe we could just turn around?

LELAND

Nah.

BILLY - shorter, chunkier, wearing jeans and an old Johnny Cash tee shirt - walks out, hefting a grubby backpack and lighting a cigarette.

LELAND (cont'd)

Life's all about choices, Billy. Ain't no video game where you get to hit the restart button any time you ain't happy.

They walk over to a well worn old convertible. Leland takes the top down and throws his suitcase in the back. Billy does the same with his pack.

LELAND (cont'd)

We are who we are and we done what we done. Whatever.

BILLY

Yeah, I guess. I'm just tired, though.

LELAND

Yuh. Me, too.

He tosses Billy the keys.

LELAND (cont'd)

Here. Warm 'er up and bring 'er on up to the office. I'm gonna go check us out.

BILLY

'kay.

Leland walks towards the office as Billy climbs into the car. Billy sits in the driver seat and looks around.

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The sun beats down on the desert. No breeze, just a faint, low electric hum from the power lines that head off into the distance. Billy closes his eyes and enjoys the sun on his face. He sighs and puts the key in the ignition. The engine starts. Billy kicks it into gear and slowly pulls out.

He drives the car up to the office and slows down, leaving the engine idling. He slides a cassette tape - Johnny Cash - into the player and leans back, waiting patiently for his friend.

A long beat, and then Leland walks out of the office.

BILLY (cont'd)
What took so long?

LELAND
Nothin'. Little trouble with the maid,
but everything's fine now. Johnny!

BILLY
Johnny.

Leland, humming along with Johnny, slides into the drivers seat as Billy slides over.

LELAND
Damn. Eight AM and already this hot.

BILLY
Yuh.

LELAND
We got any water?

BILLY
Prolly not enough.

LELAND
Yeah. There's a machine back in the
office.

BILLY
I'll go.

He climbs out of the car and Leland gets behind the wheel.

Billy walks to the motel office.

INT. MOTEL OFFICE

It's quiet. Billy walks in and looks around, sees what he's looking for. He walks across the room and as he goes, we see blood splattered on the wall.

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Pull back to reveal the MOTEL CLERK behind the desk, shot in the chest, dead. A MAID lies on the floor in a pool of blood, shot in the head. Billy steps over her and goes to a cooler against the wall and takes out three bottles of water.

He hears a noise and freezes. He turns to see the bathroom door against the far wall open, and a LITTLE GIRL steps out. She sees the tableau in front of her and gasps.

Billy drops the bottles and pulls a revolver out of his waistband and points it at the girl. She looks at him in terror and opens her mouth to scream. Billy's finger tightens on the trigger.

CUT TO:

BLACK

A scream rips through the silence.

INT. MCKENNA HOUSE - TOM & EDIE'S BEDROOM - NIGHT

TOM MCKENNA, a slightly weathered husband and father of two, snaps awake at the sound of the scream and leaps out of bed, races to the door in the dark.

INT. MCKENNA HOUSE - SARAH'S ROOM

SARAH MCKENNA - an adorable five year old girl - is sitting bolt upright in her bed, screaming.

A light snaps on as Tom, wearing pajama bottoms and a worried look - comes racing in to save his daughter.

He takes her in his arms.

TOM

Sarah! Honey! What's wrong? What is it?

His daughter stops screaming and looks around blearily, then up at her father.

SARAH

Daddy? Daddy?

TOM

Daddy's here, baby. Daddy's here.

SARAH

There were monsters!

(CONTINUED)

CONTINUED:

TOM

No, baby. There's no such thing as monsters. It was just a bad dream. Daddy's here now.

JACK McKENNA, 16, hair a mess, wearing a Beastie Boys tee shirt and boxers, walks in the door.

JACK

What's wrong, Dad?

TOM

Hey, kiddo. Sarah just had a bad dream.

SARAH

I saw monsters, Jack!

Jack walks over to his sister's bed and sits down beside her.

JACK

Monsters! Cool! What kind?

Tom shoots his son a dirty look.

SARAH

I don't know. They were in the shadows.

JACK

Hmmm. Shadow monsters. They look pretty scary. But they can't really do anything. Especially when the lights are on. They're afraid of the light.

TOM

Jack!

EDIE McKENNA, a strong and lovely woman, possibly a little younger than Tom, stands in the doorway in a robe.

EDIE

What happened?

TOM

Sarah had a bad dream about monsters. (Shoots a look at Jack) I'm telling her there are no monsters.

SARAH

Jack says shadow monsters are afraid of the light.

Tom shakes his head. Edie smiles.

EDIE

It would seem there are two schools of thought on the matter.

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TOM

You could say that.

SARAH

I'm going to turn on my night light, just in case.

EDIE

That sounds like a brilliant solution.

Eddie sits on the bed and hugs her daughter. Tom smiles and puts his arm around his son, who pulls away, embarrassed. He is, after all, 16.

EXT. MCKENNA HOUSE

A large, sturdy farmhouse in the middle of a huge corn field - the house is at least a hundred years old, and well kept up. An old station wagon parked in front of a small barn. One barn door is open, revealing an old pickup inside. A tricycle in front of the porch. A propane tank a few yards from the front of the house, off to the side. Halfway across the field, a tiny shack that hasn't seen use in decades. On the other side of the house from the barn, a swing set and a small slide.

Dawn's rosy fingers creep across the cornfield. Another day in Taylorville, Indiana.

EXT. HANK QUIGLEY'S HOUSE - MORNING

A small, dilapidated two bedroom house on the side of the road. Probably built around the same time as the McKenna house, the difference is nobody's spent any time keeping this place up. Paint peels, boards are cracked and weathered, and the whole place looks two steps away from being abandoned.

INT. HANK QUIGLEY'S BEDROOM

A small room, sparsely furnished. A small dresser in the corner with a dirty, cracked mirror. A dozen different vials of prescription medicine are strewn around on it. The sun streams harshly through the small window.

HANK QUIGLEY, late fifties/early sixties - once a rock of a man, now gone a little soft - sits on the bed in old boxers. He has two round scars on his upper chest. His eyes are moist as he looks at a wedding photo of Tom and Edie.

A half empty bottle of whiskey sits on the night stand. Hank takes it, raises it to his lips, then pauses. He puts it back on the stand, looks at it a beat, then puts down the photo and gets up, walks to the bathroom. He stops by the dresser, bends over and picks up a pill bottle, puts it on the dresser.

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For the first time we see his back - there are at least half a dozen smaller round scars spread across it.

He walks into the bathroom, and we hear the sound of a shower going on.

INT. MCKENNA HOUSE - KITCHEN - MORNING

Eddie, Tom and Sarah sit around a table, eating breakfast.

SARAH
I think Jack's right about shadow
monsters, Daddy.

TOM
Oh, really?

She nods.

SARAH
But I think there's something he doesn't
know.

EDIE
What's that, honey?

SARAH
I think shadow monsters aren't as bad as
other monsters. And I think when other
monsters come, the shadow monsters beat
them up.

TOM
Sort of protector monsters, then.

She nods and eats a spoonful of cereal. Edie smiles, then looks over at the empty space on the table and frowns.

EDIE
(Calling out)
Jack!

Jack walks in, dressed for school.

JACK
What?

Eddie shakes her head. Jack sits down at the table, turns to Sarah.

Jack (cont'd)
Night light worked, didn't it?

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She nods vigorously. Tom turns to Edie.

TOM

I'm running a bit late today. Can you drop me off on the way in?

EDIE

Sure.

TOM

Great. Thanks. (Turns to Jack) What do you have going on today?

JACK

Nothing much. Math test in a few days. I think we're playing baseball in gym today, so I can look forward to sucking hard in right field.

TOM

You remember what I told you, right? Hang back. Never let the hitter get one over your head...

JACK

Unless it's over the fence.

TOM

Right!

They continue their pleasant, familial chatter as we slowly pull back.

EXT. TAYLORVILLE - ROAD - DAY

The McKenna's station wagon tools down the road towards town.

INT. MCKENNA'S STATION WAGON

Edie's at the wheel. Tom sits next to her, looking out the window. Edie notices the half smile on his face.

EDIE

What?

TOM

Hmm? Oh, just thinking about Jack and Sarah.

EDIE

They're pretty incredible.

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CONTINUED:

TOM

That's an understatement. Her whole theory about shadow monsters protecting her from worse monsters?

EDIE

Awful young for that kind of moral relativity.

TOM

Yeah. I guess. She's just brilliant. They're both brilliant.

EDIE

God, it's amazing, isn't it?

TOM

What's that?

EDIE

One minute you're this dumb kid, running around like an idiot, getting into trouble, dreaming these impossible dreams, and then, all of a sudden, you're this grown-up sitting around worrying about whether or not your children are gonna be okay.

TOM

I remember reading a book in high school that had a bit about that. Something about how one moment summer vacation's the longest stretch of time imaginable and an unhooked bra strap is as close to heaven as you can possibly imagine. The next, you're middle aged wondering where it all went.

EDIE

Don't be in such a hurry. We're not middle aged yet.

TOM

Yeah, I know.

EDIE

I don't feel like a real grown-up yet.

TOM

Yeah. You think we ever will?

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EDIE

Yup. Everyone does, eventually. Sooner or later, you're gonna wake up and find out you've turned into that cranky old guy who yells out the window, "Keep that noise down, you goddam kids!"

TOM

God. Kill me before that happens, okay?

EDIE

Oh, honey, I'll have left you long before that.

She smiles at him, and slows the car down. He leans towards her and they kiss. The kiss grows long and passionate - Edie is surprised, but happy. Tom's hand slides inside the back of her shirt and moves towards her bra. She pulls away, laughing.

EDIE (cont'd)

What are you doing?

TOM

You know, an unhooked bra is still pretty damn close to heaven.

EDIE

You're a nut.

He smiles warmly at her.

EDIE (cont'd)

I'll be done early today. All I have is the Watson's will and Dave Ryan's tractor sale. Want me to come pick you up?

TOM

We can go to the drive-in and make out tonight.

EDIE

Tom, there hasn't been a drive-in in this town since the early nineties.

He smiles and looks intently at her. She looks back with the same intensity. These two are still very much in love.

EXT. TAYLORVILLE OUTSKIRTS

Tom gets out of the car, and Edie drives away. Tom walks towards town.

EXT. TAYLORVILLE - CENTER

A small town, pleasant and clean. Shops line the streets, and cars drive by - people on their way to work and school. Tom walks down the street, clearly enjoying the sun on his face.

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A deep, thumping bass fades up behind him, and Tom turns to see a car cruising towards him, rap blasting out of it. THREE HIGH SCHOOL KIDS are in the car. Tom waves at the car as it goes by. The car slows, and JARED, the driver leans out the window.

JARED
Hey, Mr. McKenna!

TOM
Hey, Jared.

JARED
Charlotte told me to tell you she's gonna have to be half an hour late this afternoon.

TOM
Okay, Jared. Thanks.

JARED
No problem.

The car peels out, music still pounding. Tom watches them go, smiling.

TOM
(To himself)
Keep that noise down, you goddam kids.

EXT. MCKENNA'S DINER - DAY

A very nice, clean diner on a well travelled street. A couple of LOCALS walk by and wave to Tom as he approaches the diner. He opens the door, then pauses when he sees something.

He leans down and scrapes a smudge off the window with his finger. He walks into the diner.

INT. MCKENNA'S DINER

PAT JOHNSON, a wiry man in his mid fifties in dusty overalls sits at the counter, sipping at a cup of coffee. He's the classic Midwestern farmer.

MICK, the short order cook back in the kitchen waves as Tom comes in.

TOM
Morning Pat, Mick.

PAT
Who's the craziest woman you ever dated?

TOM
Whoa. 'scuse me?

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PAT

Mick and me's just talkin' about women we been with. He once dated a woman used to attack him in the middle of the night.

TOM

She what?

MICK

She'd have these crazy goddam dreams where instead of her boyfriend, I was some kind of demented killer. I woke up one night she'd stuck a goddam fork in my arm.

TOM

Jesus.

MICK

I'm spurtin' blood and she's sittin' there, crying, goin' "Baby, I love you, I love you."

TOM

If she really loved you, she'd have used a spoon.

Pat cracks up. Mick smiles.

TOM (cont'd)

You dumped her, right?

MICK

Nope. Married her. Lasted six years.

TOM

You married her?

MICK

Well, yeah. Nobody's perfect, Tom.

Tom nods - he can't argue with that.

PAT

Yeah, well, I got that beat. I dated a psychiatrist in New York for a whole year.

MICK

Hard to top that.

PAT

I'm tellin' you, there's only one reason a person gets into that line of work, and it's not to help crazy folks.

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TOM
What the hell were you doing in New York?

PAT
You ain't the only one from out of town. I was born and raised there.

TOM
In New York?

PAT
Uh huh.

TOM
City?

PAT
Well, sure.

MICK
Who's the craziest girl you ever went out with, Tom?

TOM
I dunno. I never really had any crazy girlfriends.

PAT
Sure wasn't Edie.

TOM
Ha. No. She's definitely the sanest woman I've ever known.

PAT
Honest, too.

TOM
Yup.

PAT
When she helped me sell the farm...

TOM
I remember this.

PAT
That big combine tried to slide some shit in, some mumbo jumbo that'd have me paying the closing costs. They claimed it was just a little mistake, but she went on the warpath, I'm telling you.

(MORE)

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PAT (cont'd)

These companies, they slip in a line here, a line there, hoping you don't catch it and they just screw you a little more.

TOM

Yeah, she hates that. Edie couldn't cheat someone if her life depended on it.

PAT

Good woman.

TOM

I remember we're out on our first date, and that song Me & Mrs. Jones comes on. (Tom chuckles) We're talking about the lyrics, how it's about this guy screwing some other guy's wife, and Edie? She's stunned. She always thought it was Mr. Jones singing about how great his wife was.

Tom shakes his head in amusement, then spots something outside - Hank Quigley stands outside, looking in thoughtfully.

TOM (cont'd)

'scuse me, fellas.

He walks to the door and opens it, just as a MIDDLE AGED WOMAN walks through.

MIDDLE AGED WOMAN

Morning, Tom.

TOM

Morning, Patty. I'll be right in to help you.

She walks over to a booth and Tom steps outside.

EXT. McKENNA'S DINER

Hank stands a few feet away from the door. Tom approaches him.

TOM

Hank?

HANK

Yuh.

TOM

What, uh.... Can I help you?

HANK

Yuh. You got a minute?

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TOM

Well... It's just starting up in there, but...
Yeah. Sure. Come on in.

Hank looks uncertainly at the door. Tom nods and opens it for him, and Hank walks in.

INT. MCKENNA'S DINER

Tom leads Hank to a corner booth.

TOM

Mick, take care of Patty, would you?

Mick waves acknowledgement and Tom sits down across from Hank.

HANK

I know I got no call to come to you like this, Tom. We don't have nothing even looks like a relationship.

TOM

Well, no, but, you know, come on. We're like family... What can I...?

HANK

No. Family's more than just names.

TOM

Well... Yeah. I guess. But still.... What's on your mind?

HANK

How's Edie doin'?

TOM

She's good, Hank. She's really good.

Hank nods.

TOM (cont'd)

You know, maybe you should, you know, come by or something. Some time.

HANK

Yeah. That's what I wanted to talk to you about.

Tom waits patiently for Hank to collect his thoughts. Pat walks by, heading for the door, looking at Hank.

HANK (cont'd)

And the kids. Jack and...

(CONTINUED)

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TOM

Sarah's the youngest. They're fine. You'd be proud.

HANK

I've been proud. Everything I ever lost, I lost to pride, and the things it got me... well, I coulda just gone down to the five and dime and bought 'em. I made a mess of my life, Tom. A real mess. You know Edie and I ain't exactly been close.

TOM

Yeah.

HANK

I want to try to make some things up to her. I'd like to get to know my grandchildren before... Before they're not children anymore.

TOM

I think they'd like that.

HANK

You think? I ain't the best person. But I'd like to try to make up for that.

TOM

I'll bring it up to Edie, Hank. I'll see what I can do.

Hank nods.

TOM (cont'd)

Can I get you anything? You want some breakfast?

HANK

Naw. I ate already. I best be moving along.

TOM

Okay.

Hank gets up and walks to the door. He stops, turns to Tom, and nods in gratitude. Tom nods back, then gets up and walks back to the counter.

MICK

Hank Quigley, huh? Man, he used to be one mean old son of a bitch.

TOM

That's what I hear.

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CONTINUED: (2)

MICK

Oh, shit. Yeah. Of course. I heard he got all kinds of shot up over in 'nam. Heard this one story....

TOM

Mick. We have customers, and Charlotte's coming in late today.

MICK

Right. Right. I'm on it.

INT. TAYLORVILLE HIGH - BASEBALL FIELD - DAY

Gym class - A softball game in progress. Jack sits on a bench by the wire fence, watching his team at bat. He and his teammates wear red gym shirts. The other team wears blue. JUDY DANVERS - same age as Jack and a real alterna-chick - walks up behind him and hits the fence. Jack turns.

JACK

Hey.

JUDY

Hey. How's it going?

JACK

Same old crap. What do they have you guys doing?

JUDY

Sprints. I'd rather be playing ball.

Jack shrugs.

JUDY (cont'd)

What position you playing?

JACK

Coach has me playing deep right field. Real exciting.

JUDY

What's the score?

JACK

We're up by one. But they have one more inning.

The batter strikes out, and the COACH blows his whistle.

Jack (cont'd)

Well, gotta get out to the boondocks. Catch ya later.

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CONTINUED:

JUDY

Yeah. Wanna work on math stuff later?

JACK

Sure!

He runs out to deep right field, putting on his glove. Judy goes back to join the other girls.

EXT. TAYLORVILLE HIGH - BASEBALL FIELD - LATER

Jack stands out in deep right field bored out of his mind. In the distance, on the track, Judy runs past and waves.

BOBBY JORDAN, class jock and all round tough guy, walks up to bat. One man's already on third base.

BOBBY

One winning run, coming up.

His teammates cheer - "Go get 'em, Bobby!" etc.

The PITCHER winds up and pitches. Ball. Bobby sidesteps it.

The pitcher winds up again and fires. Jack steps back, deeper into right field.

Bobby swings, and hits with a loud crack. The ball sails through the air right towards Jack. Bobby races towards first.

Jack races back and forth, glove ready, trying to get under the ball.

CLOSE ON - Bobby, smirking arrogantly. He knows Jack's gonna miss.

THWAP!

Jack catches the ball.

The KIDS on Jack's team cheer loudly.

Bobby looks furious.

Jack looks down at his glove, slightly amazed - this kid is NOT the big athlete. He looks up and sees his teammates cheering him.

COACH walks out on the field.

COACH

Game over. Reds win!

Jack looks around and smiles. Bobby storms off the field, furious. A couple of Jack's teammates run up to him and pat him on the back. "Way to go, McKenna!"

INT. TAYLORVILLE HIGH - BOY'S LOCKER ROOM

The boys getting back into civvies. Jack stands at his locker, putting on a shirt. Bobby walks over to him, a pair of his BUDDIES with him.

BOBBY

I guess you think you're hot shit, McKenna.

JACK

What? No. I don't.

BOBBY

Little superstar, here, huh? Little hero saves the day at the last minute, right?

JACK

What? Bobby, it's just a game. It's just stupid gym class.

BOBBY

Who you callin' stupid?

JACK

No, I said gym class was stupid.

BOBBY

(To his Buddies)

"No, I said gym class was stupid." Listen to this little faggot.

JACK

Yes, you're right. I'm both little and a faggot. You got me dead to rights.

Bobby pushes Jack up against his locker with a thud.

BOBBY

Come on, chickenshit. Let's do it.

JACK

What would be the point?

BOBBY

What?

JACK

I mean, we've already established that I'm little, that I'm a faggot and that I'm chickenshit. What's the point of pummeling me mercilessly?

BOBBY

What?

(CONTINUED)

CONTINUED:

JACK

I mean you win. You've established your alpha male standing. You've established my unworthiness. Doing violence to me just seems pointless and cruel, don't you think?

Some of the other kids are laughing now, which pisses off the confused Bobby. This is NOT the response he expected.

BOBBY

Come on, you punk ass bitch.

JACK

Shouldn't that be "Little punk ass chickenshit faggot bitch"?

BOBBY

God!

He pushes Jack against the locker and storms away, pissed off. A few kids laugh. Jack breathes a sigh of relief and turns back to his locker.

EXT. TAYLORVILLE HIGH

Jack walks out of the gym and looks up as a few fat drops of rain plunk down. ALEX, another student, walks over to Jack.

ALEX

That was hilarious. How'd you do that?

JACK

Do what?

ALEX

You like... you beat him by agreeing with him.

JACK

I dunno. It beats the alternative, I guess.

ALEX

(Chuckling)

I'll say. That was really great.

JACK

Thanks.

Alex walks away. Jack shakes his head and smiles, then walks towards school as it starts to rain.

EXT. TWO LANE BLACKTOP - DUSK

Johnny Cash sings as a light rain comes down on the road.

INT. LELAND AND BILLY'S CAR

Leland behind the wheel, Billy looking out the window, both of them silently singing along with Johnny. It's a different car than they were driving earlier.

Billy sees something on the side of the road as they pass and sits up.

BILLY
Holy shit!

LELAND
What?

BILLY
Did you see that?

LELAND
What. By the side of the road?

BILLY
We gotta go back.

LELAND
We what?

BILLY
Look, trust me. I'll be quick.

EXT. TWO LANE BLACKTOP

A VERY ATTRACTIVE YOUNG WOMAN leans over the hood of a broken down car, frustrated. Her jeans are low slung and tight. She wears an old flannel shirt, half buttoned over a tight fitting jacket.

Leland and Billy's car slows down as it passes her, then pulls over a few yards in front of her. She looks up, a little nervous.

INT. LELAND AND BILLY'S CAR

Leland shakes his head.

LELAND
Jesus Christ, Billy.

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BILLY
She's something, isn't she?

LELAND
Yeah, she is. (Looks at his watch) Just
be quick.

BILLY
You don't want to come?

LELAND
I'm too tired.

BILLY
Suit yourself.

EXT. TWO LANE BLACKTOP

Billy hitches up his pants as he walks towards the woman.

BILLY
Car broke down, huh?

YOUNG WOMAN
I think it's overheated. Do you know
anything about engines?

BILLY
I know something about some things. Sure
is a nice night.

YOUNG WOMAN
Um... Yeah. It is. I'm supposed to be...
My husband's expecting me home any
minute, you know.

BILLY
Bad place for a breakdown, y'know. Out
here, middle of nowhere...

He bends over and looks at her engine, still smiling. She
watches nervously from the side. Billy gestures to her.

BILLY (cont'd)
It ain't the engine, it's the carburator.
C'mere, take a look.

She cautiously steps closer. His eyes run up and down her
body - he's practically licking his lips.

BILLY (cont'd)
Yeah, you got a leak here, see?

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CONTINUED:

She looks down and sees steam leaking from a pipe.

BILLY (cont'd)
Shouldn't be driving a car in this
condition, you know. Need to tie
something around this.

He looks her up and down and smiles.

BILLY (cont'd)
Take off that shirt.

YOUNG WOMAN
My shirt?

He nods. She hesitates, then takes off her flannel shirt.
Billy reaches into his back pocket, eyes gleaming.

INT. LELAND AND BILLY'S CAR - TWILIGHT

Leland leans back in the driver's seat, hat over his eyes, a
cigarette burned down to the filter dangling from his lips.

A loud thump and the passenger door opens and Billy heaves
himself into the seat. Leland pushes back his hat.

LELAND
You done?

BILLY
Yeah.

LELAND
No more stops tonight.

BILLY
No more stops tonight.

LELAND
Alright, then.

He starts the car and peels out, not looking back.

INT. ATTRACTIVE YOUNG WOMAN'S CAR

The young woman sits behind the wheel, smiling, as she drives
down the road. She's not wearing her flannel, and we see the
image on the front of her tee shirt for the first time - an
angry Johnny Cash flipping the bird at the photographer.

EXT. McKENNA'S DINER - DUSK

Tom stands outside the diner, stretching after a long day.
Eddie pulls up in the station wagon. The rain is letting up.

EDIE
Hey, good looking.

TOM
Hey.

He climbs in.

INT. McKENNA'S STATION WAGON

Eddie starts up and drives down the street.

TOM
Aw, no. Do we have to go to the store?

EDIE
We're not going to the store.

TOM
We're not?

EDIE
Jack's studying over at Judy Danvers'
house, and Martha's taking care of Sarah.

TOM
Oh yeah?

EDIE
Yeah.

TOM
So where are we going?

EDIE
We never got to be teenagers together.

TOM
Uh huh.

EDIE
I'm going to fix that.

Tom cocks an eyebrow.

TOM (O.S.)
Cannonball!

EXT. POND - NIGHT

The McKenna's station wagon sits near an idyllic pond. A cooler full of beer sits nearby, and a small boom box sits on the hood, blasting late seventies rock and roll.

Eddie is in the water, naked. A naked Tom flies through the air, curled in a ball, and lands with a huge splash. Eddie laughs, and Tom swims up to her and they kiss.

A loud buzzing, and Tom breaks the kiss to swat at a mosquito.

TOM

Damn!

EDIE

Yeah, that's kind of the downside.

TOM

That and the freezing water.

EDIE

Sort of makes it hard to achieve the desired effect, huh?

TOM

Honey, there's nothing hard within a mile of this place.

Another mosquito buzzes by and Eddie swats at it.

TOM (cont'd)

You ever think maybe kids didn't come here because it was so perfect but because they didn't have anywhere else to make out?

She looks at him thoughtfully, then smiles.

EXT. POND - TWENTY SECONDS LATER

Eddie and Tom, now loosely dressed, leap into the car and peel out.

INT. MCKENNA HOUSE - TOM AND EDIE'S BEDROOM - NIGHT

Eddie comes out of the bathroom in her nightgown. She lays down next to him and kisses him warmly on the mouth.

EDIE

That was great.

(CONTINUED)

CONTINUED:

Tom smiles and runs his fingers through her hair. He seems a little distant.

EDIE (cont'd)
What is it?

He rolls over takes her head in his hands and looks intently into her eyes.

TOM
It's so amazing. I remember the moment I knew you were in love with me. I saw it in your eyes in an instant. I can still see it.

EDIE
Of course you can. I still love you.

TOM
I am the luckiest son of a bitch alive.

He eases back, petting her head, eyes looking off in the distance.

EDIE
What is it, honey? What's wrong?

TOM
You're gonna hate my timing.

EDIE
What?

TOM
Your father came by the diner today.

She tenses at this.

EDIE
What did he want?

TOM
He wants to see you, honey. He wants to meet the kids.

She sits up, tense, tight and hard.

EDIE
We all want what we can't have.

TOM
Edie... Honey.... I guess it's none of my business, but....

(CONTINUED)

CONTINUED: (2)

EDIE

You're right. It's none of....

She stops, shakes her head.

EDIE (cont'd)

I'm sorry, baby. I'm sorry. Don't let me be that girl.

He smiles.

EDIE (cont'd)

I don't want to see him. I don't want him near my kids.

TOM

He was a drunk. He used to hit you, I know. Nothing good comes out of that. But he seems...

EDIE

No. I don't care. I don't care why he did what he did. I don't want to see him, and I don't want him near my children.

TOM

I don't know the man. We've met maybe five times in eighteen years, and today was the longest we ever talked. But the man who came into the diner today was beaten down. He knows he screwed up, Edie. He wants to make amends, I think.

EDIE

He can't.

TOM

Honey.... People change.

EDIE

I know that, Tom. People change every day. You hear people talk, and Hank Quigley was the nicest man in town before the war. But what happened over there sure as hell changed him.

TOM

It changed a lot of people.

EDIE

My mother tried for years. She did everything she could to help him, to look past what he'd become.

(MORE)

(CONTINUED)

CONTINUED: (3)

EDIE (cont'd)

But he didn't change. Now he has, maybe,
but it's too late.

TOM

It's just... I wish the kids had
grandparents. I didn't exactly provide
well on that front.

She leans down and runs her hand down his cheek.

EDIE

You're the best man I've ever known, Tom
McKenna, and you provide for this family
every single day.

She rolls over and hits the switch on the bedside lamp. It flickers on and off, and she grimaces. Tom smiles and leans over her and shakes it, and the light snaps on in full. She kisses him on the cheek in gratitude, and picks up some papers and starts to read.

Tom looks at his wife thoughtfully. A smile spreads across his face, and he rolls over to go to sleep.

EXT. TAYLORVILLE - AFTERNOON

Tom walking down the street. Town's a little more crowded than last time - it's Saturday afternoon.

A pair of kids race by Tom. One kid has plastic Wolverine claws, the other is wearing huge green Hulk fists. He smiles as they pretend to duke it out.

INT. MCKENNA'S DINER

The place is crowded. Charlotte is delivering a meal to a table. Mick is cranking away at a dozen orders. Tom walks in. SAM CARNEY, the local sheriff, sits at the counter sucking down some coffee. Tom slaps him on the back.

TOM

Hey, Sam.

SAM

Afternoon, Tom.

TOM

How's things?

SAM

Good. Good. Gettin' ready for Saturday night.

TOM

Yuh. Expecting trouble tonight?

(CONTINUED)

CONTINUED:

SAM
Just the usual. Drunk assholes. Cow tipping.

TOM
Don't forget UFO abduction.

SAM
Right. How's Edie?

TOM
Good as ever.

Sam nods.

EXT. TOWN SQUARE - NIGHT

The town square's a nice piece of land. Well kept, a few trees, with City Hall - the nicest building in town - right in the center. Kids in cars drive around and around, music blasting from every window.

Jack and Judy sit alongside the building, passing a joint back and forth, watching the kids go round and round.

JUDY
You ever wonder what kids did for fun on a Saturday night a hundred years ago?

JACK
I dunno. I always figured they got into their parents' wagon and went cruising around their town square playing loud banjo music and acting like idiots.

JUDY
So you think this is as good as it gets?

JACK
For us? Yeah. For now. Eventually we grow up and get jobs and have affairs and eventually become alcoholics.

Judy looks at him a long beat, then takes a hit off the joint.

JUDY
Ya know, sometimes you depress me.

Jack smiles.

INT. BOBBY'S CAR

Bobby and his pals are driving around the square, passing a bottle of beer in a bag around. Bobby's behind the wheel. He looks out and spots Jack and Judy and frowns.

(CONTINUED)

CONTINUED:

BUDDY #1

Hey, isn't that that McKenna faggot?

BOBBY

Yeah.

BUDDY #1

You should go kick his ass.

BOBBY

I'm thinkin' about it.

He swerves into the next lane, and a horn honks loudly at him. He hits the brake and looks back, sees he's almost driven into another car - a battered old pickup. He flips the truck the finger- Leland and Billy sit inside the truck. Billy gives Bobby a very cold glare and Bobby pulls back his finger, scared. Billy nods and they drive on.

BUDDY #1

Who the fuck was that?

BOBBY

I don't know. And I don't want to.

INT. LELAND AND BILLY'S TRUCK

Billy's looking back at Bobby's car.

BILLY

Can I just say how sick I am of these podunk towns and the goddam podunks who live in them?

LELAND

You think if you keep saying that it's gonna change anything?

BILLY

I'm just sick of this shit.

LELAND

Yeah, you made that clear about ten thousand miles ago, Billy. Until you come up with a better idea, I don't want to hear about it anymore.

BILLY

Well, we could stop for some pie.

LELAND

Yeah, we could. I'm goddam hungry.

BILLY

Typical small town shit hole. There's got to be a diner 'round here somewhere.

EXT. TOWN SQUARE

Jack and Judy, still sitting. Judy looks over to the street and sees Bobby climbing out of his car.

JUDY
Oh, shit.

JACK
What?

JUDY
Bobby.

JACK
What the hell is the matter with that guy? Let's get out of here.

They get to their feet and walk the opposite direction.

INT. MCKENNA'S DINER

Mick's behind the stove, cleaning and closing the place down, Charlotte's wiping down a table. JEFF and LISA, a pair of high school kids sit at a booth, eating ice cream. Tom is sitting behind the counter, talking to Pat, who's finishing up his dinner.

PAT
Good as ever, Tom.

Pat slaps some bills down on the counter and heads for the door. He waves to Mick, who waves back.

PAT (cont'd)
See you in church, Tom.

TOM
Ayuh. Have a good evening.

Pat opens the door to walk out, and bumps smack into Leland.

PAT
Oh, excuse me.

LELAND
S'alright, old man.

He holds the door open for Pat and lets him out, smiling coldly. Pat looks at him, troubled. Billy walks in after Leland, watching Pat go. Billy and Leland walk up to the counter.

TOM
Just closing up, fellas.

(CONTINUED)

CONTINUED:

LELAND
Coffee. Black.

BILLY
Same. And some pie. Gimme some pie.

TOM
Guys, I told you we're just closing up.

LELAND
I said coffee!

Charlotte looks up at this, worried. Jeff and Lisa look over, interested. Tom looks at Leland a beat, then nods.

TOM
Okay. I think we can handle that.

He walks over to the coffee machine and picks up a pot.

TOM (cont'd)
Charlotte, you can go home now if you want.

LELAND
(Nods to the door)
Billy.

Billy walks over to the door, cutting off Charlotte.

BILLY
I think you're gonna stick around a while, honey.

CHARLOTTE
Tom?

Tom looks at her, worried, then over to Jeff and Lisa, who look scared. He turns to Leland.

TOM
We don't carry much money here, but you're welcome to all of it. Let's just do this quickly, okay?

LELAND
We'll do it however we want to, asshole.

He pulls out a gun and points it at Tom, who stands with the coffee pot in his hand.

Billy pulls out his gun and points it at Charlotte. Lisa screams.

LELAND (cont'd)
Shut up, bitch!

(CONTINUED)

CONTINUED: (2)

She stops, terrified. Jeff puts his arm around her, looking at the two men in fear.

LELAND (cont'd)
Show this asshole we mean business, Billy.

BILLY
(Nodding to Charlotte)
What, her?

LELAND
Yeah, her. Fuck her. Do it.

TOM
No! Don't!

Billy shrugs and pulls the trigger.

Click.

Billy looks at the gun, puzzled. Leland looks to Billy - what the fuck?

Without even thinking, Tom lashes out with the coffee pot, smashing it into Leland's face, the glass shattering. Leland cries out and drops his gun, falls to the floor.

Tom leaps over the counter and picks up Leland's gun.

Billy quickly ratchets another bullet into the chamber of his gun and turns to Tom.

Tom fires, hitting Billy in the chest, sending him spinning.

Lisa screams.

Leland grabs a knife from the floor and slams it into Tom's foot. Tom screams in pain and whirls, sees Leland on the floor, the knife in his hand, and fires down, through the top of Leland's head. Leland's face explodes in a shower of gore.

Billy staggers towards Tom, clutching his bloody chest, his gun in his other hand.

BILLY
MOTHERFUCKER!!!

He raises the gun to fire again. Tom whips the gun up and fires, hitting Billy in the stomach and sending him crashing through the diner window in a shower of glass.

Lisa stops screaming. Mick walks out from the kitchen, stunned. Charlotte stands there, in shock.

(CONTINUED)

CONTINUED: (3)

Tom slowly gets to his feet and surveys the carnage. Leland lays on the floor, his head a bloody mess. Billy lays outside on the sidewalk, dead, one of his feet propped up on the shattered window. Outside, people yell and shout and scream.

Tom struggles to stand upright, blood gushing from his foot.

Mitch runs over to him and holds him up.

The rest is a swirl of disconnected images from Tom's POV:

Sam, the local sheriff, bursts into the diner, gun in hand.

An ambulance in front of the diner.

A crowd of people watching as PARAMEDICS lead Tom to the ambulance. Jack and Judy in front of the crowd, watching in shock. Jack reaches out to touch his father's hand.

The back of the ambulance. Tom being laid down. Edie bursts through the doors and hugs her husband.

FADE TO BLACK.

A long beat

FADE IN:

EXT. McKENNA'S DINER - ON TV - TOM'S POV

A LOCAL REPORTER stands in front of the diner, the window still shattered. A crowd of people in the background. The image is blurry, coming slowly into focus.

REPORTER

...where Tom McKenna, the owner of this diner, fought off two savage criminals. The two men, Leland DeVore and William "Billy" Orser, were wanted by Texas and California police for two weeks in conjunction with several murders in those states. McKenna, a family man with long standing ties to the community....

EDIE (O.S.)

Hi, honey.

INT. HOSPITAL ROOM - DAY

The TV is on the wall. Tom lays on the bed. Edie sits by him. Sarah sits on the floor, playing with a doll. Jack walks over from the windowsill.

(CONTINUED)

CONTINUED:

JACK
Hey! Dad! You're back!

TOM
Hey, honey. Jack. What's up? How long have I been out?

EDIE
Just overnight. Sam's outside. He wants to talk to you.

TOM
Is everyone okay?

EDIE
Yes. Everyone's fine.

JACK
Except those two sons of bitches. Man, you killed the hell out of them, Dad!

Tom flinches at this. Edie shoots her son a sharp look.

EDIE
Jack! Stop it.

JACK
Well, okay. But it's true. You're a hero, Dad!

Sam sticks his head in.

SAM
Sleeping beauty awakes.

TOM
Hey, Sam.

SAM
Everything okay here?

TOM
Everything's fine (Gesturing to TV), but what is this? This is nuts.

SAM
Sorry, nothing I can do there. Tom, I hope you don't mind. I need to ask you a few questions.

TOM
Sure. No problem. I mean... (Smiles at Edie) if it's alright with my attorney.

(CONTINUED)

CONTINUED: (2)

EDIE

Go ahead, Sam. Jack, get your sister.

Jack picks up Sarah and the three of them head out while Sam questions Tom.

TELEVISION

A reporter interviews Jeff and Lisa and their parents.

Switch

A reporter interviews Mitch.

Switch

A reporter interviews Charlotte.

Switch

TV - INT. STUDIO - THE RUNYAN REPORT

A slick, dark studio. A flinty eyed man in his fifties, wearing a dark blue suit and a red tie sits behind a desk. A picture of Tom is being projected behind him, the words "American Hero" written across it.

RUNYAN

Three days ago, Tom McKenna was just another hard working business owner, the manager of McKenna's Diner in Taylorville, Indiana. But now, thanks only to his true American character, he's a hero to all of us. When he found himself in a...

The screen goes black.

INT. HOSPITAL ROOM - DAY

Tom sits on the edge of the bed, fully dressed, and switches the TV off in disgust. Edie walks in, an ORDERLY behind her, pushing a wheelchair.

EDIE

Honey?

TOM

God. Are you as sick of hearing about me as I am?

EDIE

I'll never be sick of you, honey. They're here to check you out.

(CONTINUED)

CONTINUED:

TOM

Thank God for small favors.

He stands up and looks at the wheelchair.

ORDERLY

Regulations, sir. You have to let us wheel you out.

EDIE

It's true. Just do it, honey.

Tom chuckles and gets in the wheelchair.

INT. HOSPITAL WAITING AREA

Tom is wheeled out to find dozens of locals and well wishers waiting for him. They pat him on the back. "Way to go, Tommy!"

Jack, carrying Sarah, comes over to his father. Tom warmly squeezes his son's shoulder and kisses him on the forehead.

JACK

Geez, Dad. Not in front of people.

Tom smiles.

EXT. MCKENNA HOUSE - DUSK

A PERKY FEMALE REPORTER stands outside Tom's house, a CAMERAMAN shooting her.

PERKY REPORTER

We're in Taylorville, outside the home of American hero Tom McKenna, who is just now returning from the hospital with his family.

The car pulls down the lot and stops. The reporter races over to Tom as he climbs out of the car, limping slightly.

PERKY REPORTER (cont'd)

Mr. McKenna, Jenny Wyeth, KTWA News. How did it feel when you saw those ruthless killers' guns pointed at you?

Tom pauses a moment, struck by the stupidity of the question.

TOM

How did it feel?

(CONTINUED)

CONTINUED:

PERKY REPORTER

Yes, sir.

TOM

Not very good. Is this a slow news day?

PERKY REPORTER

Well, sir, we....

TOM

I mean, what I did... Anyone would have done that. It was just a terrible thing, and I think we'll all be better off when we get past it.

PERKY REPORTER

Yes, but...

TOM

I really need to go be with my family. Thank you.

He turns and walks into his house.

PERKY REPORTER

Uh... From Taylorville, this is Jenny Wyeth, and, uh....

INT. McKENNA HOUSE - LIVING ROOM

Tom storms in, followed by Jack and Sarah, then Edie. He looks out the window and sees the news van peeling out. He plops down into his armchair.

TOM

God. It's good to be home. I hope there won't be much more of that.

JACK

They just want an interview, Dad. You're a hero.

TOM

No, I'm not. I got lucky. Very lucky. What I did was stupid and wrong.

JACK

And it saved the lives of everyone in the diner.

Tom frowns.

(CONTINUED)

CONTINUED:

EDIE

This will all blow over as soon as they have some other hot story.

TOM

Maybe the Lydons will have another two headed cow.

JACK

That would be cool! I never got to see the last one.

Tom rolls his eyes and smiles. Edie looks out the window.

EDIE

Those goddam reporters.

TOM

They still out there?

EDIE

There's a car parked across the field. They're just sitting there.

TOM

Legally speaking, am I allowed to shoot them?

EDIE

I don't think that would be a good idea, honey. Let's have some dinner.

She walks into the kitchen. Tom stands up and walks to the window and looks out.

TOM'S POV -

EXT. McKENNA HOUSE

A dark sedan is parked on the other side of the field, by the road, its lights on dim.

INT. McKENNA HOUSE - LIVING ROOM

Tom looks thoughtfully at the car and frowns.

INT. McKENNA HOUSE - TOM AND EDIE'S BEDROOM - LATER

Tom sits on the bed, looking out at the night. Edie walks in in her nightgown and puts her arms around him.

EDIE

You okay, baby?

(CONTINUED)

CONTINUED:

TOM

I just keep thinking....

EDIE

About the diner?

TOM

I killed two men.

EDIE

Two really bad men.

TOM

I know. I know.

EDIE

They would have killed you.

TOM

Yeah, probably. I can't help thinking that.... I dunno... If I'd just managed to take them down. Sam could have arrested them. Maybe they could have earned another chance... Made up for what they did?

EDIE

You can't think about that, Tommy.

TOM

There's always hope for change, you know? People can change.

EDIE

No. Not this again. Some people are just plain bad. Period.

TOM

Do you really believe that?

EDIE

Yes. I do. I think there's good, there's bad, and there's a lot of gray areas in between. But right is right, Tom. Some situations are simple. Some people are bad and some are just plain good, and I got me one of the good ones, and I'm not gonna let this crap eat him alive. So come to bed, and let me show you how we treat good men.

She kisses his cheek, and he turns and kisses her back.

EXT. TAYLORVILLE OUTSKIRTS - MORNING

Edie drives along the road, alone, and pulls over by the side.

INT. MCKENNA'S STATION WAGON

Edie leans back and addresses the pile of sheets in the back.

EDIE
Okay, Mr. Fugitive. We're here.

Tom sticks his head out of the pile.

TOM
Nobody followed us?

EDIE
Nope. You're in the clear. For now.

TOM
Thanks, baby.

EDIE
You sure you really want to go back to work so soon?

TOM
I have to, babe. It's my job.

EDIE
You're such a man.

TOM
The manliest.

They kiss, and he climbs out.

EXT. TAYLORVILLE

Tom walks down the sidewalk. A car slows down as it passes him and a MIDDLE AGED MAN sticks his head out.

MIDDLE AGED MAN
Hey, Tommy! Way to go!

TOM
Thanks, Hector. Come by the diner. Have some breakfast.

MIDDLE AGED MAN
Will do, Tommy!

(CONTINUED)

CONTINUED:

The car pulls out and drives away. The kids who were playing Wolverine vs. Hulk earlier come racing by, one of them firing an invisible gun at the other two.

KID

This is my diner, you punks! Blam blam blam!

Tom flinches at this, and the kid runs smack into his legs. Tom helps the kid up, and the kid looks at Tom in awe.

TOM

You okay?

The kid nods, and Tom pushes him on his way, disturbed.

EXT. MCKENNA'S DINER

A large piece of wood covers the broken window. Tom unlocks the door and walks in. The place is quiet. He looks around, the first time he's been here since then....

He looks down at the floor and bends over, picks up a piece of glass, and looks at it a long moment, turning it over and over.

Finally, he throws it in the trash. Mick walks out of the kitchen.

TOM

Hey, Mick.

Mick throws his arm around Tom and hugs him hard. Tom's a little taken aback.

MICK

Hey, boss. Back to work, huh?

TOM

Uh... Yeah. Back to work.

MICK

Good.

Charlotte walks up to them.

TOM

Hey, Charlotte.

She hugs him.

TOM (cont'd)

Hey, you guys. I'm your boss.

(CONTINUED)

CONTINUED:

CHARLOTTE
We'll go back to hating you next week,
okay?

TOM
Okay.

INT. MCKENNA'S DINER

Tom turns on the lights and looks around. Mick nods to the window.

MICK
Good as new, huh?

TOM
Yeah.

MICK
You sick of seeing yourself on TV?

TOM
Ayuh.

CHARLOTTE
It's good just to go back to something
normal. I am not going to miss all those
cameras.

MICK
You sure made certain those cameras
didn't miss you. How tall is Larry King,
really?

Charlotte glares at him.

CHARLOTTE
I'll start the coffee machine.

TOM
Good.

MICK
Turn on the backup, too. We're gonna need
a lot today.

TOM
You expecting a lot of customers?

MICK
Expecting? Nope.... They're already here.

(CONTINUED)

CONTINUED:

He nods to the door, and Tom turns to see a HUGE crowd has gathered outside - all locals.

TOM

Jesus.

MICK

You're a hero, boss. Good for business.
Gonna let 'em in?

Tom looks at Charlotte, who smiles at him. He nods and goes to the door and opens it. The crowd swarms in, people patting Tom on the arm, shaking his hand, just happy to see him. Tom is overwhelmed by the reaction.

INT. MCKENNA'S DINER - AFTERNOON

Every table is filled. There are a few empty seats at the counter. Tom behind the counter, sorting through some checks. Edie walks in. Several of the customers wave to her and greet her. She smiles and nods back.

She walks up to her husband and plants a big kiss on his cheek.

TOM

Hey, honey.

EDIE

Hey, baby.

TOM

What brings you by?

EDIE

Just wanted to see how you were doing.

TOM

Doing good. Business is great. I oughta shoot someone every week.

She gives him a slightly worried look, but he smiles back at her - everything's okay.

The door opens and three men - very out of place - walk in. ALDO & CHARLIE are beefy guys in suits. Mid thirties, tough as hell. In between them is GIUSEPPI TORRINO, an older man wearing shades and a black suit. A scar runs down from the right side of his forehead down to his cheek.

The three men stop at the door, ignoring the looks they're getting from everyone, and look intently at Tom.

(CONTINUED)

CONTINUED:

EDIE
More reporters?

TOM
I didn't know gravediggers had their own
network.

The three men make their way to the counter and sit. There are only two seats, so Aldo stands behind Torrino and Charlie, like a guard. Tom puts menus down in front of them, hands one to Aldo, who ignores it.

TOM (cont'd)
Would you gentlemen like some coffee?

TORRINO
You're the hero.

TOM
Oh, I don't know about that, sir. I
just...

TORRINO
The big hero. You sure took care of those
two bad men.

TOM
I really don't like talking about it,
sir. We're just trying to get back to
normal here. Can I offer you gentlemen
some coffee?

TORRINO
Sure. Give me some coffee. Make it black,
Joey.

TOM
Yes, sir. And your friend.... Excuse me?

TORRINO
I said make it black. Joey.

TOM
Who's Joey?

TORRINO
You are.

TOM
My name's Tom, sir.

TORRINO
Of course it is. Just one cup.

(CONTINUED)

CONTINUED: (2)

Eddie watches, troubled. Tom walks over to the coffee machine and pours a cup. He puts it in front of Torrino who picks it up, takes a long sip.

TORRINO (cont'd)
Good coffee.

TOM
Thank you.

TORRINO
Hard to find coffee this good in Philadelphia. But you know that, don't you, "Tom."

TOM
I don't really remember. I've only been to Philly once. For a day. Passing through. Is that where you gentlemen are from?

CHARLIE
Like you don't know.

TOM
I'm sorry. Do we know each other?

TORRINO
You tell me.

He takes off his sunglasses, revealing that his right eye, the one with the scar above and below it, is white, milky and dead. Eddie gasps. Tom looks at him, puzzled.

TOM
Sir, I'm very sorry. You seem to think you know me, and I wish I could help you. I really have no idea where we would have met.

CHARLIE
Come on, Joey. Cut the crap.

TOM
My name is Tom.

Eddie steps up.

EDIE
If you aren't going to order anything, my husband and I would appreciate it if you men would be on your way.

(CONTINUED)

CONTINUED: (3)

Charlie turns to her and smiles. Torrino keeps his gaze fixed on Tom.

TORRINO
We ate on the road.

TOM
Sir, we really are busy. If you're not eating, we should give your seats to paying customers.

Torrino nods, and Aldo reaches into his jacket pocket. Tom and Edie tense.

Aldo pulls out a wallet, takes out a fifty dollar bill, and puts it on the counter. Charlotte notices what's happening and looks on, concerned.

ALDO
Now we're paying customers.

TOM
I can't take this.

TORRINO
It shouldn't be a problem for you.

TOM
Look, mister. I've been exceedingly polite to you, but if I have to, I'll call the authorities and we can take this up with them. I will not have anyone come into my business and threaten me.

CHARLIE
Mr. Torrino's just making conversation.

TOM
Whatever you want to call it. This conversation is over.

CHARLIE
He wants us to leave, Mr. Torrino.

ALDO
You know what he does when he don't like people, Mr. Torrino.

CHARLIE
Yeah. I'm scared. We should leave before he goes all Dirty Harry on us.

(CONTINUED)

CONTINUED: (4)

TORRINO

Very well.

He stands up.

TORRINO (cont'd)

Thank you for the coffee, Joey. It really is very good.

TOM

It's Tom. Tom McKenna.

For the first time, Torrino smiles. He and his men head for the door. Tom watches them go. Edie picks up the phone and dials.

EDIE

Hello, Molly? This is Edie McKenna. Is he in?

Tom turns to her.

TOM

You calling Sam?

EDIE

Yeah.

TOM

Isn't that overreacting?

EDIE

These days? No. Do you know those men?

TOM

No. Of course not.

EDIE

For all we know, they're friends of the men who tried to rob you.

Tom nods.

EDIE (cont'd)

Hello, Sam?

EXT. TAYLORVILLE OUTSKIRTS

A black sedan drives slowly down the street. A Sheriff's car pulls up behind it, lights flashing. The sedan pulls over.

Sam gets out of the sheriff's car and walks up to the sedan. The window rolls down, and Aldo sticks his head out.

(CONTINUED)

CONTINUED:

Charlie sits next to him. A shadowy figure - Torrino, we assume - sits in the back.

ALDO
There a problem with my driving, officer?

SAM
May I see your license, sir?

ALDO
Sure. (Hands Sam the license) I thought I was under the limit.

Sam looks at the license, then walks back to his car. Aldo turns to Charlie, who looks impassively ahead. Sam walks back to the car and hands Aldo the license.

SAM
Step out of the car, sir.

Aldo steps out.

SAM (cont'd)
Place your hands on the hood, sir.

Aldo does as he's told, and Sam pats him down.

ALDO
I ain't carrying anything, officer.

SAM
What's your business in Taylorville, sir?

ALDO
We're tourists.

SAM
What business did you have at McKenna's Diner today?

ALDO
We heard the coffee was terrific.

SAM
Well, let me make something clear you, Mr. Lazorko. This is a nice town. We have nice people here. We take care of our nice people. Do you understand me?

ALDO
Sure.

SAM
Don't let me see you around again.

(CONTINUED)

CONTINUED: (2)

ALDO
Keep up the good work, officer.

SAM
I'm not an officer. I'm the sheriff.

ALDO
I'll remember that.

SAM
You're not going to need to. You're
leaving town.

Aldo shrugs and gets back in the car.

ALDO
You lettin' us off with a warning,
officer? Sheriff?

SAM
Yeah. A warning.

ALDO
Thanks. You have a great day.

They pull out and take off. Sam watches them go, troubled.

EXT. GAS STATION - DAY

Torrino's sedan pulls into the station and Torrino gets out
and heads for the men's room. Aldo starts pumping gas.
Charlie gets out and stretches.

CHARLIE
What do you think?

ALDO
About what?

CHARLIE
All this. Joey.

ALDO
I dunno. It's been twenty years. I mean,
yeah, boss says the guy looks kinda like
Joey, but you know, I look kinda like Mel
Gibson and you look a lot like Godzilla.

CHARLIE
Funny asshole.

(CONTINUED)

CONTINUED:

ALDO

I mean, for all we know Joey's put on eighty pounds, gone bald and dresses like a ballet dancer these days. He could be anywhere.

CHARLIE

Yeah. What if he's wrong?

ALDO

We do our job. Right or wrong don't really enter into it.

Charlie nods. Torino walks out of the men's room.

TORRINO

What're you talking about?

ALDO

Game last night. Atlanta kicked some ass.

INT. McKENNA HOUSE

Tom and Edie doing the dishes. The doorbell rings.

TOM

I'll get it.

He goes to the door, opens it to find Sam.

TOM (cont'd)

Sam. Everything okay?

SAM

You mind if I come in, Tom?

TOM

No, of course not. Come on in. We just finished putting Sarah to bed, so we have to keep it low for a bit.

They walk in and sit in the living room. Edie joins them.

SAM

Edie.

EDIE

Sam. What's going on?

SAM

Those men who came in to see you this morning....

(CONTINUED)

CONTINUED:

EDIE

God. Yes. Thank you for that.

SAM

Well, I did a little digging this afternoon. Tom.... You don't know these fellas, do you?

TOM

Jesus, Sam. No. I've never seen them in my life.

SAM

Okay. Because these are some bad men. (Takes out a notepad) Charles Olivieri, out of New York. Indicted on three counts of murder. Aldo Lazorko, Philadelphia. Indicted on one count of murder, questioned in relation to dozens of acts of violence you do not want to hear about. Both men work for Giuseppe Torrino, the fella with the eye. Spent fifteen years in prison on several accounts of assault. Suspected in half a dozen murders and more disappearances. Tom, these guys are organized crime from the East Coast. They're the real thing. The bad men.

EDIE

Jesus. Jesus, Tom.

Tom looks at her, worried.

SAM

I have to ask you a question, and you have to know that I've known you as long as you been here, and Edie and I go back to high school. If there's one person in this town outside your family you can trust, it's me.

TOM

I know that, Sam.

SAM

Are you in some kind of witness protection plan?

Tom is a little surprised, a little taken aback by the question.

(CONTINUED)

CONTINUED: (2)

TOM

Wha... Some kind of... Are you...?

He laughs.

SAM

It's no laughing matter, Tom.

EDIE

Of course he's not, Sam.

SAM

I'd just like to hear Tom tell me that, Edie.

TOM

Sam. God. I love that. It's hilarious. No. No. I'm not in some kind of witness protection program. Those men just have the wrong guy. They saw me on TV, I reminded them of someone... Johnny....

EDIE

Joey.

TOM

Joey something. Lord, the idea of me....

Eddie smiles.

SAM

I honestly didn't believe it, Tom. But I had to ask. Men like this come to our town, start harassing a citizen.... I dunno... You read about these things in the paper, you know?

TOM

Sure. Of course. I understand.

SAM

So, look, I talked to Torrino and his men today. Made it real clear that if they didn't have business here, they weren't welcome in town. You let me know if you see them coming around, okay?

TOM

Of course.

Sam stands up to go.

(CONTINUED)

CONTINUED: (3)

EDIE

Would you like some pie, Sam?

SAM

Aw, no thanks, Edie. I'd love some, but I have to get back to work.

Tom walks him to the door and shakes his hand.

TOM

Sam. Thank you. It's good to know you're keeping an eye out for us.

SAM

Come on, Tom. You know we look out for our own here.

Tom smiles and pats Sam on the back as he leaves. He closes the door and turns to face a troubled Edie.

TOM

Don't worry. They have the wrong guy. They're leaving. It's over and done with. Hey, I was on TV all across the country. I'm sure there'll be other folks think they recognize me. Hey, maybe someone'll mistake me for a guy who won the lottery.

EDIE

I hope you're right.

TOM

I am. You're the one said it - this'll all blow over soon enough. Someone'll fall down a well, or some farmer will get abducted by a UFO, and we'll go right back to being anonymous.

They hug.

EDIE

Wanna have some anonymous sex?

Tom smiles warmly.

INT. MCKENNA'S DINER

Tight on Leland, looking straight at us.

LELAND

I'm gonna kill you and everyone you know and your whole goddam family.

(CONTINUED)

CONTINUED:

A loud roar and Leland is hit in the chest by a shotgun blast and flung across the room.

Tom walks across to him, smoking shotgun in hand. He looks over the body, but Leland has become Torrino. He lays on the floor in a pool of blood, his chest ripped open, laughing.

Tom looks at him, puzzled, and Torrino slowly raises a gun towards Tom and squeezes the trigger.

BLAM!

CUT TO:

INT. MCKENNA HOUSE - TOM AND EDIE'S BEDROOM - NIGHT

Tom's eyes snap open and he cries out. He's bathed in sweat. Edie wakes up, sees him, and holds him tight. Tom looks out the window at the dark night.

EDIE
What is it, baby?

TOM
God.... A dream... Just a dream...
Jesus...

EDIE
Are you okay?

TOM
Yeah. Yeah, I will be. God, Edie...
There's so much... So many things
happening... It's all just...

EDIE
It's okay, baby. It's okay.

She holds him tight.

TOM
Edie... I'm only gonna say this one time.
It's your business. Your decision. But
your father... I know you're mad. But
he's your family. Some day he'll be gone,
and you might find you wish you'd given
him a chance.

EDIE
Tom. Please.

TOM
That's all I want to say.

(CONTINUED)

CONTINUED:

She rolls onto her back and sighs.

EDIE
Tom... I can't.

TOM
I understand.

EDIE
No. You really don't. But there's a reason... something you don't know. Something I've never told you....

TOM
My God. Did he....?

EDIE
No. Worse. My mother didn't die in a car crash visiting her sister.... She didn't drive off the road. She parked the car in front of that train. Parked it, Tom. She couldn't take it anymore. She couldn't stop him from hurting us. She couldn't change him. I'd just left for college... I guess she was waiting until I was safely out of the house for good....

TOM
My God....

EDIE
Sam's father was sheriff then. He'd grown up with my father, and he didn't want my mother's memory being destroyed by gossip and scandal. He took care of it. But Tom... As far as I'm concerned, my father killed her. He left her no other choice, no other exit. I don't want anything to do with him, ever.

TOM
Jesus, Edie. Jesus.

EDIE
You're nothing like that son of a bitch, Tom. That's one of the reasons I love you. Now please... Let's go to sleep.

He takes her in his arms and holds her tight.

EXT. MCKENNA HOUSE - DAWN

Tom quietly walks out the front door and walks down the road.

EXT. MCKENNA'S DINER - EARLY MORNING

Tom unlocks the door and walks in. A figure approaches him, and he turns to see Hank.

TOM
Hey. Hank.

HANK
Tom.

TOM
What are you doing up this early?

HANK
Morning walk. Try to do it every day. How are you?

TOM
I'm okay.

HANK
Can I come in?

Hank nods, and Tom leads him inside.

INT. MCKENNA'S DINER

The broken window has been replaced. Tom turns on the lights and walks behind the counter.

HANK
Opening earlier than normal.

TOM
Yeah. I couldn't sleep. Figured I'd come in, get some paperwork done.

HANK
You did good the other day, Tom. Don't tell yourself otherwise.

TOM
Yeah, I know.

Hank grabs his arm firmly.

HANK
No. You don't. You did good. You come to a situation like that, him or you, and there's no easy way out.

(MORE)

(CONTINUED)

CONTINUED:

HANK (cont'd)

If you hadn't done what you did, Edie'd be a widow, and your kids wouldn't have a father. You did good and you just live with that.

Tom looks intently at Hank, then nods.

TOM

Thank you.

HANK

Anyway. I just came by to tell you that.

He gets up to leave.

TOM

Hank... I talked to Edie. The night you came by.

Hank turns to face Tom.

TOM (cont'd)

I don't know.

HANK

She's pretty angry.

TOM

Yeah. You could say that.

HANK

I fucked it all up, Tom. Everything. I can't fix what I've done. I can't change it. I just want one chance at making up for it a little.

Hank walks out. Tom goes to the door to close it, then freezes.

Torrino's black sedan is sitting in the middle of the street, engine running.

Tom steps outside.

EXT. MCKENNA'S DINER

Tom stands looking at the sedan a long beat. The sedan shifts into gear and slowly pulls off down the street.

Tom watches the sedan roll down the street and turn at the corner. He runs after it.

EXT. TAYLORVILLE - STREET

Tom comes to the end of the street and watches the sedan slowly drive down the street, towards the outskirts.

TOM

Jesus.

He runs after it, desperate and scared, hobbling on his injured foot. He pulls his cell phone out of his pocket and punches a number as he runs.

INT. MCKENNA HOUSE - TOM AND EDIE'S BEDROOM

Edie sleeps as the morning sun peeks through the curtains. The phone by the side of the bed rings and she rolls over.

EDIE

(Eyes closed)

Honey, get that.

She realizes Tom's not there, and rolls over to answer the phone.

EDIE (cont'd)

Hello?... Tom? Where are...? What?
Coming here? Tom... Hang on. What? Are
you serious?

EXT. TAYLORVILLE OUTSKIRTS

Tom, running desperately down the street, talking on the phone.

TOM

The shotgun, Edie. Get the shotgun.
They're coming to the house!

INT. MCKENNA HOUSE - TOM AND EDIE'S BEDROOM

Edie slams the phone down and runs to the closet. A rifle and a double barreled 12 gauge shotgun lean side by side against the wall. She grabs the 12 gauge, and races out of the room.

INT. MCKENNA HOUSE - LIVING ROOM

Edie tears down the stairs, holding the shotgun. She runs to the front door and peers out the window. Nothing.

EXT. TAYLORVILLE OUTSKIRTS

Tom, running frantically, in horrible pain, sweat pouring down his face, his legs cramping, his injured foot killing him. In the far distance, he sees the sedan turn down a small road.

TOM

No! No!

He runs, harder. Breath comes in short, pained bursts, gasps.

His left leg cramps and he cries out in pain, but keeps going.

Down the road, through the field.

Across the field.

Panting. Gritting his teeth. Screaming.

Through the field, through the corn.

Falls. Hard. WHAM!

Staggeres to his feet and burns on.

He comes to the end of the field, leaps over the propane tank, comes to the house.

Quiet. No car. He stops, panting, red, damp with sweat, dirty.

He cautiously approaches the front door.

Which whips open, to reveal....

Eddie. Holding the gun. Confused.

EDIE

Tom?

He staggeres to her and wraps her up in his arms.

EDIE (cont'd)

Tom, what's going on?

TOM

I don't know, baby. I don't know.

EDIE

I'll call Sam.

(CONTINUED)

CONTINUED:

TOM

No. Don't. I don't even know... I don't even know if it was them.

She looks at him, worried. He staggers into the house.

INT. MCKENNA HOUSE - BATHROOM

Tom in the shower, washing it all off. He steps out, and sees Edie standing there.

TOM

Hey.

He takes a towel and starts drying off.

TOM (cont'd)

I think I'm losing my mind.

EDIE

No, you're not. You've been through some serious trauma. And these men are just making it worse. I'm here, baby. We're all here. We all love you. It's going to be okay.

They hug and Tom kisses his wife. The door opens, and a bleary eyed Jack stands there in his pajama bottoms.

JACK

Ew. Gross.

EXT. TAYLORVILLE MALL - DAY

A typical Midwestern mall. The McKenna's station wagon pulls into the parking lot and Edie gets out, gets Sarah, and the two of them head into the mall. Behind them, in the distance, a familiar black sedan pulls into the parking lot and sits.

INT. TAYLORVILLE MALL - SHOE STORE

Edie sits in a chair while a SHOE SALESWOMAN helps her try on a pair of shoes. Sarah is roaming around the store, bored.

SALESWOMAN

How do they feel?

EDIE

Good. I like them.

SALESWOMAN

I have a pair of these myself. They look great, and they really last.

(CONTINUED)

CONTINUED:

EDIE

Okay. I'll take them. Now we need a new pair for her.

They both turn to look, but Sarah's gone. Edie gets up.

EDIE (cont'd)

Sarah?

No Sarah. Worried, Edie walks to the door and looks out into the mall. The Saleswoman follows.

SALESWOMAN

M'am?

Edie turns, and the woman nods to her feet. Edie is still wearing the new shoes.

EDIE

I have to find my daughter.

SALESWOMAN

I'm sorry, m'am. I can't let you leave the store with those.

Edie kicks off the shoes in exasperation and walks briskly out of the store. A hand grabs her shoulder and she whirls.

It's Charlie, Torrino's man. Edie gasps.

CHARLIE

Mrs. McKenna.

EDIE

Oh my God. My daughter! Where is she?

Charlie nods, and Edie follows his look to see Sarah standing outside the toy store, looking in the window. Torrino and Aldo sit on a bench across from her. Edie walks to her daughter, followed by Charlie.

EDIE (cont'd)

Sarah! NEVER do that again!

SARAH

I'm sorry, Mommy. But look! They have the new Kimberly!

TORRINO

No need to worry, Mrs. McKenna. We were keeping an eye on her.

(CONTINUED)

CONTINUED: (2)

EDIE

You stay the fuck away from my family,
you son of a bitch.

TORRINO

There's no need for that kind of
language, Mrs. McKenna.

EDIE

Look, I don't know what you want, and I
don't care. If I see you again, this will
be police business.

TORRINO

Yes, you're an attorney, aren't you? You
have some strong ties to the local law
enforcement community. I respect that.
But we're not here to break any laws,
Mrs. McKenna. I just want what's mine.

EDIE

My husband is not the man you think he
is.

TORRINO

That's certainly possible. Please. Have a
seat. Let me tell you a story.

She glares at him, not moving.

TORRINO (cont'd)

Mrs. McKenna. This is a crowded shopping
mall. Even if I was the bad man you seem
to think I am, what could I do here?
Please. Sit.

EDIE

I'll stand.

Torrino sighs and nods.

TORRINO

(To Charlie)

Never argue with a woman. Especially a
woman lawyer.

Charlie smiles.

TORRINO (cont'd)

I don't know what your friend the sheriff
told you about me, Mrs. McKenna. I have
no doubt he did some digging. I'm not a
private man.

(MORE)

(CONTINUED)

CONTINUED: (3)

TORRINO (cont'd)

It's easy to get information on me. But how does that old song go? "Believe half of what you see and none of what you hear"? That's good advice. It's true I've been on the wrong side of the law a few times. I come from a tough town. Life doesn't always give us the choices we'd like. But if you come to my neighborhood and ask the people, they'll tell you it's me they come to when they have problems, not the police. You watch the news. You know about big city police.

EDIE

I don't have time for this.

TORRINO

I'm sorry. I'm an old man. It's pretty easy to drift off subject. I'll keep this brief. I have a little shop in South Philadelphia. We sell cheeses from all over the world. You'd like it, Mrs. McKenna. Everybody comes there, and even if they're not buying, it's a place to come together with your friends and neighbors. It makes me happy to own such a place. It's an essential part of the community.

EDIE

What does this have to do with my husband?

TORRINO

Your husband? I think your husband's real name is Joey Behan. He ran with a bad group of kids. Troublemakers. He was what you'd call the Alpha male these days. He was really good at getting his friends to do things for him. People like you and me, Mrs. McKenna, we respect community. We understand how important it is to have a place where people can come together and be part of a bigger thing. But not Joey.

EDIE

You have to know how wrong you are. My husband has nothing but respect for...

TORRINO

People change.

(CONTINUED)

CONTINUED: (4)

EDIE

Not that much, they don't. Besides, Tom grew up in Portland, Oregon.

TORRINO

Yes, yes. Of course. But Joey Behan didn't, and he and a little friend of his, Richie Federici, decided one day that what was mine should be theirs. It's never been hard to get ahold of guns in Philadelphia, and one evening, as we were closing shop, Joey and his friend Richie came in armed to the teeth.

EDIE

This is crazy.

TORRINO

Yes. It was crazy. So crazy, nobody was ready for it. Joey and his friend had no compunction about firing wild. Five of my friends were hit. Of the three who lived, one of 'em can't use his arm anymore. Another is permanently brain damaged, Mrs. McKenna, and I started the day with two good eyes. These two young men made off with a very large sum of money, and disappeared. Friends of mine, I have to tell you, they wanted to spend a lot more time looking. Me, I just wanted to get on with my life. Learn from my mistakes and move forward. But when I turned on my television the other day and saw Joey Behan staring me in the face, I knew I had to do something. You say he's the wrong man. He's not Joey Behan. Perhaps this is true. Anything's possible. But would you forget the man who took your eye, Mrs. McKenna? I doubt it.

Eddie looks at Torrino calmly for a long beat.

EDIE

Mr. Torrino, let me tell you how I'm going to spend the rest of my day. I'm going to take my daughter and we're going to buy her a pair of new shoes. Then I'm going to my office and calling Judge Lane. He's the toughest judge in the county, but he has a crush on me a mile wide, and I'm going to push through a restraining order against you and your.... associates.

(MORE)

(CONTINUED)

CONTINUED: (5)

EDIE (cont'd)

If I see you or them within five hundred feet of me, my children or my husband, I'm going to have you arrested. If you come anywhere near my home, I'm going to shoot you. Can I possibly make myself clearer to you?

Torrino smiles.

TORRINO

No, Mrs. McKenna. You can't. I want to thank you for your time. You have an enchanting daughter.

Eddie reaches out her hand to Sarah, who takes it. They turn and walk away. Her back turned to Torrino, Eddie's face cracks - in spite of her tough facade, she's terrified.

TORRINO (cont'd)

Mrs. McKenna.

She turns.

TORRINO (cont'd)

Don't forget your shoes.

EXT. TAYLORVILLE HIGH - HALLWAY - DAY

Jack and Judy walking out of a class.

JUDY

How's your dad?

JACK

I dunno. A little weird.

JUDY

What he went through? That would freak anyone out.

JACK

Yeah. I guess.

Jack is pushed from behind and staggers forward, dropping his books. He and Judy turn to see Bobby and his buddies standing there.

BOBBY

So you're old man's some kind of tough guy. What's he think of his wimp son?

Jack glares at Bobby.

(CONTINUED)

CONTINUED:

BOBBY (cont'd)
 You think he'd take this shit? You think
 he'd make jokes? Come on, bitch. Say
 something funny.

JUDY
 Leave him alone, Bobby.

BOBBY
 Shut up, skank.

Jack glares at Bobby.

BOBBY (cont'd)
 Ooh. He's getting mad.

JUDY
 Come on, Jack. Let's get out of here.

Jack doesn't move.

JUDY (cont'd)
 Jack, come on. He's an asshole. You know
 that. He doesn't mean shit. Let's go.

BOBBY
 Yeah, puss. Run away. God DAMN, but your
 daddy must be real shamed by you.

Jack takes a step towards Bobby, angry.

BOBBY (cont'd)
 Say something funny, bitch. Make me
 laugh.

Jack turns to walk away. Bobby smiles.

Without warning Jack whirls and grabs the larger boy by the
 shirt and hurls him into a locker. He dives into Bobby, fists
 swinging, and pummels him mercilessly. Blood spurts from
 Bobby's nose. Jack punches him hard in the stomach, then
 kicks him in the balls.

With a cry, Bobby falls to the ground, and Jack savagely
 kicks him in the stomach and head. Judy tries to pull him
 off, but he pushes her away.

JACK
 Are you laughing? Are you laughing now?
 Are you fucking laughing, you
 motherfucking cocksucking piece of shit?

(CONTINUED)

CONTINUED: (2)

Judy and Bobby's buddies try to pull Jack back, but he's furious, possessed. A TEACHER steps out of a classroom and sees what's happening, grabs Jack and yanks him off of the battered, bleeding Bobby.

INT. MCKENNA HOUSE - LIVING ROOM - AFTERNOON

Tom confronts his son.

TOM

What the hell were you thinking?

JACK

Dad, he's been riding me all year. He's a jerk.

TOM

"He's a jerk"? That's it? That's no excuse. You stand up to him. You don't nearly put him in the hospital.

JACK

Oh, big deal. It's the best thing anyone could have done to him.

TOM

This is serious, Jack.

JACK

Whatever.

TOM

Goddammit. In this family, we do not solve problems by hitting people.

JACK

No. In this family, we shoot them.

Before he can even think, Tom lashes out and smacks Jack across the face.

Jack staggers back, stunned. A horrified look crosses Tom's face.

Tears streaming down his face, Jack turns and runs out of the house.

TOM

Jack.... Oh, no.... Jack....

He stands there, looking at the open door, appalled at what he did.

INT. McKENNA HOUSE - TOM AND EDIE'S BEDROOM - AFTERNOON

Tom lays on the bed in the dark, very upset. He hears the door open downstairs and rolls to his feet and heads for the door.

INT. LIVING ROOM

Tom comes down the stairs.

TOM
Honey. Something really....

EDIE
Tom. You have to listen to me.

TOM
What? What's wrong, baby?

He comes down the stairs and takes his wife in his arms.

TOM (cont'd)
Are you okay?

EDIE
I'm okay. We're fine. Torrino and his men followed us to the mall.

TOM
He what? Jesus Christ. Call Sam. We have to call....

EDIE
I took care of it, honey. I called Sam. I went to the courthouse, and we got a restraining order.

TOM
For all the good that will do...

EDIE
It's something. If he comes around again, we can have him arrested. But I have to tell you something....

TOM
What?

She leads him over to the sofa.

EDIE
This man Torrino... He really believes you're this Joey something.

(MORE)

(CONTINUED)

CONTINUED:

EDIE (cont'd)

He told me a story this afternoon... Some crazy thing about these kids ripping him off. He's certain it's you. We have to find a way to convince him it's not.

TOM

I don't know how to do that, honey. He won't believe the truth.

EDIE

I know. It's just... It's crazy. It's crazy. Why can't we just have our lives back?

Sarah looks at her mother, upset. Tom kneels by his daughter.

TOM

Hey, baby. Everything's okay. Don't worry. Mommy and Daddy are just having a tough week. Why don't you go play upstairs.

SARAH

Okay, Daddy.

He hugs his daughter, and she scampers upstairs. Tom watches her go, then turns to his wife. Edie is crying.

EDIE

God. I'm so sorry. What's happening to us?

TOM

The bad stuff. Honey, look at me. Look at me. This is what happens to remind us how good things are the rest of the time. We'll get through this. We're a good family. A strong family. These guys have the wrong man. They'll realize that, and all this will pass. We'll be okay, okay?

She nods, and they hug.

EDIE

Where's Jack?

Tom looks at her soberly, gearing up to tell her.

A knock on the door.

EDIE (cont'd)

Tom?

(CONTINUED)

CONTINUED: (2)

TOM
Hang on. Stay here.

He races upstairs.

INT. TOM AND EDIE'S BEDROOM

Tom runs into the closet, pulls out the rifle and the shotgun, tears out of the room.

INT. LIVING ROOM

Tom leaps down the stairs and runs to the door. He puts the rifle down against the wall, and, keeping the shotgun hidden, he cracks the door open to find...

Hank.

TOM
Jesus. Hank.

HANK
Tom. I'm sorry. Is this a bad time?

EDIE
Yes. It is.

Tom turns to see Edie standing behind him. Hank looks at her - the first time he's made eye contact with his daughter in more than fifteen years.

TOM
Hank. I....

HANK
I just want to say something. Then I'll leave. Please, Edie. Just this one time.

A long, uncomfortable beat, Tom stuck in between the two of them. Edie glaring, Hank not breathing. Edie finally eases back.

EDIE
Come in. Be quick.

Hank exhales and walks in.

TOM
I'll, uh, I'll leave you two to...

EDIE
Stay here.

(CONTINUED)

CONTINUED:

Tom nods. Edie turns to Hank.

EDIE (cont'd)
So. What do you want to say to me, Hank?

HANK
Edie....

She looks at him coldly, not giving him anything. He looks at Tom, then back at her. He can't say anything.

TOM
Hank?

HANK
No. I... I can't.

He turns and stumbles to the door and steps out. Tom looks at his wife, then turns and heads out the door after Hank.

EXT. McKENNA HOUSE

Hank walks away from the house. Tom rushes up behind him and gently takes his arm.

TOM
Hank.

Hank turns to face him.

TOM (cont'd)
You have to do this.

HANK
I can't.

TOM
Then why the hell did you come all the way out here?

HANK
She's just going to listen to me then tell me to leave.

TOM
Yeah. She might. But at least she'll listen.

Hank looks at him thoughtfully.

INT. LIVING ROOM

Hank stands in front of Edie. She's still not giving him anything. Tom hands him a glass of water, and he takes a long sip, then puts the glass down on the mantle.

HANK

When I was growing up, we didn't talk a lot about how to be a man. It was just something your daddy was supposed to pass on to you. The things my daddy passed on to me... Well, I guess it wasn't enough. Sure, it helped me make it through that war, but nothing he taught me helped me know how to make it back home. Your momma did her best, Edie. She stood by me when she should have taken you and just gone, and I paid her back by treating her worse than a dog. I can blame the booze, and I can blame the war, but you want to know the truth, it's this - it ain't none of those things made me what I was. They just opened the doors, and it was easier to go through them than close 'em. If I'd loved her the way I should... If I'd loved you the way I should.... I don't know.

Edie looks shaken at this.

HANK (cont'd)

We never were no kind of family. I was like a lot of people. I never thought much about what family meant. It's nothing more than a word and it don't mean shit unless you fill it with love and commitment. You and Tom here... It looks like you done that. I envy that. I truly do.

EDIE

Hank....?

HANK

Yeah?

EDIE

Why are you here?

(CONTINUED)

CONTINUED:

HANK

I just wanted to tell you some things. I want you to know I haven't been sitting around the last fifteen years telling myself I'm some kind of victim. I know I took the easy route, and I know I ain't even begun to pay for that, and I want you to know that bad things do happen to bad people, and if that's the case then maybe good things will happen to you and yours.

A long beat. Nobody says anything.

HANK (cont'd)

That's really all. I know you're happy here with this man. That makes me happy. Not that that matters to you. It shouldn't matter to you. You done good, Edie. You could have gone the easy road, and you didn't, and you prove that sometimes good can come from bad. That's all I want to say to you.

He gets up and walks to the door and opens it.

EDIE

Dad....

Hank stops, and a smile slowly spreads across his face. A warm, beatific, loving smile.

Then something outside catches his eye. Hank whirls, and grabs the shotgun from its place against the wall. But before he can fully make it, a bullet slams into him, sending him sprawling back onto the floor.

Edie and Tom flinch at the sound of the shot.

A beat - everything is frozen.

Hank holds himself up by the door, looking down in dumbfounded surprise at the hole in his chest. He looks out at the field, then falls to the ground, dead.

Tom snaps out of it first.

TOM

Hit the floor!

Edie is in shock. She doesn't move.

(CONTINUED)

CONTINUED: (2)

EDIE

Daddy?

Tom dives across the room and knocks her down.

Dazed, Edie gets back on her feet and heads for her father. Tom tackles her and drags her down again. She doesn't even seem to notice - she's fixated on her father's body lying on the floor.

TOM

Edie! Stay down.

She looks at him blankly.

EDIE

That's my daddy.

Tom shakes her hard. Her eyes seem to re-focus, and she looks at Tom, confused.

EDIE (cont'd)

Tom?

TOM

Edie. You have to stay down.

She looks around, looks at her father, then at the open door.

TOM (cont'd)

Stay here.

He scrambles across the floor to the door - the rifle leans against the wall next to the shotgun.

He grabs the rifle and slams the door closed - but Hank's in the way. Tom doesn't let himself look at the dead man, but scrambles back across the floor, rifle in hand.

He makes it to the window and carefully peers out, ready for anything.

Except what he sees.

TOM (cont'd)

Jesus Christ.

Edie crawls over to him.

EDIE

Oh, God. What is it? What is it, Tom?

EXT. MCKENNA HOUSE

Torrino, Aldo and Charlie stand out at the edge of the field. Charlie has a rifle in his hand. Aldo has his hands on the shoulders of Jack, who looks terrified.

TORRINO

Joey. Come out. Let's end this now and nobody else will get hurt.

A long beat, and then Tom appears in the door, rifle in one hand, shotgun in the other.

TOM

Let my son go.

TORRINO

Come down here, Joey. Let's talk.

TOM

My name is not Joey. You have the wrong man. You have my son. You're trespassing.

Torrino shakes his head.

TORRINO

You know I'm a serious man, Joey. You've seen what I'm willing to do. Stop the game.

Tom whips the rifle up and aims.

TOM

This isn't a game, you son of a bitch!

He fires, hitting the propane tank, which EXPLODES, shooting fire everywhere, sending Torrino, his men and Jack sprawling to the ground. Aldo takes the brunt of it, his back protecting Jack.

Tom dives to the ground, rifle in hand.

TOM (cont'd)

Jack! Run!

Jack scrambles to his feet, and Tom fires at Charlie and Torrino, covering his son. Jack makes it to the field, dives into the corn, vanishing.

Charlie and Torrino fire wildly at the house. Tom hits the ground and rolls off the side of the porch.

INT. LIVING ROOM

Eddie curls up on the floor, screaming as bullets slam into the walls and the furniture.

SARAH (O.S.)

Mommy?

EDIE

Stay down, baby! Mommy's coming! But stay down!

She crawls towards the stairs.

EXT. McKENNA HOUSE

Tom crouches by the side of the house, rifle in hand. He checks the load - one bullet left. He peers up at the porch, sees the shotgun lying there, and frowns. A bullet zings past his face, and he dives back, scrambles behind the house.

The circle of fire where the tank was is expanding. The field is starting to burn.

Charlie and Torrino crouch down. Torrino nods towards Aldo, who lays face down, his back ripped to shreds, on fire. Charlie shakes his head - "no." Torrino grimaces. He points to the other side of the house, gestures for Charlie to head that way. Charlie scuttles off.

Behind the house, Tom straightens up, back to the wall, and slides towards the other side of the house.

He creeps around the corner, alongside the porch, and looks up. The shotgun's gone.

Charlie creeps around the side of the porch and bumps right into Tom. The two men scramble to bring their guns up, but they're in too tight. Tom drops the rifle and goes for Charlie's throat.

The two men roll on the ground, pounding the shit out of each other. Tom bites Charlie's hand hard, until blood squirts out. Charlie screams in pain. Tom rolls on top of him and punches his throat hard, over and over.

Charlie chokes and gurgles and dies. Tom keeps pounding.

Tom cries out in pain as a bullet tears through his shoulder, knocking him forward. He rolls over to find Torrino standing over him, gun in hand, glaring in rage. Torrino cocks his gun and points it right at Tom's head.

(CONTINUED)

CONTINUED:

TORRINO

You have anything to say before I kill
you, you miserable prick?

Tom stares back, hatred in his eyes, clutching his wounded
shoulder.

TOM

I should have killed you back in Philly.

Torrino smiles, relieved. Finally!

Tom clenches his jaw, ready for the shot.

BLAM!

Blood splatters all over Tom as Torrino's chest explodes.
Torrino staggers forward and falls to the ground. Tom rolls
out of the way and sees Jack standing there, a dazed look on
his face, the shotgun in his hands.

Tom staggers towards Jack and takes the shotgun from him.
Jack is frozen, non-responsive. He just stares at the dead
man on the ground.

Eddie steps out the front door, Sarah in her arms, and walks
briskly towards her husband and son.

EDIE

Oh my God. Tom? Are you okay? Is it over?
Is it over?

She rushes over and hugs her her son tight.

Tom stands, looking at his family for a moment. Edie looks
back at him, a mixture of conflicting emotions on her face,
but mostly anger. Tom hesitantly steps toward them, then
takes them all in his arms. Outside, the fire in the field
rages.

In the distance, sirens.

EXT. MCKENNA HOUSE - LATER

A fire truck parked in the field, FIREMEN putting out the
last of the fire.

Tom sits on the back of an ambulance as the Paramedic
bandages his shoulder. Sam is questioning him as Edie stands
by, still holding the dazed Sarah. Jack stands off in the
distance, looking at the spot where Torrino lay.

(CONTINUED)

CONTINUED:

TOM

They had the wrong man, Sam. They had the wrong man.

SAM

I know. I'm going to have to come back later and ask you some formal questions, but it's going to be okay, Tom. You did what you had to.

Tom nods. Sam turns to Edie.

SAM (cont'd)

Edie. I'm so sorry about your father...

Edie nods, still a little in shock. The Paramedic finishes up Tom's shoulder.

PARAMEDIC

Sir, we're going to have to take you to the hospital now.

TOM

Wait a minute.

He gets up and walks to Jack, puts his hand on his son's shoulder.

TOM (cont'd)

Jack?

No answer.

TOM (cont'd)

Jack. You did the right thing. I know it's hard to believe, but you did.

Jack turns slowly to face his father.

TOM (cont'd)

It's not going to be easy, the next few days, or weeks. It could take a long time to get right with what happened.

Jack stares intently at his father, looking for something.

TOM (cont'd)

Jack... What is it?

Jack shakes his head and walks over to his mother, leaving Tom alone. The Paramedic approaches him.

(CONTINUED)

CONTINUED: (2)

PARAMEDIC

Sir? We have to go now.

He gently puts a hand on Tom's good arm and guides him to the ambulance. Sam turns to Edie.

SAM

We can take the kids with us if you want to ride with him, Edie.

She looks at Sam and smiles faintly in gratitude.

INT. AMBULANCE

Tom lays back on the stretcher.

Edie climbs in and sits beside him, a distant look on her face. She holds his hand, but doesn't look at him. The ambulance takes off.

INT. HOSPITAL ROOM - NIGHT

Tom lays in the bed in the dark, staring at the ceiling. The door opens, and Edie walks in. He reaches out to her.

TOM

Edie.... Honey... Are you okay?

She steps back, away from him.

EDIE

Tell me the truth.

Tom looks at her a long beat, then hangs his head.

TOM

You heard.

EDIE

No. I saw. Those men... Torrino... He wasn't wrong. You're the man he was looking for. You're Joey Behan. That's your real name. You didn't grow up in Portland. And you never talked about your adopted parents because you didn't have any. You killed men.... You killed them so you could steal their money...

TOM

Edie... It wasn't like that.

(CONTINUED)

CONTINUED:

EDIE

What was it like, Tom? Make me understand what it was, so I can be okay with having given almost twenty years of my life to a lie.

TOM

It wasn't a lie.

EDIE

Are you going to sit there and tell me it depends on what your definition of the word "is" is? Goddam it, Tom... Joey.... Shit! Whoever you are! The lie is over. It's dead. I want to know the truth right now.

TOM

Eddie....

She glares at him, furious.

TOM (cont'd)

My brother Steve and I... he was older than me.... we were raised in an orphanage in Philadelphia. When he got old enough to leave, Steve ran errands for Torrino. I guess he thought it was a way into being a player some day. Torrino found out Steve was skimming off some of his runs. Steve... Steve was the only family I'd ever had. Torrino... He's exactly what he looks like, Edie. Guys like him, they kill you over nothing. Cops found Steve in a dumpster. Everyone knew who it was, but nobody could prove anything. You never can. Richie Federici was my best friend, a year younger than me... He loved Steve, too. I came up with the idea of hitting Torrino's cheese shop... Get some payback. Make it look like a robbery.

EDIE

Make it look like.... You were going to kill them.

TOM

He killed my brother, Edie. We got some guns... That wasn't hard. And we waited until the store was closing up. Just Torinno and a few guys in the back, smoking, drinking, playing cards.

(MORE)

(CONTINUED)

CONTINUED: (2)

TOM (cont'd)

Whatever the hell they did. We hit the shit out of them. We didn't know what we were doing, so we just shot at everything. And somehow... Edie, I don't know how we survived, but we did. Somehow, we made it out with a money box. Something like five thousand dollars.

EDIE

What happened to Richie? Did he just leave, too?

TOM

No.

She looks at him, waiting for an answer.

TOM (cont'd)

Richie... He... We'd fucked up. Torrino was still alive. We were gonna leave town together, but they caught him before we could get our shit together. They tied him to the hood of a car and drove up and down the neighborhood, looking for me. Edie... He was my best friend... and if I went to help him they were going to kill both of us. I knew that.

EDIE

Jesus.

TOM

There was no other way with these guys. So I had to either kill myself, or just turn my back on the whole thing.

EDIE

You left.

Tom nods, holding back the tears.

TOM

I left my best friend to die.

EDIE

And you came here.

TOM

I went a lot of places. It takes a long time to shed your skin, Edie. I didn't lie to you. I killed Joey Behan. I didn't have any other choice. I went out to the desert and I killed him. And I spent the next few years becoming Tom McKenna.

(MORE)

(CONTINUED)

CONTINUED: (3)

TOM (cont'd)

Eddie, you have to know this. I was born again when I met you. You... this town... these people... you gave me what I needed to start over, to become decent.

EDIE

Decent? A decent man doesn't lie to his family, Tom. A decent man doesn't give his children a made up name.

TOM

Eddie....

EDIE

We never lie to each other, Tom. That was the deal, remember? Our love can get us through anything. My God. You never told me anything BUT lies.

TOM

We can start again. This is over. We can just go back to normal. It's so easy, you'll see.

EDIE

You sound just like my father. But you know something, Tom? For all his shit, all that evil crap he dished out to my mother and me... He never pretended to be anything but what he was. The only person he ever lied to was himself.

TOM

Eddie...

EDIE

I have to think, Tom. I have to go think very long and very hard about all of this.

She turns and heads to the door. He reaches out and touches her arm.

TOM

Joey's dead, Eddie.

She walks out.

INT. TAYLORVILLE HIGH - HALLWAY - DAY

Jack walks down the hallway to his locker. The other kids make a point of not staring at him until he passes. He goes to his locker and opens it. Bobby walks by and Jack turns and looks at him. Bobby looks away.

INT. HOSPITAL ROOM - DAY

Tom finishes dressing and an ATTENDANT helps him into a wheelchair and wheels him to the door.

INT. TAYLORVILLE HIGH - CLASSROOM

A TEACHER drones on about geography. Jack sits in his seat, looking out the window.

EXT. HOSPITAL - DAY

Tom gets into a cab, which slowly pulls out.

EXT. TAYLORVILLE HIGH - BASEBALL FIELD - DAY

The boys' class is playing ball. Jack sits on the bench and watches the girls' class running around the track. He sees Judy and waves to her. She nods, but doesn't come over.

Jack walks over to the track, walks up to Judy.

JACK
Hey.

JUDY
Hey.

JACK
What's going on?

JUDY
Nothing. Running laps. Coach notices you're gone, you'll get into trouble.

JACK
Who cares?

A long, awkward, silent beat.

JUDY
Well... I have to finish my laps.

She smiles uncomfortably at him.

JACK
Yeah. Okay. Fine.

He turns and walks away. She watches him, troubled, then turns to go after him, to say something - anything. The GIRLS' COACH blows her whistle.

(CONTINUED)

CONTINUED:

GIRLS' COACH
Danvers! Get back on the track!

Judy sighs in frustration and goes back to running.

EXT. TAYLORVILLE - STREET

Tom's taxi rolls down the road. Tom looks out the window at the town.

EXT. MCKENNA'S DINER

Through the window, Tom can see Charlotte waiting on some CUSTOMERS. Business as usual.

EXT. MCKENNA HOUSE - DAY

A big chunk of the field is black from the fire. The taxi pulls up in front and Tom gets out and walks to the front door. Jack sits on the porch.

TOM

Hey.

Jack looks up at him.

JACK

What am I supposed to call you now?

TOM

What? Jack, please. You have to...

JACK

I have to what, Dad? What do I have to do? This isn't a normal life, so I don't have any idea what I have to fucking do anymore. If I go rob Miliken's Drug Store, will you ground me if I don't give you a piece of the action? What, Dad? You tell me?

TOM

Jack, I know you're upset.

JACK

Upset? Shit. Upset would be a nice change around here. You know what you are, Dad?

Tom looks at his son, not answering.

Jack (cont'd)

You're the monster in Sarah's closet.

(CONTINUED)

CONTINUED:

Tom frowns.

Jack (cont'd)
You can't tell me anything.

He gets up and walks away, leaving Tom standing there, upset.

INT. MCKENNA HOUSE

Tom walks into the empty house. He looks around. It's still.

Tom walks around the house, looking into the empty rooms.

INT. MCKENNA HOUSE - SARAH'S ROOM

Tom sits on his daughter's bed and picks up one of her dolls. He gently puts it back on the bed and looks out the window.

INT. TOM AND EDIE'S BEDROOM

Tom stands in the doorway, looking. Nothing has changed, but nothing's the same.

EXT. MCKENNA HOUSE

Tom slowly walks outside and looks at the devastation. He walks to the shed in the back and gets out a wheelbarrow and takes it to the field, starts loading it up with burnt out corn husks and bits of metal.

The sheriff's car rolls down the driveway and Sam steps out.

SAM
Hey, Tom. Good to see you up and around.

TOM
Hey, Sam.

SAM
I could sure go for some of Edie's
lemonade.

TOM
Come on in.

INT. LIVING ROOM

Sam is pacing around the living room. Tom walks in with two glasses of lemonade and hands one to Sam, who takes a deep long sip.

TOM
So what brings you out here, Sam?

(CONTINUED)

CONTINUED:

SAM

Well, you know. I just wanted to see how you were doing.

TOM

I'll be okay.

Sam nods.

TOM (cont'd)

There's something else.

SAM

Yeah. There is. Tom... I've been running through it all for the last couple days, and it just doesn't fit.

TOM

What doesn't fit?

SAM

None of it.

Tom nods. He looks out the window and sees the station wagon rolling up.

SAM (cont'd)

Eddie home?

TOM

Yeah.

SAM

We don't have to do this now.

TOM

Might as well.

The door opens, and Edie walks in with Sarah in her arms.

SARAH

Daddy!

TOM

Hey, baby.

Tom hugs his daughter. He and Edie kiss very perfunctorily. Sam notices.

EDIE

Hey, Sam.

(CONTINUED)

CONTINUED: (2)

SAM

Eddie. How're you doing?

EDIE

I dunno. Okay, I guess.

SAM

I'm sorry about your father.

EDIE

Thanks.

Sarah trots upstairs to her room.

SARAH

Daddy, will you come up and play with me later?

TOM

Sure, honey.

They all watch her go. Edie turns to Sam.

EDIE

What brings you out here, Sam?

SAM

Tom and I were just talking about that, Edie.

Edie looks to Tom, who's close-mouthed and glum looking. She nods.

EDIE

I'd like to hear it.

SAM

Well.... It's just that none of this adds up. I can buy Torino *thinking* you might be this Joey fella. But these are serious men. They may not live within the law, but they recognize it, and they don't go outside of it without consideration. He wouldn't go to the extreme of pulling a trigger if he wasn't dead certain he had the right man.

Tom doesn't say anything. Edie looks at Tom, then back to Sam.

EDIE

What are you saying, Sam?

(CONTINUED)

CONTINUED: (3)

SAM

I'm saying I think Tom hasn't been real upfront with me. I'm saying I think I need to know the truth.

TOM

The truth.

SAM

You owe it to the people of this town, Tom.

EDIE

Sam.

SAM

Hmm?

Tom looks at Edie anxiously.

EDIE

You've got too much time on your hands.

SAM

Sorry?

EDIE

I don't know why those men were so convinced Tom was this Joey person, and frankly, I don't care. You're the one who said we look out for our own around here, and if Tom McKenna isn't one of our own, I don't know who is. Tom is who he says he is, and that's all that matters, Sam. Hasn't this family suffered enough?

Sam looks at her a long beat.

SAM

Well, goddam, Edie.

He finishes his lemonade, puts it down, and gives her a slow smile and nods.

SAM (cont'd)

I guess I'll be on my way.

He heads to the door, then stops.

SAM (cont'd)

You folks give a ring if you need anything.

(MORE)

(CONTINUED)

CONTINUED: (4)

SAM (cont'd)

Tom, you need some help fixing up the field this weekend, you let me know, alright?

Tom nods. Sam touches his hat and walks outside. Tom and Edie stand alone, watching Sam get into his car and drive off.

TOM

Edie....

She slaps him hard.

EDIE

Fuck you, Joey.

She walks out of the room, up the stairs. Tom follows her.

INT. TOM AND EDIE'S BEDROOM

Edie walks in, followed by Tom.

TOM

Edie. What do you want?

EDIE

What do I want? I want it all back. I want the life I thought we had. I loved that life. I loved it. I thought it was real. So maybe you're right. Maybe you have to live with a lie until you forget and it becomes the truth. I don't know if I can do that, but I want to try, because I guess it beats the alternative. Right now, I don't know who you are. I don't know if I'm talking to Tom McKenna or Joey Behan, or some monstrous thing that isn't even a man to begin with. Remember how we used to say we'd never lie to each other? That's all we're going to do from here on out. I'm not going to let you tear this family apart. So you be Tom, I'll be Edie, and maybe someday it'll start to feel real again. You can't live with that, you leave right now.

Tom nods.

EXT. TRAIN TRACKS - DUSK

Jack sits on the tracks, a bottle in a brown paper bag in his hands. He watches the sun set over the trees.

JUDY (OS)

Hey.

(CONTINUED)

CONTINUED:

He turns to see Judy.

JACK

Hey.

JUDY

Since when did you start drinking?

JACK

I don't.

A long beat.

Jack (cont'd)

It tastes like shit.

He chucks the bottle. She sits down next to him.

JUDY

Want to smoke a joint?

JACK

Nah. Thanks.

Judy shrugs and lights up, takes a deep hit. They sit in silence for a long beat.

JUDY

So Mr. Beezer said "Shit" today.

JACK

Beezer?

JUDY

Yeah. He slammed his thumb with a hammer in class.

JACK

Beezer never curses.

JUDY

Right. I know. We're all, like, whoa! Dude!

Jack nods.

JUDY (cont'd)

You know, Bobby Jordan's mellowed out a lot the last couple days. Seems like getting his ass kicked might have done him some good.

Jack doesn't respond.

(CONTINUED)

CONTINUED: (2)

JUDY (cont'd)

Some people just need a good whupping
sometimes. It's a good thing someone was
around to provide for him. World might
just be a better place for it.

Jack smiles faintly. Judy smiles back, warmly. She puts her
arm around him, and he buries his head in her shoulder.

EXT. CEMETARY - DUSK

A PRIEST stands over an open grave, lowering a casket into
the ground as Edie stands by watching, holding Sarah's hand.
Tom stands alongside them. Except for the GRAVEDIGGER off to
the side, there's nobody else there.

INT. TOM AND EDIE'S BEDROOM - NIGHT

Edie sleeps on one side. Tom, on the other, stares at the
ceiling, uncomfortable in his own bed. He finally rolls over
and closes his eyes.

FADE TO:

BLACK.

A phone rings.

TOM

Hello?

MAN'S VOICE (O.S.)

Help me, Joey....

INT. TOM AND EDIE'S BEDROOM - NIGHT

Tom sits on the side of the bed, shaken to the core. Edie
sits up behind him.

EDIE

What is it, Tom?

TOM

Richie's alive.

EDIE

What?

TOM

He... I don't know how... He must have
gotten away from them.

(CONTINUED)

CONTINUED:

EDIE

Tom, what the hell are you talking about?

TOM

Richie, Edie. Richie is still alive. They didn't kill him.

EDIE

That's good, isn't it?

TOM

No. I mean, yes. But... Dammit. Dammit to hell.

EDIE

What?

TOM

They have him, Edie. They found him.

EDIE

Torrino's dead, Tom. Who's "they"?

TOM

Torrino's friends. His organization. They must have tracked down Richie, too.

EDIE

How, Tom? Finding you makes sense, but have you seen Richie on the evening news in the last few days? Did he change his name, too? Are you even listening to yourself?

TOM

I don't know. It doesn't matter. All that matters is that it isn't over yet.

EDIE

No, it's over.

TOM

Richie has a wife and kids, too. They said they were going to...

EDIE

I don't want to hear it.

TOM

Edie. I have to deal with this.

EDIE

No, you don't. You're Tom, not Joey.

(CONTINUED)

CONTINUED: (2)

TOM

Do you want to spend the rest of our lives running and hiding from these people? Edie, listen to me. They have Richie. They're going to kill him and his family unless....

EDIE

Unless what?

TOM

Unless I go to them.

EDIE

So they can kill you?

TOM

That's what they want.

EDIE

What are you going to do?

TOM

Edie, I have to go.

EDIE

To die?

TOM

No. To put an end to this.

EDIE

What does that mean, Tom?

Tom gets up and starts to get dressed.

EDIE (cont'd)

Tom, what does that mean?

TOM

It means I have to go.

EDIE

Goddammit, Tom. You can't.

TOM

For twenty years I've run from this. I let my best friend die. I thought I couldn't do a thing to stop it, but now it turns out I can.

(CONTINUED)

CONTINUED: (3)

EDIE

And make yourself feel better in the bargain..

TOM

Dammit, Edie, it's not about me. It's not about feeling better about what happened. It's about fixing something I did.

EDIE

You don't have to do it.

TOM

Yeah, I do. I have to.

EDIE

So you'll give up your family for that?

TOM

Is that what it means?

EDIE

That's what it means.

Tom frowns and buttons his shirt. He turns to her.

TOM

When they've done something that's so bad they can't live with it, some people end it all. They just shut off, they kill themselves, or get lost in drugs or booze... Others... We just shut it out, we push it aside, as far as we can, every time until it stops coming. I thought it had gone away forever, Edie. I thought that so many of my cells had died and been replaced that I'd become someone else completely, and I guess even that's a lie, because the truth is, I didn't think about it at all. I'd buried it. Until this happened. And that's when I learned that it'd never gone away. It's always been there, just waiting for a chance to come out. The only way I can bury it, the only way I can be Tom McKenna and stay Tom McKenna is to face this thing and kill it.

EDIE

That's just bullshit, Tom. All you have to do is choose.

(CONTINUED)

CONTINUED: (4)

TOM

There's no choice for me.

EDIE

We won't be here when you get back.

TOM

I hope you are.

He walks out of the room without looking back. Edie drops onto the bed, slightly in shock. She reaches over to turn on the lamp, and it flickers off and on. She shakes it, but it doesn't do anything. In a flash of rage, she lashes out, slamming the lamp against the wall, where it shatters.

EXT. McKENNA HOUSE

The barn in the back. Tom opens the doors and goes inside. There's a roar of an engine, and a moment later, a big, battered pickup drives out. He swerves around the station wagon and disappears down the road.

EXT. PHILADELPHIA - NIGHT

The city looks alive at night. The skyline is brightly lit and beautiful. Tom - let's call him Joey now, because that's who he is - sits in the shadows of the steps of the Art Museum looking over it. It's been a long time. His hair's scruffy and he hasn't shaved in a couple days.

A loud roar, and two souped up cars blast past the museum, a late night street race. Joey smiles faintly in recognition and stands, heads down the stairs to his truck.

EXT. CAFE DES ARTISTES - NIGHT

A corner restaurant in the middle of the city. Joey walks up to it and looks at the sign hanging outside. He walks in.

INT. CAFE DES ARTISTES

A nice boho kind of joint. College kids and young urban professionals enjoy vegetarian meals in a delicate, pretty decor. A maitre'd approaches him.

MAITRE'D

How many in your party, sir?

JOEY

What happened to Murph's?

MAITRE'D

Sir?

(CONTINUED)

CONTINUED:

JOEY

This place used to be Murphy's Tavern.
Christ, I mean, forever. Since the
forties, at least.

MAITRE'D

Oh, Murphy's. They were shut down at
least six years ago.

JOEY

For what?

MAITRE'D

They were serving minors.

Joey shakes his head.

JOEY

Yeah, that figures.

MAITRE'D

Will you be having dinner, sir?

JOEY

No. I don't think so. Thanks.

He stops, then turns back.

JOEY (cont'd)

Track and Turf still around?

MAITRE'D

That place on 45th? Yeah. I think so.

Joey nods and walks out.

INT. TRACK AND TURF - LATER

A real dive bar. A broken neon sign in the window reads
"Track & Turf" backwards. A battered old bar in the middle. A
few booths, a couple tables with mismatched old chairs.

A decent sized, albeit ratty crowd fills the place. Joey
walks in and looks around. He looks in the corner and sees a
decrepit old slide bowling machine and smiles. He walks to
the bar and sits. The bartender walks over to him.

JOEY

Genny Cream.

The bartender puts a bottle in front of Joey, who takes a
long pull and looks around the place. He spots a MAN sitting
in a booth in the back and gets up and walks over to him.

(CONTINUED)

CONTINUED:

JOEY (cont'd)
Where's Ruben?

MAN
Ruben? Shit. Ruben's been dead for ten years, man.

Joey nods and turns to walk away.

MAN (cont'd)
The man is gone, but his tradition lives on.

JOEY
Yeah?

The man nods. Joey sits down across from him.

JOEY (cont'd)
I'm looking to buy.

MAN
You bought from Ruben?

JOEY
Yeah. Once. Long time ago.

MAN
What you lookin' for?

JOEY
I don't know. Something in a semi-automatic. I need two of them. Major stopping power. And ammo. Couple more items. I need to see what you've got.

The man nods.

MAN
You a cop?

JOEY
Do I look like a cop?

MAN
Shit. You look like a farmer on vacation.

Joey smiles.

EXT. TORRINO'S CHEESE SHOP - NIGHT

Joey stands across the street, in the shadows, looking at the old cheese shop. He pulls a gun out of his jacket, cocks it, and walks determinedly towards the store.

INT. TORRINO'S CHEESE SHOP

An OLD MAN stands behind the counter, wrapping a large block of cheese in wax paper with one hand. Except for him, the store is empty.

The door slams open and Joey barrels in, gun in hand, face grim.

The Old Man flinches, but doesn't look up.

OLD MAN
You'd be Joey Behan.

JOEY
I am.

The Old Man continues wrapping, not making eye contact with Joey.

OLD MAN
You're in the wrong place.

JOEY
Where are they keeping Richie?

OLD MAN
You know the old beach house?

JOEY
The one in Surf City?

The Old Man nods.

JOEY (cont'd)
You got the address?

The old man puts down the block of cheese, picks up a pencil and writes the address down on a piece of brown paper. Joey notices that his other arm doesn't seem to work.

JOEY (cont'd)
How many men there?

OLD MAN
Ain't more than five of them left.

(CONTINUED)

CONTINUED:

JOEY

Who are you?

OLD MAN

I just run the shop.

JOEY

Torrino's gone, you know.

OLD MAN

I know.

Joey nods towards the man's dead arm.

JOEY

What happened to your arm?

The Old Man turns to face Joey for the first time.

OLD MAN

You know, Joey.

Joey's jaw tightens. He takes the piece of paper and nods grimly, walks out of the shop. The Old Man goes back to his cheese.

EXT. SURF CITY STREET - DAWN

Waves crash on the beach as the sun peeks over the horizon. Joey's truck is pulled over by the side of the road.

INT. JOEY'S TRUCK

Joey sits in the driver seat, sipping coffee from a "World's Greatest Dad" mug. He's fully strapped - crisscrossing underarm holsters with guns. A huge knife in a strap-on holster sits next to him. He finishes the coffee, slips the strap on around his leg under his pants, and puts a jacket on over the holsters. He gets out.

EXT. BEACH HOUSE

A big old beach house sits at the edge of the dunes. It's seen better days. Three or four cars are parked at random angles in the driveway. A large man in a football jersey - Thug #1 - stands by the front door, casually keeping an eye out.

He hears a slight scuffling noise and whirls, producing a gun out of nowhere. Nothing.

(CONTINUED)

CONTINUED:

He eases back just as Joey appears behind him, knife in hand. Joey whips a hand over the man's mouth and slams the knife into his back again and again. Thug #1 sags to the ground. Joey watches him drop, blood staining his jacket. He turns to the house.

INT. BEACH HOUSE

THUG #2 and #3 sit around a coffee table, drinking coffee, guns sitting in front of them. Thug #2 reads a paper.

THUG #2
You ever read the funnies?

THUG #3
Not anymore. Nothing funny left.

THUG #2
Ain't that the goddam truth. I can't believe how bad this Cathy shit is. Someone should strangle this bitch.

The front door opens.

THUG #2 (cont'd)
Yo, Marvin. What's up. You're supposed to....

They look up and see Joey standing there, a gun in each hand. The two men scramble for their guns, but Joey fires first. Thug #2 goes down in a spray of blood.

Thug #3 dives to the floor, knocking the table over. The coffee, cups, newspaper and guns crash to the floor and he scrambles for a gun.

Joey moves quickly and leaps on the man's back, slams his gun in his ear.

JOEY
Where's Richie?

THUG #3
Downstairs. We got a basement. He's down there.

Joey nods.

JOEY
I'm sorry about this.

THUG #3
Fuck you.

(CONTINUED)

CONTINUED:

BLAM!

INT. BASEMENT

THUG #4 leans against a wall, gun in hand, waiting. The basement door slams open and something crashes down. Thug #4 whips out from behind the wall blasting. He steps out to see that he's shot the hell out of an old armchair.

THUG #4

Shit.

Joey pops up in the basement door and blasts away, nailing the Thug.

Joey cautiously creeps down the stairs, ready for anything. He's stained with the blood of the men he's killed.

He steps down into the dark basement and looks around. Hits a switch on the wall and the lights go on. The basement is empty. He hears a sound, and looks - across the room is a door leading into a smaller area.

Joey cautiously steps towards it.

JOEY

Alright. Whoever's in there... Come on out.

A long beat. Then....

MAN'S VOICE (O.S.)

Joey?

JOEY

Richie?

MAN'S VOICE (O.S.)

Joey! Help me. I'm all alone in here.

Joey cautiously approaches the door. Takes a deep breath and pushes it open.

INT. BASEMENT - SMALL ROOM

RICHIE, a good looking man the same age as Joey, sits on a chair in the middle of the room, his hands tied behind his back. Joey steps in, gun in hand.

JOEY

Jesus. Richie.

(CONTINUED)

CONTINUED:

RICHIE

Joey! Oh my God. Joey!

JOEY

How many here?

RICHIE

What? Those guys? Just four.

JOEY

I was expecting five.

RICHIE

I dunno. I only know four. Jesus, Joey!
You came! Untie me!

Joey holsters his guns and walks over to Richie and leans down.

Except Richie's hands aren't tied.

Richie whips out a gun and points it at Joey's head. Joey freezes.

RICHIE (cont'd)

Oh, yeah. There were five.

Richie stands up, gun still pointed.

RICHIE (cont'd)

I knew you'd come. Didn't think you'd make it this far, though. I was hoping for a little less bloodshed, Joey. Jesus, you're good with the killing, aren't you?

Joey glares at him.

RICHIE (cont'd)

Why do you think that is? You think it's genetic? You think your old man was some kind of killer? Or is it just chance?

JOEY

They didn't track you down.

RICHIE

Oh, hell no. I've always been here, Joey. Right here where you left me.

JOEY

What happened?

(CONTINUED)

CONTINUED: (2)

RICHIE

Do you have any idea what it takes to talk one of these wise-guy fucks out of killing you?

Joey shakes his head.

RICHIE (cont'd)

I told him the whole story, man. I told him how you talked me out of going away to school so I could help you kill him. He liked that loyalty thing, you know? He liked that I'd give up what I wanted for a friend, Joey. Or Tom. You prefer Tom? You're starting to look like a Tom, you know? Yeah, well, anyway, after a while, he started letting me do some work for him. Made me do the dirtiest goddam jobs he had. Lots of fun shit. I got good at it, too. You wouldn't believe how easy it is to just slide into Bad. Oh, hell. Yeah, you would.

Joey doesn't respond.

RICHIE (cont'd)

You got nothing to say? Huh? You just gonna sit there and listen?

He steps forward and smacks Joey in the head with the butt of the gun. Joey's head snaps back, but he doesn't say anything.

RICHIE (cont'd)

Hey! I'm talkin' here!

He smacks him again, this time drawing blood. Joey wipes the blood from his forehead and responds quietly and evenly.

JOEY

I'm listening.

RICHIE

Yeah. You better. You fuckin' better.

He steps back and composes himself a beat.

RICHIE (cont'd)

All that really matters is that it got to the point where Torrino actually trusted me, and when you bumped the old man, that left me in charge of what was left of his shit.

(MORE)

(CONTINUED)

CONTINUED: (3)

RICHIE (cont'd)

Course, now you've taken care of that, so I'm gonna have to go work for the New York guys, start over at the bottom. Like I don't owe you for enough as it is. Goddam you, Joey. I could have had a real life. I was going to go to fucking college, man. Guys like us, how many of us make it that far? You did this, Joey. You did this to my life.

Joey steps toward Richie.

JOEY

I guess I kinda knew some of that. They just found you out of the blue, the same time they found me? Didn't make sense.

RICHIE

Then why'd you come back?

JOEY

I came here to save you.

RICHIE

You missed your chance a long time ago.

Joey steps closer. Richie raises the gun, pointing it at his head.

JOEY

I thought I could live with what I'd done to you, Richie. In the end, I couldn't. I wanted to believe I could save you, but I guess this'll have to do.

He sticks his forehead up against the barrel of Richie's gun.

JOEY (cont'd)

You do what you have to.

RICHIE

I want you to beg for me.

JOEY

Not gonna happen. Just end it.

RICHIE

Alright. Then beg for your family.

JOEY

My family...?

(CONTINUED)

CONTINUED: (4)

RICHIE

I seen your wife on TV. She's got a real bloom to her. I think I'll fuck her before I kill her. How about that? You willing to beg for that?

Without warning, Joey whips his head to the left, causing Richie's gun to slide forward, past his head. Richie staggers forward, and grunts in surprise. The gun goes off, but Joey knocks it out of his hand with his free hand.

Richie slowly looks down and sees Joey's other hand - it's wrapped around the knife sticking into Richie's belly. Richie staggers back, clutching the knife, blood gushing. Joey calmly pulls out one of his guns and points it at Richie.

JOEY

I'm willing to kill for that, Richie.

EXT. BEACH HOUSE

Joey walks towards the beach, battered and blood soaked. He walks down to the edge of the water and hurls his revolvers as far as they'll go. He takes the bloody knife out of its holster and throws it after them. He tears off the knife holster and the underarm holsters and throws them into the sea as well.

He rips his bloody shirt off and throws it in after the weapons, then falls to the sand and sits, staring out as the sun rises over the horizon, water lapping closer and closer to his feet.

He sits a long, long time.

EXT. MCKENNA HOUSE - DUSK

Tom's pickup pulls up in front of the house. Tom gets out and looks at the house, sees the station wagon parked in front.

The field has been cleaned up, all remnants of the propane tank are gone.

Tom walks to the front door and opens it.

INT. LIVING ROOM

Empty. Tom hears a sound in another room, and heads for the kitchen.

INT. KITCHEN

Eddie sits at the head of the table, dishing out dinner to Jack and Sarah. Jack and Sarah look up when he walks in, then go back to their meals. Eddie doesn't look up. Tom stands in the doorway a long beat, then sits in his chair.

A long beat as the family eats. Tom looks around at his family, who don't return his look. He closes his eyes and fights back the tears. Sarah looks around the table, at her mother and brother, then her father. She's thinking hard.

Sarah gets up and walks over to the counter and picks up a plate and some silverware and puts them in front of her father, her face very straight. Tom looks at her, his eyes wet, and smiles. She shoots him an uncertain smile, then goes back to her seat.

Jack, chewing his dinner, looks at the serving plate in the middle of the table. He swallows, then pushes the plate over in front of his father, not making eye contact. Tom smiles in gratitude.

He looks across the table at Eddie, who stares intently at the food in front of her.

After a long beat, she looks up at her husband, her face impassive. He looks back, no idea what she's thinking, no idea what the future holds. But he sees something in her eyes, and for now, that's enough.

There's hope.

FADE TO BLACK