

**A PROBLEM OF PROVIDENCE**  
Michael Vukadinovich

EXT. PROVIDENCE, ALAKSA - DAY

We open with a SERIES OF SHOTS of daily life in the small, coastal town of Providence, Alaska which sits on one of the many islands off the mainland.

This is a town of fisherman and canneries, dive bars and churches, heavy snow and endless summer days. The landscapes are dramatic and gorgeous.

The people here are tough and stubborn. After all, this is the end of the world. But here they've found the kind of life that suits them. We see the POPULATION SIGN -- 7,330.

But INTERCUT with these shots of life in the seemingly idyllic town are IMAGES OF PHOTOGRAPHS being taken of a BLOOD SPATTERED KITCHEN. A crime scene.

ON SCREEN--

### PROLOGUE

EXT. PARK - DAY

It's FALL and the natural world is preparing for winter. The days are getting shorter, the trees are losing their leaves.

At a park table JAMES MURPHY, the chief of police in Providence, plays chess with his brother, CARO, a pastor. Murphy is a man in his 70s with a deep thoughtfulness and kindness. Caro is older and has a scholarly way about him.

MURPHY

When I was a younger man all I did was search for some kind of meaning for my life. In books, religions, philosophy... I wanted answers and I was never happy. Now that I'm old and I've stopped searching for answers in everything I'm content. Why did I search all those years?

CARO

Because you believed there was something there to find.

MURPHY

But did I find it?

CARO

Isn't there a kind of meaning in contentment?

(MORE)

CARO (CONT'D)

In the letting go of the search and just accepting the unknowable for what it is?

Murphy considers that a moment.

MURPHY

Life can't merely be meant just to be happy.

CARO

No, but joy can be an effect of meaningfulness.

(beat)

What's troubling you, brother?

MURPHY

This morning Gail told me about a dream she had last night.

CARO

Yeah?

MURPHY

We were standing on a shore and a ship was passing before us. But an old one. A ship from centuries ago. Wooden. A bad storm was gathering behind it in the distance. Terrible winds. Thunder. Dark clouds of blood red.

(beat)

It was bringing death.

CARO

And you think it means something?

MURPHY

She hasn't had such a dream since we lost Jacob.

Murphy thinks a moment, then:

MURPHY (CONT'D)

But then, it's just a dream, and it's normal to dream of boats in such a town.

ON SCREEN--

**THE COPS**

INT. SHELLEY HOUSE - DAY

WILL SHELLEY, early 30s, in a POLICE UNIFORM, examines his eye in the mirror. He has a RED SPOT in the white of his left eye from a burst blood vessel. It looks like a drop of blood against white.

INT. SHELLEY HOUSE, KITCHEN - DAY

Will's eight months pregnant wife, PAIGE, early 30s, opens a can of dog food. She's sweet and kind, but with a deep toughness, competitiveness, and fierceness right under the surface that will come out if need be.

There's breakfast on the table for Will. They've just recently moved in and there are unpacked boxes all over.

PAIGE  
(calling)  
Bailey! Breakfast.

Their LAB runs in through a doggy door as she pours the food into his bowl. Will walks in.

WILL  
That dog chewed up another pair of  
my socks.

PAIGE  
Well he's very sorry.

Holding his eye wide open:

WILL  
Look at this.

PAIGE  
(looking)  
What happened?

WILL  
It was just there when I woke up.

She looks at his eye closer.

PAIGE  
It's a burst vessel. You can hardly  
notice it.

WILL  
Just wish it didn't happen on my  
first day.

PAIGE

You look handsome as hell to me.  
Married to a man in a uniform.  
Never thought it would turn me on  
so much to be honest.

WILL

Yeah?

He kisses her.

PAIGE

Yeah. I'm proud of you. You've come  
a long way, Mr. Officer Sir.

They kiss more, Paige really getting into it.

PAIGE (CONT'D)

Maybe you should put me on the bed  
and have your way with me.

Will gives her a kiss then checks the time.

WILL

I would love to but I'm going to be  
late.

PAIGE

Fine but at least sit and eat  
something.

He sits down and eats quickly.

WILL

I don't want you moving boxes or  
painting today. I know you're  
thinking about it, but I'll do it  
when it I get home. Okay?

PAIGE

I'm just anxious to get the nursery  
done.

WILL

Okay?

PAIGE

You worry too much, but okay. I'll  
probably just do a little work and  
take a walk around town. Get to  
know it a little more while I wait  
anxiously for you to get home so we  
can finish what we started.

EXT. SHELLEY HOUSE - DAY

Will says goodbye to Paige at the door.

WILL  
I love you.

He then kisses her belly.

WILL (CONT'D)  
And you.

PAIGE  
We love you too. Just be safe out there.

WILL  
I will. Nothing to worry about.

INT. PROVIDENCE POLICE STATION - DAY

Chief Murphy leads Will through the small station.

MURPHY  
You'll be riding with Officer Brogan the first week or so to get you familiar with the way we do things here. Then we'll get you your own car.

WILL  
Sounds good.

MURPHY  
How you finding Providence so far?

WILL  
Only been here three days but the people are really nice, and it sure is beautiful.

MURPHY  
It's smaller than Juneau, but you'll find that it's a strong community here. People mostly keep to themselves, but will go out of their way to help each other when need be. And your wife is doing well?

WILL  
Says she feels as big as a whale  
and can't sleep, but otherwise  
doing great.

MURPHY  
Wonderful.

INT. PROVIDENCE POLICE STATION, KITCHEN - CONTINUOUS

They come to a small kitchen where TERRY BROGAN, 40s, tells a  
joke to a couple other officers. He's a bit dim-witted and  
clumsy, though well-meaning.

TERRY  
How do you get a nun pregnant?  
(beat)  
You fuck her.

He laughs at his own joke as Murphy and Will approach.

MURPHY  
Terry.

TERRY  
This the new guy?

MURPHY  
Officer Shelley.

WILL  
Will.

TERRY  
What the fuck happened to your eye?

WILL  
It's just a burst vessel.

TERRY  
Looks fucked up. You rub shit in it  
or something?

MURPHY  
Jesus, Terry.

WILL  
Why would I rub shit in my eye?

TERRY  
Good question.

MURPHY

Officer Brogan has been with us 16 years. He'll show you the ropes. Get you all situated.

WILL

Great. I appreciate that.

TERRY

It's not contagious is it?

WILL

No.

TERRY

Then let's go ride mother fucker!

MURPHY

Have a good one, boys.

(then)

And Terry, cut the swearing.

TERRY

(sincere)

What swearing?

INT./EXT. POLICE CAR - DAY

Terry drives them through the small town streets.

TERRY

I know you're thinking I have a girl's name, but I don't. Terry is a strong, masculine name.

WILL

I wasn't thinking that.

TERRY

Good because it derives from an old as shit Germanic name that means powerful as fuck, or something.

WILL

Okay. I like it.

TERRY

Cool.

Then shouting to a kid crossing the street:

TERRY (CONT'D)

Use the fucking crosswalk Joey or next time I'm going to fucking hit you!

(back to Will)

That boy is as dense as a.... as a fucking... Just dense man.

(beat)

So you came over from Juneau?

WILL

Graduated the academy, got the job here, and moved 3 days ago with my wife.

TERRY

How long you have a wife for?

WILL

Married about a year and a half ago. How about you?

TERRY

Nah, no wife. But I got a lady.

WILL

Yeah?

TERRY

Yeah.

(beat)

To be honest I think I love her. But it's complicated.

WILL

Well I hope it works out for you.

TERRY

Yeah, thanks man. The heart wants what the heart wants. Isn't that what they say?

WILL

Yeah, I think so.

TERRY

Cool. So look, man, I've got just three pieces of advice for new officers here. One, and this is a big one, don't kill anyone unless you really have to, because that shit is messy. Two, respect Captain Murphy even if you find his ways of doing things strange.

WILL

What do you mean?

TERRY

He's just got his own methods, some of which some people, especially new officers, might find... how do they say... bat shit crazy. Guess it started when he and his witch lady wife lost their son years ago. Adopted kid. Had some kind of fucked up disease. So you can't blame him none. He's a good man and a good captain.

(beat)

And three, get a hobby you can do on the job.

WILL

Hobby?

TERRY

That's right. I know you're fresh from the academy and have big notions of shoot outs and stopping robberies and all that, but this is Providence. Shit don't happen here. Mostly you'll just be honking at moose on the road and taking hash off of backpackers, with the occasional bar fight. But what you don't get in action and adventure you make up for in free time.

(throws a Chinese language CD at him)

And I suggest you do like me and get a hobby that fosters self-improvement.

WILL

Chinese?

TERRY

Mandarin to be precise. Used the time driving around to become fluent.

(in Chinese)

*That's right, I'm fucking fluent in Chinese.*

WILL

How long did that take?

TERRY  
Three months.

WILL  
You learned Chinese in three months?

TERRY  
Guess I'm gifted.

WILL  
Why Chinese?

TERRY  
Why anything? To be worldly, man.

Terry then has a thought.

TERRY (CONT'D)  
Hey what's your favorite band?

WILL  
Favorite band?

TERRY  
Yeah.

WILL  
I mean, I don't know, I guess like--

TERRY  
--Because that reminds me, I'm in a band.

WILL  
You are?

TERRY  
Fuck yeah I am. We're called Man Riot. I play guitar. Check it out.

He plays it on the radio. It's hardcore with lots of screaming. Pretty much just noise.

TERRY (CONT'D)  
What do you think?

WILL  
It's good.

TERRY  
I know but like what do you really think?

WILL

Oh, uh I like the bass beat a lot.

TERRY

Yeah. I came up with that. Come check us out Wednesday nights at Barney's. We're on after Moose Fuck.

WILL

I will.

TERRY

Bring the wife if you want.

(pointing)

Oh, hey, Tilly's here will hook you up with coffee. I'll show you.

He cuts across traffic, nearly hitting a car--

TERRY (CONT'D)

(shouting)

Fuck you!

And swerves into the lot.

INT. TILLY'S COFFEE SHOP - DAY

They walk in to where TILLY, a laconic woman in her 50s, stands behind the counter.

TERRY

Hey Tilly.

She nods.

TERRY (CONT'D)

This is the new guy. Will.

WILL

Nice to meet you.

TERRY

A few years ago Tilly's husband got hit on the head with a tree branch, went crazy and killed a bunch of people at a Walmart. It was fucked up. Then she moved here.

WILL

Oh. Sorry.

TILLY  
C'est la vie.

INT./EXT. POLICE CAR - DAY

They pull out of the lot, go about 20 yards, when--

TERRY  
Oh and Al's diner here will give  
you a coffee AND a donut. Gotta  
meet Al.

He swerves in.

INT. AL'S DINER - DAY

Terry and Will walk in. AL, a very old man with no teeth,  
stands behind the counter. A few REGULARS sit around.

TERRY  
Hey, Al. How you doing today?

AL  
Having woman problems.

TERRY  
Oh, yeah?

AL  
Yeah, I ain't got no woman.

He laughs at his own joke.

TERRY  
This is Will Shelley. He's new on  
the force.

WILL  
Nice to meet you.

AL  
(remembering)  
Shelley... Shelley... your daddy  
ain't the one who took all that  
money from the bank, is he?

Will is clearly uncomfortable with this. Terry clocks it.

WILL  
He did his time.

AL

I'm sure he did. Don't mean anything by it. So whatcha boys need?

TERRY

Two glazed donuts and a chocolate bar.

(to Will)

You want anything?

WILL

I'm fine. Already ate.

Al nods and starts to get the donuts.

I/E. POLICE CAR - DAY

They're back driving through the streets, Terry's eating his donuts messily.

TERRY

So what's this about your old man? I mean, you don't gotta say if you don't want. But now it's just sorta out there and I feel like it's awkward if I don't ask and to be honest, I'd just Google it later anyway.

WILL

I'm used to it. It's nothing too exciting. When I was a kid he managed a bank in Fairbanks but came up with a system to keep some for himself on the side. Only it wasn't a very good system. He got 15 years and everything got taken from my mom, my sisters, and me.

TERRY

Damn. So your pop was a bank robber and you became a cop.

WILL

That's one way of looking at it.

They keep driving.

TERRY

Pretty bad ass if you ask me.

INT. SHELLEY HOUSE - DAY

Paige unpacks boxes of papers and organizes the desk. She comes across a MEDICAL BILL for her IVF treatments -- they still owe \$30,000. It's an obvious form of stress.

INT. SHELLEY HOUSE - LATER

Paige hangs a framed painting of a lighthouse, moving it back and forth mere centimeters to get it just right, but is never quite satisfied.

INT. SHELLEY HOUSE - LATER

Paige works copy editing a manuscript, correcting grammar and spelling, Bailey resting next to her. But she can't fully concentrate and keeps glancing in the direction of the nursery. The fact that it's incomplete is killing her.

INT. HARDWARE STORE - DAY

Paige looks at samples in the paint section as the owner, ROGER, helps her.

PAIGE

How much is the Peek-A-Blue?

ROGER

That one's fifty-five a gallon.

PAIGE

Fifty-five?

ROGER

It's a much higher grade resin.  
Saves you money in the end.

As Paige considers the options, a MYSTERIOUS, WELL DRESSED MAN IN A HAT walks in the store. We don't fully see him behind the shelves and in the shadows, but he clearly makes Roger nervous.

ROGER (CONT'D)

Excuse me.

Roger goes to help the man. Paige notices that everyone in the store has gone quiet and is glancing his way. She sees a COUPLE whispering about him. Paige tries to get a look.

INT. HARDWARE STORE - MOMENTS LATER

The man is now gone and the atmosphere is back to normal. Paige buys the cheaper paint at the counter.

ROGER

There you go, Mrs. Shelley. All set. Happy painting.

PAIGE

Thank you.  
(then)  
Who was that guy?

I/E. POLICE CAR - DAY

Terry and Will drive through a neighborhood.

TERRY

Well I think we're due for a break.

WILL

Break? We've hardly been working.

And with that they pull up to--

EXT. SMALL HOUSE - DAY

--and park in front. Beat.

I/E. POLICE CAR / SMALL HOUSE - CONTINUOUS

WILL

This your house or something?

TERRY

Not exactly.

WILL

Then why are we here?

TERRY

I just like to come here sometimes in the afternoon.

The door opens and a middle-aged Chinese woman, YU YAN, yells at Terry.

YU YAN

Hurry up and get inside!

TERRY

One second!

WILL

You've got to be kidding me.

TERRY

It's not what you think.

WILL

I think you're going to leave me here while you go screw her.

TERRY

Yeah. Okay. This is my lady I was telling you about, Yu Yan, but as I also said, things are highly complicated in that me screwing her would very much piss off her husband, so I've got to be discreet. Accidentally left my gun behind once and I think it made him a little suspicious.

WILL

You parked your police car right in front of her house.

YU YAN

(in Chinese)

*Hurry up you stupid man!*

TERRY

(in Chinese)

*I told you, I'm coming!*

(back to Will, in English)

I showed you the ropes, didn't I? So now let me have a little break.

WILL

All you showed me was where to get free coffee.

TERRY

(hurt)

It would have taken you weeks to learn all that by yourself.

(then)

This is the only time I have with her all week. I'll be fast. Use the time to get to know the car better. Or learn some Chinese. Listen to some more Man Riot. The world's your oyster.

(MORE)

TERRY (CONT'D)

I've got my radio on me if anything happens. Okay?

(then pleading)

The heart wants what the heart wants. Right, partner?

WILL

Fine. Just be fast.

TERRY

I always am. And if a middle-aged Chinese businessman arrives, honk the horn a few times. Back before you can say blueberry fucking pie.

WILL

Blueberry fucking pie.

TERRY

I wasn't being literal man.

And he gets out, leaving Will alone.

TERRY (CONT'D)

(in Chinese)

*Yu Yan, you look more beautiful than a rising sun over the East China Sea.*

YU YAN

Why are you so stupid? Now get inside.

They disappear inside.

INT. POLICE CAR - DAY

Will waits in the car. And waits.

He turns on the radio and Man Riot comes blaring out. He quickly changes it to the radio. There's a weather report. There's a potential storm in the next few days.

INT. POLICE CAR - LATER

Will repeats some Chinese phrases after the CD.

INT. POLICE CAR - LATER

Will texts Paige: "Can't wait to see you tonight."

INT. POLICE CAR - LATER

Will is asleep. After a moment a WOMAN'S VOICE comes through on the POLICE RADIO:

POLICE RADIO  
Calling car 2, calling car 2.

Will slowly comes to.

POLICE RADIO (CONT'D)  
Calling car 2, you there Terry?

He remembers he's on the job--

WILL  
Shit.

--and grabs the radio.

WILL (CONT'D)  
(into the radio)  
Cheryl, it's Officer Shelley.

POLICE RADIO  
Officer Shelley, we've got an 11-15  
in progress over at the Chetlo  
house. 225 Sunnyside Blvd.

WILL  
An 11-15?

POLICE RADIO  
That's right.

WILL  
Shit, ok, copy that, Cheryl. I'm on  
it.  
(then)  
Officer Brogan too.

Will puts the radio down and starts honking the horn.

WILL (CONT'D)  
(shouting)  
Terry!

INT. YU YAN'S HOUSE - SAME TIME

Terry and Yu Yan have sex to Terry's band playing loudly. They don't hear the honking. Terry's police radio is buried under a pile of clothes.

EXT. YU YAN'S HOUSE - SAME TIME

Will frantically HONKS the horn.

WILL  
Come on, come on.

An ELDERLY NEIGHBOR across the street sticks his head out of his window and yells:

ELDERLY MAN  
Shut up or I'm calling the police!

Will gives up and runs to the door. He tries to open it but it's locked. He starts knocking hard and ringing the bell.

WILL  
(shouting)  
Terry! Come on! We've got a burglary in progress!

No response. Fuck.

And that's when a car swerves into the driveway and a very angry CHINESE BUSINESSMAN gets out. This is LIN, Yu Yan's husband. And he's pissed.

LIN  
You! I knew it! You think you can shame me and get away with it?

He charges at Will, who comically runs away from him all around the yard.

WILL  
No, it's not me. It's my first day on the job. I swear.

LIN  
Lies! Prepare to die!

WILL  
It's goddamn Terry who's fucking your wife. I have a wife. I don't need to fuck yours.

That makes Lin angrier.

INT. YU YAN'S HOUSE - SAME TIME

Terry and Yu Yan continue to have sex, totally unaware of everything happening outside, Terry air guitaring to his own solo as he goes.

EXT. YU YAN'S HOUSE - SAME TIME

With Lin chasing him, Will slips and falls on the grass. Lin jumps on him, ready to hit him, when--

LIN  
What happened to your eye?

WILL  
It's just a burst vessel.

LIN  
It looks fucked up.

Will uses the opportunity to push him off hard. He then hops up, jumps in the car, and takes off.

LIN (CONT'D)  
(after Will)  
I'm going to find you!

I/E. POLICE CAR - DAY

Will speeds with his siren on, trying to gather himself.

WILL  
Okay. Okay. You got this.

EXT. CHETLO HOUSE - DAY

Will passes a slightly rocking EL CAMINO parked on the side of the road and pulls up to a large, beautiful house in the woods. It clearly belongs to someone wealthy. It's fairly secluded with the closest neighbors dozens of yards away.

Will gets out and approaches cautiously, taking it all in.

He gets to front door and sees that it's slightly ajar. Next to the door is a MOUNTAIN BIKE.

Will steels himself, takes out his gun, and walks in.

WILL  
(calling)  
Police! Come out now with your  
hands up!

No response. He walks in deeper.

INT. CHETLO HOUSE, KITCHEN - SAME TIME

VIRGINIA CHETLO, 40s, rich and pampered all her life, cuts vegetables at the kitchen island with a LARGE KNIFE, listening to loud dance music on headphones.

INT. CHETLO HOUSE - DAY

Will nervously walks through the house, room to room with his gun aimed, looking behind doors and furniture.

WILL

Police. If anyone is here come out now!

It's tense as he slowly makes his way toward the kitchen.

INT. CHETLO HOUSE, KITCHEN - SAME TIME

Virginia is still chopping when she drops a carrot on the ground.

She bends down behind the counter to pick it up just as Will walks in with his gun out.

He can't see Virginia bent down.

But then...

She stands up quickly, holding the knife.

Will is startled. Sees the knife. And SHOOTS.

The bullet just misses Virginia and hits a pot.

Beat.

Virginia SCREAMS. Will is horrified at what he's just done.

VIRGINIA

What the fuck?!

WILL

(trying to stay composed)  
Ma'am, is the intruder still on the premises?

VIRGINIA

You just fucking shot at me!

WILL

Please stay calm.

VIRGINIA

Stay calm, fuck you. I'm just standing here juicing and you come running in shooting. I'll show you calm you cunt!

She throws the knife on the counter and charges at him.

WILL

Ma'am! Stay back.

VIRGINIA

Don't ma'am me you shot my favorite fucking pot!

And she leaps at him, knocking him to the floor.

VIRGINIA (CONT'D)

Do you have any idea who the fuck I am?!

She starts slapping at his face.

WILL

(struggling)

If you don't get off of me I'm going to have to use force.

VIRGINIA

You going to shoot at me again? You're done for. You'll never work another day in your life!

Will throws her off and gets up. He tries to rush out of the kitchen when she jumps on his back, choking him. She's tough.

VIRGINIA (CONT'D)

You piece of shit!

They struggle all around the kitchen, knocking things over, making a mess. Will is turning red.

VIRGINIA (CONT'D)

Yeah, how does it feel?

He begins knocking her hard against the walls, trying to get her off, but she keeps choking him.

Will is really struggling to breathe. As he knocks her around he falls backwards and she SLAMS HARD into the kitchen island. She makes a noise and lets go of him.

Will takes in a deep breath and turns to see her sitting on the floor, her legs before her, her head against the corner of the marble counter, and her mouth slightly agape.

And then a POOL OF BLOOD begins to spread out quickly around her.

WTF?

WILL

Ma'am?

No response.

WILL (CONT'D)

Ma'am?

He looks and realizes the corner of the marble counter has pierced through her skull and is propping her up in her seated position. It's gruesome. There's blood and bits of brain everywhere.

She's dead.

Will can't believe it. Shock takes over.

WILL (CONT'D)

No. Oh, fucking no please no god.

And he vomits.

EXT. CHETLO HOUSE - DAY

Terry pulls up in a cab and hops out.

TERRY

(to the driver)

Thanks, Tim.

He sees his cop car parked in front and walks up to the door with purpose.

INT. CHETLO HOUSE - DAY

Terry walks in to find Will sitting on a chair, crying, in shock.

TERRY

What the goddamn fuck Will? Lin went crazy on me. Doing kicks and shit. I barely got away!

(MORE)

TERRY (CONT'D)  
 (then really seeing him)  
 What's the matter?

WILL  
 I fucked up bad.

TERRY  
 What'd you do?

WILL  
 Real bad.

TERRY  
 Will what the fuck did you do?

He can't say it, just points to the kitchen. Terry rushes in and sees the scene--

TERRY (O.S.) (CONT'D)  
 Oh fuck me.

--And comes back out.

TERRY (CONT'D)  
 What the fuck happened Will? She is very fucking dead.

WILL  
 I... I...

TERRY  
 Was she dead when you got here?

Will shakes his head no.

TERRY (CONT'D)  
 Did you kill her Will?

He shakes his head yes, crying more.

TERRY (CONT'D)  
 Oh Jesus....

WILL  
 I was responding to the burglary,  
 she jumped out with a knife and I  
 accidentally shot my gun. Then she  
 started jumping on me and  
 somehow... Oh god...

TERRY  
 Burglary? What fucking burglary?

WILL

An 11-15 was called in.

TERRY

That's not a burglary that's a sexual act in a car violation.

WILL

What?

TERRY

She calls it in all the time on Joey Ledbetter. He likes to bring his girls up here.

Dawns on Will.

WILL

You mean--

TERRY

You responded to Joey Ledbetter trying to get laid in his Camero and you bashed a woman's head in.

WILL

Oh god oh Jesus. How did I...

TERRY

That's fucking Virginia Chetlo you killed.

WILL

Are you sure she's dead?

TERRY

Half the kitchen counter is inside her skull, man! She's fucking dead as they come!

WILL

You think I'll lose my job? The baby's coming and all...

TERRY

Yeah, Will, you killed a lady. I think you're going to lose your job. And not just any lady, Wallace Chetlo is the richest dude in town.

WILL

(trying for hope)

But she attacked me. I can say it was self-defense.

TERRY

She was 90 pounds when she had a brain. Not going to look so good.

WILL

(weeping)

I'm fucked, I'm so fucked.

TERRY

I'm sorry man but I gotta call this in.

WILL

Please wait.

TERRY

She's dead, Will. I can't.

Will's mind races. Terry takes out his radio, about to call the station--

WILL

You can't. You'll be fucked too.

TERRY

I didn't kill her.

WILL

Where were you when it happened?

Shit.

WILL (CONT'D)

Screwing a married woman while you were supposed to be training me. You'll get fired. No pension. Nothing.

Terry lowers the radio.

TERRY

Fuck man.

(then angry)

Why the fuck did you have to kill a lady? That was my number one piece of advice. DON'T KILL ANYONE UNLESS YOU HAVE TO.

WILL

We have to think of something.

TERRY

I knew I shouldn't have ridden with you the second I saw your eye.

WILL

It's just a burst vessel and it had nothing to do with this!

TERRY

That shit's bad luck.

WILL

There's got to be a way out of this.

TERRY

Not unless you've got a time machine that takes you back to when right before you MAJORLY FUCKED UP. Got one of those, Will? Got a time machine that takes you back to right before you majorly fucked up?

WILL

(getting an idea)  
Wait I know.

TERRY

What?

WILL

We make it look like a murder.

TERRY

It was a murder.

WILL

It was an accident.

TERRY

You killed her.

WILL

We make it look like someone else did it. We'll clean our tracks, take some stuff and throw it in the water, say we responded, and work the rest of the day. Then when her husband comes back he'll find her and they'll think it was all a burglary like I thought it was in the first place.

TERRY

I don't know...

WILL

Come on man, we're both fucked if we don't. And time is running out here.

TERRY

Yeah, but I'm a lot less fucked than you.

WILL

I have a baby coming. I can't have my life ruined right now. It'll work. We know what we're doing.

TERRY

You obviously fucking don't!

WILL

We can do this.

TERRY

You want to stage a MURDER. Should I even ask what you have planned for your second day on the job?

WILL

I know it's asking a lot.

TERRY

No man, asking for fifty bucks is asking a lot.

WILL

Look how much they have. The paintings. The electronics. And did you see her jewelry? No one's going to doubt it was a robbery and no one is going to think it was the police.

TERRY

Our DNA is all over the place.

WILL

(desperate)

We'll say we responded to the call and she had us in for coffee. Please, for my son, Terry. It's my life. My whole life. Just help with this. Will you help me with this?

Terry looks at him with pity, then--

TERRY  
Okay, Will. I'll help you.

Will smiles, relieved.

WILL  
Oh thank you!

Will hugs him.

WILL (CONT'D)  
I knew you were a good man. You'll see, it's going to work. I promise. We have to be fast. I'll start turning the place upside down. Make it look like a real burglary.

He manically starts throwing over furniture and knocking things over, making the place look ransacked.

But as he does Terry doesn't move, he just watches Will sadly. He then picks up his radio, about to call the station, when--

WILL (CONT'D)  
(seeing something)  
Shit.

TERRY  
What is it?

WILL  
Look at this.

Terry approaches and sees what Will is looking at. In a picnic basket there are MILLIONS OF DOLLARS IN STACKS OF CASH. Three million to be exact.

They take it in a long moment, then:

TERRY  
I think we found what we're taking.

QUICK MONTAGE:

--Will cleans his vomit off the floor.

--Terry pats his gloved hands all over the walls and counters (to make it appear to the forensics team that a gloved burglar was there) as Will finds the bullet that hit the pot and puts it in his pocket.

--Will takes a fancy clock off the counter, sets the time forward from 1:23 to 3:23, and then smashes it on the floor so the time is stuck for then.

--Terry puts the cash in a TRASH BAG.

EXT. CHETLO HOUSE - DAY

Terry puts the trash bag in the trunk of the car as Will looks around to make sure no one is watching. Will then sees that the mountain bike that was by the door is now gone.

Shit.

WILL  
Terry.

TERRY  
What?

WILL  
There was a bike here.

TERRY  
I don't remember a bike.

WILL  
It was right here.

TERRY  
Are you sure?

WILL  
Positive.

TERRY  
Shit. Whose do you think it was?

WILL  
No idea.

TERRY  
Maybe someone came by and got it without coming inside.

WILL  
Maybe.

Beat.

TERRY  
Let's just get out of here.

Will nods and gets into the car.

Black.

I/E. POLICE CAR - DAY

Terry and Will are parked on the side of a road as traffic passes, checking speeds with the radar gun.

It's 3:20.

A car passes by going 4 over. Terry picks up the radio.

TERRY  
 (on the radio)  
 Hey Cheryl, pulling over a blue  
 Toyota pick up. License plate  
 6WDT265.

POLICE RADIO  
 Copy.

And he hits the siren and pulls out after the car.

EXT. ROADSIDE - DAY

Terry writes a ticket. The driver, BOBETTE, is pissed off. Her TWO YOUNG DAUGHTERS sit in the car watching quietly.

BOBETTE  
 What the hell, Terry? Since when is  
 four over a ticket?

TERRY  
 Sorry, Bobette. Gotta do my job.

BOBETTE  
 Yeah, fuck you. I have kids to  
 feed.

TERRY  
 Hey, respect the police. I'm out  
 here putting my life on the line.

BOBETTE  
 Fuck your mom too.

Terry writes the time on the ticket and hands it to her.

TERRY

That was uncalled for, Bobette. And maybe you should watch your language in front of your daughters there.

BOBETTE

Now you're telling me how to parent? Oh fuck you, Terry! Fuck you!

I/E. POLICE CAR - DAY

Terry and Will ride silently through town when--

POLICE RADIO

Calling all cars. We've got an apparent 11-1 at the Chetlo residence. Repeat: a 11-1 at the Chetlo residence.

TERRY

(into the radio)  
Copy that, Cheryl.  
(then to Will)  
An 11-1 is a homicide.

WILL

Yeah, I know.

They put on the siren and speed off.

EXT. CHETLO HOUSE - NIGHT

They pull up to find that the place is now a zoo. There are SEVERAL COP CARS parked in front, NEWS VANS WITH REPORTERS, and a CROWD OF CURIOUS ONLOOKERS. Terry and Will are overwhelmed.

TERRY

Don't fuck this up.

WILL

You too.

INT. CHETLO HOUSE - NIGHT

Captain Murphy sits with WALLACE CHETLO, a rich and rotund man in his fifties. He's stunned and emotional.

Will and Terry stand close by listening and taking notes as DETECTIVES collect DNA and fingerprints around the house and take hundreds of photographs of the crime scene.

WALLACE

I was at work all day. I sent her a text but she didn't respond. Figured she was busy or didn't get it yet. Not that unusual. After work I came straight home. We were planning on having dinner together, and I found her there... like that.

MURPHY

Is there anyone you know she was meant to meet today or that had access to the house? A friend? A maid? Gardener?

WALLACE

We have a maid and a gardener, but as far as I know neither were scheduled today.

(then)

Oh, wait. Her masseuse. He comes every day.

MURPHY

What time is that?

WALLACE

Noon.

Terry and Will exchange an uneasy look.

TERRY

What's his name?

WALLACE

Todd or Keith or something.

TERRY

We'll find him.

MURPHY

Is that all?

WALLACE

That I know of.

Then:

WILL

We were here too.

Beat.

MURPHY

(to Wallace)

Your wife called in about Joey Ledbetter again. Officer Brogan and officer Shelley responded this afternoon.

WALLACE

(nodding)

Joey always did drive her crazy.

(then)

How was she when you saw her?

WILL

In a good mood.

TERRY

Even had us in for a cup of coffee.

(adding)

But we didn't see a masseuse.

Beat.

WALLACE

Coffee?

TERRY

That's right.

WALLACE

We don't drink coffee in this house.

Beat.

WILL

It was tea.

TERRY

That's right. Tea. I said coffee but it was tea.

Murphy examines them both a moment. They're acting a little strange.

MURPHY

Well right now we're placing the time of death around 3:35. There's no sign of a break in so most likely the suspect is someone your wife knew.

WALLACE

She was always forgetting to lock the doors. I was always reminding her but she never remembered. Would even leave them wide open sometimes. Used to get on my nerves.

(then)

I'd like to offer a reward.

MURPHY

Of course. It could be of some use. We can get into the details of that. But right now we'd like you to take a good look around and see if anything is missing. I know it's not an easy thing to do at a time like this, but if something is missing it might prove helpful to the investigation. Take your time.

INT. CHETLO HOUSE - LATER

As Wallace looks around his ransacked home, Murphy takes Will and Terry aside.

MURPHY

What the hell is going on with you two?

TERRY

What are you talking about?

MURPHY

You're acting strange.

TERRY

Of course we're acting strange there's a dead lady.

MURPHY

Well pull it together, you're police officers. And there better not be something you're not telling me.

TERRY

There's not.

MURPHY

Good. I want you two to talk to this masseuse fellow.

TERRY

Copy.

MURPHY

You okay, Will?

Will isn't paying attention. He's watching as in the background Wallace looks into the overturned picnic basket. Wallace sees that there's no money in it but gives no reaction. He just keeps looking around.

MURPHY (CONT'D)

Will?

WILL

Huh?

MURPHY

I said, you okay there?

WILL

Yeah, fine. Sorry.

A DETECTIVE approaches.

MURPHY

Prints?

DETECTIVE

They were wearing gloves. But got a few different hair samples.

(quietly)

Think it was the husband?

MURPHY

That's where I'd put my money if I was a betting man.

Wallace then approaches.

MURPHY (CONT'D)

Mr. Chetlo, notice anything missing?

WALLACE

The place is a mess, but no, not one thing.

Beat.

WILL

Are you sure?

WALLACE

The money is in the safe, all her jewelry is still where she left it. Yeah, I don't see a thing missing.

WILL

There must be something.

MURPHY

Will.

WALLACE

I don't know what to tell you, kid. It's all here. Which makes me even angrier, that someone would do such a thing for no reason. What's the sense behind such an awful act? She was a beautiful, wonderful, caring woman and it's all just... over.

(he gets emotional)

When you find this fucker I'll do whatever it takes to make sure he suffers as much as possible. I don't want any mercy for him.

I/E. POLICE CAR - NIGHT

Terry and Will drive down a narrow, dark road through the woods.

TERRY

Maybe he didn't know about the money.

WILL

It's three million dollars.

TERRY

Then why wouldn't he say anything? If he thought three million was missing he'd want it back. He's rich but he ain't that rich.

WILL

He must be up to something.

TERRY

Maybe Virginia was leaving him. She cleaned him out, had the money ready to go, and then you came over and debrained her.

WILL  
Could be.  
(beat)  
But I think he's lying.

TERRY  
What about this masseuse guy? Think  
that was his bike?

WILL  
We'll find out.

And they pull up to a small, old storage facility.

EXT. STORAGE FACILITY - NIGHT

Terry rolls down the door on his unit, leaving the bag of money inside. He then locks it with a large combination lock.

WILL  
What's the code?

TERRY  
67841.

Will tries it and it works.

TERRY (CONT'D)  
You can trust me.

Will nods and locks it again.

TERRY (CONT'D)  
No one comes out here. It'll be  
safe.

WILL  
We don't say anything to anyone. We  
don't touch the money until this  
blows over. Then we split it.

They shake on it.

INT. SHELLEY HOUSE - NIGHT

Paige sits on the couch knitting baby socks and watching the news about the murder.

NEWSCASTER

(on TV)

Residents are shocked tonight by the apparent murder of Virginia Chetlo, wife of Wallace Chetlo, owner of the successful Chetlo Fish Cannery. Police say she was found beaten to death in her home this afternoon.

It CUTS to an interview with Captain Murphy.

MURPHY

(on TV)

Right now we're speaking to a number of people of interest but we are not ready to announce any suspects. But residents can be assured that the person responsible for this heinous act will be apprehended and punished to the greatest extent of the law.

Will walks in, finally getting home, and Paige shuts off the TV, standing up to greet him.

PAIGE

Thank god you're finally home! I saw the news. Are you okay?

WILL

I'm just glad to see you.

He kisses her a long moment. Then:

WILL (CONT'D)

It smells like paint.

PAIGE

Don't be mad. I couldn't wait.

WILL

Paige, you shouldn't have.

PAIGE

I didn't stand on the ladder. I just painted the bottom half of the room. You can do the rest.

WILL

You gotta start taking it easier.

PAIGE

You worry too much. Now come on, I want to hear about everything. Dinner is waiting.

WILL

(with seriousness)

Before we eat, I have to tell you something.

Off her concerned face--

INT. SHELLEY HOUSE - LATER

Will sits across from Paige on the couch.

WILL

Something big happened today and I need you to stay calm until I get to the end of what I need to say. Okay?

She nods, nervous. He considers her concerned face. After a moment:

WILL (CONT'D)

Terry killed Virginia Chetlo.

PAIGE

What?!

WILL

Shhhh. Just listen. It was an accident. We responded to a call at the house. It was all fine but then Terry accidentally fired his gun and things got out of hand fast.

And he tells her his version of the story...

INT. A HOME - NIGHT

Murphy sits across from a medium, GAIL, a woman in her 70s with very long hair. The room is dark. Gail concentrates very hard. Her eyes are open but seeing something others can't.

MURPHY

Gail? Anything?

GAIL

This one is different.

MURPHY

How?

GAIL

It's just beginning. A series of decisions are yet to be made.

That makes Murphy look worried.

GAIL (CONT'D)

Nothing to be done tonight. Let's get some sleep, James. Maybe tomorrow things will be clearer.

MURPHY

You're right.

GAIL

I always am.

MURPHY

That's why I married you.

She laughs and we realize this is their home, the medium is Murphy's wife. They're very much in love. On the wall we see a framed picture of their lost son.

INT. TERRY'S APARTMENT - NIGHT

Terry lies in bed in his small, messy apartment looking longingly at pictures of Yu Yan on his phone.

INT. SHELLEY HOUSE, BATHROOM - NIGHT

Will gets ready for bed, examining his eye in the mirror -- the spot is bigger and redder.

He then turns on the faucet and when he looks down at the water, for a brief moment, it's as RED AS BLOOD.

Will reacts, flinching, but when he looks back it's running clear again.

He tries to calm down. Maybe it was just because of his eye.

INT. SHELLEY HOUSE, BEDROOM - NIGHT

Will and Paige both lie awake in the middle of the night. After a moment:

PAIGE  
I want the combination.

WILL  
What?

PAIGE  
For the lock.

WILL  
Why?

PAIGE  
In case something happens to you.

WILL  
Nothing's going to happen to me.

PAIGE  
You don't know that. A woman is  
dead.

WILL  
It was an accident--

PAIGE  
--A rich woman.

WILL  
No one knows.

PAIGE  
What about Terry? He could be  
taking the money right now and  
skipping town to China for all we  
know.

WILL  
He's not.

PAIGE  
Why wouldn't he? He's guilty of  
murder.

WILL  
We can trust him.

PAIGE  
That's exactly what it sounds like  
we can't do.

WILL  
We're both in the same position.

PAIGE  
You didn't kill anyone.

WILL  
True.

PAIGE  
And how many people do you think  
he's told about the money by now?

WILL  
No one. We promised.

PAIGE  
You told me.

WILL  
Yeah, but you're my wife.

PAIGE  
So?

WILL  
It's different.

PAIGE  
Are you going to tell him that you  
told me?

WILL  
Of course not.

PAIGE  
Tell me the combination. For the  
baby's future.

WILL  
I don't know...

PAIGE  
You don't trust me?

WILL  
Of course I trust you. I trust you  
more than anyone. I just don't want  
to make you involved in this.

PAIGE  
I already am. So tell me.

After a moment.

WILL  
Okay. Fine.

PAIGE  
And I want to meet Terry.

WILL  
Why?

PAIGE  
I want to see for myself if we can trust him. I'm better at reading people than you.

WILL  
That's not true.

PAIGE  
You trust everyone.

Will rubs his eye.

PAIGE (CONT'D)  
Leave it alone.

Black.

ON SCREEN--

### THE MASSEUSE

INT. CHETLO HOUSE, UPSTAIRS BATHROOM - DAY - FLASHBACK

Earlier in the day of Virginia's death, KEITH, the masseuse, buff with bleached hair, rinses his mouth in the bathroom with mouthwash, and flexes a few times in the mirror.

He then hears a GUNSHOT and freezes.

He looks out the window and sees the police car. Shit, what to do? He quietly walks out as he hears:

VIRGINIA (O.S.)  
What the fuck?

WILL (O.S.)  
Ma'am, is the burglar still on the premises?

VIRGINIA (O.S.)  
You just fucking shot at me!

WILL (O.S.)  
Please stay calm.

Keith thinks about going down, but as he hears the loud struggle between them he hides in a closet instead.

INT. CHETLO HOUSE, UPSTAIRS - LATER

Keith sneaks out of the closet and listens to Will and Terry downstairs.

TERRY (O.S.)  
I think we found what we're taking.

WILL (O.S.)  
How much do you think it is?

TERRY (O.S.)  
Couple million at least.

Keith's eyes go big at that.

WILL (O.S.)  
Yeah maybe three.

TERRY (O.S.)  
I've got a storage shed 5 miles out on Bear Creek Road. We can hide it there for now.

WILL (O.S.)  
Okay, yeah. Let's do this.

INT. CHETLO HOUSE - LATER

As Will and Terry work in the kitchen to make it look like a murder, Keith quietly sneaks down the stairs.

He looks and sees Virginia against the counter, surrounded by blood. He covers his mouth to not scream and carefully sneaks out the front door without being seen.

Black.

EXT. POLICE STATION - MORNING - PRESENT

Will walks up to Terry leaning against the police car, drinking coffee and eating a donut.

TERRY  
No offense but your eye looks like a cat's asshole.

WILL  
Let's just go.

I/E. POLICE CAR - DAY

They drive for a moment in silence.

TERRY  
You tell anyone?

WILL  
Of course not.  
(then worried)  
Why, did you?

TERRY  
No way.  
(pointing to mouth)  
This thing is a vault, man. But I'm  
not the one with a wife. It  
occurred to me that you might have  
told her.

WILL  
I don't want Paige to know anything  
so you don't have to worry. The  
more she knows the more risk she's  
in. I'm not going to do that to her  
until we get the money.

Terry nods. Then:

TERRY  
Try not to kill anyone today, okay?

EXT. KEITH'S HOUSE - DAY

Terry and Will pull up to the small, decrepit house.

TERRY  
So what's the plan here?

WILL  
We watch him close, see if he seems  
to know anything about the money,  
or about what happened.

TERRY  
And if he does?

WILL  
We'll cross that bridge when we get there.

INT. KEITH'S HOUSE - DAY

At the kitchen table, Will and Terry talk to Keith, the masseuse. His mom, MS. CRAWFORD, watches daytime TV on high volume in the living room. She's sickly and breathes with the help of an oxygen tank.

Keith is clearly nervous and drinks an entire glass of water as Terry and Will watch. There's a tension in the air.

WILL  
You ready now?

KEITH  
Yeah, sorry. I just get thirsty.  
(then to Will)  
What's with your eye?

TERRY  
Hey we ask the questions here.

KEITH  
Sorry.

WILL  
What services did you perform for Mrs. Chetlo?

KEITH  
Well, mostly massage therapy.

WILL  
She got a massage every day?

KEITH  
She was real tense all the time.

TERRY  
About what? Was she worried about something?

KEITH  
To be honest I think she was mostly just lonely.

WILL  
She had a husband.

KEITH

Yeah, but he was working all the time and smells like fish and she didn't have many friends. Mostly she was just alone in that big house all day.

WILL

What other services did you perform?

KEITH

What?

WILL

You said mostly massage therapy. Were there other things you did for her?

TERRY

(to Will, impressed)

Nice.

KEITH

Oh, yeah, just random odd jobs, like hanging a picture now and then or bringing in the groceries. I'd also read her tarot cards sometimes.

TERRY

Tarot?

KEITH

My mom showed me how.

WILL

Any unusual readings lately?

TERRY

(to Will)

You kidding me?

KEITH

Nah. It's all a bunch of bullshit. But it's fun.

MS. CRAWFORD

(shouting from the other room)

Bullshit my ass. Tell them about the dancing.

KEITH  
(annoyed)  
Mom!

TERRY  
Dancing?

MS. CRAWFORD  
(shouting)  
She made him dance. Like some kind  
of fruit.

KEITH  
Shut up Mom!  
(then)  
Sometimes she'd have me dance for  
her.

TERRY  
Like what kind of dance?

KEITH  
You know, just kind of--

He demonstrates his sexy dance. Terry and Will exchange a  
look.

TERRY  
Why the hell would she want you to  
do that?

KEITH  
(with a shrug)  
She liked it I guess.

WILL  
And what would she do while you  
were dancing?

KEITH  
Just watch.  
(beat)  
And sometimes... you know.

TERRY  
No, what?

KEITH  
(embarrassed)  
Pleasure herself.

Will and Terry share another look.

TERRY

You're telling me Mrs. Chetlo would  
rub one out to you dancing?

MS. CRAWFORD

(shouting)

Now tell me what kind of son did I  
raise? Dancing for oversexed women.

(to the heavens)

Sorry Jesus!

KEITH

SHUT UP MOM!

(to Terry)

Yeah, she'd rub one out to me  
dancing.

WILL

Did you ever have intercourse with  
her?

KEITH

(offended)

Of course not! We never did  
anything like that. She was real  
strict about not cheating on Mr.  
Chetlo.

MS. CRAWFORD

(shouting)

Tell them about the oral sex.

KEITH

(to his mom)

WHY WON'T YOU SHUT UP?

(then)

We'd have oral sex sometimes. But  
never any real sex.

TERRY

You've got a real close  
relationship with your mom, don't  
you?

KEITH

I tell her everything.

MS. CRAWFORD

Boy comes home one day and says,  
 "You think god will be mad if I  
 have oral sex with a married woman  
 for money?" I says, "No, by all  
 means, I think when Jesus was  
 hanging on that cross, nails in his  
 hands, waiting to die, he was  
 thinking to himself, 'this is so  
 one day good for nothing sons can  
 pleasure married women for money  
 with their dancing and their  
 tongues. Amen!'"

KEITH

STOP TALKING MOM! They're here to  
 interview me!

MS. CRAWFORD

Ingrate.

Beat.

WILL

Mrs. Chetlo paid you for this? For  
 the oral sex?

KEITH

Sure. I mean it's a kind of massage  
 if you think about it.

Terry does think about it.

TERRY

Did Mr. Chetlo know about this  
 little arrangement?

KEITH

Hell no, I'm not an idiot.

TERRY

Well...

WILL

Was Mrs. Chetlo getting ready to  
 take a trip or leave town at all?

KEITH

Not that I know of.

WILL

Did she seem unusually stressed or  
 worried about anything recently?

KEITH  
No more than usual.

TERRY  
Did she ever talk about money with you?

KEITH  
Nah, not other than my pay.

TERRY  
Did you ever see unusual amounts of cash around the house?

KEITH  
Yeah, now that you mention it. One time she took out her purse to pay me and I saw she had probably 800 bucks in there all in 50s.

Beat.

WILL  
What time did you leave the house yesterday?

KEITH  
I was gone by 12:30.

TERRY  
Earlier than usual, no?

KEITH  
She said she had a headache and wanted to be alone.

MS. CRAWFORD  
She's definitely got a headache now.

She cackles to herself.

WILL  
And how did you get home?

KEITH  
Huh?

WILL  
How did you get home? Bus? Car? Bike?

KEITH  
Oh, Momma picked me up.

MS. CRAWFORD  
 (shouting)  
 Had to drive him there too. Damn  
 kid can't drive.

Terry and Will exchange another look.

TERRY  
 Okay, well that wraps that up. Just  
 stay close by in case we need  
 anything else.

KEITH  
 Okay. How did I do?

WILL  
 As long as you told the truth, you  
 did great.

They walk toward the door.

TERRY  
 Bye, Ms. Crawford.

MS. CRAWFORD  
 Sure hope you catch this mother  
 fucker.

TERRY  
 Me too, ma'am. Me too.

And they walk out. But as they do, Will slows on seeing a  
 bike in the corner. The same bike that was outside the Chetlo  
 house when he arrived.

EXT. KEITH'S HOUSE - DAY

Terry and Will walk to their police car.

WILL  
 He's lying. He was there.

TERRY  
 Doesn't mean he saw anything.

WILL  
 Doesn't mean he didn't.

TERRY  
 Then why hasn't he gone to the  
 police?

WILL

Because if he saw what happened  
he's no doubt god damn terrified of  
the cops right now.

TERRY

That boy seems like he never saw  
anything at all in his entire life.  
And even if he did see something,  
giving Mrs. Chetlo lady blow jobs  
for cash doesn't exactly make him a  
model witness.

WILL

(nodding)

True, we've got him there.

(beat)

Let's just keep an eye on him for  
now. If he's smart he'll stay out  
of it.

TERRY

That kid's many things but smart  
ain't one of them.

WILL

That's saying a lot coming from  
you.

TERRY

What does that mean?

WILL

Nothing.

(then)

Paige wants to have you over for  
dinner tonight if you don't mind.  
You know, get to know my new  
partner.

TERRY

I'm always up for a free dinner.

And they get into the car.

INT. KEITH'S HOUSE - SAME TIME

Keith and his mom watch the cop car drive away.

MOM

Tomorrow night, after my medicine  
comes in, we get the money and take  
off.

Then a CHEESY COMMERCIAL for CHETLO CANNERIES comes on the TV behind them, showing Wallace pulling a fresh fish out of a river with his bare hands.

WALLACE

(on TV)

There's nothing quite like the taste of fresh Alaskan fish, is there? And fresh really is the key word. That's why Chetlo Fish Company promises only the freshest caught fish, whether it's salmon, halibut, or cod, it's canned right after it's caught. I'm Wallace Chetlo and that's my Chetlo freshness guarantee!

ON SCREEN--

**THE HUSBAND**

INT. CHETLO HOUSE - EVENING - FLASHBACK

The day of the death. Wallace stands staring down at Virginia's body. Then after a long moment he practices the call he's about to make.

WALLACE

(frantic)

My god... help you have to help.  
It's my wife... she's been killed.

Then, satisfied, he takes out his phone and dials.

WALLACE (CONT'D)

(frantic, on the phone)

My god... help you have to help.  
It's my wife... she's been killed.

Black.

INT. CHETLO FISH CANNERY - DAY - PRESENT

Wallace walks into his busy cannery, causing everyone to pause a moment and look at him with sympathy.

INT. CHETLO FISH CANNERY OFFICES - DAY

Wallace gets to his office, overlooking the canning operation, surprising his secretary, DEBORAH, 30s, who sits at a desk outside his office space. She's pretty, not the smartest, and carries a gun.

Other workers come and go.

DEBORAH

Mr. Chetlo. I didn't expect you in today.

WALLACE

I felt worse just sitting at home.

DEBORAH

Of course. I'm so sorry for your loss.

WALLACE

Thank you, Deborah.

Wallace walks into his office.

DEBORAH

Let me know if I can get you anything.

WALLACE

Please, come in.

INT. CHETLO FISH CANNERY, WALLACE'S OFFICE - CONTINUOUS

She walks in and closes the door. The formality between them immediately drops and they hug, holding each other.

WALLACE

Oh, my Deborah. I needed to see you.

DEBORAH

It's so awful. The way they did it...

WALLACE

I know. When I saw her there lying in her own blood... I didn't realize they'd be so gruesome, but the Serbian's a professional.

(beat)

This means we can finally be together.

(MORE)

WALLACE (CONT'D)

I can pay my debts and we can live our lives. She's no longer in our way.

DEBORAH

But don't you think we'll be punished for this, Wallace? I'm worried we went too far. I didn't sleep the entire night.

WALLACE

We've been forced to keep our love secret, first from ourselves, and then from others, for far too long. Is it wrong to want to be happy? To live the life you want to live guilt-free?

DEBORAH

I do suppose now that she's dead there'll be less guilt.

WALLACE

She had no heart. She would have left me to drown in my debt if I tried to leave her.

She nods.

WALLACE (CONT'D)

We're free now. We don't have to hide anything. Don't you want that?

DEBORAH

Of course. It's what I've always wanted. I just wish she didn't have to die. Can't help but feel it puts a sort of pall over our new beginning.

WALLACE

A pall?

DEBORAH

They say half her brain fell out.

WALLACE

Don't listen to rumors. It was the only way.

DEBORAH

The police came.

WALLACE

And?

DEBORAH

I told them what you said.

WALLACE

And nothing about us?

DEBORAH

Of course not.

WALLACE

Then it's all going to be fine.

The phone rings.

WALLACE (CONT'D)

I'm not here.

She nods and answers it.

DEBORAH

Mr. Chetlo's office?

Her face falls.

DEBORAH (CONT'D)

(covering the receiver, to  
Wallace)

It's the Serbian.

Wallace suddenly tenses up. He nods, steels himself and takes the phone.

WALLACE

You can't be calling me here.

On the other end is a heavily accented voice. This is the Serbian.

THE SERB (O.S.)

I need to see you.

WALLACE

It's a bad idea.

THE SERB (O.S.)

Tonight, Wallace.

Wallace looks worried.

ON SCREEN--

**THE SERBIAN**

INT. CHETLO HOUSE - DAY - FLASHBACK

The day of Virginia's death. Two men walk in the back door of the house. The smaller one is THE SERBIAN, small and slick. The bigger one is VLADEN, huge and scary looking. They're dressed in all black.

They walk in and find Virginia on the floor dead. They exchange a look. Then Vladen goes over the picnic basket and sees that it's empty.

The Serbian motions for them to leave and they do.

Black.

EXT. ABANDONED PARKING LOT - NIGHT - PRESENT

Wallace nervously approaches the Serbian and Vladen in an empty lot.

WALLACE

What is it? We shouldn't be communicating.

THE SERB

No we should not.  
(then angry)  
Where the fuck is the money,  
Wallace?

WALLACE

What do you mean where is the money?

THE SERB

What do you mean what do I mean where is the money? Where is the money?

VLADEN

We don't have the money.

THE SERB

And we need the money.

WALLACE

I left it in the basket like I said I would. And you took it.

THE SERB

Was there money in the basket like he said there would be, Vladen?

VLADEN

No money.

THE SERB

That's what I thought. So where's the money, Wallace?

WALLACE

I don't understand.

THE SERB

Try to understand.

WALLACE

Are you messing with me?

THE SERB

We are not messing with you.

WALLACE

Are you trying to get more money out of me or something?

THE SERB

We only want our due.

WALLACE

I left the money where I said I'd leave the money. You obviously did the deed and took the money. That was the agreed amount, I'm not giving you any more.

THE SERB

We did not do the deed.

WALLACE

Of course you did the deed. The funeral is Friday.

THE SERB

Did we do the deed, Vladen?

VLADEN

We got there but the deed was done.

Beat.

WALLACE

Are you saying you didn't kill my wife?

THE SERB

That's exactly what I'm saying. We did not kill your wife.

VLADEN

Not even a little.

THE SERB

We came to kill your wife at agreed upon time, but when we got there your wife was already killed and there was no money.

WALLACE

That can't be.

THE SERB

It is.

VLADEN

Very.

THE SERB

Did you hire another, Wallace? Because you know I will be very sad if you went to the Croatian. This is our territory, after all.

VLADEN

From here to Spokane not Croatian's!

WALLACE

No!

THE SERB

He may be cheaper but he's sloppy.

VLADEN

(sadly)  
Very sloppy.

THE SERB

And he owes us money.

VLADEN

Half million he owes us.

WALLACE

I didn't...

(then)

So someone else killed her?

THE SERB

It appears so.

WALLACE

(suddenly emotional)

Oh my poor Virginia... that's awful.

THE SERB

Now you feel bad?

WALLACE

It was one thing when I was the one responsible...

THE SERB

We want our money.

WALLACE

But you didn't even kill her. Someone else did it for you.

THE SERB

We had a deal.

VLADEN

Handshake deal.

THE SERB

We have obligations too, Wallace. We were depending on that money.

VLADEN

We owe the Bosnians. Very bad to owe the Bosnians.

THE SERB

If she died before we got there that is not our fault. We already had the whole day blocked off. You call the dentist's office and cancel one hour before your appointment because your teeth magically got clean you still pay, don't you?



INT. AL'S DINER - NIGHT

Murphy sits drinking a beer at the counter with a few locals, including Roger from the hardware store.

AL

We gotta little bet going on here. Roger's got 20 bucks on Old Chetlo while I think it was this masseuse guy everyone's talking about. He got her all relaxed with a massage and then bashed her head in.

ROGER

Yeah, so who did it, James?

MURPHY

Can't say.

AL

Can't or won't?

MURPHY

Both. And maybe you boys should get something a little more tasteful to waste your money on.

That's when Bobette walks in, sees Murphy.

BOBETTE

What's with your boy, James?

MURPHY

What boy would you be talking about now?

BOBETTE

Terry, the little shithead. He wrote me up a ticket for going four over the limit. Four!

She slaps the ticket down in front of him.

BOBETTE (CONT'D)

You running out of pens or something at the station?

Murphy examines it.

MURPHY

That's not like Terry.

BOBETTE

So what gives?

MURPHY

Don't worry, I'll take care of it.

As Murphy takes it, he sees the time it was given -- 3:25. A thought crosses his mind.

INT. SHELLEY HOUSE - NIGHT

Will sets the table as Paige finishes cooking in the kitchen.

WILL

Just don't let on that you know anything.

PAIGE

I just want to see if we can trust him.

She pops open a bottle of wine. There are several more bottles on the counter.

WILL

And don't get him too drunk. I have to sit in a car with him all day tomorrow.

PAIGE

You should be on my side in all of this.

WILL

I am.

PAIGE

Then why are you so worried about him?

WILL

Because for us to trust him he also has to trust me.

The doorbell rings. Will looks at Paige in the kitchen.

PAIGE

You've got nothing to worry about.

WILL

I hope not.

Will answers the door to Terry holding a cheap box of wine.

WILL (CONT'D)

Hey, buddy.

TERRY  
I brought some wine.

WILL  
Oh, great. Come on in.

TERRY  
(looking around)  
So this is the abode? Whatcha pay  
for it?

WILL  
Oh you know.

TERRY  
Over 200?

WILL  
Yeah.

TERRY  
You got ripped off my friend.  
RIPPED OFF. Should have talked to  
me first.

Bailey runs up to Terry, sniffing him.

TERRY (CONT'D)  
Oh, hey boy! I didn't know you had  
a dog. What's your name?

WILL  
Bailey.

TERRY  
Hi, Bailey! What a good boy.

Paige approaches.

PAIGE  
Will refers to him as *my* dog  
because he's always chewing Will's  
socks.

TERRY  
And you must be the missus.

PAIGE  
Hi, Terry. It's so great to meet  
you. I know it's only been a couple  
of days but I already feel like  
I've heard so much about you.

TERRY

Funny, Will never mentioned you.

(beat)

Nah I'm just joking! He never stops talking about you.

PAIGE

Well that's nice.

TERRY

He really loves you. Like deep down. I can tell because I have the same kind of love for a woman.

PAIGE

That's so sweet. And you brought wine.

TERRY

Sure did. Thanks for having me. It smells delicious.

PAIGE

I hope you like spaghetti and meatballs.

TERRY

You kidding, it's like one of my favorites.

PAIGE

Oh, great. Why don't you boys sit and I'll pour you some wine.

TERRY

(to her stomach)

No drinking for this little guy!

INT. SHELLEY HOUSE - NIGHT

They've finished eating and sit around the table. Terry is now REALLY DRUNK and a few of the bottles are empty.

TERRY

Man that was good! Like really fucking good.

PAIGE

Ah I'm glad you liked it. Learned it from my grandma.

She pours him more wine.

WILL

Easy, we do have to work in the morning.

TERRY

Okay dad.

PAIGE

So what made you want to become a cop, Terry?

TERRY

To be real honest when I was younger, a kid and a teenager -- those years -- I wasn't very popular with the other kids, you know. Like they'd pick on me and call me stupid and all that. And I had like really bad acne for a long time, which didn't help.

PAIGE

Oh, I'm sorry. Kids can be so terrible.

TERRY

This one guy Ed Reid was especially a dick to me. Really made my life hell, on top of all the other shit I had to deal with. I remember promising to myself then, whenever I was at my lowest, that I would make myself powerful. That I'd become someone who wasn't picked on. And a police officer seemed like a good option. Plus they were hiring.

A moment as they all consider that, then:

TERRY (CONT'D)

(to Will)

What about you?

WILL

I suspect it had something to do with seeing my dad get arrested and my mom being shamed. Wanting to restore some sense of respect to the family.

TERRY

Good for you.

PAIGE

My grandfather's brother was a cop back in Chicago in the fifties and sixties. I remember he used to tell these stories about pulling people over and taking bribes. Said everyone used to do it back then. He'd even carry change with him in case people only had large bills.

Terry laughs at that.

TERRY

Different times.

PAIGE

Anything like that still happen?

TERRY

Nah, they're REAL strict about that kinda stuff now.

PAIGE

Yeah, I suppose it was a different time. But there still must be certain perks to the job. Things you get for free. Or can take for yourself on the side.

TERRY

Sure, I haven't paid for a cup of coffee or a donut in years. I figured it out a couple years back that I probably saved nearly 30,000 dollars over the decade.

WILL

Terry likes his coffee.

PAIGE

Yeah, but there must be other things you get that most people wouldn't think about. Bigger things.

WILL

Paige.

PAIGE

Things being a cop allows you to do that others can't.

WILL

Paige.

PAIGE

Things that the power you so badly  
desired brings you.

Beat. Terry thinks it over looking at her.

TERRY

There is one thing.

PAIGE

Yeah?

Over the following, Terry gets lost in the memory. Almost detached.

TERRY

About two years into the job I was  
getting coffee at Al's when who  
should walk in but Ed fucking Reid.  
Must have been back in town  
visiting his mom or something. He  
didn't see me or recognize me but  
all the old feelings came rushing  
back. For a moment, it was like I  
was fourteen again. I followed him  
out. And when he got in his car I  
got in my car. And I just found  
myself following him. You know,  
he's sort of the reason I became a  
cop in the first place. Then I  
found myself pulling him over. Not  
for any reason, just to pull him  
over. And I walked up to his window  
and I could just see right away  
that he hadn't changed one bit. He  
was still a dick and always would  
be a dick. Just who he was. And I  
found myself pulling him out of the  
car. And then I found myself  
punching him over and over. Blood  
all over my face but it didn't stop  
me. And then I pulled out my baton.  
By the end of it he knew who I was  
and it felt pretty damn good to be  
powerful.

(looking up at them)

These days people know better than  
to mess with me.

There's a long moment. A tension in the room. Paige is  
unsettled.

TERRY (CONT'D)

Can I have some more wine?

INT. SHELLEY HOUSE - LATER

Will and Paige say goodbye to Terry at the door as he leaves.

TERRY  
Thanks again you two. That was sure  
good spaghetti.

WILL  
Get home safe.

Will closes the door, turns to Paige.

WILL (CONT'D)  
So?

PAIGE  
(looking around)  
Where's Bailey?

Outside they hear Terry's car SCREECH and the YELP OF A DOG.  
Will and Paige exchange a horrified look and both run out the  
door to find--

EXT. SHELLEY HOUSE - CONTINUOUS

Terry looks down at a DEAD BAILEY under his car.

TERRY  
(looking up, pained)  
I didn't see him.

WILL  
Oh, Jesus.

Will runs over to Bailey. As he does, Terry gives Paige a  
terrifying, don't-fuck-with-me look. Will doesn't see it.

Paige screams.

INT. SHELLEY HOUSE - NIGHT

Paige is emotional and freaked out.

PAIGE  
He's a psychopath.

WILL  
You decided not to trust him before  
he walked in the door.

PAIGE  
He killed our dog!

WILL  
It's upsetting but it was an  
accident, Paige.

PAIGE  
No, no this wasn't an accident. You  
didn't see the look he gave me.

WILL  
He was drunk because you kept  
pouring him wine.

PAIGE  
Do not blame me! Bailey never slips  
out on his own like that.

WILL  
It's a new house. He must have  
found a hole in the fence.

PAIGE  
And you heard his whole story about  
becoming a cop to play out his sick  
revenge fantasies.

WILL  
You're entirely misconstruing--

PAIGE  
--He pulled a man out of his car  
and beat him!

WILL  
He lost his temper while getting  
even with a high school bully.

PAIGE  
Is that what you call it? Getting  
even? And the woman he killed? You  
still think that was an accident?

Beat, hesitating:

WILL  
I explained to you the  
circumstances.

PAIGE  
The man sure has a lot of  
accidents! It was all a threat!

WILL

It wasn't--

PAIGE

--He talks about beating a man. About not messing with him. And minutes later our dog is dead. DEAD! He's threatening me! Telling me to stay in my lane. Why can't you see it?

WILL

You're upset about Bailey. I am too. But you're being irrational right now, Paige. You're seeing what you want to see.

PAIGE

I refuse to leave our future, our son's future, in that man's hands.

WILL

He's not the brightest but he's harmless.

PAIGE

Really? Because he seems to kill a lot of fucking things! If you don't do something about him you'll be in jail within the week for decades and the money will all be gone. Or worse, you'll be dead too. And our son will grow up fatherless and poor. You remember what that's like?

WILL

What do you mean "do something"?

PAIGE

I don't know, threaten him, take care of him.

WILL

How can you talk like this?

PAIGE

Because that man is dangerous and you do whatever it takes to protect your family.

WILL

Even if it was true, the last thing we need is to draw more attention to ourselves.

PAIGE

There are ways.

WILL

It's just money.

PAIGE

Bullshit. It's everything. Leaving home at 16 to get away from my mom's piece of shit boyfriend. Working nights and going to school during the day. Graduating. Getting a real job I like. Getting pregnant. It's all been too fucking hard not to protect with everything we have! And our son is going to grow up how we didn't: in a normal, middle class American fucking family! If you want to be a good father and a good husband then don't leave our futures in the hands of that man.

WILL

You're upset and tired and probably really hormonal. You're not going to feel this way in the morning.

A long moment as she looks at him, considering him deeply.

PAIGE

Listen to me, Will. You trust people too easily. Our dog is already dead. What are you waiting for?

INT. KEITH'S HOUSE - NIGHT

Keith watches as his mom puts down tarot cards. She puts down a DEATH CARD and they both look at each other concerned.

INT. SHELLEY HOUSE, BEDROOM - NIGHT

Will can't sleep. His eye is really red. He gets up.

INT. SHELLEY HOUSE, KITCHEN - NIGHT

Will walks into the kitchen. He pours a glass of water, drinks, and refills the glass.

Then when he turns around he sees the GHOST OF VIRGINIA CHETLO standing there looking at him in the half light.

VIRGINIA

(quickly, flatly)

My life cut short by your  
foolishness covered up by your  
wickedness you cannot escape your  
fate with lies the captain's wife  
can hear my voice in the storm  
that's approaching you will not  
escape what's coming for you.

He drops the glass and it shatters. She's gone.

INT. MURPHY'S HOME - NIGHT

Murphy helps Gail do the dishes when she suddenly has a vision. For a moment, she goes into another trance, and then it passes.

MURPHY

What did you see?

GAIL

The story starts with the  
deceased's husband.

ON SCREEN--

### THE OTHER WOMAN

INT. CHETLO FISH CANNERY OFFICES - DAY - FLASHBACK

The day of the death. Deborah sits at her desk taking a cheesy online compatibility test: "TEN QUESTIONS TO ASK YOUR NEW BOYFRIEND TO SEE IF YOU'LL LAST."

The next question pops up: "If I asked your past partners about your trustworthiness, how would they answer?"

She frowns.

Black.

INT. DEBORAH'S HOUSE - DAY - PRESENT

A frantic Wallace paces, a worried and confused Deborah sits across from him. Quilted Bible quotes and Precious Moments figurines line the shelves.

DEBORAH  
So who killed her then?

WALLACE  
How would I know?

DEBORAH  
But it wasn't the Serbian?

WALLACE  
It wasn't the Serbian.

DEBORAH  
But he still wants to be paid?

WALLACE  
Or I'm done for!

DEBORAH  
That doesn't seem fair. Maybe you should have gone with the Croatian.

WALLACE  
He's a Serbian he doesn't care about fair.

DEBORAH  
What are you going to do?

WALLACE  
There's no way I can get that much money in 48 hours. I'm cleaned out from the first payment and Virginia's life insurance will take weeks to come through. I'm screwed!

DEBORAH  
You sure you didn't accidentally double book the murder?

WALLACE  
I think I'd remember hiring two killers to kill my wife on the same day!

DEBORAH

You are bad with that kind of stuff. You should have come to me for scheduling.

WALLACE

I didn't hire another person!  
(terrified)  
If I don't pay them they'll kill me, Deborah. I'll never be found. These guys... they're crazy. And all of this will have been for nothing.

DEBORAH

Oh my poor Wally. It's going to be okay. We can leave town. We can go tonight. Anywhere.  
(getting excited)  
Hawaii. Or Miami. Or Los Angeles.

WALLACE

If I run I look guilty. And then I'll have the FBI *and* the Serbian after me. That's too much. We'd never make it. Our only option is to find the money.

DEBORAH

Then you have to sell everything. The jewelry. The cars. The house.

WALLACE

I've thought it all over. To sell it in time... it wouldn't get more than 2 million at most. I've got to get the original three million back.

DEBORAH

Who could have taken it? Think, Wally. There must be someone. A maid or friend.

Wallace thinks a moment, then:

WALLACE

Todd!

DEBORAH

Who?

WALLACE

The masseuse. Of course. He was there. He must have found the money and killed my poor Virginia for it. The brute!

DEBORAH

(with frightening determination)

Then let's go give him a scare and get your money back.

And with that, she opens a gun cabinet full of GUNS.

EXT. SHELLEY HOUSE BACKYARD - DAY

Will digs a hole to bury Bailey in. As he does he looks up to see Paige looking at him blankly from the kitchen window.

INT. POLICE STATION - DAY

Will and Terry are getting ready to leave on patrol. Neither look great.

TERRY

I'm real sorry about your dog, Will. He came out of nowhere.

WILL

It happens.

TERRY

I want to pay for his last rites. Whatever you want: Burial, cremation, stuffing.

(beat)

Though stuffing costs a lot I imagine.

WILL

I've taken care of it.

TERRY

Was Paige pretty upset?

WILL

Well you know. She liked that dog.

TERRY

She was, wasn't she? Oh man I feel terrible.

WILL

She'll get over it. It's good the baby is coming soon.

TERRY

Yes that's good. I made this for her.

He hands Will a burned CD with Man Riot's logo on it.

TERRY (CONT'D)

Some of our greatest hits. Know it doesn't bring Bailey back but thought she might like it since she was asking about the band.

WILL

That's real nice of you.

TERRY

(vulnerable)

Look, Will, to be honest, I don't get invited to a lot of people's homes for dinner. And I feel real bad about what happened, but I hope it doesn't mean I can't come again sometime, because that was some real good spaghetti and meatballs. And I really liked hanging out with you two like that.

WILL

We were happy to have you. I think once some time passes we can do it again.

TERRY

Yeah? Cool. Look at us, becoming friends and shit!

Murphy sees them from down the hall.

MURPHY

Terry. Will. My office.

Terry and Will exchange a worried look.

INT. POLICE STATION, MURPHY'S OFFICE - DAY

Terry and Will sit across from Murphy.

MURPHY

I can't prove it yet, but let's just say I've got a big fat hunch it was Wallace.

TERRY

It's always the husband.

MURPHY

I did some digging around and Chetlo Canneries isn't doing so well. In fact, they're underwater in debt. But Virginia was a very rich woman. Rich enough to have signed a prenup. While she apparently wasn't so sharing in life, Wallace stands to inherit quite a lot of money from her death.

TERRY

(looking at Will)  
Bingo! It had to be him.

MURPHY

Of course his secretary, who's clean as a whistle, swears he was in his office the whole day. That's not an easy one to square. But then I found something else.

He puts a copy of Wallace's CREDIT CARD bill in front of them.

MURPHY (CONT'D)

Wallace booked a room at the Fairview a few nights ago. Seems unusual to book a hotel when you have a great big house. Now could have been just a little romantic getaway with his wife. Or maybe he was in the doghouse for the night. But then it could be something else entirely. I want you two to go check it out.

TERRY

Sure thing, Captain.

They get up to leave. Before they do:

MURPHY

And Terry, what's with this?

He throws Bobette's ticket on the desk. A beat.

MURPHY (CONT'D)

Four over?

TERRY

Bobette's been giving me a lot of  
shit lately about my band. Said we  
sound like a Chihuahua getting  
mounted by a Saint Bernard.

(hurt)

Those are dogs, Captain. Dogs!

(then to Will)

Sorry about the reminder, Will.

MURPHY

You know we don't take out personal  
grievances on the community.

TERRY

You're right, Captain. My bad.

I/E. POLICE CAR - DAY

Terry drives again.

TERRY

If we can put this on Wallace we're  
clear. Then we can get us that  
money. It's hard to think of it  
just sitting there.

WILL

Don't think about it.

(then)

You don't feel bad about framing an  
innocent man?

TERRY

Do you?

He thinks a moment.

WILL

What other choice do we have?

EXT. FAIRVIEW HOTEL - DAY

They park in front of the nice hotel.

INT. FAIRVIEW HOTEL - DAY

Will and Terry talk to the hotel manager, LLOYD, in the lobby. He looks like John Waters and takes his job very seriously.

LLOYD

Mr. Chetlo would typically book a room with us twice a month or so. He'd always pay over the phone.

WILL

For himself?

LLOYD

He'd come and leave alone. But there was a young woman who'd come and leave alone too.

TERRY

And this broad wasn't Mrs. Chetlo, was it?

LLOYD

No, sir. I believe she was his secretary.

Will and Terry exchange a look.

LLOYD (CONT'D)

I often get customers meeting here in such clandestine circumstances because they know I operate under a philosophy of the strictest discretion.

(beat)

Anything else you want to know?

EXT. FAIRVIEW HOTEL - DAY

Will and Terry leave the hotel.

TERRY

This is fucking gold, man. We're celebrating this shit with coffee.

I/E. POLICE CAR / TILLY'S COFFEE CHOP - DAY

Will waits in the car as Terry gets another coffee inside. He pulls down the shade and examines his eye in the vanity mirror. It's really red all over now.

Then he notices that there's a small red spot starting in his right eye. Shit.

When he puts the mirror back up he sees Keith on his bike, riding across the street. He's leaving a HARDWARE STORE and holds a pair of HEAVY DUTY BOLT CUTTERS and a bag from the pharmacy.

Strange. But before he can dwell on it, Terry gets back in the car with his coffee.

TERRY

You believe this shit, now she wants to start charging me. Says I'm a dick for giving Bobette that ticket. This whole staging a murder thing is really fucking up my reputation, Will.

WILL

(RE: the coffee)

How many of those do you have a day, anyway?

TERRY

I don't know, just like eight or nine. Now let's go, we've got a murder to pin on an adultering ass hat.

ON SCREEN--

**THE EXPECTING MOTHER**

INT. SHELLEY HOUSE - DAY - FLASHBACK

The day of Virginia's death. Paige aggressively paints the nursery baby blue, pushing herself too hard.

Then suddenly a strange and strong breeze blows through the open windows. She turns and looks.

Black.

INT. STEAK HOUSE - DAY - PRESENT

Paige walks in and looks around the dark restaurant. A HOSTESS approaches.

HOSTESS

For one?

PAIGE

I'm supposed to meet someone here.

Then at a table she sees a man reading a newspaper. He's elegant with a trimmed mustache, well dressed with a hat, in his fifties. He's the mysterious man who was in the hardware store. This is THE CROATIAN.

PAIGE (CONT'D)

That's him.

She walks over to him.

PAIGE (CONT'D)

Excuse me, you're the--

THE CROATIAN

--Yes, I am the Croatian. Please sit.

She sits.

THE CROATIAN (CONT'D)

I was just reading the news. How we treat people in this world is truly despicable.

PAIGE

Aren't you--  
(quietly)  
--a killer?

THE CROATIAN

Even the most unpleasant of jobs can be done ethically. A man who lives a so-called normal life, a so-called good life can be just as destructive as a man who lives a so-called bad life. Ethics dwell in the depths past deeds.

PAIGE

How so?

THE CROATIAN

Perhaps a man works a job at a company. Perhaps a man has a wife and children. We say this is a good life, yes? But this man never sees the destruction his life causes. He consumes heavily because this is a so-called a good life. Food and products he doesn't need.

(MORE)

THE CROATIAN (CONT'D)

This requires the subjugation of people he doesn't know. It requires the poisoning of the Earth. He pays taxes from his good job to the government. Most of these taxes go to the military to make weapons and bombs that fall all over the world constantly.

(RE: the newspaper)

You can see here. Most of the time the man will know nothing about the bombs that fall or the people they kill. But he pays for them. And in that way the man is a killer of many more people, he just refuses to see it.

(beat)

Most of my family was killed by such bombs.

(then)

At least when I kill I know who I kill. At least I ask for god's forgiveness after.

PAIGE

By your reasoning, it's not possible to live a good life.

THE CROATIAN

But you can know that you're not good, and that is better than believing you are.

Paige considers that a moment.

PAIGE

Maybe people aren't so bad, but to live in this world sometimes you have to do bad things.

He thinks that over a moment.

THE CROATIAN

Good or bad, everything that happens must be within god's providence I suppose.

PAIGE

Or there is no god.

THE CROATIAN

That is a thought I cannot entertain.

The WAITRESS approaches.

WAITRESS  
Can I get you anything?

PAIGE  
Just water. Thank you.

She walks away.

THE CROATIAN  
Now tell me, why have you come?

Paige looks in her purse, pulls out a piece of paper, and hands it to him. He looks at it -- it says, "TERRY BROGAN".

THE CROATIAN (CONT'D)  
Why him?

PAIGE  
He's a threat to my future.

THE CROATIAN  
It will cost you. How much can you pay?

PAIGE  
\$500,000.

THE CROATIAN  
It's low but since the Serbian has no respect for agreed upon boundaries, business has been slow. When do you need it done?

PAIGE  
The sooner the better.

THE CROATIAN  
Then it will be tonight.

PAIGE  
Where do I leave the money?

THE CROATIAN  
There's an isolated wooden mailbox on Wild Horse Road exactly three miles outside of town.

PAIGE  
Thank you. I'll get the money this afternoon.

She stands up and leaves. He goes back to reading the news when the waitress comes back with her water.

THE CROATIAN

She decided not to stay after all.

EXT. CEMETARY - DAY

Gail brings flowers to her son's grave. As she does she experiences another vision. For a moment she appears to be in a trance, then comes out of it.

GAIL

(ominously)

The wrong decisions are being made.

INT. POLICE STATION, MURPHY'S OFFICE - SAME TIME

Murphy listens to a DETECTIVE on the phone.

DETECTIVE (O.S.)

We haven't been able to identify any other individuals yet. But I gotta say, your two officers, Brogan and Shelley, their DNA is all over the place.

MURPHY

Yes, they responded to a call at the house earlier in the day.

DETECTIVE (O.S.)

Well they must have spent some time there.

MURPHY

I see. Thank you.

He hangs up with a sigh. Will and Terry are sitting across from him, a little nervously.

TERRY

Everything okay, Captain?

MURPHY

I think so. Sorry. Go on.

WILL

He said Wallace and Deborah have been coming to the hotel together for at least three months.

TERRY

This is all we need, Captain. Wallace was banging his secretary, his wife found out, got real mad, and shit went down. Let's go put him in cuffs.

MURPHY

It is salacious, but adultery does not a murderer make.

WILL

It seems enough to justify a warrant here. Especially since he wasn't forthcoming about it and it involves his alibi witness.

TERRY

Exactly! This is a textbook crime of passion.

MURPHY

You boys did good work, but he didn't do it.

Shit.

TERRY

What do you mean?

MURPHY

Security footage at the cannery picked him up often enough throughout the day. There's not a big enough window for him to have driven home, killed her, and driven back. Wallace Chetlo isn't our killer.

(then)

How long would you say you were at the Chetlo house when you responded to initial call?

A tense beat, then:

WILL

At least 45 minutes. When Mrs. Chetlo found out Paige was expecting she started going on and on. You know how it is when women start going on about babies. We couldn't get away.

Murphy nods, seemingly satisfied by the answer.

MURPHY

Alright, that's all.

(then to Will)

And Will. About time to see a doctor there. That eye is looking bad.

INT. TERRY'S STORAGE UNIT - DAY

Paige finds the money in Terry's storage unit. She can't believe how much there is and laughs happily as she holds it in her hands.

EXT. SECLUDED ROAD - DAY

Paige pulls up to an old wooden mailbox on the side of the road, no house within sight. Carved into it, the words, "The Croatian."

Then directly across from it, on the other side of the road is a similar looking mailbox. Carved into that one, "The Serbian."

She puts an envelope of money in the Croatian's mailbox.

INT. DOCTOR'S OFFICE - DAY

CU: Will's eyeball through an ophthalmoscope.

We PULL OUT to see a DOCTOR inspecting his eye with the tool. There's something a bit off about him.

DOCTOR

Episcleritis.

WILL

What?

DOCTOR

Episcleritis. You have episcleritis.

WILL

What does that mean?

DOCTOR

Your episclera is inflamed.

WILL

Is it bad?

DOCTOR  
It's less bad than scleritis.

WILL  
I don't know what any of those words mean.

DOCTOR  
Just take the drops I prescribe you and it should clear right up.

WILL  
What caused it?

DOCTOR  
Did you kill anyone?

WILL  
(bewildered)  
What did you say?

DOCTOR  
There is none.  
(beat)  
It's an idiopathic condition. From the Greek "idios" meaning "one's own" and "pathos" meaning "suffering." From one's own suffering. Idiopathic. In other words, the cause is unknown.

INT. SHELLEY HOUSE - NIGHT

Paige administers the drops in Will's eye as he leans back in his chair.

WILL  
We're not going to be able to put it on Wallace.

PAIGE  
Okay, but that doesn't mean they have anything on you guys, right?

WILL  
No.

PAIGE  
It's going to be okay.

WILL  
I hope so.

Beat.

WILL (CONT'D)

How was your day? You didn't do any more painting did you?

PAIGE

No, I promise.

WILL

Good because you do have a husband.

PAIGE

(with a smile)

I know. Just bought some toys and books online for the baby. Read a little. Did you know that when babies are born they have 300 bones, but adults have 206?

WILL

You didn't spend too much, did you? I know it's hard, but we've gotta act like that money's not there for awhile.

PAIGE

I know.

Will gets up and looks at her.

WILL

And about our conversation last night about Terry.

Beat.

PAIGE

It's okay, I just got carried away with my emotions. I'm sorry, you were right. If you say we can trust him then I believe you.

WILL

Thank you.

She then looks up at the painting of the lighthouse, now in a new spot.

PAIGE

What do you think of the painting there?

INT. CHETLO HOUSE - NIGHT

Murphy carefully examines the crime scene again, his eyes falling on the picnic basket.

INT. SHELLEY HOUSE, NURSERY - NIGHT

Will finishes painting the top of the walls baby blue with a brush. He dips and brushes, dips and brushes.

Then as he brushes again, this time the paint is BLOOD RED. He flinches and looks in the bucket -- all the paint has turned to blood. He SCREAMS.

Paige walks in, concerned.

PAIGE  
What is it?

WILL  
The paint...

But now it's all back to baby blue.

WILL (CONT'D)  
I... nothing.

PAIGE  
You okay?

WILL  
(shaking it off)  
Yeah. I think so.

PAIGE  
Come to bed soon. You need to sleep.

EXT. TERRY'S APARTMENT - EVENING

Terry gets home to find Yu Yan waiting for him, sitting on the stoop. Terry's shocked.

TERRY  
Yu Yan, what are you doing here?  
Did Lin throw you out?

YU YAN  
(matter of fact)  
Terry, I'm pregnant. It's your child.

Beat.

TERRY

Are you sure?

YU YAN

Of course I'm sure.

TERRY

(thrilled)

Oh, Yu Yan, this is wonderful news!  
I'm going to be a father! And  
you're going to be a mother!

YU YAN

Lin will kill me. It's terrible. I  
should get rid of it.

TERRY

No this is a blessing, Yu Yan. A  
sign. Don't you see? This is our  
chance to be together and start a  
new life!

YU YAN

How is that possible?

Terry thinks a moment, then:

TERRY

Listen, I have some money saved up.  
A lot of money. But I can't get it  
right now. But soon. Go back to Lin  
for the next few weeks and just act  
normal. Then when I can get the  
money we'll go wherever you want  
and live there together. Okay?

She begins to cry and nods yes. He holds her.

TERRY (CONT'D)

I love you.

YU YAN

I love you, too.

TERRY

I'm so happy tonight's gig is going  
to melt people's minds!

YU YAN

(fondly)

Why did I fall in love with such a  
stupid, stupid man?

PRE LAP: heavy metal music.

INT. BARNEY'S BAR - NIGHT

Terry and his BAND play a show to a FEW LOCALS. Terry is really in his element, playing hard.

Then in between songs:

TERRY

Thank you. This next one goes out  
to my son or daughter to be!  
Probably son. Hope you're ready to  
rock, little dude!

And he rocks out.

EXT. BARNEY'S BAR - NIGHT

Terry leaves the bar a little drunk and happy with his BANDMATES.

TERRY

(calling back)  
Night you dirtbags! See you next  
week.

He stumbles down the sidewalk, laughing happily to himself.

TERRY (CONT'D)

Terry fucking Brogan, you're going  
to be a dad.

We then see the Croatian slip out from behind a corner and follow him from a distance.

INT. TERRY'S APARTMENT - NIGHT

Terry walks in, ready to pass out, when the Croatian quietly walks up behind him and begins to CHOKE him with a WIRE.

Terry struggles grabbing at the wire. He then begins SLAMMING the Croatian into walls and furniture hard. But the Croatian keeps choking him.

Terry SMASHES HIM into a mirror, shattering it, and the Croatian falls off.

Furious, Terry starts punching him, but the Croatian is tough and hits him back several times, grabbing a lamp and breaking it across Terry's face.

They're beating the shit out of each other.

Finally, Terry knocks him down hard and rushes for his gun.

The Croatian pulls a KNIFE out of his pocket and runs at Terry, PLUNGING it into Terry's thigh. He SCREAMS out in pain, but then reaching and struggling, he just barely manages to grab his gun.

He turns and SHOOTs the Croatian in the head. The Croatian falls down dead.

Terry stumbles to the bathroom and takes out a medic kit. With a scream he pulls the knife out. He's bleeding bad. He wraps the wound.

He then stumbles back and checks the Croatian's pockets. He FINDS THE ENVELOPE OF HUNDREDS.

A furious, terrifying look crosses his face.

INT. SHELLEY HOUSE, BEDROOM - NIGHT

Will and Paige are in bed sleeping.

We CLOSE IN on Will and FLASH TO Keith carrying the bolt cutters on his bike.

Will wakes up with a start.

PAIGE  
(half asleep)  
What's the matter?

WILL  
Something's bothering me about  
Keith.

PAIGE  
Who?

WILL  
The masseuse.  
(then)  
I'll be right back.

PAIGE  
Okay...

He gets out of bed and she falls right back asleep.

EXT. DARK ROAD - NIGHT

Will drives their SUV through the dark woods headed to Keith's house.

EXT. KEITH'S HOUSE - NIGHT

Will parks a distance away on the side of the dark road and turns off his lights. He waits.

In the distance, he sees Keith packing up the car with bags and belongings, including the bolt cutters. They are getting ready to leave town.

WILL

Shit.

Will thinks about what to do. He takes out his phone and is about to call Terry when another car pulls up and parks right behind Keith's car in front of the house, blocking it.

Wallace gets out angry. Deborah sits in the passenger's seat holding a gun.

Will puts down the phone and watches. He's able to see them in the light from the porch and Wallace's headlights.

WALLACE

Where you going Todd?

KEITH

It's Keith.

WALLACE

Whatever. Sure looks like you're skipping town.

KEITH

Just taking a trip with my mom.

WALLACE

Uh huh. Didn't the police tell you not to go anywhere? There's a murder investigation going on.

KEITH

I know and I'm real sorry for your loss, Mr. Chetlo. Virginia was a great lady.

WALLACE

Cut the bullshit. I know you two were fucking.

KEITH

No I swear we weren't.

And Wallace pulls out a gun, approaching threateningly. Keith is terrified.

WALLACE

DON'T LIE TO ME!

KEITH

I'm not! I swear we never had intercourse, just oral sex. I asked my mom first. Now please put the gun down.

WALLACE

Where's the money, Keith?

KEITH

What money?

Putting the gun in his face:

WALLACE

YOU KNOW WHAT I'M TALKING ABOUT.  
People don't just skip town in the middle of the night under NORMAL CIRCUMSTANCES!

KEITH

(breaking down, falling to his knees)  
Please don't... Please...

WALLACE

You found the money in the house.

KEITH

No...

WALLACE

And you killed my wife.

KEITH

I would never...

WALLACE

And now you're planning on leaving town with it. TELL ME!

KEITH

Okay, okay just put the gun down.

WALLACE  
 NOT UNTIL YOU TELL ME WHERE THE  
 MONEY IS.

KEITH  
 Okay, don't kill me. It was the  
 cops. The money is at a storage  
 unit off of---

And suddenly, Wallace is SHOT in the stomach and falls to the ground.

REVEAL: Keith's mom holding a SHOT GUN standing on the patio.

In the car:

DEBORAH  
 (screaming)  
 Noooooo!

She gets out and FIRES SEVERAL SHOTS hitting both Keith and his mom, who both fall over DEAD.

Deborah then drops the gun and rushes over to Wallace, distraught.

DEBORAH (CONT'D)  
 Wally... my poor Wally...

From his car, Will watches the whole scene. A slight smile crosses his face. He starts up the car and drives away without being seen.

Black.

EXT. SHELLEY HOUSE - NIGHT

Will pulls into his driveway to find a beat-up Terry getting out of his police car. He looks terrible, the bandage around his leg soaking through with blood. His face swollen and purple.

WILL  
 Terry what the hell happened? Are  
 you all right?

TERRY  
 No I'm not all right, someone tried  
 to goddamn kill me. Does that sound  
 ALL RIGHT?

WILL  
(approaching)  
Jesus, we gotta get you to the  
hospital.

Terry pulls a GUN on him.

TERRY  
Stay back!

WILL  
Terry what the fuck?

TERRY  
Someone came into my apartment and  
almost killed me, Will, and I have  
a very strong fucking suspicion  
you're behind it.

WILL  
What? No. I would never. Listen to  
me, Terry. It wasn't me.

Terry winces in pain. Standing is difficult for him.

WILL (CONT'D)  
Come on, Terry, let me get you to a  
hospital. You're bleeding bad.

TERRY  
Stay back!

WILL  
I just came from the masseuse's  
house. I was worried he was up to  
something. But guess who shows up?  
Wallace Chetlo. They're all dead,  
Terry.  
(with a happy laugh)  
They killed each other.

TERRY  
Get in the car.

WILL  
What?

TERRY  
Get in the car. You're driving.

WILL

Don't you see it's over? Everyone will think it was all a love triangle. We're all good, Terry. We're in the clear.

TERRY

(holding up the gun)  
Get in the car now.

I/E. POLICE CAR - NIGHT

Will drives. Terry sits in the passenger seat pointing the gun at him. It's tense. Outside it begins to RAIN.

WILL

Where am I driving, Terry?

TERRY

The money.

WILL

You want to get the money? We should stick to the plan and wait until it's all settled for good. Just a bit more.

TERRY

I have a funny feeling the money isn't there, Will.

WILL

You think I took the money?

TERRY

The man who tried to kill me tonight was paid. A lot.

WILL

I didn't take the money.

TERRY

Then you've got nothing to worry about. But I'm not fucking around anymore. I'm going to be a father.

WILL

You are?

TERRY

Yu Yan is pregnant.

WILL

That's great news, Terry. Both of us will be fathers. So we should go back and just stick to the plan.

TERRY

SHUT UP!

They drive in silence. Terry is struggling to stay conscious.

WILL

You're making a big fucking mistake, Terry. I didn't touch the money. You'll see.

TERRY

I hope so.

WILL

Yeah, and this is fucked. There's no trusting you after this.

EXT. STORAGE FACILITY - NIGHT

It's raining hard as they pull up to Terry's unit.

TERRY

Get out and open it.

Will gets out and does the combination as Terry stands behind him aiming the gun at him.

Will slides the door up.

The money isn't there. Will is shocked.

WILL

It's... it's not here.

TERRY

So where's the money, Will?

WILL

(desperate)

Terry, you have to believe me. I have no idea what happened to it. I haven't been here since the night we came together. I swear to you on the life of my child.

TERRY

Your wife know about the money?

WILL

We said we wouldn't tell anyone.

TERRY

Come on, Will. I know she knows. I know that little dinner was about testing me. I'm not an idiot.

WILL

She doesn't know anything.

TERRY

I knew she was trouble the second I saw her, but I just hope for your sake she got the warning with the dog.

WILL

(terrified)

What?

TERRY

--Call her.

WILL

This is getting insane.

TERRY

Call her. On speaker.

WILL

She's not part of this.

TERRY

Call her right now or I'm going to kill you.

WILL

Okay, okay, I told her about the money. But she didn't take it, I'd know. She's eight months pregnant, Terry.

TERRY

Then it'll be fine. Call her and say, "I came to get the money but it's gone." Say anything else and you're dead. Now.

Will reluctantly takes out his phone. He has no choice. He dials.

TERRY (CONT'D)

On speaker.

Will puts it on speaker. As it rings:

WILL  
She's asleep, she probably won't  
answer.

And she answers:

PAIGE (O.S.)  
Hello? Will?

WILL  
Hi, honey.

PAIGE (O.S.)  
Where are you? Are you okay?

WILL  
I'm fine.

PAIGE (O.S.)  
What's happening, Will?

Terry motions to get on with it.

WILL  
Look, honey I came to get the money  
but it's gone. Someone took it.

PAIGE (O.S.)  
The money?

WILL  
Yeah, it's gone.

PAIGE (O.S.)  
It's okay, sweetie. I did something  
good.

Shit. Will's face falls. Tears start streaming down his face.  
Terry is both angry and deeply hurt.

WILL  
What did you do?

PAIGE (O.S.)  
I have the money here. I wasn't  
going to let Terry destroy our  
lives. I'm always right about these  
things and it was him who killed  
Virginia after all. So I met this  
man--

TERRY  
 (destroyed)  
 You told her I killed Virginia? I  
 thought we were friends, Will.

PAIGE (O.S.)  
 What?

WILL  
 Paige you need to ru--

--And Terry SHOTS Will in the head. He falls over DEAD.

PAIGE (O.S.)  
 (panicked)  
 Will? Will?

Terry drops the phone, gets in the police car and takes off  
 determined.

INT. MURPHY'S HOME - NIGHT

Murphy reads over the case file again, his wife asleep on the  
 couch next to him. The LOUD WIND and RAIN outside gets his  
 attention. He gets up and walks out onto his porch.

EXT. MURPHY'S HOME - NIGHT

Murphy walks out and before him, over the ocean, he sees  
 something strange, beautiful and terrifying.

AN APOCALYPTIC STORM forms on the horizon above the water. It  
 looks supernatural and approaches quickly.

Then from behind him, in a trance:

GAIL  
 Bear Creek Road. The old storage  
 unit. Go now!

INT. SHELLEY HOUSE - NIGHT

Paige grabs the sack of money and runs out.

EXT. SHELLEY HOUSE - NIGHT

She gets soaked in the rain as she fumbles with the keys  
 nervously. Finally, she gets in the SUV and takes off fast,  
 screeching into the street.

I/E. POLICE CAR - NIGHT

Terry speeds down the wet road, determined but struggling. It's a fight to keep his eyes open.

EXT. STORAGE FACILITY - NIGHT

Murphy pulls up to find Will's body in the rain. He runs out and examines him. He then looks at the tire tracks in the mud, taking off down the road.

INT. SUV - NIGHT

Paige drives as fast as she can, struggling to see in the pouring rain, the money in the sack on the passenger's seat.

She touches her stomach.

Black.

EXT. FERRY CROSSING - DAWN

The rain continues to pour down and there's now a HEAVY FOG over the landscape. An exhausted Paige pulls up to a ferry crossing.

She stops at a payment booth where an ATTENDANT works. Paige holds out a bill.

ATTENDANT

One way or return?

PAIGE

One way.

The attendant makes change and hands her a ticket.

ATTENDANT

Up and to the left.

EXT. FERRY CROSSING - LATER

Paige pulls up and gets in the line of cars waiting to embark the boat. She stops and turns off the car. She rests her eyes and puts a hand on her stomach. She's having some discomfort and pain. The rain beats down on the car.

PAIGE

(to her stomach)

I'm sorry, baby. Not much longer.

(MORE)

PAIGE (CONT'D)  
I'm going to give you a good life.  
I promise.

And that's when behind her Terry pulls up in his cop car and stops.

She keeps her eyes closed, not seeing him.

A long moment.

Then Terry gets out, holding his gun.

He limps towards the SUV, very weak and unsteady from his wounds, getting soaked.

He gets to the passenger window.

He holds up the gun.

Paige opens her eyes.

She sees him, SLAMS OPEN the door as hard as she can, hitting him right in his wounded thigh before he can fire. He CRIES out and drops the gun as he falls to the ground.

He grabs his wound in pain as Paige closes the door. She struggles to start the car with shaking hands.

She drops the keys.

Terry grabs the gun and from the muddy ground FIRES SEVERAL SHOTS into the sidedoor of the SUV.

As he does Paige crawls over into the passenger's seat and goes out the other door, without being hit.

She falls against the passenger side wheel holding her stomach until the gunshots finally stop.

The shots cause the other PEOPLE in line to freak out. Some run out of their cars, others drive away fast.

Paige sneaks a look back and sees Terry is reloading. She grabs the sack of money and runs away into the fog.

EXT. FERRY CROSSING - DAWN

Paige ducks from car to car, looking back to see if she can see Terry anywhere, but in the heavy rain and fog she can barely see ten feet in front of her.

It's tense as she hurries forward, trying to get to the ferry with the money.

Then someone suddenly appears in front of her scaring the hell out of her -- it's a WOMAN.

WOMAN

What's happening, I heard shots?

Paige ignores her and keeps going, struggling.

WOMAN (CONT'D)

(after her)

Are you okay?

EXT. FERRY CROSSING - SAME TIME

Terry limps along the line of cars towards the ferry determined, frightening anyone who sees him.

He then sees Paige in the distance, holding the bag, hiding behind cars as she sneaks forward.

He grins.

He holds up his gun and aims.

He's got her.

He's about to fire--

BAM!

Beat.

Terry falls to the ground, DEAD.

REVEAL: Murphy stands behind him, holding his gun. A sad look on his face. He's killed Terry.

As Murphy looks down at Terry, Paige looks back and sees him.

But by the time he looks up again she's slipped away into the storm.

EXT. FERRY CROSSING - CONTINUOUS

Paige has the money and is so close to the Ferry. A horn rings out indicating it's about to leave.

Then suddenly she feels a severe pain in her stomach.

She grabs it.

Her WATER BREAKS. She looks down confused for a moment. Then--

PAIGE

Not now!

And she bends over in pain, dropping the sack of money.

She SCREAMS out.

She tries to stand up and move forward but the pain is too severe. She screams more.

A HUSBAND and WIFE find her.

WIFE

Miss, stay down.

PAIGE

I need to keep going.

WIFE

You're going into labor. You need to relax.

(to her husband)

Call an ambulance.

Paige reaches back toward the money, but the pain returns and she screams out again. She passes out.

Black.

ON SCREEN--

### EPILOGUE

EXT. KEITH'S HOUSE - DAY

There are several cops and detectives doing their jobs, and news vans all about. Yellow tape marks the crime scene and the bodies are covered. Deborah is taken away in the back a police car.

A REPORTER speaks in front of a camera.

REPORTER

It appears all this death has been the result of a complex and chaotic love triangle between Mr. and Mrs. Chetlo and his secretary, and her masseuse.

EXT. STORAGE FACILITY - DAY

Several DETECTIVES examine the crime scene around Will's body. A MOOSE slowly walks by, grazing through the area, not paying them any attention.

EXT. FERRY CROSSING - DAY

Murphy watches sadly as Terry's body is put in the back of an ambulance.

EXT. PARK - DAY

Murphy and Caro play chess.

MURPHY

I'm not sure we'll ever know the whole story but it's behind me.

CARO

(examines him)

You seem unsatisfied.

MURPHY

I have two officers in the ground. I feel... despair.

CARO

You've brought some justice to the world. That's no small thing.

MURPHY

Maybe, but there's a cruelty in man these days. A hatred and greed like I've never felt before. There's something frightening on the horizon.

CARO

Men have always been cruel.

MURPHY

But it never felt like the cruelty was winning.

CARO

Yes, there is cruelty. There is greed and hate. And sometimes they grow quite strong in the hearts of man. But even this is within God's providence.

MURPHY

Do you really believe that?

CARO

I have to.

MURPHY

Faith.

CARO

Let me tell you this truth that I have found proven over and over: even as the cruelty grows, a new hope is continually being brought into this world. And that is something to hold onto.

INT. HOSPITAL ROOM - DAY

A NURSE places Paige's newborn SON in her arms.

NURSE

Here he is. Wanting his mom. Have you thought of a name?

PAIGE

William.

Paige looks down at him. Even after everything she can't help but smile with happiness and awe. He is after all, innocent.

We then PULL BACK to:

INT. HOSPITAL WAITING ROOM - SAME TIME

Sitting, waiting, are the Serb and Vladen.

THE SERB

There's nothing more beautiful than the birth of a child, don't you agree, Vladen?

VLADEN

Very beautiful.

THE SERB

Shall we see where our money went now.

VLADEN

Yes. Let's.

They get up and head to Paige's room.

EXT. FERRY CROSSING - DAY - FLASHBACK

The couple who helped Paige watch as she's put in the back of an ambulance and driven away. The woman then looks down and sees the trash bag with some bills sticking out.

WOMAN

Kevin. Look.

He sees the bills. He looks around to see if anyone is watching and then opens it.

Black.

THE END