

BARRON'S COVE

written by

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EXT. HIDDEN VALLEY - DAY

A BOY sprints through dense trees -- crying, out of breath, running for his life.

This is PHILLIP MEAD, 11, teary-eyed and lost. He desperately pushes uphill to find a vantage point in the wilderness.

Arriving at a peak with a clear view, Phillip scans wildly for civilization -- turning -- finally seeing a FREIGHT TRAIN rounding a bend in the distance, heading his way.

Somehow, he becomes *even more afraid*.

EXT. TRAIN - CONTINUOUS

CLOSE ON the freight train -- massive, pounding, furious, LOUD -- SPEEDING through the trees; its gears, wheels, joints -- everything GRINDING with a hellish vengeance.

INTERCUT WITH:

EXT. TRAIN TRACKS - HIDDEN VALLEY - CONTINUOUS

Phillip's shoes POUND train tracks -- he runs even FASTER THAN BEFORE -- PUSHING HIMSELF PAST ANY POINT OF REASON --

PHILLIP

Train!

Something's up ahead on the tracks --

PHILLIP (CONT'D)

There's a train coming!

It's another boy -- ALEX CHAMBERS, 12 -- kneeling down, just now looking up at the curious sight of Phillip, waving his hands as he runs, YELLING.

Alex can't understand, the distance is too great; the wind carries off any meaning.

PHILLIP (CONT'D)

(muffled)

Get him off! There's a train coming!

Alex confused --

PHILLIP (CONT'D)

(finally clear)

THERE'S A TRAIN COMING.

And with that -- THE HORN BLARES -- the sound of the MASSIVE BEAST HURTLING TOWARDS THEM from just out of sight --

Alex turns WHITE.

He reaches down. We stay TIGHT as his fingers scramble to untie knots of rope holding something down on the tracks.

The cheap fiber is frayed but holds strong -- his little fingers can't work it quick enough.

We now see these ropes hold down the pale LIMBS OF ANOTHER CHILD.

A KNOT comes undone -- the child's left hand is free but lays lifeless. Alex attacks the next knot as --

Phillip sprints, the horn BLARES again.

Alex pulls at the ropes -- another knot comes out! Again, the restrained child doesn't react -- his hand motionless.

The tracks begin to VIBRATE AND HUM with a sickening timbre.

PHILLIP (CONT'D)

Hurry!

Another LIMB UNTIED.

Behind Phillip, LIGHT begins to hit the curve of a TUNNEL.

Alex PULLS HARD AT THE ROPE as --

THE MASSIVE TRAIN EMERGES FROM THE DARKNESS OF THE TUNNEL -- PASSING PHILLIP. HE SLOWS, HORRIFIED.

BRAKES SQUEAL.

WHEELS CHURN.

THE HORN BLASTS.

ALEX -- HELPLESS, STUNNED - THE TRAIN BARRELING TOWARDS HIM.

CUT TO:

EXT. CONSTRUCTION SITE - CONTINUOUS

The sound of the horn -- now far away in the distance. Closer, a hundred CONSTRUCTION WORKERS bustle like ants.

A VAN lingers on the outskirts of the site. A logo on the door reads CENTRAL SUPPLIES.

INT. CENTRAL SUPPLIES VAN - CONTINUOUS

CALEB FAULKNER, 36, scribbles notes onto a pad, studying the men as they work. His thoughtful eyes betray a rough exterior; an armor crafted to survive the gauntlet of his life. A neck tattoo peeks from his collar, a cigarette hangs in his mouth.

With a sigh, he reaches a conclusion and steps out of the vehicle, tossing away the cigarette.

EXT. CONSTRUCTION SITE - CONTINUOUS

RAY, a foreman, stands with shirt-and-tie men, noticing Caleb in the distance, hoping he isn't who he thinks he is.

INT. PARKING GARAGE - CONSTRUCTION SITE - MINUTES LATER

Caleb, Ray, and another SUPERVISOR, descend a ramp into the darkness of a cold, underground space.

RAY
I have to be honest, we weren't
expecting an inspection today.

CALEB
Yeah, well, that's the random in
'random inspection'.

Ray forces a laugh.

RAY
I don't think we've met before. How
long you working for Mr. Benji?

CALEB
This way?

RAY
Yeah, we're doubling the space for
material storage. Got about 15 tons
down here.

INT. STORAGE CAVITY - CONSTRUCTION SITE - CONTINUOUS

Ray flicks a switch; bare bulbs flicker on revealing dozens of STEEL BEAMS. Caleb pops out a flashlight and inspects them.

RAY
You know I never got to say a
proper thank you to Benji for
working out a deal with me. Will
you pass it along when you see him?

CALEB
I'll let him know.

Awkward tension. Caleb takes in the dusty room.

RAY
Can I show you anything specific?

CALEB
This won't take long.

SUPERVISOR
Say, you seen that new Howler mixer
in action? We just got one on deck
yesterday. You wanna take a look?

CALEB

Sure.

RAY

Ok then --

CALEB

I'll find you up top. When I'm done.

Ray and Supervisor trade nervous glances. They leave Caleb.

EXT. CONSTRUCTION SITE - MINUTES LATER

Caleb weaves through men-at-work, heading back for his van. Ray and the Supervisor see him passing, hustle to meet him.

RAY

Caleb, right? You got what you need?

CALEB

Yeah.

RAY

So we're good then?

CALEB

You should call the office.

RAY

Well, I think we'd like to know where we stand. Hear it from you.

CALEB

When was our last delivery?

RAY

Three weeks ago --

Caleb arrives at his van, returns his tools to a work bag.

CALEB

Six weeks... That parking garage is two stories deep. Ceiling runs thirty feet across, fifteen off the ground. Pilings on the ground floor are half done, we're talking at least a thousand yards of steel already set. Plus the couple hundred more in storage.

RAY

What's your point?

CALEB

Well, if you were only buying material from us... you'd have run out of steel about an hour ago.

The mood changes, the facade breaks.

RAY **SUPERVISOR**

You fucking bastards. Ray --

RAY (CONT'D)
(hitting the van)
No! Where the fuck do you get off? I run
this outfit, I can choose what we buy --

CALEB
I didn't make the deal.

RAY
Fuck you and fuck the deal. You think I'm afraid of Benji? Your stuff is shit, your prices are shit, and we're done being intimidated!
(grabbing him)
Hey -

Caleb takes Ray by the shirt, slams him against the van --

CALEB
Get out of my face.

SUPERVISOR
That's enough! Ray...

Caleb lets him go, moves around him --

INT. CENTRAL SUPPLIES VAN - CONTINUOUS

-- enters the driver's side, turns on the engine. He puts the vehicle into drive, taking a second to calm down --

RAY
(appearing in window)
Hey --

Caleb stops. Looks at the man, now quiet, afraid.

RAY (CONT'D)
Do you have kids? I've got five I
have to feed. I'm trying to run a
healthy business...
(beat)
You don't have to say anything.

INT./EXT. CENTRAL SUPPLIES VAN - LATER

Caleb's van inches forward in heavy, honking traffic. One hand presses a cellphone to his ear, the other holds a RECEIPT for a plywood delivery across the steering wheel.

CALEB (PRE-LAP)
It's for a personal project -- No, there is no company, Barron's my son. We... Next week doesn't work. I need it there tomorrow morning when we arrive.

CALEB (PRE-LAP) (CONT'D)
 This was already scheduled... Well
 make it right! Is Ted there? Can I-
 (being put on hold)
 Christ.

EXT. CENTRAL SUPPLIES - LATER

A large beat-up factory with attached warehouse and outdoor storage area. Broken windows, rusting shipping containers. A barbed wire fence keeps the dusty mess contained.

Caleb waves at a GAURD as he pulls in; parks the work van. At the door, he changes out of his work jacket to more casual attire. MICAH, 35, all ego, no tact, approaches.

MICAH
 Caleb. Your uncle wants to see you.

CALEB
 I'm late. I can't stay.

MICAH
 He's still your boss.

CALEB
 I'm picking up Barron.

MICAH
 Who?

CALEB
 My kid.

Caleb walks to his 1970 Chevrolet Chevelle parked nearby.

CALEB (CONT'D)
 I'm back on Monday.

MICAH
 Benji wants to see you now.

Caleb opens the door to his car, but stops there.

INT. WAREHOUSE - CENTRAL SUPPLIES - MINUTES LATER

Caleb walks through tall aisles of packaged construction materials. He turns a corner to find BENJI FAULKNER, 49, holding a clipboard, overseeing a delivery.

Benji is frightening; skinny, leathery, with a glare that could bore through steel. WORKERS and MUSCLE stand close.

BENJI
 I'll be upstairs.

INT. BENJI'S OFFICE - CENTRAL SUPPLIES - MINUTES LATER

A cheap-everything office. Benji and Caleb enter.

BENJI
Take a seat.

CALEB
I can't stay long --

BENJI (CONT'D)
Sit down.

Caleb finds a black faux-leather couch by the window overlooking the warehouse floor. Benji moves behind his desk.

BENJI (CONT'D)
(helping himself)
Drink?
(beat)
One of these days, you'll take the
offer.

Caleb looks uncomfortable. Benji has a sip of whiskey.

BENJI (CONT'D)
Well? I was right, wasn't I?

Caleb - caught off-guard; not expecting to get right into it.

Yeah. CALEB

BENJI
(amused)
Those guinea fucking pricks.

He presses an intercom button at his desk -- BZZZZZ. THOMAS, greasy muscle, opens the door -

BENJI (CONT'D)
Take Marlow and Sikes. Get eyes on
our friend Ray at the Barnes site.
(to Caleb)
You want to go with them?

CALEB
I can't. Not today.

An awkward beat. Benji nods to Thomas. The door closes.

BENJI
You've been working hard, Caleb.

Benji moves to a built-in safe in the wall, pulls out a prepared envelope of cash.

BENJI (CONT'D)
This is for the week.

He offers it, Caleb accepts.

BENJI (CONT'D)
And this...

Benji reaches under his desk and reveals another envelope of cash. He places it on the table.

BENJI (CONT'D)
... is for the weekend.

CALEB
What weekend?

BENJI
A client up North is confused about a deal we made. Can't remember we signed for three years. He's insisting it was only one. You're gonna visit his house tomorrow morning... remind him of his obligations over breakfast.

CALEB
I told you, I have Barron. We're going to the lake tonight.

BENJI
The lake? Our guy lives on a lake too. Fuck it, bring the kid.

CALEB
I skipped last month for the thing in Honesdale. We haven't been out there in too long. This is our weekend, Benj.

BENJI
There will be other weekends.

CALEB
I made a promise --

BENJI
I promise. He'll understand.

Caleb is shut down. He prepares to stand.

BENJI (CONT'D)
There's something else. I need you tonight.

Caleb shakes his head, more to himself than Benji.

BENJI (CONT'D)
You want me to send those guys out alone? They don't know what the fuck they're doing. They'll kill him, or worse.
(beat)
They need you.

CALEB
You said I wouldn't have to do this anymore.

Benji approaches, puts Caleb's face in his palm, like a preacher.

BENJI

This is why I love you. You are what you are. A lion doesn't get to paint on zebra stripes and prance around. You know that.

Knock-knock. Thomas at the doorway.

THOMAS

We're ready.

BENJI

(to Caleb)

Get your toolbox.

ON CALEB -- uncomfortable, but without a say.

INT./EXT. CALEB'S CAR - EVENING

Caleb drives lost in thought through a poor suburban area. A wet, blue fog hangs in the air as rain bubbles across his windows. On the passenger seat, an ACTION FIGURE pokes out of a white plastic bag.

Caleb appears as miserable as he feels. His knuckles are **red**.

EXT. JACKIE'S HOUSE - MINUTES LATER

A faded-yellow house, an upgrade just above a trailer home.

Caleb parks, takes a beat to himself, working to find his 'Dad face'. He grabs the gift and breathes deep.

MOMENTS LATER

Caleb rings the doorbell. He holds the bag with the toy.

MARLA, 36, self-assured, territorial, answers, expecting someone else. Her smile evaporates, she slips off a party hat.

MARLA

Caleb...

Laughter escapes from behind the door; a celebration.

MARLA (CONT'D)

I'll get Jackie.

The door widens; Caleb sees JACKIE, 33, and her sisters, JANE, and SUSAN, drinking wine at the kitchen counter. A few other GUESTS mingle deeper in the house.

Marla sidles up to Jackie, whispers in her ear. Caleb has to look away. Suddenly, she's here, with piercing brown eyes that don't miss a thing.

JACKIE
What's going on? Everything okay?

CALEB
I'm sorry I'm late. There was an
emergency. Problems onsite.

JACKIE
What do you mean? What emergency?

CALEB
I still want to take him tonight.
But in the morning I have to bring
him back. I know that's different
from what we said --

JACKIE
Wait.

CALEB
Do we have to do this? I said I was
sorry.

Caleb searches Jackie's confused expression for answers.

CALEB (CONT'D)
What's wrong?

JACKIE
Where's Barron?

A shared realization forming: *He's not with you?*

JACKIE (CONT'D)
Where's Barron?

INT. JACKIE'S HOUSE - LATER

Dirty plates and a half-eaten cake sit sadly on the counter.
In a window reflection, Jackie hugs her sisters, Caleb paces,
Marla makes PHONE CALLS.

A police car pulls up outside the house; red and blue lights
flash across the unopened action figure by the sink.

LYLE (PRE-LAP)
The Gould City Police are an
institution --

INT. GYM - POLICE ATHLETIC LEAGUE - DAY

COUNCILMAN LYLE CHAMBERS, 48, addresses a crowd from a podium
onstage. His practiced self-confidence masks an impotent self-
loathing; the knowledge that deep down he's a worm in a cheap
shark costume. Behind him, a cluster of uniformed policemen line
up in formation, with CHIEF ALBERTS, 50, at the lead. A sign
stretches across the wall: "LYLE CHAMBERS FOR STATE SENATOR"

LYLE
 -- a blessing upon this city and
 its people. Under the stewardship
 of Chief Alberts, this community
 continues to grow --
 (applause ramping)
 -- continues to build, and
 continues to thrive!

Among the officers are DETECTIVES WILSON and NAVARRO, 40s,
 both dressed in their formal blues.

WILSON
 We should wear this every day.

NAVARRO
 Lead by example.

LYLE
 As a councilman, I worked closely
 with this department to keep our
 town safe. As a State Senator I
 promise to take our concerns to the
 capitol, and give us a voice where
 it matters most!

Navarro finds ISABELLA, his wife, in the crowd, holding their
 BABY. She takes his hand and waves to Navarro.

LYLE (CONT'D)
 Your choice at the polls is a critical
 one. A defining moment in our history.
 The tip of a pen produces a single
 dot. Those dots connect to form lines.
 Those lines become shapes. And soon,
 you have a finished picture. So, you
 have a choice to make. What
 masterpiece will we sketch together?

INT. EVENT ROOM - POLICE ATHLETIC LEAGUE - LATER

COPS, TOWNSPEOPLE, and FAMILY MEMBERS mill about, plucking
 food from a buffet table. NAVARRO plays with his baby.

ISABELLA
 You looked amazing up there.

NAVARRO
 You looked better down here.

Through the crowd, Isabella spots Lyle in conversation.

ISABELLA
 You should talk to him. Let him get
 a chance to know you.

NAVARRO
 I don't want to look too eager.

ISABELLA

A little eagerness can go a long way.

MOMENTS LATER - ACROSS THE ROOM

Lyle jokes with Chief Alberts and supporters. Navarro sidles up to the conversation with Isabella. The laughter settles.

CHIEF ALBERTS

Detective Navarro.

NAVARRO

Sir.

(to Lyle)

Councilman, that was a very inspiring speech.

LYLE

Thank you. Is this little guy yours?

NAVARRO

Ours.

LYLE

What an adorable child. May I hold him?

He takes the baby and bops him up and down. The baby latches onto his neck. Everyone smiling.

ISABELLA

He likes you. You must have some of your own.

LYLE

Well, yes. I have a son. Adopted. I find fatherhood to be the greatest joy in life, don't you?

CHIEF ALBERTS

Detective Navarro and his wife are coming to us from outside Ferrytown.

LYLE

I see. Got tired of tracking down missing cats?

NAVARRO

Never, sir.

LYLE

Well, I'm sure you'll find plenty of excitement here. Especially for this little man...

Wilson pushes through to Navarro.

CHIEF ALBERTS

Speaking of --

WILSON
Chief.
(to Navarro)
We just got a call.

Wilson pulls Navarro aside.

WILSON (CONT'D)
Remains were found in the valley.
TCI team already inbound. They're
calling for us.

NAVARRO
Drugs?

WILSON
(knowing something)
I don't think so.

Navarro looks back to his wife. She gives him the nod to go.

Lyle watches Navarro exit, then returns attention to the baby.

EXT. PARKING LOT - HIDDEN VALLEY - LATER

Navarro and Wilson's unmarked car pulls up on a busy scene:
POLICE and INVESTIGATORS at work; PATROL COPS unroll crime
scene tape. A NEWS TEAM is already broadcasting.

Navarro stands up from the car. OFFICER LEFTY approaches.

LEFTY
Detectives.

NAVARRO
What we got?

LEFTY
Just up ahead.

They follow Lefty into the brush, putting on blue gloves.

LEFTY (CONT'D)
Not much is left, so prepare
yourselves. We think it's possible some
of the body got carried away, maybe
further up the track. Train conductor
claims he didn't see anything himself.
Sensors showed something ahead on the
tracks, but he guessed it was deer.
Thought the horn would scare 'em off.

WILSON
Any footprints leading in here?

LEFTY
We're looking. Trying to keep scene
integrity.

NAVARRO
Man, woman?

Lefty shakes his head.

 NAVARRO (CONT'D)
How old?

 LEFTY
Young. Real young.

Navarro stops, leans down to pick up a tiny scrap of blue fabric nestled in poison ivy. Bags it.

The sound of COMMOTION rises behind him -- shouting. The sound of a car SPEEDING IN, BRAKES SQUEALING as Navarro turns to see Caleb's car nearly slam a police cruiser as it skids to a stop -- Caleb jumps out, frenzied.

 CALEB
Barron!?

A few officers try to get between him and the scene.

 CALEB (CONT'D)
Barron!?

Caleb runs into the treeline. OFFICER LUCA appears from his vehicle, also just landing, having followed Caleb here.

 OFFICER LUCA
 (to Navarro)
I'm sorry! We were interviewing -
he saw it on TV!

EXT. TRAIN TRACKS - HIDDEN VALLEY - CONTINUOUS

CRIME SCENE INVESTIGATORS, some in white bodysuits, poke around the point of impact site at the tracks.

Caleb sprints down the rails, through the tunnel, running for the scene up ahead.

 CALEB
Is that my son?! Is that Barron?!

Navarro and Officers chase after him.

 NAVARRO
Hey! Stop!

Caleb arrives at the mouth of the tunnel and slows. He collapses onto his knees. His hands fly to his mouth in shock.

White sheets cover various bits of remains, spread across the immediate area. A limb with a sneaker pokes out from a covering.

Navarro arrives with others -- arms, hands try to move Caleb away, but he's transfixed.

 NAVARRO (CONT'D)
Don't look -- don't look.

Caleb screams. Love and fury in equal measures. It shakes the birds from the trees. It echoes across the valley. Ropes of spit shoot from his mouth. It's heartbreaking.

Caleb is pulled away.

INT. BULLPEN - POLICE PRECINCT - NIGHT

Shreds of blue fabric in a zip-lock bag. Navarro holds it up for a closer look. Officer Luca stands behind him.

 OFFICER LUCA
I can't apologize enough. We were just sitting in the kitchen, interviewing. He heard a news report possible child - he flipped. Just ran out --

 NAVARRO
It's alright. Go back to work.

 OFFICER LUCA
I'm sorry.
 (walking away)
Oh! Those kids patrol picked up on the road. What do you wanna do with 'em?

 NAVARRO
Keep 'em. I'll get to 'em later.

Navarro puts the zip-lock bag in his jacket.

INT. INTERROGATION ROOM - POLICE PRECINCT - NIGHT

Navarro enters the simple space. Wilson sits across a table from Caleb and Jackie. A two-way mirror extends across the wall.

Caleb seethes, breathes heavy. Jackie has been crying for hours. The tension in the air is so palpable it can practically be felt on your skin.

 WILSON
Mr. Faulkner, please --

 CALEB
It's not him. It's not my boy.
 (to Navarro)
Right? Tell him!

 NAVARRO
Mr. Faulkner, I know this is difficult. We believe --

CALEB
I know that's not my son! It can't be.

JACKIE
Caleb --

CALEB
(standing, exploding)
It's not Barron!

Caleb at the mirror, looking at himself; trying to keep the muscles on his face from twitching into another dimension.

NAVARRO
Mrs. Faulkner --

JACKIE
Pressfield. We're not married anymore.

Jackie looks at Caleb like this is his fault. Navarro tries keep the oxygen in the room from suddenly combusting.

NAVARRO
Ms. Pressfield. Officer Luca filled me in on your missing persons report, but if we could, I'd like to hear it from you directly.

Jackie wipes away a tear.

NAVARRO (CONT'D)
When was the last time you saw your son?

JACKIE
This morning, when he got on the school bus. He kissed me goodbye. He was so excited...

NAVARRO
Excited?

JACKIE
This is Caleb's weekend. He was supposed to pick up Barron after school.

CALEB
I had to work late, I left a message --

JACKIE
Not with me!

NAVARRO
Please, continue.

JACKIE
I work at the dry cleaners on 3rd Street. But I stayed home today for Marla's birthday.

NAVARRO
Marla is your sister?

 JACKIE
My partner.

A beat to process.

 JACKIE (CONT'D)
We were having a party.

 NAVARRO
You didn't get his message?

 CALEB
I left it at her work. I didn't
know she'd be out...

 JACKIE
You didn't have to know! You just
had to be there!

 CALEB
I didn't have a choice --

 JACKIE
You always have a fucking choice.

 NAVARRO
Please. I know this is hard.

Navarro reaches into his pocket and pulls out the bag.

 NAVARRO (CONT'D)
In this case, a body ID isn't going to
be possible. But I do have to ask
you... do these clothes look familiar?

Navarro puts the tattered, bloody shreds on the table.

 CALEB
This could be anyone's. Every kid has a
blue something. This doesn't mean --

A SHARP INHALE pierces the room -- Caleb turns, finding
Jackie -- having a massive emotional response. She can't
breathe for a moment, finally letting out a horrible cry.

INT. BATHROOM - POLICE PRECINCT - MINUTES LATER

Caleb alone in the bathroom at the mirror ... trying to stay
calm -- suddenly he FLIES INTO A RAGE -- grabbing the paper
towel dispenser off the wall and throwing it into the glass.

He collapses into himself, feeling the nausea rising up --
feeling the emotion overwhelm him --

He screams in pain.

Knock-knock --

 NAVARRO (O.S.)
Caleb, are you alright?

Caleb drips in fury, his breath slowing, his focus narrowing.
He looks at his broken reflection in the shattered mirror.

INT. CAFE - POLICE PRECINCT - MINUTES LATER

A small cafe corner, the lights are mostly off, everyone's
left. Caleb stewes at a table; Navarro approaches with a cup.
Wilson leans against a wall.

 NAVARRO
Don't worry about that mirror. I'm told
we were about to replace it. Here.

Caleb ignores the cup.

 NAVARRO (CONT'D)
It's water.

 CALEB
Tell me everything you know.

 NAVARRO
Can you think of anyone who would
have reason to hurt Barron?

Caleb looks up, fighting back the sensation to cry. He focuses on
his rage, hoping it will save him from breaking down totally.

 NAVARRO (CONT'D)
It's alright. Take your time.

 CALEB
He was perfection. Who would want
to destroy that?

 NAVARRO
Were you close with your son?

 CALEB
What happened to him?

 NAVARRO
I promise you I'm doing everything
possible to find out.

 CALEB
Who found him?

 NAVARRO
Caleb --

CALEB
Someone found him. What do they
know? What did they see?

NAVARRO
Listen --

CALEB
(fury incarnate)
Tell me everything.

Navarro and Wilson stiffen. Caleb tries to rein himself in.

CALEB (CONT'D)
Please.

NAVARRO
Sometimes... when people want to hurt
someone, they go after their children.
Can you think of anyone who had a
problem with you or Jackie?

Caleb is appalled by the question. His whole demeanor changes.

CALEB
You think this is my fault?

NAVARRO
I didn't say that --

CALEB
My son has been murdered, and you're
telling me I had something to do
with it. I brought this on him?

NAVARRO
No one is saying that --

WILSON
You did fail to pick him up from school.

Caleb stands, sending his chair flying back. Wilson comes off
the wall. Navarro rises --

NAVARRO
Sit down. Caleb, please sit down.

CALEB
My son is DEAD. And right now, his
killer is out there, roaming free.
What the hell are you doing about
it, huh? You're in here harassing
me, when you should be out there,
searching for *my child's* killer.

Caleb, breathing heavy, staring down Wilson; leaning on his anger
to push away the pain. "Child's killer" rings in everyone's ears.

NAVARRO
Caleb, please. If you want to help,
answer the questions --

 CALEB
Nobody has a problem with me. Is
there anything else?

 WILSON
What happened to your knuckles?

The scabs are bleeding.

 CALEB
I work in construction.

 NAVARRO
Thanks for your time. We'll be in touch.

Caleb starts to leave.

 NAVARRO (CONT'D)
Oh, Caleb, one last thing. How well
do you know Barron's friends?

 CALEB
Why?

Navarro pulls out two photographs of children from a folder:
Alex and Phillip.

 NAVARRO
Do you recognize these boys?

 CALEB
Are they involved in this?

 NAVARRO
It seems they may have been in the area.

Caleb carefully studies the photos.

 NAVARRO (CONT'D)
Do you recognize either of them?

 CALEB
No.
 (beat, studying the photos)
Who are they?

 NAVARRO
We'll be in touch.

INT. BULLPEN - POLICE PRECINCT - LATER

An open layout of desks in the center of the precinct.
Navarro and Wilson escort Jackie and Caleb towards the exit.
Navarro peels off towards Officer Luca nearby.

As Caleb arrives at the door, he notices activity at a desk, looking up, finding ALEX, sitting at a chair, talking to a FEMALE DETECTIVE, passing him a juice box.

 NAVARRO
Where's the other one?

 OFFICER LUCA
Chief's in with him now.

 NAVARRO
Just the Chief?

Luca nods. The female Detective walks off. Caleb reacts on instinct and floats towards Alex.

He arrives, puts his hand on Alex's shoulder, almost in a daze.

 CALEB
Hey. Do you know what happened?

Alex is stunned.

 CALEB (CONT'D)
Do you know what happened to my son?

Navarro realizes Caleb is across the room with Alex.

 NAVARRO
Hey! Caleb!

 CALEB
 (feeling Navarro close in)
What happened to my boy? What
happened to Barron?

 NAVARRO
Caleb! Stop!

Other COPS move in to Caleb. Someone puts a hand on his chest, but Caleb won't be pushed away.

 CALEB
What happened to my son?! Answer me!

Suddenly --

 LYLE
What the hell is this? Get away
from my child!

Caleb looks up to see Councilman Lyle moving in, very concerned. Caleb recognizes Lyle but can't place him.

 CALEB
Do I know you?

 NAVARRO
Caleb, come on. Come on!

Caleb is escorted out. At the door, he looks over his shoulder again, finding ALEX-- STICKING HIS TONGUE OUT at Caleb as he disappears from view.

Caleb is stunned -- it's too surreal -- did that just happen? No, it couldn't have... *Or did it?*

EXT. POLICE PRECINCT - CONTINUOUS

The group exits the station. Moths swarm around dim lights.

CALEB
Did you see that?

NAVARRO
I know it's hard.

CALEB	NAVARRO (CONT'D)
He just...	Caleb. Please. Hey. Take this. Take it.

Navarro hands him his business card.

NAVARRO (CONT'D)
This has my cell. I wrote my home address on it too. If anything comes to mind, if there's anything you want to tell me -- don't hesitate, OK? Day or night.

Navarro puts the card in Caleb's hand.

NAVARRO (CONT'D)
(to officers)
Take her home please. Jules, take him.

Caleb looks back at the precinct in disbelief, processing...

Did that kid just stick his tongue out?

OFFICER JULES
Sir, in here.

A beat. Caleb comes back to Earth, dips into the squad car.

FATHER DOLNIK (PRE-LAP)
The Lord is my shepherd; I shall not want.

INT. ST. JUDE CHURCH - DAY

FATHER DOLNIK leads a congregation. In the audience are Caleb, Jackie, Benji, and several MEN from Benji's entourage.

FATHER DOLNIK
He leads me beside still waters.
Even though I walk through the valley of the shadow of death,
I will fear no evil.

Caleb looks across at Jackie, with her family, all crying.

FATHER DOLNIK (CONT'D)
 For you are with me; Your rod and
 your staff, they comfort me.
 You prepare a table before me
 in the presence of my enemies;
 Surely goodness and mercy shall
 follow me all the days of my life,

He focuses on the small casket surrounded by flowers, burning
 with the knowledge of what's inside: *pieces*.

FATHER DOLNIK (CONT'D)
 And I shall dwell in the house of
 the Lord forever.

INT. LIVING ROOM - BENJI'S HOUSE - DAY

MOURNERS pick light snacks off a table. Caleb sits in an
 armchair, staring at a blown-up photo of Barron across the
 room, zoned out. A mourner puts a hand on his shoulder.

MOURNER
 I'm so sorry for your loss.

Caleb doesn't react, barely alive. Finally, motion down a
 hallway catches his eye.

Benji and VINCENT, another muscle, carry boxes of wine inside
 from a back door, disappearing around a far corner.

BENJI (O.S.)
 Over here. Grab the ice bucket.

INT. BACK KITCHEN - BENJI'S HOUSE - CONTINUOUS

Benji and Vincent move wine bottles from boxes to a cabinet.
 Caleb appears at the doorway.

BENJI
 I want all of this to go home with
 you, whatever's left. The food,
 drinks, everything. Make sure
 Jackie gets hers too.

CALEB
 I've been trying to speak with you.

BENJI
 There's nothing to say. Take
 whatever time you need. I left a
 little something in your locker, to
 tide you over.

CALEB
 Have you heard anything?

BENJI
About what?

CALEB
Barron. Where they are with the case --

BENJI
I told you, I'm working on it.

CALEB
I want to talk to our guys inside.
I want to know what they have.

BENJI
(beat, to Vincent)
Put these in the basement.

Vincent leaves with a crate.

CALEB
I can't sit around waiting. I need
answers.

BENJI This isn't the time for --	CALEB (CONT'D) I saw something at the station. There was a kid. (beat) He knows something.
---	---

BENJI (CONT'D)
You remember when your father died?
What a mess I was? I couldn't think
straight, I couldn't work, for months.
But I had that luxury. Nobody was
relying on me, you were already an
adult. And your brother...
(beat)
Jackie still needs you, Caleb. Even
if she wants to pretend like she
doesn't. You still have domestic
responsibilities.

CALEB
Domestic responsibilities?

BENJI
I know you're hurting, I know you want
answers. But you have to stay focused
now. Take care of yourself so you can
take care of her. You know what I mean?

CALEB
Dad died from cirrhosis. He drank
himself to death. We watched it
happen over years. You were back on
the job the day after we found him.

BENJI

Look. It just needed to be said, alright? Keep a cool head. This is not the time to cause waves. Just focus on what's right here, and we'll get through this, like we always have, together. Okay?

Benji paws Caleb's neck.

BENJI (CONT'D)

I'll take this in, you go make the rounds. Let people show how much they care.

(beat)

We've been in this hole before, and we've made it out alive. Don't forget that.

Benji starts to leave --

CALEB

Dad was an open casket.

BENJI

What's that?

CALEB

Dad was an open casket. You know what people would have seen today, if they could?

BENJI

Look --

CALEB (CONT'D)

Barron was my only domestic responsibility.

BENJI (CONT'D)

Do I have to worry about you?

CALEB

(beat)

No.

BENJI

We'll get the bastard. I promise.

(beat)

Do your part. I'll do mine.

Benji peels away, leaving Caleb to process.

INT. BENJI'S PARLOR - MOMENTS LATER

Caleb steps into the room. Everyone is engaged in their own conversation. He's invisible. Through the crowd, he sees JACKIE alone in the kitchen.

INT. KITCHEN - BENJI'S HOUSE - MOMENTS LATER

Jackie places dish-ware in the sink. Caleb makes a slow approach.

CALEB
Someone else can do that, you know.

She turns to him. Her cheeks are stained with tears.

JACKIE
I need something to do with my hands.

CALEB
Can I help?

He tries to touch her, she pulls away, holding her stomach.

JACKIE
I don't think I should talk to you
right now.

CALEB
Why not?

JACKIE
I have nothing good to say.

CALEB	JACKIE (CONT'D)
I want to know --	What are we doing here, Caleb?

CALEB (CONT'D)
Benji offered his home --

JACKIE
This was never supposed to happen. You
were supposed to be there. You were
supposed to be there, and you weren't.

CALEB	JACKIE (CONT'D)
Jackie.	Why weren't you there!? I just want to know. What was more important?

People in the room notice a disturbance. Marla approaches.

MARLA
Leave her alone. She needs space.

JACKIE
Where were you Caleb? Bashing someone's
head in with a baseball bat? Holding
someone over a ledge until they signed
some bullshit contract? Where we you?

CALEB
Why are you saying this?

MARLA
Let us be.

CALEB
Everything I did, I did for you and
Barron.
(beat)
Please just let me help.

Jackie starts to laugh through her tears.

JACKIE
Let me guess. Something else Benji
put you up to.

Caleb has no response. Jackie and Marla walk off. Caleb
watches the water swirl down the drain.

INT. BULLPEN - POLICE PRECINCT - DAY

Navarro punches keys on his computer, clicking through a database.
On screen, he pulls up CALEB'S RECORD; a minor rap sheet, a mugshot
of a younger man.

TIGHT ON: 'DUI ARREST'.

TIGHT ON: 'Questioned in case #MP-391.'

NAVARRO
You know about this?

Wilson at his desk next to him, playing solitaire.

NAVARRO (CONT'D)
Questioned in a missing person's case.

WILSON
Mm. His brother, Donny. Disappeared
7 years ago. Was a pain in our ass.

NAVARRO
What happened?

WILSON
Who knows. Probably got smart, got
the hell out of here. There's been a
few sightings since, I think in
Missouri or Florida.

Navarro studies a MISSING PERSONS PHOTO of DONNY FAULKNER. He
can see the resemblance to his brother.

Two DESK CLERKS pass by struggling to carry a podium, they
knock over a bobblehead from Wilson's desk.

WILSON (CONT'D)
Hey! That's a collectible.

DESK CLERK
Give us a fucking hand?

WILSON
What's this?

DESK CLERK
Chief called a press conference.

NAVARRO
What for?

INT. CHIEF'S OFFICE - POLICE PRECINCT - CONTINUOUS

A knock at the door.

CHIEF ALBERTS
Enter.

Navarro pops in, surprised to see Lyle here too.

LYLE
Detective.

NAVARRO
(to Chief)
What's this about a press conference?

CHIEF ALBERTS
Yeah, I've been reviewing the new
facts of the case.

Navarro searches for an understanding.

LYLE
My son has made a more complete
statement.

CHIEF ALBERTS
I think we're ready to wrap this
one up. Today.

INT. BULLPEN - POLICE PRECINCT - DAY

Navarro grabs his desk chair and plops down. A moment staring
at the screen, the mugshot of Caleb staring back at him.

Something is bothering him. He taps Wilson's chair as he
stands and walks off.

NAVARRO
Get your coat.

WILSON
Where we going?

PRE-LAP: A doorbell rings.

INT. FOYER - BENJI'S HOUSE - CONTINUOUS

Caleb opens the front door, finding Navarro and Wilson. Thomas appears over Caleb's shoulder. Then Benji.

INT. BENJI'S PARLOR - MINUTES LATER

Caleb, Navarro, and Wilson enter a quieter, smaller living-room space in the house. Benji closes sliding doors behind them for privacy. Thomas and Vincent stand at the walls.

NAVARRO

Mr. Faulkner... Caleb... this may be more suitable for a private conversation.

BENJI

If you have to do this now, this is how we're doing it. Together.

NAVARRO

Alright. Caleb, I have to ask you some sensitive questions. About Barron.

CALEB

Ok.

NAVARRO

Was Barron behaving differently, before he passed?

CALEB

What do you mean, 'differently'?

NAVARRO

Was he more quiet than usual? Angry? Depressed?

The room is dripping with unease. What is this?

CALEB

Every kid is unhappy sometimes. He was always in a good mood with me.

WILSON

Always?

CALEB

What are you asking me this for?

NAVARRO

Did Barron ever talk about taking his own life?

CALEB

What?

BENJI

That's enough.

NAVARRO
I'm sorry to ask. There have been first
hand reports --

 CALEB
By who? Who said that?

 BENJI
We do this another time.

 CALEB
Why would you ask me that?

 NAVARRO
I'm sorry.

BENJI	WILSON
Show them out.	(Thomas approaching)
	Hey, back up.

 CALEB
Why would you say that?!

Suddenly - A SCREAM in the other room.

INT. LIVING ROOM - BENJI'S HOUSE - CONTINUOUS

The MEN rush in to find the guests paying close attention to
a NEWS REPORT ON TV. CHIEF ALBERTS speaks from a podium.

 CALEB
What happened?

Jackie is crying.

 CHIEF ALBERTS
...a very unfortunate case. Mental
health professionals experienced in
trauma are being dispatched in the
school. To all parents in our
community, please look for the warning
signs, withdrawal, mood swings,
depression. We want to make sure this
never happens again here. Suicide can
be prevented.

 CALEB
What?

Jackie leaves the room, overwhelmed. Caleb turns to Navarro.
The fury and confusion mixing into an unstable brew.

 CALEB (CONT'D)
My son didn't kill himself.

 WILSON
Take it easy.

CALEB NAVARRO
My son didn't kill himself! Caleb --

Navarro puts his hands on Caleb. Caleb pushes them away and goes for a PUNCH at Navarro, who gets the tip of it. Men rush into the struggle. Wilson ELBOWS Caleb in the face.

A BRIEF SPAT -- it breaks up quick --

NAVARRO (CONT'D)
It's alright! It's alright. We're leaving.

A stunned audience -- Navarro and Wilson back out the door.

Everyone looks at Caleb, watching, judging. *Suicide? How awful was this father?*

EXT. BENJI'S HOUSE - CONTINUOUS

Navarro and Wilson arrive at their car. Navarro processing what just happened.

NAVARRO
Fuck!

WILSON
What the hell was that? What are you doing?

INT. FOYER - BENJI'S HOUSE - CONTINUOUS

Caleb is throwing his jacket on, keys in his hand. Shaking.

BENJI
Where are you going? Hey, I'm talking to you.

CALEB
My boy didn't kill himself.

BENJI
You can't be fighting cops, Caleb. Get it together! The last thing we need is heat, you understand?

Calab opens the door.

BENJI (CONT'D)
Caleb!
(closer, quieter)
The last thing we need is heat.

Caleb exits.

PRE-LAP: CRACK!

EXT. BASEBALL FIELD - NIGHT

FATHERS and SONS practice together under harsh field lights. Someone's boy has a solid hit! Their dad yells, claps; proud.

Pure love and joy emanates off the field, wafting into the sky, finding --

INT. CALEB'S CAR - BASEBALL FIELD - CONTINUOUS

Caleb -- watching from the parking lot. He's drinking. The pile of bottles beside him tell us he's been here awhile.

Caleb stares with a frightening intensity. His grip tightens on the steering wheel.

We hear another HIT and a CHEER! Caleb cries for a moment. Then changes gears and backs out.

At a red light, he leans forward, finding a BILLBOARD above: "LYLE CHAMBERS FOR STATE SENATOR". Pictured next to it: Lyle sitting with Alex.

Alex stares down at Caleb with cold eyes.

EXT. CITY PARK - DAY

A busy event in the park. American flags all over. FAMILIES mingle on the lawn radiating from a center GAZEBO.

EXT. PARK GAZEBO - CONTINUOUS

Lyle sits at a plastic table, shaking hands with a VOTER. Re-election signs are stationed about. OFFICERS stand at attention.

Behind Lyle, Alex sits at a bench, playing a game on a handheld device. A NANNY sits beside him.

VOTER

...have to do everything we can to keep the money in our schools.

LYLE

Absolutely.

VOTER

Is that your son there?

LYLE

Yes, my son. Well my adopted son -- but yes, my son. Rescued him out of a difficult situation, wanted to give him a chance at a better life.

VOTER

So noble. May I meet him?

LYLE
Hey Alex. Say hello.
(Alex ignores)
Alex.

NANNY
Alex, your Dad is calling you.

Lyle flashes a compassionate smile, stands and moves to Alex.
He places a reassuring hand on his shoulder.

LYLE
Hey pal, someone wants to meet you.
Alex looks up at the uncomfortable voter.

ALEX
Hi.
The voter smiles and walks off.

LYLE
(to Nanny)
Why don't you two get some ice
cream. It's been a long day.
Alex doesn't react at all as Lyle re-takes his seat.

LYLE (CONT'D)
Hello. Nice to meet --
He looks up and FREEZES. It's Caleb in a ball cap and
sunglasses, staring straight through him.

CALEB
Do you know me?

LYLE
Wha-, What are you doing here?

Alex senses Lyle's discomfort, looks up to see Caleb.

CALEB
(to Alex)
I need to talk to you.

LYLE
Are you insane?

CALEB
Just for a minute. I just need to
hear it from you.

LYLE
Uh, you can't be here.

Police move in. Getting between him and the table.

CALEB
I just need to hear it from you!
Alex! Talk to me!

As he's pushed away, Alex and Caleb do not break eye contact.

EXT. CITY PARK - MOMENTS LATER

Caleb is thrown out of the perimeter by a PATROL COP.

PATROL COP
Come back, you'll be arrested.

CALEB
For what?

PATROL COP
For pissing me off.

Caleb picks up his baseball cap and walks off.

INT. CALEB'S CAR - PARK - MOMENTS LATER

Caleb gets into his vehicle, slams the door.

He lifts up a YEARBOOK, flipping through to an earmarked page. He scans with his finger to a photo of PHILLIP MEAD.

He flips to a page in a SCHOOL CONTACT BOOK, finding the name PHILIP MEAD. And a home address.

EXT. MEAD HOUSE - LATER

A well-to-do middle class home. Caleb observes from his car. All the lights are off. The place is lifeless.

MOMENTS LATER

Caleb peers through a window. He tries the front door, surprised to find it OPEN. It creaks as he enters.

INT. FOYER - MEAD HOUSE - CONTINUOUS

Caleb moves through the house on edge, unsure if he's alone.

In the living room, he finds discarded cardboard boxes. Something is off here, as if the occupants left in a hurry.

INT. PHILLIP'S ROOM - MEAD HOUSE - MINUTES LATER

Caleb pokes around the space, finding toys, notebooks, and photos of PHILLIP -- who we can see now may be suffering from some type of learning disability.

Caleb studies the bare mattress, noticing overlapping YELLOW STAINS. He lifts bed sheets from the floor, SMELLS them: Urine. Lets them fall from his hand.

As he leaves, Caleb sees a DRAWING peeking out from a notebook at a table: a stick figure of a CHILD, his body split apart on either side of what could be a train track.

It's a nightmarish image -- Caleb crumples it in his hand.

EXT. CENTRAL SUPPLIES - NIGHT

Hard rain pounds the site. Benji and MUSCLE exit vehicles.

INT. BREAK ROOM - CENTRAL SUPPLIES - NIGHT

Benji and gang settle in, having just returned from business. Beers are popped, jackets come off.

From the darkness --

CALEB

It was him.

Benji and Muscle SPIN, pulling GUNS on Caleb.

BENJI

Christ! Are you trying to get shot?

Caleb places Phillip's wrinkled drawing on a pool table. He points to a stick figure of a DEVIL.

BENJI (CONT'D)

What's this?

CALEB

The devil who murdered my son.

BENJI

You are not to do anything without my permission. Do you understand? This is serious now.

CALEB

I don't want your permission, I want your help.

BENJI

You expect me to help you go after a child?

CALEB

Barron was a child! This is a killer.

BENJI

You don't know that.

CALEB

He knows what happened. I'll make him talk.

BENJI

Then what? Hear his confession.
Pack him a lunch and send him home?
Caleb, think about Barron.

CALEB

All I do is think about Barron!
(breaking)
His hands, his arms, his legs.. spread
out, tangled, torn apart! Barron was the
only light in my life. He was everything
I had. The only good thing I've done.
Without him, what am I? Just another
fucking thug in your army?

The energy in the room has taken a dark turn. Nobody yells at
Benji like that and lives.

BENJI

Another fucking thug in my army...

CALEB

I'm sorry.

BENJI

After everything I've done for you.

CALEB

I'm --

BENJI

It's a councilman's boy! Not just any
councilman -- do you know who his father
is? This is the most well connected
political family in the state! I tried to
tell you. The last thing we need is
trouble with the cops. These things are
delicate. They take time!

CALEB

There is no time! I'm doing this now. I
owe this to my son. It's the last --
the only thing I can do for him now.

BENJI

You've done enough, Caleb.

CALEB

I was a good father. You know I was. He
didn't kill himself, Benji. He wouldn't.
(beat)
I can still be here for him now. I
have to be.

BENJI

You know I'd help you if I could. But I
can't. Not this time, not with this.

Caleb burns.

CALEB
I'm begging you.

BENJI
You remember you came to me once,
just like this, needing help,
begging me for it. You were
desperate. And I was there for you.
That night we dug a grave together.

Caleb trying to keep himself contained. His face twitches.

BENJI (CONT'D)
(screaming)
WE DUG A GRAVE TOGETHER.
(beat, contained again)
You have enough sins to carry.
Another won't be your absolution. I
can't help you kill this boy.

CALEB
I didn't say I'd kill him.

BENJI
Christ, Caleb. You didn't have to.

Caleb, practically shaking with adrenaline.

BENJI (CONT'D)
I love you like a son. And I'm telling
you now, don't do anything stupid that
could get all of us hurt. Let this go.

CALEB
Anything I have to lose, I've lost.

BENJI
Are you sure about that?

Caleb takes a beat, then turns for the door.

BENJI (CONT'D)
Tell me you hear me. Caleb, tell me
you hear me.
(beat)
Don't do anything --

SLAM.

BENJI (CONT'D)
-- stupid.

INT. SCHOOL - DAY

Moments from a busy day; students, teachers in routine.

EXT. SCHOOL - CONTINUOUS

Caleb watches the school from his car; preparing himself.

INT. CLASSROOM - GOULD CITY MIDDLE SCHOOL - DAY

An English TEACHER reads a passage to her class. Alex sits at a desk in the back.

TEACHER
And in the silence, I hear the
conspiracy of wind and reeds; a
choir of whispers...

In his lap, Alex holds a prescription bottle. He opens it.

It's FILLED with BLACK ANTS. A piece of cheese rots at the bottom of the container.

The ants crawl in a panic onto his hands. He doesn't flinch.

Instead, he slips the opened bottle into the backpack of the girl in front of him and waits, as the ants begin to crawl from the girl's backpack, onto her shoulders, into her hair.

Finally, Alex leans back and looks at the teacher, waiting for hell to break loose.

INT. HALLS - GOULD CITY MIDDLE SCHOOL - DAY

Alex exits the Principal's office, utterly unfazed.

He passes waves of children spilling from classrooms without any acknowledgment. He might as well be a ghost.

EXT. COURTYARD - GOULD CITY MIDDLE SCHOOL - CONTINUOUS

A large open air space. Metal picnic tables host card games. Teachers and students meander en route to classes.

Alex walks when --

CALEB
Alex!

Caleb appears behind the boy. Alex stops.

CALEB (CONT'D)
We need to talk.

ALEX
Why?

CALEB
I need answers from you.

ALEX
You mad cause your son offed himself?

CALEB
(through gritted teeth)
I know that's not what happened.

ALEX
How can you be so sure?

CALEB
(beat, feeling the heat)
You will talk to me. Here or
somewhere else.

ALEX
What do you want to know?

CALEB
What did you do to him?

ALEX
I can tell you his last words. "I'd
rather get hit by a train than spend one
more second with my father."

Caleb snaps. He grabs his arm.

ALEX (CONT'D)
Let me go or I'll scream.

CALEB
Tell me what you did to him.

Alex's face starts to twist. Caleb, confused.

Tears begin to form in the boy's eyes. Alex flashes a quick
smile as Caleb recognizes what he's doing.

CALEB (CONT'D)
Don't you dare.

Tears flow from Alex's eyes. Snot begins to dribble from his
nose. Caleb scans the courtyard. Two TEACHERS take notice.

Alex flashes a smile between sobs.

One teacher walks away as if to get someone. The other pulls
out a cell phone and dials.

Caleb glances another direction. A GYM COACH is watching. He
nods at an ASSISTANT, who turns to look at the scene.

CALEB (CONT'D)	GYM COACH
Stop that.	(approaching)
	Hey!

Alex turns and books it. Caleb RUNS after him with a GROWL.

GYM COACH (CONT'D)
Call security!

INT. CAFETERIA - GOULD CITY MIDDLE SCHOOL - CONTINUOUS

Alex crashes through double-doors into a crowded lunchroom, Caleb is RIGHT BEHIND HIM.

Alex JUMPS on a table, knocking over trays of food.

Caleb tries to GRAB him - missing, nearly falling into children. TEACHERS GASP, STUDENTS SCREAM.

Alex runs out the door -- Caleb PURSUES.

EXT. PARKING LOT - GOULD CITY MIDDLE SCHOOL - CONTINUOUS

Alex BURSTS through students stepping off a school bus. He RUNS into the parking lot --

Caleb FOLLOWS, a car SLAMS ITS BRAKES nearly hitting him --

Alex looks over his shoulder at Caleb gaining -- not seeing a CAR BACKING UP --

SLAMMING INTO HIM -- SENDING HIM FLYING ACROSS CONCRETE --

People ARE SCREAMING -- Caleb in SHOCK --

He runs to the boy's unconscious body --

Dozens of people watching --

He PICKS UP ALEX, and RUNS --

To his CAR parked nearby -- putting Alex in the trunk --

Getting in and SPEEDING OFF --

Screeching down the street -- into traffic...

Leaving chaos in his wake...

He fades away...

Gone.

INT. BULLPEN - POLICE PRECINCT - LATER

Navarro drinks coffee with fellow officers as Chief Alberts barrels out of his office. Phones are ringing.

CHIEF ALBERTS
We've got a major problem.

INT. HALLWAY - CITY HALL - CONTINUOUS

A SECRETARY walks quickly down a fancy hallway. She doesn't know whether to walk or run -- awkwardly alternating.

INT. CONFERENCE HALL - CITY HALL - CONTINUOUS

She enters a large event space, finding Lyle in an impromptu gathering with MAYOR GREENSPAN, 85, and their AIDES.

LYLE
...a lasting legacy. And retirement --
(to Secretary)
Excuse me, we're in the middle --

The Secretary passes him a note. As he reads; his expression becomes an enigmatic mix of rage, annoyance, and concern.

EXT. PARKING LOT - GOULD CITY MIDDLE SCHOOL - LATER

SIRENS, POLICE, ACTIVITY. Freaked PARENTS search for their kids while crowd controlled by cops.

A POLICE LIEUTENANT leads Chief Alberts, Navarro, Wilson and another DETECTIVE PAIR through the scene.

POLICE LIEUTENANT
They say he was grabbed here and
taken to a car parked there --

CHIEF ALBERTS
I want corroborating witnesses.

DETECTIVE
We're working on it. Look around.

OFFICER
Chief, Chambers is on the way.

CHIEF ALBERTS
Shit. We need answers. Now.

NAVARRO
What was the car?

POLICE LIEUTENANT
No one saw plates, but it was some
kind of muscle car.

WILSON
Chevelle...?

NAVARRO
Caleb.

CHIEF ALBERTS
Jesus Christ. He took him.
(beat)
Where?!

EXT. FORREST MOUNTAINS - LATER

Blue fog hangs in the air between tree-covered masses of land. Winding roads carve against steep cliffs. Houses hide behind armies of trees. Lakes glisten across sunken valleys.

EXT. ROAD OVERLOOK - CONTINUOUS

Caleb stands at a metal barrier, looking out across a glassy lake far below, lost in the daze of the circumstances. A lit cigarette trembles in his hand.

He turns back to his parked car. The trunk is silent, still. Caleb dares to think about what's inside.

EXT. BARRON'S COVE - DAY

Caleb's car glides down a leaf-covered path and pulls into a dirt driveway in front of a brown 1980's home, currently under re-construction. Tarps hang across roofs, paneling is stripped back, several windows are boarded with wood.

In the yard -- a freshly delivered stack of plywood, wet with several days' dew.

A small hexagonal tin sign is glued to a stick by the walking path between the driveway and the front door. It reads BARRON'S COVE in yellow paint.

EXT. BARRON'S COVE - MOMENTS LATER

Caleb at the trunk, prepares himself; cigarette in mouth, gun in hand. He opens it and steps back, aiming.

Inside, Alex is calmly awake. More surprised that he's here than afraid. He peeks his head out -- *where the hell am I?*

CALEB

Get out.

Alex slides out of the trunk, absorbing the scene.

ALEX

Where are we?

CALEB

Turn around.

Alex doesn't move.

CALEB (CONT'D)

Turn the fuck around.

He turns slowly as Caleb looks him up and down.

CALEB (CONT'D)

Anything broken?

Finishing the turn, he looks up at Caleb, shakes his head slow, his eyes now strikingly clear, like he's been shaken and forgot who he is.

CALEB (CONT'D)

Walk.

Caleb guides Alex into the trees at gunpoint.

EXT. SHED - BARRON'S COVE - MOMENTS LATER

A large tin shed nestled in the trees. Caleb throws a key at Alex's feet.

CALEB

Open it.

Alex picks it up, unlocks the door and slowly opens it. It's pitch black inside; light barely reflects off piles of junk.

CALEB (CONT'D)

Get in.

Alex isn't sure -- Caleb SHOVES him in.

CALEB (CONT'D)

Get in!

INT. / EXT. - CONTINUOUS

Alex inside -- confused, still trying to catch up. Caleb looks at the boy, half hidden in darkness.

CALEB

Tell me what happened to Barron. Tell me and you can leave, right now.

Alex stares at Caleb. Suddenly, Caleb LUNGES at him, lifting him up by the collar, he pins him against the wall.

CALEB (CONT'D)

What did you do to my son?!

ALEX

You won't hurt me. I know you won't.

CALEB

Every day, I make people do things they don't want to do. I am not a good man. I will do what it takes to make you talk.

(beat)

What happened to my son?

ALEX

(beat)

He killed himself--

Caleb drops Alex -- storms out.

SLAM! Caleb locks the door. Alone again, he takes a moment to steel himself, finding his resolve for what's to come...

EXT. BARRON'S COVE - MOMENTS LATER

Caleb walks out from the trees towards the house. He passes the PLYWOOD DELIVERY with a sickened scowl.

INT. KITCHEN - BARRON'S COVE - MINUTES LATER

A open floor plan; the kitchen overlooks the living room. Wood-panelled walls. Stained beige carpet in every direction.

Through windows we can see a nearby LAKE, right up against the property.

Caleb opens drawers - finding nothing. Opening cabinets -- bags of mulch, buckets, junk. The fridge -- old ketchup, mustard, rotten sandwich in foil.

INT. MASTER BEDROOM - BARRON'S COVE - CONTINUOUS

Opening the closet: old jeans, a t-shirt splattered in paint.

INT. BARE ROOM - BARRON'S COVE - CONTINUOUS

Caleb pulls a chain on a bare bulb dangling in an empty, raw room. This might have been a bathroom or closet once. Now, the floor is rotting, the windows are boarded up.

Caleb turns off the light.

INT. BARRON'S ROOM - BARRON'S COVE - MOMENTS LATER

Caleb pokes his head in, seeing a twin bed, superhero blankets neatly tucked. Action figures are on the floor.

He drifts to them; GI JOE toys with muscles bulging. He places them neatly on the shelf, shuts the door as he leaves.

INT. SHED - BARRON'S COVE - MINUTES LATER

Alex, breathing heavy, surrounded by darkness, peers through a tiny rusted crack in the wall, seeing Caleb get in his car, drive away. Alex coughs in the dusty space.

PRE-LAP: LOUD CHAOTIC CHATTER

INT. LIBRARY - TOWN HALL - DAY

A dark space. An AIDE slips into the room, chaotic conversing floods in behind him. He closes the door, the room quiets.

AIDE

They're ready, sir.

LYLE

Thank you Steven. I'll be right out.

The aide leaves. Lyle and Alberts resume their conversation.

CHIEF ALBERTS
Are you sure this is the right move?

Lyle fixes his tie at a mirror, trying to limit his fluster.

LYLE
People will want to see me. How I
handle crisis. How composed I can
be in the face of difficulty.

CHIEF ALBERTS
You're just going to read it,
exactly as it is. Okay?

LYLE
Don't talk to me like I'm an idiot.

CHIEF ALBERTS
I am trying to help you.

LYLE
You're trying to help you. Let's be
clear about that.
(beat)
We need them found. Now.

A knock at the door.

LYLE (CONT'D)
I'm coming!

CHIEF ALBERTS
Have you talked to the Governor
about this? Lyle.

LYLE
Don't mention the Governor again.

INT. MAIN HALL - TOWN HALL - DAY

A ROWDY GAGGLE of REPORTERS and CITIZENS take their position
as Lyle and Chief Alberts enter the room. CAMERAS and
MICROPHONES are powered on and pointed forward.

Lyle takes the podium. Chief Alberts joins other OFFICIALS to
the side. Blown-up photos of Caleb and Alex rest on easels.

The room simmers. Lyle reads from a paper.

LYLE
Today, at 3 o'clock PM, my son Alex
was kidnapped from his school.
Chief Alberts and I are asking the
public to be actively observant of
any unusual activity in the area.

LYLE (CONT'D)

A police response has been initiated in our county, as well as in Lokatowa, Union, and Carbondale.

(beat)

The suspect is Caleb Faulkner, last seen driving away from Gould Middle School with Alex in his trunk.

Needless to say, I am in a state of shock and distress. We can't say Alex's condition, but we pray he is alive and well. Hotlines are being set up for tips or sightings. Do not be alarmed if you see an increased police presence in the coming days. We will do what is necessary to bring my son home.

(beat)

My son Alex is a good boy who deserves a happy life, and we thank the community for their love and support in this difficult time.

We see on the paper his speech is done. The next and final words are "THANK YOU". Chief Alberts shakes his head.

LYLE (CONT'D)

Additionally, I am offering a cash reward to any person, who is helpful in bringing my son home. It must be said, Caleb Faulkner is armed and dangerous, unstable, with a previous history of incarceration. He is a violent criminal and must be treated as such. If you encounter him, and have to shoot to protect yourself, you will not be persecuted, but rewarded -

Chief Alberts quickly steps to the podium.

CHIEF ALBERTS

Thank you Councilman Chambers. Details are still forthcoming, this is a developing situation. Please check back at 9PM for a scheduled update. This concludes our press conference.

Reporters EXPLODE with questions, as the men exit the room.

INT. HALLWAY - TOWN HALL - CONTINUOUS

Lyle marches away from the main hall. Alberts pursues.

CHIEF ALBERTS

What the fuck was that? What the fuck did I say to you? A cash reward? Judicial amnesty? Do you have any idea what position you're putting me in?

LYLE
I want him dead.

CHIEF ALBERTS
And your son? You do want him back,
right?

LYLE
At whatever the cost.

Navarro enters.

CHIEF ALBERTS
(calming, to Lyle)
We're setting up roadblocks across the I-
15 corridor. We have an APB on his car
and all related vehicles. Right now, dogs
are establishing tracking points at the
school. Every unit is on this --

NAVARRO
Chief.

CHIEF ALBERTS
What's the latest?

NAVARRO
We've combed his house. His ex-
wife's house. Points of interest...
We're still looking.

LYLE
Where is your son, Detective?

NAVARRO
At home. With Isabella.

LYLE
Imagine if it were him out there.
In the hands of a monster.
(close to Navarro)
Swear to me you'll find him before
he's hurt.

NAVARRO
Sir?

LYLE
Swear on your baby boy's life.

On Navarro...

PRE-LAP: The GRINDING HISS of a POWER SAW.

INT. FELIX'S GARAGE - DAY

TIGHT ON: High-powered saws slice through metal like butter.
Sparks fly as a blowtorch licks steel with white-hot flame.

FELIX, 45, in a welder's mask, blasts away at a motorcycle.
MECHANICS hammer away at workbenches. Felix raises his mask.

FELIX
We got anymore C-9 tanks?

MECHANIC
In the back!

FELIX
You want to grab one for me?

MECHANIC
(flipping on his machine)
Can't hear you, boss!

FELIX
Hell do I pay you for...

EXT. FELIX GARAGE - NIGHT

Felix moves towards a shed behind the main building. He freezes at the sight of a MAN IN A HOODIE messing with a combination lock at the floor-to-ceiling gate.

Felix silently bends down to pick up a crowbar.

FELIX
Don't fucking move. I am an army
vet. I will fuck your shit up.

CALEB
Do it then.

Felix slowly approaches the man, quickly rips down his hood.

FELIX
Caleb?! What are you doing here?

CALEB
Thought I'd give you a scare.

FELIX
Well it fucking worked. Jesus Christ!
You know, I was wondering when you'd
show up. Been a minute. Kid with you?

CALEB
Nah. Not today.

FELIX
You guys should come by the house
tomorrow. We'll take the quads out like
last year, 'fore it gets too cold.

CALEB
Felix, I need some tools.

FELIX
Of course. Usual rental?

CALEB
No.

FELIX
Well, come on then.

Felix unlocks and raises the loud metallic gate.

INT. TOOL SHED - FELIX'S GARAGE - CONTINUOUS

Felix and Caleb step inside. TOOLS of all kinds line the wall. Sharp tools.

FELIX
What are you trying to build?

Caleb looks at the raw, circular blades. He touches one, pressing his finger into the razor edge to test the bite. He presses harder, allowing himself to eat the pain.

FELIX (CONT'D)
Maybe I should ask, what are you trying to break?

INT. SHED - BARRON'S COVE - LATER

Pitch black. BANG BANG BANG -- KNOCKING ON THE WALL.

CALEB (O.S.)
Back up!

SPARKS LIGHT THE ROOM as A BUZZ SAW CUTS THROUGH SHEET METAL.

A small rectangle is cut into the shed, like a food slot in a prison cell. Moonlight fills the room from this box.

A fast food bag comes through the slit. Alex crawls to it, suddenly starving -- he dives into the meal like a maniac.

After a while of this...

CALEB (CONT'D)
This is our last chance to be friends, Alex.

Alex slows his chomping.

A candy bar comes through the slit. Alex hesitates to take it. But his hunger is overwhelming... he crawls for it.

EXT. SHED - BARRON'S COVE - CONTINUOUS

Caleb watches the candy bar quickly get swiped away. His one and only act of kindness.

CALEB

This is our last chance for it to be easy.

(beat)

What happened to Barron? What did you do to him. I want the truth.

INTERCUT INT/EXT SHED

CALEB (CONT'D)

Tell me, and this can all be over.

Caleb grips his pistol. Alex chews quietly. Caleb's face dips into view. Alex doesn't look up. Suddenly, Caleb SLAPS the metal, the ugly sound reverberates through the space.

Alex finally looks at Caleb. He's not afraid, but not quite defiant. Just there. Like he's studying Caleb. *Why isn't he more afraid?* Caleb's head disappears from the slit.

ALEX

Why are you doing this? Why do you care?

(beat)

Why do you care!?

He crawls to the opening, looking for Caleb -- but he's gone.

EXT. BARRON'S COVE - MOMENTS LATER

Caleb walks back to the house. Enters the front door.

We HEAR CONSTRUCTION NOISES. Caleb is building something inside. 2/3rds of the plywood is missing from the pile.

Whirrrrrrrr.....

INT. JACKIE'S HOUSE - DAY

Cabinets are open, items tossed around. STICKY NOTES are placed at possible scenes of interest. The carpet is dirtied, proof of the army of cops that tore through the place.

Navarro moves through rooms, looking for what was missed.

INT. BARRON'S ROOM - JACKIE'S HOUSE - MOMENTS LATER

Posters, superheroes, GI Joes, sports equipment. Navarro, in blue gloves, pokes around - opening books, checking drawers.

He studies a smiling photo of Barron with Caleb. They hold hammers, sleeves rolled up, showing off muscles. A house behind them, under construction: *Barron's Cove*.

WILSON

She's back.

Wilson in the doorway. Navarro slips off the gloves.

INT. KITCHEN - JACKIE'S HOUSE - CONTINUOUS

Jackie is standing at the window, looking through a crack in the blinds. We hear activity outside -- reporters, onlookers. Police lights sweep through the house from nearby.

Marla is at the counter taking food out of a shopping bag.

JACKIE

So many people. Do they have to be here?

MARLA

Can't you do something? They won't leave us alone.

NAVARRO

Unless they are breaking the law --

Marla shoots a cold stare. Navarro clears his throat and nods to Wilson, who exits. O.S. he gives orders to back up.

NAVARRO (CONT'D)

Ma'am, I have to ask you a few questions.

MARLA

Don't you think you people have done enough damage here.

JACKIE

I don't want to talk anymore.

Navarro holds out the photo of Barron and Caleb.

NAVARRO

Do you know where this photo was taken?

She looks at it a long time.

NAVARRO (CONT'D)

Please. I want to help him. I want to find him before he does something he can't undo.

JACKIE

Barron wouldn't kill himself. He wouldn't.

NAVARRO

Ms. Pressfield... Jackie. I promise, we're doing everything we can to get to the bottom of what happened to your son.

JACKIE

You know, that was one thing Caleb taught me. How to spot a lie.

NAVARRO
And how to tell one?

JACKIE
I don't know where that is.

Jackie exits for a bedroom. Navarro toughens up.

INT. JACKIE'S HOUSE - BEDROOM - CONTINUOUS

NAVARRO
Ms. Pressfield, if you're hiding something and we find out, you could be liable for crimes he commits. Do you understand that?

JACKIE
I don't feel good. Marla?

MARLA JACKIE (CONT'D)
It's time for you to go. Marla!

Jackie sits on the bed, clutching her stomach in pain.

MARLA (CONT'D)
Get out!

Navarro backs away but stays in the door frame. Marla races towards a desk, grabbing PRESCRIPTION MEDS.

MARLA (CONT'D)
It's OK, baby. Here. Take these.
(quietly to Navarro)
Get some water.

He's too distracted.

MARLA (CONT'D)
Get some fucking water!

Navarro snaps back. Goes to the bathroom.

INT. JACKIE'S HOUSE - BATHROOM - CONTINUOUS

Navarro swipes a glass from the sink. Fills it with tap. He sees a sticky note on the mirror: "DR. THOMAS - (123)234-3949"

INT. JACKIE'S HOUSE - BEDROOM - CONTINUOUS

Navarro returns with the water. Hands it to Marla who gives it to Jackie.

MARLA
Breathe, baby. It's OK. Just relax.

Marla soothes Jackie as she lies down. Navarro's eyes find a folder on the desk from where Marla grabbed the medication. He floats to it. Opens it: A brochure for IVF. An ultrasound.

Navarro spins. Finding the couple on the bed. Marla looking back at him. He has no words for a while.

NAVARRO

How long?

MARLA

Three months. There's been recent complications...

(beat)

We would appreciate some privacy on this.

Marla's eyes beg in a way we haven't seen; her brutish confidence gives way to grave concern.

NAVARRO

Caleb. Does he know?

EXT. JACKIE'S HOUSE - CONTINUOUS

Navarro passes Wilson standing guard at the lawn. The crowd has barely moved back at all.

WILSON

What took so long? Did you get anything?

They head for their cruiser, passing PATROL COPS.

NAVARRO

Get everyone off this street.

PATROL COP

But --

NAVARRO (CONT'D)

Now !

The cruiser door slams, peels away. Reporters pan cameras back towards the house, loving the drama.

STUDIO DIRECTOR (PRE-LAP)

And 3... 2... 1...

INT. TELEVISION STUDIO - DAY

Three TV CAMERAS point at a news desk set. A STUDIO DIRECTOR gives a hand cue to host TED RICHARDS sitting with Lyle.

TED RICHARDS

Welcome back to to WZX-1's 'On The Trail'. The campaign trail, as it were. Councilman Chambers, we have to acknowledge first and foremost, there is another trail we're following: the search for your dear son Alex.

LYLE

Yes.

TED RICHARDS

And how is it going? Update us please.

LYLE

Well, the Gould City Police Department is among the finest in our state. Together, with my office, everything is being done to ensure my son is returned safely home. Volunteers are out searching for any signs of him.

TED RICHARDS

Is there anything you want to say to Alex or to the kidnapper now?

INT. BREAK ROOM - POLICE PRECINCT - CONTINUOUS

Navarro sits at a table alone watching the interview.

LYLE (ON TV)

Alex, if you are watching this, be strong. Remember how much I love you. And to Caleb Faulkner, we will find you. Help yourself. Return my son, before it's too late.

Wilson appears next to him.

WILSON

Hey, we might have something. Got a hit on a property outside of town, owned by the brother. Neighbors report hearing noises at night.

Navarro looks from Wilson to the PHOTO of Barron and Caleb he's holding under the table, creased from folding/unfolding.

INT. TELEVISION STUDIO - CONTINUOUS

The interview continues, this perspective is OF THE CAMERAS.

LYLE

...an important election around the corner. I want to ensure the people of our great county, that despite this awful occurrence, you have my unwavering promise to improve our community and legislate for prosperity. If anything, the terrifying abduction of my child has only clarified for me what my focus must be moving forward. For too long, crime and transgression has been left to rot in our community.

INT. BREAK ROOM - CENTRAL SUPPLIES - CONTINUOUS

CAMERA PULLS OUT, to reveal we are watching this with BENJI.

LYLE (CONT'D)

Vice and sin have taken root. It is our duty, no, our holy obligation, to beat back the evil forces that lurk within our region, and commit ourselves to a cleansed system, that has no tolerance for any signs of immorality.

Benji is displeased. He stands, moves to the window, finding a NEWS VAN with a REPORTER framing up a shot. He is PISSED.

Benji faces his boys. *Something has to be done.*

INT. GROCERY MART - STRIP MALL - DAY

Caleb in a hat, glasses, and hood-up sweatshirt, buys food.

INT. PHONE BOOTH - STRIP MALL - LATER

Caleb in a phone booth. The strip mall behind him.

Riiiiing. Click.

JACKIE

Hello?

Caleb just breathes.

JACKIE (CONT'D)

Caleb?

CALEB

Are you alright?

JACKIE

Oh God -- Caleb. What have you done?

Caleb touches broken glass in the sliding door, the pain no match for what's cutting deeper inside.

CALEB

I'm doing what I have to.

JACKIE

Where are you?

(beat)

Please make this stop.

CALEB

I can't. He knows what happened, Jackie. And if he's responsible...

JACKIE

What then?

Caleb is silent for a long time. He's crying, failing to hold it together.

CALEB
Did he hate me?

JACKIE
What?

CALEB
Did he hate me for not being more?

JACKIE
Christ, Caleb... Who are you really
trying to punish? It's not too
late...

CALEB
I can't stop now. He was all we
had.

JACKIE
(long beat)
Caleb, I have to tell you something.

EXT. STRIP MALL - CONTINUOUS

Caleb walks to his car, a shell of a person. Two MEN watch from a parked vehicle. Caleb pulls out, the MEN follow.

NAVARRO (PRE-LAP)
Alright, listen up!

INT. BRIEFING ROOM - POLICE PRECINCT - DAY

Navarro delivers a presentation to a room full of COPS. Aerial photos of the property, blueprints of the house, pictures of Caleb and Alex, are projected on a big screen.

NAVARRO
A house was identified as belonging to Donald Faulkner, Caleb Faulkner's older brother. Donald has been missing for 7 years, presumed out-of-state. Up until recently, his residence, a lake-side property has been quiet, but neighbors have reported hearing sounds and voices at night. We think Caleb, and hopefully Alex, are here. A-Team has already been briefed on the entry and exit points, B-Team has been assigned to a perimeter sweep pattern.

Nods from various officers.

NAVARRO (CONT'D)
We're going in loud. The last thing we want to do is initiate a siege that could spook Caleb into doing something rash.

Navarro catches eyes with Lyle, watching with concern at the back of the room.

WILSON

As a reminder, Faulkner should be considered an active and armed threat. It's safe to assume he's emotionally disturbed and can't be predicted.

INT. BARRACKS - POLICE PRECINCT - LATER

A busy room of GUNS, ARMOR, AMMO, EXPLOSIVES. A SERGEANT passes out ASSAULT RIFLES to SWAT-ready OFFICERS.

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

If you see him go for a weapon, you have full authority to put him down.

Guns are checked. Flashbangs are strapped to vests.

INT. BRIEFING ROOM - POLICE PRECINCT - DAY

Cops listen with stern faces, mentally preparing for a fight.

NAVARRO

Ok. Clock is ticking.

EXT. BARRON'S COVE - NIGHT

Caleb arrives in front of the house. He exits his car, moves to the trunk, opens it; lifts up bags of groceries when --

CRASH -- Caleb looks up. It came from the shed.

INT. SHED - BARRON'S COVE - MOMENTS LATER

Caleb opens the door finding Alex, standing in a MESS OF JUNK. He's knocked something over in a blind attempt to escape: A PLYWOOD-BOAT is tipped over.

CALEB

What the hell are you doing?

Something snaps deep inside of him. *It's time.*

CALEB (CONT'D)

Come here.

He grabs Alex -- forcefully -- swinging him out of the shed.

EXT. BARRON'S COVE - MOMENTS LATER

Caleb's fist clenches the back of Alex's shirt, pushing him violently towards the house.

EXT. DONNY'S HOUSE - CONTINUOUS

SWAT OFFICERS quietly move through trees. They split off and approach a brown house; the lights are on.

Navarro, with a bullet-proof vest and gun drawn, moves up.

INT. TORTURE ROOM - BARRON'S COVE - CONTINUOUS

A light turns on, illuminating a newly-constructed room, very raw -- plywood material across the floors, walls, ceiling.

In the center, nailed to the floor, is a chair. Chains, making up rough shackles, loop through the handrails.

Alex, dripping with fear now, enters the room. Caleb waits in the doorway, trying not to think about what he's doing, the shame, guilt, and nausea, bubbling to the surface as he fights desperately to push it away.

CALEB

Sit in the chair.

Alex hesitates.

CALEB (CONT'D)

SIT IN THE CHAIR.

Alex does.

CALEB (CONT'D)

Put your hands through the cuffs.

Alex does. Caleb gathers the courage to step in. He takes padlocks and secures Alex's hands.

He leaves the room. Alex shakes with fear.

Caleb pushes in a BIG TOOLBOX. It rumbles across the floor.

Caleb takes out an ELECTRIC POWER SAW.

CALEB (CONT'D)

You're making me do this.

Caleb plugs it in. Turns it on. The blade SPINS into a blur.

CALEB (CONT'D)

Tell me what happened to Barron.

ALEX

I already told you --

Caleb takes the saw and SLAMS it into the wall. IT CUTS THROUGH THE WOOD WITH A CRY.

CALEB

WHAT DID YOU DO TO MY SON?

Alex horrified, but silent, shutting down --

Caleb throws down the power saw and pulls out a hammer, smashing it into the wall, over and over, -- losing it.

CALEB (CONT'D)
I will break your hands. I will
crush every fucking bone. TELL ME.

Alex tears up, silent. *He's never seen anyone care this much.*

Caleb, quiet now, very frightening, a madness dripping from him, tears flowing from his eyes.

CALEB (CONT'D)
I'm not afraid to hurt you. But I
don't want to. I just have to
know...what happened to my son? DID
YOU KILL BARRON?

Alex shaking at Caleb's booming voice. Caleb grabs a hand saw from the toolbox. He gets close to Alex -- grabbing his tiny hand, holding it up, putting the saw in between his fingers.

Alex stares into Caleb.

ALEX
Do it.

Caleb -- holding the saw -- body shaking, his face twisting in anguish, tears running down his face, something building inside, BUILDING, AND --

CALEB
AHHHHHHHHH.

Caleb SCREAMS -- THROWING THE SAW ACROSS THE ROOM.

Caleb grabs Alex by the collar -- collapses in front of him. Feeling everything at once. His face blue, red, about to pop.

CALEB (CONT'D)
Please -- I'll take you home. I'll
take you fucking home.

Alex thinks, then with total sincerity, total clarity --

ALEX
I don't want to go home.

CALEB
What?

ALEX
I don't want to go home.

Caleb -- not understanding ---

NAVARRO (PRE-LAP)

GO.

EXT. DONNY'S HOUSE - CONTINUOUS

SWAT BUSTS OPEN A DOOR --

INT. DONNY'S HOUSE - CONTINUOUS

SWAT Officers run through the rooms.

SWAT OFFICER 1

Clear!

SWAT OFFICER 2

Clear!

SWAT OFFICER 3 (O.S.)

Outside, clear!

Navarro, gun still in hand, absorbs the room:

This is a rotting, empty, hulk of a cabin. A few bare bulbs are on, some blankets and trash spread throughout.

NAVARRO

He's not here.

OFFICER 1

It's empty!

SWAT OFFICER 1

Detective!

Swat Officer 1 palms syringes in his gloved hands.

SWAT OFFICER 1 (CONT'D)

Used.

(sniffing)

Meth.

OFFICER 2

We've got --- a used tampon here.
Several.

WILSON

Oh Jesus.

NAVARRO

Tweakers. It's a fucking tweaker den. They were never here.

WILSON

Goddammit!

Navarro moves to a dusty shelf. He lifts a cracked photo of Caleb with Donny on a fishing trip.

INT. TORTURE ROOM - BARRON'S COVE - LATER

Some time has passed. Caleb leans against the wall, totally spent. Cried out. Finally, he turns to study Alex, who slowly meets Caleb's gaze.

Alex is pained, but not from anything today. This is a deeper pain come to the surface. Caleb sees it in the boy's eyes.

I don't want to go home...

Caleb lets this sink in; he sees the boy differently than before... Something has changed...

I don't want to go home...

Caleb lifts a hammer off the floor next to him.

CALEB

When we first started coming here,
Barron would just sit and watch me
hammer. He'd pass me nail after
nail after nail. Watching. Smiling
the whole time. Soon he was holding
the nails while I would tap, so
careful, not to hurt him. He just
wanted to be a part of it so badly.

(beat)

Sometimes Barron would want to come
back, and I couldn't. I had work or
something else. I told him,
remember, Barron's Cove is in here.

(indicating his heart)

It will always be in here. We
weren't just building a house. I
think he knew that.

(to himself)

I think he understood.

Caleb stands, approaches Alex. Hovers over him. He takes the hammer, slips it under the restraints, and breaks them.

INT. LYLE'S HOUSE - NIGHT

Lyle sits anxiously on the couch, waiting to hear about the raid. STAFF and POLICE are nearby.

A LIEUTENANT walks up with a stern look. He doesn't know how to deliver the bad news.

INT. HOME OFFICE - MINUTES LATER

Big desk, gold trinkets; the workspace of a man who constantly needs to be reassured of his stature.

Lyle sits with his head in his hands. A knock at the door.

LYLE

Yes!

An AIDE enters.

AIDE
The Governor is on the line.

Lyle nods. The Aide leaves. A desk phone rings several times before Lyle answers it.

LYLE
(beat)
Dad?

GOVERNOR CHAMBERS
I heard the raid turned up empty.

LYLE
Everything is under control --

GOVERNOR CHAMBERS
Then explain to me why I'm getting media requests from reporters who don't know what the fuck is going on down there.

LYLE
We're going to find him. And Alex.

GOVERNOR CHAMBERS
I gave you this on a silver platter and you find a way to fuck it all up.

Before our eyes, Lyle slinks into his true self; a child masquerading as an adult.

LYLE
Dad, pl-, please...

GOVERNOR CHAMBERS
Adopting that kid was the best publicity you ever had, and it was my idea. All you had to do was keep him alive!

LYLE
What do you want!? When will it be enough? Just tell me. What do I have to do?!

GOVERNOR CHAMBERS
I want you to win. I want you to fucking win.

LYLE
I am winning. Our polling data --

GOVERNOR CHAMBERS
Polling data!? People are laughing at you. Laughing at me. Asking themselves how I could raise such a sick, sad, limp dick --

LYLE

Stop it! You promised you would --

GOVERNOR CHAMBERS

Don't interrupt me! I have done everything for you, and for what? All you can do is embarrass me. It's no wonder why people can't stand to be around you. You're a lost cause. But you're my lost cause...

Lyle starts to break. *Really break* -- long-term psychological damage coming to the surface. He pulls at his ears.

LYLE

I'll do anything, Dad. I promise. Whatever it takes.

GOVERNOR CHAMBERS

You've done enough. At this point, you better hope that maniac kills him. At least that would get you some sympathy votes.

(beat)

You've gone and screwed up the only thing that made you even remotely likable. It would be admirable if it weren't so pathetically accidental.

LYLE

Being stuck with that monster was the WORST FUCKING THING THAT EVER HAPPENED TO ME. I HATE HIM. I WANT TO STRANGLE HIM IN HIS SLEEP. I WANT TO GAUGE HIS EYES OUT. HE'S A LIVING FUCKING TOTEM OF YOUR...

The line goes dead. Lyle SMASHES the phone down. THROWS EVERYTHING OFF HIS DESK. PUNCHES A FRAMED PAINTING -- Collapses in his seat -- his hand now seriously bleeding.

LYLE (CONT'D)

Where the fuck are they?

Knocks at the door.

LYLE (CONT'D)

What!?

The Aide again. Eyes at the floor.

LYLE (CONT'D)

I need a fucking bandage.
(realizing the seriousness)
Fuck. Get a doctor.

AIDE
Sir, this was dropped off for you.

The Aide places a bag with a CELLPHONE on the ruined desk.

LYLE
By who?

AIDE
I don't know. They wouldn't say.

It rings. Lyle answers it, wincing.

LYLE
Who is this?

BENJI (O.S.)
Is this Lyle Chambers?

LYLE
It could be.

BENJI (O.S.)
(beat)
Clear the room.

EXT. BARRON'S COVE - NIGHT

Hard rain pounds the property. Caleb exits the house.

EXT. SHED - BARRON'S COVE - MOMENTS LATER

Caleb approaches the shed - water is splashing off the roof.

INT. SHED - BARRON'S COVE - CONTINUOUS

The door opens; Caleb silhouetted in the doorway. Alex sits up. We can hear and feel the water soaking through the space.

INT. BARRON'S COVE - MINUTES LATER

Alex and Caleb enter the foyer. Alex looks around, having a moment to take in his surroundings.

Caleb watches him, subdued now, a certain shame apparent.

CALEB
Come on. I'll get you new clothes.

Caleb starts to walk. Alex doesn't move.

CALEB (CONT'D)
Come on.

Alex follows.

INT. BARRON'S ROOM - BARRON'S COVE - CONTINUOUS

Caleb goes to the dresser and pulls out pajamas.

Alex studies the room of a child who is loved; posters, toys, colors. Memories. Caleb hands Alex the clothing.

CALEB
Get ready for bed.

Alex slowly takes the clothes, gingerly putting them on.
Caleb turns away to give him privacy.

Caleb looks up -- catching a reflection in a nearby mirror:

Alex is shirtless. We can see his body is covered in BRUISES.

Caleb is disturbed. *He didn't give those bruises to him, right?*

Caleb blinks away.

ALEX
Where should I sleep?

CALEB
You can take the bed.

Caleb starts to walk out. He stops in the doorway.

CALEB (CONT'D)
Alex --
(beat)
This is just for tonight.

A final glance. Hits the light and closes the door.

INT. LIVING ROOM - BARRON'S COVE - MOMENTS LATER

Caleb leans back in a recliner chair. He flips on the TV. An old game show rerun is on, complete with laugh track.

Caleb pops a bottle of beer -- brings it to his lips --
STOPS. He looks at it, puts it down.

Caleb watches TV. His eyes won't stay open.

INT. BARRON'S ROOM - BARRON'S COVE - MOMENTS LATER

Alex has found a flashlight next to the bed. He quietly inspects the room. He finds a photo album.

Inside is a PHOTO of Barron and Caleb in a sea-side restaurant. They look so happy.

He has no concept of what that feels like. But he can imagine...

He turns off the flashlight.

EXT. BARRON'S COVE - EARLY MORNING

Blue fog rolls down the hill towards the lake.

From the shadows, a MAN in a black SKI MASK with a GUN, quietly steps forward towards the house. He looks behind him, gives a signal.

Three other HITMEN emerge from the trees. They silently creep up on the house, taking positions around the exterior. HITMAN 1 peeks into a window, seeing nothing.

They move around looking for a weak spot. Someone clicks their tongue: an open window into the garage.

INT. BARRON'S COVE - MOMENTS LATER

The men quietly enter the home. These are professionals -- deadly silent -- silenced pistols drawn.

IN THE HALLWAY

Hitman 1 leans out and spots Caleb asleep in the recliner, a bottle of beer tipped over on the floor next to him. He nods at his team behind him.

INT. GARAGE - BARRON'S COVE - CONTINUOUS

HITMAN 2 prys off a panel covering a GAS LINE. He taps into it with a sketchy looking ELECTRICAL DEVICE, wires exposed.

He programs this strange timer-like device.

INT. BARRON'S COVE - CONTINUOUS

HITMAN 1 enters the living room, gun trained on Caleb's head. HITMAN 3 sneaks behind him, arrives at Alex's room. Creaks the door open. Looks inside: Alex asleep.

He nods back at his team, then retreats.

HITMAN 4 ducks into the kitchen. He turns on the OVEN and a BURNER and backs out.

Hitman 1 steps out of the room, gun always trained on Caleb's head, moving into --

THE HALLWAY

Hitman 1 leans into Hitman 3's ear.

HITMAN 1
He's out cold. Snuff the kid out.
He's priority target.

Hitman 3 nods. He silently moves back into --

THE LIVING ROOM

-- sneaking past Caleb. He crosses for Alex's room. Behind him Caleb opens ONE EYE, acutely aware of what's happening.

INT. GARAGE - BARRON'S COVE - MOMENTS LATER

Hitman 1 and 4 enter.

HITMAN 1
Clock it. We're good.

Hitman 2 clicks a button on the device. *Beep.*

INT. BARRON'S ROOM - BARRON'S COVE - CONTINUOUS

Hitman 3 creeps up on Alex. He takes a nearby pillow, and gets into position to suffocate him.

He makes the move -- Alex's eyes SHOOT OPEN as --

CALEB
Hey.

Hitman 3 turns -- Caleb is RIGHT HERE -- IN A FLASH, HE SLAMS THE MAN'S HEAD INTO THE WALL. The hitman stumbles, spinning for Caleb -- HE SHOOTS - BANG BANG - INTO THE CEILING AS CALEB TACKLES HIM. They FIGHT.

HITMAN 3
Help!

Caleb VIOLENTLY beats him into unconsciousness, breaking his face, spinning him into a headlock, choking him out. The man's eyes BULGE through the mask, pleading to Alex, inches away, watching it all from *so close* - the blood, the rage, the SKILL.

Caleb drops him, recovers the gun --

CALEB
Get down!

Caleb shoots out a window --

INT. GARAGE - BARRON'S COVE - CONTINUOUS

Hitman 1, 2, and 4, hear the chaos.

HITMAN 1
Shit!

They run back into the house --

The timer on the gas line TICKS DOWN.

Tick, tick, tick, tick...

EXT. BARRON'S COVE - CONTINUOUS

Caleb helps Alex out of the window. They run for Caleb's car, Caleb holding Alex by his arm.

BANG BANG BANG - Gunshots RING OUT from the house. Alex and Caleb duck behind the vehicle.

BANG -- the windshield SHATTERS with a gunshot. YELLS from inside the house.

HITMAN 1	HITMAN 4
At the car!	I need help here!

Alex TAKES OFF into the trees.

CALEB
Alex!

BANG. A tire is shot out -- the car keels on an angle.

Caleb RUNS AFTER Alex. Bullets WHIZZ BY.

EXT. SHED - BARRON'S COVE - CONTINUOUS

Alex is pushing out the plywood boat.

ALEX
Help me!

Caleb hesitates -- but hears MORE YELLING from somewhere higher in the treeline, tires SQUEALING --

He breaks hesitation -- gets with Alex, together they run the boat down the hill into the WATER. SPLASH!

Alex JUMPS IN, Caleb BEHIND HIM. Yelling from the house --

HITMAN 4
Over here!

GUNSHOTS rip into water.

Caleb PULLS the cord of the engine. Nothing -- AGAIN -- NOTHING -- AGAIN -- it CHOKES ON, rumbling -- He dips the propeller into the water and they're OFF --

EXT. LAKE - CONTINUOUS

Caleb and Alex FLY ACROSS THE LAKE, out of breath, terrified.

Behind them, Barron's Cove gets smaller and smaller. Caleb looks over his shoulder. Back to Alex:

CALEB
Are you o--

BOOOOOOOOM!!!!

BARRON'S COVE BLOWS UP -- THE HOUSE ERUPTS INTO A FIREBALL, A SMOKE CLOUD EXPLODES TOWARDS THE SKY.

Caleb's breath escapes him in absolute terror and surprise. The engine putts out from the shock wave.

They float on the lake. Car alarms wail from the shore.

Caleb, HORRIFIED, searching the explosion. BARRON'S COVE IS GONE. He can't believe his eyes.

It's gone.

He looks to Alex -- even more horrified.

We can hear SIRENS and HELICOPTERS echoing across the lake -- police are already inbound.

Caleb, frantic, pulls the cord, the engine KICKS on...

EXT. LAKE SHORE - MINUTES LATER

The boat runs aground. Caleb jumps into the shallow water. Alex hesitates on the boat. He looks sick.

Behind them, HELICOPTERS swarm the lake, SPOTLIGHTS zoom across the water surface.

CALEB

Get down!

Caleb takes Alex by the waist and lifts him off the boat onto land. He pulls him by the hand into the tree coverage as a helicopter zooms overhead --

Caleb presses tight against a tree, Alex sandwiched in the middle. He looks up at the man who saved his life.

The trees rattle, a spotlight passes directly across them.

Caleb kneels down.

CALEB (CONT'D)

What was that? They were trying to kill you!

Alex sinks. Caleb lets him go, steps away, paces, mind racing, trying to catch up to what just happened.

ALEX

(beat, quietly)

Once you took me it was just a matter of time.

CALEB

What? What did you say?

ALEX
He can't control me now. I'm out of
his reach.

CALEB
What are you talking about?

ALEX
He's afraid. He's scared of what
you know.

CALEB
Who? What do I know? What do I know?!

Alex doesn't look too good. He can hardly keep his head up.

ALEX
Lyle...

CALEB
What?

Caleb looks down. BLOOD ON THE PAJAMAS.

CALEB (CONT'D)
Oh no.

ALEX
Lyle...

Caleb desperately searches for a wound, FINDING IT, a GUSHING
WOUND AT HIS ABDOMEN. Putting his hand on it. Completely
overwhelmed. Alex's eyes are closing.

CALEB
Alex -- Hey --

ALEX
Lyle did it.

Alex goes limp, his head rolls. Caleb is in shock, but pushes
past it -- he throws off his jacket, rips off the sleeves,
and plugs the wound.

CALEB
Alex. Alex.

Caleb lightly tapping his face, smearing blood. Alex mumbles
incoherently.

Caleb stands and lifts Alex up in his arms. He climbs the
hill into the trees, a wild expression on his face.

INT. WACO DINER - EARLY MORNING

A run-down, nearly empty diner. The bell rings as Lyle
enters.

He scans the room -- a HOMELESS MAN asleep in a booth, an overtired WAITRESS wipes the counter, watching a TV above the bar: a live helicopter view of the burning house.

REPORTER
-- possible gas line explosion --

Lyle spots what he's here for: A man, his back to us, waiting at a table. Lyle joins him.

LYLE
Well?

The waitress approaches. Lyle waves her away, blocking his face with his injured hand.

WAITRESS
Can I --

LYLE (CONT'D)
Nothing, no.

She's gone. Lyle resumes his deadly glare.

LYLE (CONT'D)
Say something.

It's BENJI, white as a ghost. He can only shake his head. Lyle in disbelief, jaw clenched, hand rubbing his mouth.

LYLE (CONT'D)
They got away?

Benji sips his tea in affirmation. Lyle processing what this means. Fighting to keep composure.

LYLE (CONT'D)
What happened?

BENJI
It went bad.

LYLE
That's your fucking answer. It went bad. What the fuck does that mean for me? Are we compromised?

BENJI
One of the men were killed. They're burning his body in an incinerator right now.

LYLE
Are. We. Compromised.

BENJI
No.

LYLE
This was such a fucking mistake.

BENJI
I can fix this.

LYLE
How?!

BENJI
I take out Caleb and Alex. You get me the district. That's still our deal.

LYLE
Fuck our deal.

BENJI
That's not how this works. Hey. Keep it together. We're going to be fine.

LYLE
We better be. Because right now, you... are the farthest thing from fine. You will fix this, or I will make it my mission to end you. I will not rest until everything you have is taken from you. Your business, your assets, your people. I will run you out and I will never stop until you are either dead, or in jail.

BENJI
I think we should --

Lyle SLAMS the table with his fist and storms out. Benji waits a beat, then finishes his tea.

EXT. POGANO MOUNTAINS - EARLY MORNING

SERIES OF SHOTS: The vast wilderness, untouched by man.

FINDING

Caleb -- carrying Alex on his back through dense forest. He's been walking for hours and looks like it. We can taste the salt of his sweat.

CALEB
Almost there.

Alex's head rests on Caleb's shoulder. His eyes flutter, his breath is shallow. His face still smeared with blood.

Caleb is struggling with the weight, constantly re-adjusting.

CALEB (CONT'D)
Stay with me.

Caleb enters a clearing, an alley with no trees. He pauses.
Train tracks.

A beat. Feeling it. Remembering. Then pushing onward, stepping over the cold steel.

INT. KITCHEN - FELIX'S HOUSE - LATER

Felix, still in sleepwear, brews coffee at a counter. He is captivated by a television in the living room: a report displays what's left of Barron's Cove.

There's a knock on his door. He doesn't hear it. Again - louder - startling him. He moves for --

INT. FOYER - FELIX'S HOUSE - CONTINUOUS.

Felix opens the front door, finding Caleb, even more dirty, sweaty, exhausted than earlier. Alex still on his back, unconscious.

FELIX
Mother of God.

CALEB
I need your help.

INT. KITCHEN - FELIX'S HOUSE - LATER

Felix moves pots off a kitchen island. Caleb lays Alex down.

FELIX
What happened?

CALEB
He was shot.

Felix comes close, puts on his glasses from around his neck. Looks at the wound. The fabric is soaked with blood.

CALEB (CONT'D)
Is anyone else here?

FELIX
Christ, Caleb. Did you do this?

CALEB
Who else is here?

FELIX
Nobody!

CALEB
Can you save him?

FELIX
I don't know --

CALEB
Well, look!

Felix fumbles as he analyzes the boy's wounds. Caleb pokes into other rooms, making sure they're alone.

FELIX
It's shrapnel...
(beat)
Jesus, what have you done.

CALEB
It wasn't me.

Caleb notices the TV. Barron's Cove up in smoke.

Felix grabs scissors, and cuts off Alex's shirt. He grabs an old army medic bag from a cabinet and starts applying gauze.

FELIX
I need your help. Quick. Hold him
here. Like this. Tighter.

Caleb follows directions.

CALEB
Will he live?

FELIX
We have to stop the bleeding.

Felix throws bloody gauze aside, grabs another tool.

CALEB
Will he live? Answer me.

Felix stops working. Blood bubbles over Alex's skin.

FELIX
What will you do to him if he does?

CALEB
What are you doing?

FELIX
I saw the news. I'm not going to
bring him back just so you can put
him down again.

CALEB
There isn't time for this.

FELIX
No, there isn't.

Caleb steps back and aims his gun.

CALEB
Felix. I am not fucking around.

FELIX
If I save his life, you have to
promise you won't kill him.

CALEB
I can't do that.

FELIX
You have to. Or he dies right here.

CALEB
You fucking fix him.

FELIX
I won't save his life so he can die
the way you want him to!

Caleb hesitates, but breaks. Puts the gun down.

CALEB
Alright! Just fix him.

Caleb collapses into a chair.

CALEB (CONT'D)
Just fucking fix him.

Felix returns to work.

FELIX
He's lucky. Ricochet. The bullet
missed anything major.

CALEB
He'll live?

FELIX
He'll live.

Caleb relieved. Sinking into his chair.

FELIX (CONT'D)
When I said you should come by the
house, this is not what I meant.
(beat)
Are you going to tell me what's
going on?

No response. Felix turns to see -- Caleb -- sleeping at the
kitchen table. He turns back to Alex and keeps working.

EXT. BARRON'S COVE - DAY

A smoky debris field. All that remains. Navarro walks through
the scene, with other INVESTIGATORS.

EXT. SHED - BARRON'S COVE - MOMENTS LATER

Navarro kneels down in the doorway, pointing his flashlight into the darkness. Seeing the plates, scraps of food.

CHIEF ALBERTS
I don't have to tell you how bad
this is.

Chief Alberts comes up behind him.

CHIEF ALBERTS (CONT'D)
Did the techs give a read on the
explosion?

NAVARRO
Gas related. They said it looks
like an accident. Bad wiring. I
don't know, it seems a little
coincidental...

CHIEF ALBERTS
Wilson said Caleb was restoring it
by himself.

Navarro passes the photo of Caleb and Barron holding hammers.

NAVARRO
Not completely.

CHIEF ALBERTS
How did you miss this?

NAVARRO
I don't know.

CHIEF ALBERTS
Well that doesn't cut it. I put you
on point because I thought you
could do this. All eyes are on us
now. Don't find out what happens
when I'm disappointed.
(beat)
No remains have been found yet.
Assume they're alive.
(beat)
Navarro. Bring that boy home.

Chief walks off. Navarro takes one last look inside -- starts to leave -- stops -- noticing something.

He steps into the shed. He touches a sheet of metal, it easily is pushed aside, revealing an OPENING in the wall.

He looks back at where the food is... *How did Alex not see this opening here?* He easily could have escaped...

INT. INTERROGATION ROOM - POLICE PRECINCT - NIGHT

Navarro paces across from Jackie, seated at the table. He's frustrated, feeling the squeeze.

 NAVARRO
You didn't tell me the truth.

 JACKIE
You lied to me.

 NAVARRO
 (showing the photo)
I asked you where this was taken.

Jackie looks at it. The two of them, so happy. She bubbles into tears.

 JACKIE
You told me my son killed himself.

 NAVARRO
Ms. Pressfield --

 JACKIE
Do you know how people in town look
at me? How would you look at
someone whose ten year old son
killed themselves on their watch?

Navarro turns, looks into the mirror.

INT. WATCH ROOM - POLICE PRECINCT - CONTINUOUS

Lyle watches from the other side of the mirror. Chief Alberts and Wilson with him.

 NAVARRO
We need to know what contact you've
had with Caleb.

She isn't responsive.

 NAVARRO (CONT'D)
Jackie...

 LYLE
 (to Chief Alberts)
Take him out.

INT. INTERROGATION ROOM - POLICE PRECINCT - CONTINUOUS

A KNOCK at the door. Navarro knows he's failing. He doesn't want to leave, but he does.

INT. WATCH ROOM - POLICE PRECINCT - CONTINUOUS

Navarro, entering --

NAVARRO
I'm almost through.

 LYLE
You're not even close.

Lyle moves for the door --

 NAVARRO
Go easy on her.

 LYLE
Why? She's an accomplice at best.
I'll treat her how I want to.

 NAVARRO
She's been through a lot.

 LYLE
And I haven't?

 CHIEF ALBERTS
He doesn't mean --

 NAVARRO
She's pregnant.

The room freezes.

 LYLE
Good to know.

Navarro tries to ignore the hot stares from his partner and Chief, as Lyle enters the interrogation room.

INT. INTERROGATION ROOM - POLICE PRECINCT - CONTINUOUS

Lyle enters, suddenly changed -- softer, now fully immersed in the role of a loving parent. This man is a chameleon.

INTERCUT WITH WATCH ROOM

 LYLE
Jackie... may I sit down?

She looks up -- this wasn't expected. He sits.

 LYLE (CONT'D)
I assume you know who I am.

 JACKIE
Yes.

She's sniffing.

 LYLE
There, there.

Lyle takes her hands. Again, she's surprised.

LYLE (CONT'D)

You are so strong... I can't even imagine what you're going through. Your son was such a beautiful boy.

JACKIE

Thank you.

LYLE

My son is also a beautiful boy. I miss him very much, and I can only imagine how scared he must be.

He takes out a family photo from his wallet.

LYLE (CONT'D)

Did you know my son was adopted? He was abandoned by his drug addicted mother when he was young. Spent years in and out of group homes, and until he found me, his forever Dad.

He takes gentle hold of her wrist. They lock eyes.

LYLE (CONT'D)

My son is very important to me. I know you understand that feeling. Having a child, is the greatest joy in the world. And the greatest responsibility.

(beat)

I'm told there might be another little angel on the way.

Jackie shocked. Betrayed.

LYLE (CONT'D)

It's okay, it's okay. I won't tell anyone.

(beat)

Such bravery. I can't imagine what a struggle it's been to make it this far. Having a child -- not easy, is it? Expensive. Doctor's appointments. College.

She pulls away.

LYLE (CONT'D)

Jackie, I know what it's like. You have a future to consider now. A responsibility to think about what's best for who's in there. That's the thing about being a parent. Everything we do, we do for them. Don't we?

On Jackie...

INT. LIVING ROOM - FELIX'S HOUSE - LATER

A hand shakes Caleb. He shoots up ready to kill.

FELIX
You have to go.

INT. FELIX'S HOUSE - CONTINUOUS

Walking through the house --

FELIX
Myrium called me. She's dropping
off the kids. You can't be here
when they arrive.

CALEB
Where's Alex?

FELIX
I buried him in the yard.
(beat)
He's upstairs. He's alright.

Caleb looks up the stairs, concerned.

FELIX (CONT'D)
You're not going to tell me what's
going on.

CALEB
I think it's better if I don't.

Felix drifts into the --

KITCHEN

FELIX
I've packed some money for you,
some clothes. Should tie you over
for a day or two. Here. I want you
to take the truck out front --

CALEB
What is this? What are you doing?

FELIX
(beat)
He told me.

CALEB
Told you what?

FELIX
That you're rescuing him.

Caleb is stunned.

FELIX (CONT'D)
You should have said that at the beginning.

CALEB
What did he say?

Felix is uneasy. Tight-lipped.

CALEB (CONT'D)
Felix --

FELIX
I saw the bruises. After I stitched him, I changed his clothes. I saw the bruises all over. Traumatic sub-dermal ecchymosis. Recurring hematoma, calcification--

CALEB
What?

FELIX
They go back years. Years.

Felix's eyes are getting watery. Caleb lets this settle.

FELIX (CONT'D)
I asked him. All he said was you were rescuing him. Now, I don't know what your plans are, I don't want to know. But one thing's for sure; that boy needs help. And if he says you're helping him, that's good enough for me.

Felix holds out the keys. Caleb reaches for them. Felix pulls them back --

FELIX (CONT'D)
You are helping him, right?

The phone rings. Felix goes to it.

FELIX (CONT'D)
You have to leave, now.
(answering phone)
Yes, I'm here --

INT. UPSTAIRS - FELIX'S HOUSE - MOMENTS LATER

Caleb lands in the doorway of Felix's children's bedroom. Alex is sitting on the bed watching news coverage.

NEWS REPORTER
What do we know about Caleb?
Questioned in the disappearance of his brother Donny...

Caleb walks to the bed, finds the remote, turns off the TV.

CALEB
How are you feeling?

Alex watches TV. Caleb shows a pill bottle from his jacket.

CALEB (CONT'D)
Felix gave me these. You have to
take them every two hours. Alex. We
can't stay here.

ALEX
They said you're armed and dangerous.

CALEB
You already know that's true.

ALEX
Is your brother really missing?

CALEB
Can you walk?

Caleb moves to help him up --

ALEX
(standing)
I'm fine.

Caleb sees him try to hide the pain.

EXT. FELIX'S HOUSE - LATER

Caleb and Alex walk down the porch steps.

CALEB
I can help --

Alex keeps walking. Caleb watches him go, turns to Felix.

CALEB (CONT'D)
Thanks.

FELIX
Don't make me regret this.

Caleb moves to the truck, gets in and starts the engine. A
final nod to Felix.

INT. FELIX'S CAR - CONTINUOUS

Caleb studies Alex who just peers out the window.

CALEB
Alex --

ALEX
Where is this?

Alex pulls out the photo of Caleb and Barron, from Barron's room. The pair smile, sitting side-by-side in a sea-side restaurant booth.

Caleb looks at Alex, trying to decipher him.

ALEX (CONT'D)
Take me here.

CALEB
I, I can't --
(beat)
Alex --

ALEX
Take me.

Caleb sees the boy's resolve. Shifts the car into drive.

EXT. FAT MORGANS DINER - DAY

A run-down seaside restaurant. A large sea-lion sign adorns the rooftop, waving its tail in neon lighting.

INT. FAT MORGANS - MINUTES LATER

A bell tinkles; Caleb and Alex enter. Caleb is cautious, making sure nobody is paying too much attention.

The joint is mostly empty, save for a few elderly patrons and some fisherman-types. A WAITRESS briskly passes by.

WAITRESS
Anywhere you like.

Caleb walks through the space, soaking in the greasy atmosphere. Large windows open up to the sea. Starfish, flags, and other dusty sea-themed decorations line the walls.

INT. BOOTH - FAT MORGANS - MINUTES LATER

A devoured plate of fish sticks, french fries, and a grilled cheese -- the crust not eaten. A waitress picks it up.

WAITRESS
Anything else?

CALEB
No thanks.

She leaves. Alex sits in silence, playing with a penny on the table.

CALEB (CONT'D)
Where did you get that?

ALEX
 I found it under the bed in your
 friend's house.
 (beat)
 Whenever I see a penny on the floor
 I pick it up. I remember, my mom
 used to smile when I'd find one.
 'See a penny pick it up, all day
 long you'll have good luck."

CALEB
 Was it true?

ALEX
 That's all I remember of her. So I
 guess not.

Caleb punched in the gut.

ALEX (CONT'D)
 But when I find one, for a second
 it's like having her back.
 (beat)
 I'm sorry about what I said, at
 school.

CALEB
 Barron didn't kill himself, did he?

Alex looks down.

CALEB (CONT'D)
 Alex. You have to tell me what
 happened.

ALEX
 I can't.

Alex -- CALEB ALEX (CONT'D)
 Will you sit next to me?

Alex is looking up now with crystal clear eyes. Tears are
 running down his face. Caleb gets up, sits next to him.

CALEB (CONT'D)
 It's going to be Ok.

ALEX
 No it isn't.

Alex cries, holding onto Caleb. A long beat. Caleb
 remembering what it's like to be hugged. Giving in. Brushing
 his hair out of his face.

CALEB
 I used to come here all the time.
 With Barron. He loved it more than
 anything.

CALEB (CONT'D)

I think half of why he liked coming to the lake house was to stop here on the way home after.

Caleb laughs, wipes away a tear.

CALEB (CONT'D)

He used to look out on the ocean and dream about what was out there. The starfish, whales, reefs. He would ask me about all of it. He would make me tell him stories about under the sea.

(beat)

Do you like the ocean?

ALEX

I don't know. I've never really been. Lyle has a boat he takes me on... but we don't go in the water.

CALEB

What do you do then?

ALEX

He calls it The Sanctuary. Says no one can find us there.

Caleb sees Alex is hurting in a way he can't express.

CALEB

What did you mean when you said, 'Lyle did it'? Do what? Hurt Barron? Hurt you? Talk to me.

Alex nods, cries again --

ALEX

I tried to save him. I swear.

CALEB

What? What do you mean?

ALEX

He's going to kill me.

CALEB

He won't. I won't let him.

ALEX

Do you promise?

Caleb looks into Alex's pleading eyes. For a brief second, he can see his own son.

CALEB

I promise...

ALEX
Help me get away from here.

CALEB
Alex...

ALEX
We can run away together!

CALEB
(beat, thinking)
If I get you somewhere safe, you'll
tell me everything?

ALEX
I promise.

Caleb sits with this.

CALEB
You know I'll have to come back for him.

Alex sees the fury in Caleb's eyes.

ALEX
Are you going to kill him? Like
that man at your house.

Caleb caught off guard.

ALEX (CONT'D)
Have you ever killed someone before?

Caleb feels PATRONS are starting to notice their presence. He
fishes into his pocket for cash.

CALEB
Your Mom tell ever tell you the
rest of the rhyme? 'Give that penny
to a friend, and your luck will
never have an end.'

He takes Alex's penny, puts it with the cash.

CALEB (CONT'D)
Time to go.

INT. MOTEL RECEPTION - NIGHT

Caleb and Alex watch a RECEPTIONIST break a fifty dollar bill
into change at a register. Above her, a mounted TV displays
the news. Caleb checks it anxiously; it's not about him.

RECEPTIONIST
I'm short ten bucks. I'm
sorry --

CALEB
It's okay. It's fine --

RECEPTIONIST (CONT'D) CALEB (CONT'D)
 Are you sure? I can call down It's fine, really. Keep it.
 the owner --

RECEPTIONIST (CONT'D)
 Let me get you your room key.

She reaches under the desk, fishes out a key, offers it --

RECEPTIONIST (CONT'D)
 Say, do I recognize you from
 somewhere?

The report changes --

REPORTER D
 In other news, a shellfish shortage
 is taking the bay area by surprise.

Caleb, relieved --

CALEB
 Just one of them faces, I guess.

Caleb takes the key and walks away with Alex.

REPORTER E	REPORTER D
A shellfish shortage -- say	Shellfish shortage, selfish
that 10 times quick.	shortage, selfish shortridge-

The receptionist turns back to the news. Her smile fades...

Remembering...

INT. MOTEL ROOM - LATER

A simple room with two twin beds. Caleb sits at a desk near the window. He reviews a MAP of the region. Making circles with a marker of likely police stops and unsafe routes.

We follow his fingers as he traces a path to CANADA. He taps a point: 'US/CA BORDER CROSSING'

He glances towards the bathroom door; a shower runs on the other side. Caleb peeks at a photo of Barron from his wallet.

MOMENTS LATER

Caleb knocks on the door.

CALEB
 You alright?

ALEX (O.S.)
 Yeah!

CALEB
I'll be right back.
(almost an afterthought)
Don't go anywhere.

INT. JACKIE'S HOUSE - KITCHEN - NIGHT

Quiet, dark. The house phone rings. Jackie picks it up.

JACKIE
Hello?

Silence.

JACKIE (CONT'D)
Caleb?

CALEB (V.O.)
Are you okay?

JACKIE
What happened? They said there was
an explosion --

CALEB (V.O.)
I'm alright.

JACKIE
Is the boy --

CALEB (V.O.)
He's safe.

EXT. HELIOS DINER - CONTINUOUS

Caleb, at a payphone outside a classic roadside diner. He presses his face into the phone. Something is happening deep inside him which he can't understand.

JACKIE (V.O.)
Caleb. Do you think it's time to
come home?

CALEB
I don't think I can yet.

JACKIE (V.O.)
What do you mean? Why not?

CALEB
Alex is in danger. I think I can
help him.

JACKIE (V.O.)
Help him? What do you mean help him?

CALEB
Someone is hurting him. I think I
can get him away.

INT. JACKIE'S HOUSE - KITCHEN - CONTINUOUS

Jackie looks to Detective Navarro -- standing nearby, with an
EAR PIECE plugged into a phone line. With him is Wilson,
Chief, and Lyle, plus three COMMUNICATION OFFICERS.

Navarro looks at her with confidence.

JACKIE
You said this boy murdered our son.

EXT. LUCKY STAR DINER - CONTINUOUS

INTERCUT DINER / KITCHEN

Caleb -- trying to understand himself, let alone explain what
he's feeling.

CALEB
No, it's more complicated. Look,
Jackie, I need your help. I have to
get him somewhere safe. Somewhere
he won't be found.

JACKIE
I don't understand --

CALEB
I don't need you to right now. I
just need you to trust me. Can you
do that?

Navarro nods emphatically.

JACKIE
I've always trusted you Caleb. Even
when I didn't agree with you.

CALEB
I need you to meet me tomorrow morning.

Flurry of activity from the cops. Navarro giving her signals.

JACKIE
Where?

CALEB
Lucky Star Diner on 26, near Dixie.

JACKIE
Okay.

CALEB

Bring the van, put four of our biggest dufflebags in the trunk. Fill two of them with gear, clothes, whatever you have. Keep two empty.

JACKIE

Why?

CALEB

Does your aunt still work at that school in Huntsville?

JACKIE

Yes. Caleb... are you trying to cross the border?

CALEB

Be there at 6AM.

JACKIE

Ok.

CALEB

This boy needs our help.

JACKIE

Why are you doing this?

CALEB

I wanted Barron to be brave. Why shouldn't I want that for myself?

JACKIE

(beat)

What will you do after?

CALEB

Barron will have justice.

(beat)

I'll see you tomorrow.

JACKIE

Ok. Goodbye.

NAVARRO

(whispers into a walkie)

I need a recon team prepped at the station.

CALEB

Wait.

(beat)

Jackie, I'm sorry. Not just for this. You deserved a lot more.

JACKIE

Goodbye.

Just then -- SQUEEK -- LOUD:

DISPATCH
(on radio)
SAY AGAIN? OVER.

Everyone SHOOTS DAGGERS at Navarro. He reaches for his walkie, shutting it off, but it's too late.

Jackie still holds the phone.

Caleb, still holding the phone. Did he hear it?

Jackie -- puts the phone to her ear, everyone watching her. We hear the dial tone.

JACKIE
It's dead.

The room unfreezes --

LYLE
Jesus Christ, are you KIDDING ME?

CHIEF ALBERTS
We don't know if he heard it --

NAVARRO
I'm sorry --

LYLE
My son's LIFE is in your hands. You may have just gotten him killed.

NAVARRO
I'm sorry, it just --

CHIEF ALBERTS
It's alright. Councilman. It's alright. The line was dead. We know where he'll be in the morning. Charlie, take him please.

CHARLIE, a cop, takes Lyle outside.

CHIEF ALBERTS (CONT'D)
(to Navarro)
Get back to the precinct.

NAVARRO
I have to prepare --

CHIEF ALBERTS
You are on leave until further notice. Do not argue with me.

NAVARRO
What am I supposed to do?

CHIEF ALBERTS

There's a cross of St. Mary's in my
office. Kneel down in front of it
and pray that boy shows up.

(beat)

Wilson, you're on point.

WILSON

Fucking finally.

They leave Navarro in his shame.

INT. MOTEL ROOM - LATER

Caleb slips back into the room -- the lights are off. He
fishes for a lamp at the door - turning it on -- finding
Alex, asleep in his bed.

He clicks it off again -- moving in darkness to his bed --
clicking on another lamp.

He sits on the edge of his bed. Processes. He looks back at
Alex, sleeping peacefully.

He feels something --

He reaches under the sheets, where he's sitting --

He pulls out the 'BARRON'S COVE' sign. *How did he get this?*

Caleb grips it tightly, the tears coming up hard. He tries to
keep them back, but simply cannot.

Alex is wide awake ... watching Caleb's back as he keels
forward in pain.

INT. PRECINCT - CONTINUOUS

Navarro enters. He goes to his desk and collects some files.
As he walks out, he passes the Captain's dark office.

INT. CAPTAIN'S OFFICE - CONTINUOUS

Navarro steps in, finds the cross of St. Mary on the desk.
Behind him A PRECINCT OFFICER walks in.

PRECINCT RECEPTIONIST

Oh sorry, I didn't know... What are
you doing in here?

NAVARRO

What are you doing in here?

The Officer comes to the desk, drops off a few notes.

PRECINCT OFFICER

Hourly tip report. Captain's orders.

NAVARRO
Anything good?

PRECINCT OFFICER
Couple hillbillies, a confused
grandma, and a stoned motel lady.
Nothing serious.

Navarro picks up a note. We can read the word 'MOTEL'.

NAVARRO
Someone should check these out.

PRECINCT OFFICER
Someone should.

The Officer leaves. Navarro thinks, shakes his head, puts
down the note. He heads for the door, stops in the doorway.

INT. LUCKY STAR DINER - EARLY MORNING

A nervous WAITRESS pours coffee for Wilson at the counter. He
looks over his shoulder to see JACKIE at a booth; pale,
frozen, still.

Wilson makes eye contact with PLAINCLOTHES OFFICERS, eating
breakfast at tables. One sits across Jackie.

JACKIE
They know not to hurt him, right?

The officer ignores her drinking coffee.

RADIO (V.O.)
Exterior clear. No sign of target.

WILSON
Give him time.

INT. POLICE VAN - LUCKY STAR PARKING LOT - CONTINUOUS

Lyle, Chief, and an OFFICER in an unmarked police van.

LYLE
Where the fuck are they?

A computer in the van suddenly PINGS.

INT. LUCKY STAR DINER - CONTINUOUS

Phone rings. Waitress goes to it as Wilson nods to her.

WAITRESS
(answering)
Lucky Star Diner.
(beat, to Wilson)
It's for you.

Wilson hesitates but takes the phone.

WILSON
This is the manager.

CALEB (V.O.)
You didn't really think I'd be coming did you?

WILSON
(beat)
No. I guess not.

INT. MOTEL LOBBY - CONTINUOUS

Caleb on the house phone in the lobby. Behind him, across the room is the check-in desk.

CALEB
Can the Councilman hear me?

WILSON
No, Caleb, he can't. But I'm sure he'd like to very much. Why don't you meet me here, and we can set up a face to face.

CALEB
I want to speak to him now. On the phone.

INT. POLICE VAN - CONTINUOUS

Lyle nods at Chief. He lifts a receiver.

INT. MOTEL LOBBY - MOMENTS LATER

Caleb faces away from the receptionist.

LYLE (V.O.)
This is Lyle Chambers.

Caleb breathes out heavy.

LYLE
Hello?

INTERCUT LOBBY/VAN

Heavy breathing on the line.

LYLE (CONT'D)
Caleb, I know you're scared. Come in and talk with us. Before anyone gets hurt.

CALEB
People are already hurt.

LYLE
Is Alex --

CALEB
He's alive. And well.

LYLE
From one father to another, when I
heard about Barron --

CALEB
Don't you dare say his name. Don't
you dare.

LYLE
Caleb --

Behind Caleb, OFFICER NAVARRO strolls in. He lands at the
reception desk, looking for the attendant. He rings a bell.

CALEB
Understand this. You're sick, and
soon you'll pay for what you've done.

The receptionist comes out, a bit alarmed.

NAVARRO
Are you the one that called?

LYLE
We can get you the help you need,
Caleb. Please, just come in, we
don't want the situation to get
worse than it is.

The Receptionist sees Caleb. She opens her mouth to speak,
but nothing comes out.

NAVARRO
Ma'am. Do you know who called and
left a message with the precinct?
About a suspect sighting.

Caleb recognizes the voice behind him, slowly turning over
his shoulder. In the mirror behind the check-in desk, he can
see Navarro's face.

The Receptionist is freaking -- unsure what to do. She tries
looking past Navarro to get him to turn around.

RECEPTIONIST
Yeah... I uh... I don't --

Over her shoulder, a news report flashes a photo of Caleb.

NEWS REPORTER
Caleb Faulkner, armed and dangerous,
missing for several days...

NAVARRO

Ma'am. Is that the man you saw here?

She's looks at Caleb, back at Navarro, then back again, begging him with her eyes to turn around.

LYLE

I don't know what you think you know.
My son is a very challenged
individual. He has a very active
imagination. Now I'm willing to trust
you, if you're willing to trust me.

Slowly, Navarro finds Caleb's gaze in the mirror. The pair stare at each other, frozen.

Caleb eyes go to a large STEAM PIPE in the ceiling above.

NAVARRO

Oh shit.

LYLE

What do you think? Can we start
there? Caleb?

Caleb pulls out his gun -- Navarro too, spinning as Caleb SHOOTs at the pipe, spilling STEAM into the room with a HISS.

NAVARRO

Caleb!

Lyle hears LOUD gunshots on the phone. He pulls the squealing speaker away from his ear.

Navarro runs into the steam and out the other side -- Caleb is GONE. Looking around, he catches a glimpse of Caleb down a long hallway, disappearing around a corner.

INT. VAN - CONTINUOUS

Lyle shocked and confused. Radios crackle on.

NAVARRO (O.S.)

He's here! Hillcrest Motel! On 31!

Chief pulls up his radio.

CHIEF ALBERTS

This is a Code-10 abort. I want
everyone back in the vehicles, this
is a Code-10 abort!

INT. DINER - CONTINUOUS

Wilson & team drop everything and rush out the door. Jackie -
- alone, confused, afraid. Coffee spills across the table.

INT. MOTEL - CONTINUOUS

Navarro runs through the halls. It's a maze. Finding, KICKING open a door - a COUPLE making love, they scream.

Another hallway -- Navarro RUNS, gun in hand. Turns a corner, AIMS HIS GUN AT -- ALEX standing here. Putting it down, rushing to kneel in front of him --

NAVARRO

Alex! Are you alright? Where is he?

Alex points up a staircase.

ALEX

Upstairs.

NAVARRO

Wait here! Help is coming!

INT. SECOND FLOOR - MOTEL - CONTINUOUS

Navarro rushes upstairs. Busts into a room with an opened door. GUN drawn, checking corners. He runs to the balcony --

EXT. BALCONY - MOTEL - CONTINUOUS

-- hearing, seeing Caleb's car squeal up in the parking lot, Alex JUMPING in. The car speeding off --

Navarro processing, breathing heavy, watching it disappear -- Alex *lied*. Why did Alex lie?

INT. CALEB'S CAR - CONTINUOUS

Caleb speeds away, gaining distance. Seeing Navarro panting on the balcony in the rear-view mirror.

CALEB

Are you all right?

Caleb looks at Alex. He knows the boy just saved their asses.

ALEX

(beat)

What do we do now?

ON CALEB, panting -- unsure. Giving a long look to Alex.

PRE-LAP SFX: DING-DONG.

EXT. BENJI'S HOUSE - LATER

Caleb and Alex at a side door. Somewhere, a dog barks.

Caleb rings the bell again. Silence. Then -- the door opens.

It's Benji. Stunned.

CALEB
I need your help.

BENJI
(long beat)
Come in.

They enter. The door closes behind them.

INT. MOTEL LOBBY - LATER

Navarro waits in a chair. An OFFICER stands next to him, as if keeping watch. A CSI UNIT works the scene.

Navarro perks up hearing Chief Alberts and Wilson enter with POLICE ENTOURAGE. Alberts does not look pleased.

INT. MOTEL ICE ROOM - MOMENTS LATER

Navarro and Chief Alberts in the cold space.

CHIEF ALBERTS
What did I tell you? 'Go home.'
'You're off.'

NAVARRO
You told me to pray.
(off Chief, pissed)
Hey, I found him, didn't I?

CHIEF ALBERTS
You scared him off is what you did.
He could be anywhere.

NAVARRO
I saw Alex. He helped him escape.
Doesn't that mean something?

Chief Alberts gets close to Navarro. For the first time, we're scared of him.

CHIEF ALBERTS
You didn't see that. And you won't
say that again.

Chief Alberts turns to leave.

NAVARRO
There's something else going on
here. I don't know what --

CHIEF ALBERTS
Yeah, you don't. You don't have any
idea.
(beat)
I thought you were gonna fit in
here. I've never been so fucking
wrong in my life.

CHIEF ALBERTS (CONT'D)

(beat)

Monday morning. Your badge, your gun, on my desk. You're done here.

(beat)

Go home Navarro. And this time, stay there.

Chief Alberts exits.

INT. MOTEL HALLWAY - MOMENTS LATER

Navarro moves through the space. COPS walk past, ignoring him as he presses against the wall to let them through.

He passes the door to Caleb's motel room, pausing in the doorway. He glances inside. Cautiously enters.

INT. MOTEL ROOM - CONTINUOUS

Navarro keeps a low profile, absorbing the room. The other officers don't even acknowledge him.

On the table, an evidence placard with the number '4' sits next to the small tin yellow sign: 'Barron's Cove'.

Navarro maneuvers to it. No one is looking. He picks it up.

INT. BENJI'S HOUSE - BASEMENT - LATER

A dark, dusty space of shadows. Caleb stands alone, before the large funeral photo of Barron, sitting on an easel.

Caleb's eyes are wet. His face searches. This is a man in need of saving.

BENJI

I didn't know where to put it. Felt wrong to throw it out.

Caleb turns, finding Benji standing behind him.

BENJI (CONT'D)

The arrangements are made. You'll be picked up at the border and taken across. What you do on the other side is your business.

CALEB

(beat, to the photo)

He was so perfect wasn't he? My angel. The only good thing I've ever done.

BENJI

Caleb --

CALEB

I should have been there for him. I should have been... Where was I!?

BENJI

(beat)

If it helps to blame me, blame me.
But we both know every choice you
made was yours. Every choice.

Caleb cries.

CALEB

I know.

Benji comes to Caleb and hugs him.

BENJI

You can't change what you are. So
why punish yourself for it?

CALEB

What am I?

BENJI

What you've always been, what
you'll always be. A killer.

CALEB

(beat)

I will make him feel EVERYTHING he
did to Barron. Everything.

BENJI

"From each man according to his
nature. So he moves the world."

Long beat. A door opens, Micah comes downstairs to see the
pair mid-embrace. He nods to Benji.

INT. BENJI'S HOUSE - LIVING ROOM - MOMENTS LATER

Caleb enters. Alex is watching TV.

CALEB

It's time to go.

ALEX

Where?

CALEB

We've got a ride across the border.
Somewhere to go on the other side.

Caleb checks the supplies of his backpack.

ALEX

Are you going to be with me?

CALEB

I'll see you're set up.

ALEX
You won't stay?

CALEB
You know I can't stay.

ALEX
You don't have to come back.

CALEB
We can't argue about this now.

ALEX
Then I'm not going.

CALEB
Alex, you asked me to get you
somewhere safe. That's what I'm
doing. When we get there you're
going to tell me everything you
know, and then what I do... is not
your problem.

ALEX
You don't have to...

CALEB
Yes I do! I am what I am. I can't
be saved. You can be. This is your
chance. I'm not letting you miss
it.

ALEX
(beat)
Would you leave Barron alone?

CALEB
You're not my son, Alex.

Alex, shut down.

CALEB (CONT'D)
Let's go.

INT. BENJI'S GARAGE - MOMENTS LATER

An idling van waits in the garage, back doors open. Alex
climbs in. Caleb turns to Benji.

CALEB
Thank you.

Benji smiles. They hug. A beat too long. Caleb enters the
van. Micah shuts the door HARD.

INT. VAN - LATER

Alex and Caleb sit nestled among boxes of supplies, lightly
jostling with the bumps of the road. A long silence.

CALEB

You're not going to talk to me now?

Alex looks down.

CALEB (CONT'D)

Look. You don't want me to stay with you. You might think you do, but you don't. I've done things I can't take back. I've hurt people.

ALEX

Like that man in your house. You've done that before?

CALEB

(long beat)

A long time ago, I hurt someone close to me. My brother.

(beat, remembering)

It was a night like tonight. Raining. I just got fired from a temp job for being drunk. So I went to a bar. Stayed there for a long time. I was a such mess, I forgot it was Barron's birthday. When I realized, it was so late, I just stayed. I couldn't go home, I couldn't look at him. Drink after drink after drink. I didn't care if I lived or died.

(beat)

Early in the morning, my brother found me outside in the street. He put me in the car, started to drive home. On the way, he tried to talk to me. About my problem. I didn't like it...so I grabbed the wheel. And we went off the road. Into water.

(beat)

We sank. Fast. I remember the rush of the water coming over us, the darkness surrounding me, the light getting farther and farther away. I tried to pull him out. His eyes were begging me, staring into me as I struggled to free him, but I couldn't hold my breath. I had to leave him. When I finally went down again and got him out, he was already dead. I called our uncle. Together we buried him nearby. After that, the only light left was Barron.

Alex takes it in.

CALEB (CONT'D)
I can never take that back. That's what I am. A killer. And without Barron, that's all I am. Rot. Like your father. And men like us can't change.

Long pause.

ALEX
Do we have to be the worst thing
we've ever done?

CALEB
You don't have to think about that.

Caleb leans his head back and closes his eyes. Alex watches the rain on the windows.

EXT. ABANDONED FACTORY - NIGHT

The van pulls up to a long-abandoned factory. Micah opens the door for Caleb and Alex. They look around the dreary site.

MICAH
In here.

Caleb doesn't move.

MICAH (CONT'D)
We're going to wait for your ride
inside.

Caleb and Alex follow him into the building.

INT. ABANDONED FACTORY - BASEMENT - MOMENTS LATER

Caleb follows Micah downstairs. They land in a bare room. White tiles. In the center: a chair, table, with an old TV.

CALEB
What is thi--

BAM. Caleb gets HIT FROM BEHIND WITH A GUN. He falls.

Caleb! ALEX BENJI
Get him up!

Benji's GOONS swarm, pulling Caleb to his feet. Micah pulls Alex into a corner, holding him from behind by his arms.

Benji throws a punch across Caleb's face, sending him down again with a bloody bounce.

BENJI (CONT'D)
In the chair.

CALEB
 (out of it)
 Alex --

The men drag Caleb into the chair.

Caleb leans on his side, his head bleeding, his right eye already too painful to open fully.

BENJI
 I didn't want it to be this way,
 Caleb. I really didn't.

ALEX
 Caleb!

Benji whistles, points to Alex. Micah gags him with a rag.

BENJI
 If you had just been patient, like
 I asked, we could have avoided all
 of this.
 (to someone else)
 Tape.

Caleb moans in pain.

CALEB
 Alex --

Benji grabs Caleb's head, and holds it up towards the TV.

BENJI
 Open your fucking eyes.

On the TV, we see VIDEO of PHILLIP MEAD'S INITIAL POLICE INTERVIEW with Chief Alberts. Chief is off-camera, we're seeing Phillip and his distressed parents, LUCAS & MARIE.

CALEB
 What is this?

BENJI
 Watch.

ON TV:

PHILLIP
 He was waiting all alone. I thought
 we were just going to take him
 home, I promise.

CHIEF ALBERTS
 What happened then?

LUCAS
 It's okay, Phillip.
 (in French)
 Tell the policeman what you told me.

PHILLIP

Alex said we were going to play a game. So he followed us into the trees. At the tracks, Alex told me I was the bandit, and Barron was the sheriff. Alex gave me the rope, Barron laid down... He let me tie him up. I didn't want to do it! I swear! He said he'd hurt me if I didn't help him!

MARIE

(in French)

I can't hear any more of this!

Marie leaves. Caleb is being crushed in real time.

PHILLIP

He said he'd kill me...

CHIEF ALBERTS

Then what?

PHILLIP

(barely able to talk)

We started to hurt him. I kicked him. Alex kicked him harder. More and more. He got on top of him and choked him until he cried. He was begging us...

Caleb fully breaking, hand at his mouth. Barely a man. Alex watches Caleb break -- he's crying too, straining against the arms that hold him back.

PHILLIP (CONT'D)

When Barron stopped moving...

(fully broken)

I ran! I ran away! I...

LUCAS

(also breaking, comforting)

It's okay my love. It's okay.

ALEX

(muffled)

I'm sorry! Caleb! I'm sorry!

CHIEF ALBERTS

It might be a good idea to consider leaving for home for awhile. Today.

The CAMERA shakes as Chief Alberts covers the lens. Black.

ALEX

I'm sorry! I'm sorry!

Caleb collapses into himself. Then - STANDING AND CHARGING WITH HELLISH FURY as men RUSH to hold Caleb back, bringing him to his knees as he struggles against them, fighting to claw at Alex, like a foaming, rabid dog.

BENJI
Get him out of here!

Micah pulls Alex out of the room.

ALEX
(screaming)
I'm sorry! I'm sorry!

Caleb, dragging three men with him as he crawls --

BENJI
Stop fighting, Caleb!

Benji takes a baseball bat and HITS HIM WITH IT HARD. Caleb spazzes on the floor in pain.

BENJI (CONT'D)
Stop fighting!

He hits him again.

BENJI (CONT'D)
You should be celebrating.

CALEB
Please -- Let me --

BENJI
He's going back! You know what that means. He's going to suffer just like you want.
(beat)
You wanted revenge, you're getting it. And more.

Caleb looks towards Alex's echoing screams.

BENJI (CONT'D)
Let him go.

Caleb loudly groans. The anger & pain overwhelming him. His tears mixing with blood on the tiled floor. He relents.

BENJI (CONT'D)
Now, despite my better judgement, you still have a ride north. You're taking it and not looking back. Ever. I don't want to see you again. Hell, if I even smell you -- I'll kill you. Do you understand?

Caleb trying to breathe.

BENJI (CONT'D)
DO YOU UNDERSTAND?

Caleb nods his head.

BENJI (CONT'D)
I loved you, Caleb. You know that?
I really loved you. That's the only
reason you get this chance.
(beat)
Unfortunately, I need you to know
I'm serious. Remember I'm serious.
You understand that right?

Caleb tries to lift his head, but fails. The MEN surround him, all now carrying baseball bats.

CALEB
No... No!

BENJI
This is the only way.

Caleb screams. Benji heads for the stairs.

BENJI (CONT'D)
Oh, I meant what I said before.
Barron was a sweet boy. Too bad he
had a shit like you for a father.

The men step up to Caleb.

CALEB
No!

Benji turns away as his men do what they do best.

INT. HOSPITAL - NIGHT

Emergency room STAFF look at charts, move patients, check pulses. They hear a loud TIRE SQUEAL from outside.

EXT. HOSPITAL - CONTINUOUS

A van pulls up at the emergency wing. Alex is rolled out, dumped onto the ground. The car speeds away as STAFF run to the motionless body.

INT. COUNCILMAN'S HOUSE - LATER

Lyle stands at his window, watching PRESS outside begin to stir with new information. Some leave for their vans.

LYLE
(to an aide)
Get my car.

EXT. HOSPITAL - LATER

Lyle steps out of a black car at the entrance. REPORTERS take photos, throw questions. POLICE clear a path.

INT. HOSPITAL ROOM - LATER

Alex in a cot, asleep. Slowly, he stirs, wakes up, finding: Lyle in the corner of the room -- watching.

LYLE
Welcome back, son. You had us all
terribly worried.

Alex breathes heavy. Lyle approaches.

LYLE (CONT'D)
Relax, you're safe now.

Lyle caresses his son's face.

LYLE (CONT'D)
You've been through a very
traumatic experience.
(beat)
Hush now. Daddy will take care of
everything.

Lyle lets his fingers linger on the boy's lips.

LYLE (CONT'D)
Everything is under my control.

EXT. TRUCK STOP & DINER - DAY

A large off-ramp industrial establishment. Dozens of semi-trucks are parked under awnings. TRUCKERS filter in and out of the restaurant.

A beat-up Cadillac pulls into a parking space. Two of Benji's MUSCLE in leather jackets exit the front seats. One opens the door to the backseat, reaching down, helping Caleb stand. He's horribly BRUISED & BEAT UP.

INT. TRUCKER DINER - LATER

The three men enter. Truckers notice Caleb's face, but quickly return to their conversations.

The men sit at a booth. Caleb looks utterly defeated. His body stiff and broken. A waitress drops menus.

WAITRESS
I'll give you guys a minute.

A TV above the bar shows footage of LYLE and ALEX. Headline reads: MIRACULOUS RETURN ON VICTORY NIGHT!

Caleb can't bear it. He stands, the men shoot up with him.

CALEB
I'm going to the bathroom.

MUSCLE 1
(to the other)
I'll go. Get me the special.

Muscle 1 escorts Caleb to the men's room.

INT. BATHROOM - TRUCK STOP - MOMENTS LATER

Caleb washes his hands in the sink. He catches his reflection, barely able to recognize himself.

He cries, a snotty, bloody mess.

He reaches for the paper towel dispenser -- pausing at the sight of SEA SHELLS plastered all over it.

Slowly, he becomes present, looking around, finding NAUTICAL DESIGNS everywhere: starfish, conch shells, sea urchins.

He turns for the door, finding a framed antique poster of a father fishing with his son on a dock.

Caleb is frozen. The tears bouncing in his eyes.

A small, raised open window bathes him in gray light...

EXT. TOWN STREETS - DAY

A convoy of police cars and SUVs.

INT. STRETCH SUV - DAY

Chief Alberts and Wilson ride with Lyle, Alex, and the Nanny. Crowds of SUPPORTERS cheer outside the windows.

The Nanny puts a pill in Alex's mouth. Follows with water.

NANNY
Drink it. You'll feel better.

EXT. CONVENTION CENTER - DAY

The convoy arrives at a large theater-like building. Police stand at barricades keeping the street clear.

Lyle steps out from his car to cheers and waving American flags. He helps Alex out from the car, now in bandages and a sling. The life knocked out of him, painkillers on overdrive.

INT. CONVENTION CENTER - DAY

Lyle stands at a podium onstage, addressing ATTENDEES in balconies and tables below.

The Nanny and Alex sit towards the front with security; Alberts at a nearby VIP table.

LYLE

Together, we proved once again that this is a family town. And I look forward to repaying you for the comfort and love you've shown me and my family these past weeks. My promise to you, is that today, we turn to a new chapter in our collective history. Renewing our resolve, our community, and our belief in miracles, because miracles do happen!

SUPPORTERS

Chambers! Chambers! Chambers!

INT. TRUCKER DINER - DAY

Muscle 1 waits outside the bathroom. He checks his watch, impatient. Muscle 2 walks over. We can hear the sink run.

MUSCLE 2

What's taking so long?

MUSCLE 1

I don't know. I think he's washing.

MUSCLE 2

What?

(knocking on the door)

Hey Caleb? Caleb, answer me.

INT. CONVENTION CENTER - DAY

Benji watches Lyle from a balcony.

LYLE

I would also like to take a moment to thank all of my partners, new and old, as we unite together to fortify this community for the next generation, and beyond. With the legacy of Mayor Greenspan as a model, his retirement calls for new leaders to carry the torch.

Chief Alberts applauds, pleased.

INT. TRUCKER DINER - DAY

Muscle 1 is KICKING the bathroom door, trying to break in. Diners are highly concerned. A WAITRESS rushes over --

MUSCLE 2

Go back to work.

MUSCLE 2 (CONT'D)
 (to diners)
 Everything's fine!

BANG BANG BANG -- KICKING HARD, the door BUCKLING --

INT. BATHROOM - TRUCK STOP - CONTINUOUS

They BUST IN. Caleb is GONE, the window OPEN.

INT. CONVENTION CENTER - DAY

LYLE
 And with the establishment of the
 Office of City Infrastructure, be
 prepared to see stunning
 improvements, new construction for
 our schools, hospitals, precincts
 and more!

More applause. Benji catches eyes with Lyle, tips his head in shared understanding. Leaning back, his mind gratifies itself with thoughts of profit and power; indulging in self-congratulations for pulling this off.

EXT. PARKING LOT - TRUCKER DINER - DAY

The men RUN, searching for Caleb, slowing -- finding nothing.

MUSCLE 1
 I'll call Benji.

Muscle 1 takes out a cell phone. Muscle 2 snatches it away.

MUSCLE 2
 (afraid)
 No, no. We have to deal with this
 ourselves. He can't have gone far.

EXT. SUBURBAN HOUSE - LATER

Caleb climbs out of the passenger side of a semi-truck parked on the street. Waves the driver off.

He faces a house, checks the mailbox, confirming the address of the business card in his hand. We've seen this home before, the background of a family photo on Navarro's desk...

INT. CONVENTION CENTER - LATER

GUESTS mingle after the speech. Lyle shakes hands with CAMPAIGN DONORS and OFFICIALS, a huge smile on his face; finally in the room he belongs in.

A quiet moment, his smile fades, his mind coming back to Earth as he looks up and notices, across the room, in a balcony, lurking in shadows...

Caleb. Staring dead at him.

Benji nearly stops breathing.

Caleb doesn't blink. Doesn't emote. Benji turns for help, finding none, turning back to Caleb -- now gone.

Benji in a state of absolute *terror*.

MOMENTS LATER

Lyle making rounds on the floor, shaking hands, saying hellos. It's crowded and bustling. Benji pushes to his side.

LYLE
What did you thi --

BENJI
Get out.

What? LYLE BENJI (CONT'D)
He's here. In the building.

LYLE (CONT'D)
You said it was taken care --

Benji grabs him, pulls him close, whispers in his ear --

BENJI
He's going to come for us.

Benji breaks off. Lyle in the chaos -- alone and afraid.

ATTENDEE 1	ATTENDEE 2
Great speech, Councilman!	Congratulations!

Lyle ignores them all, pushing past the crowd, wild-eyed.

INT. SERVICE HALLWAY - CONVENTION CENTER - LATER

Lyle moves quickly, making sure he's not followed. His Aide tries to keep up, working a cell phone.

LYLE
Where is the crew?

AIDE
They'll be there --

LYLE
Go back to the office, keep it secure.

AIDE
Secure from who?
(yelling after)
Councilman!

INT. GREENROOM - CONVENTION CENTER - CONTINUOUS

The Nanny peels an orange for Alex. Lyle bursts in.

LYLE
(to Alex)
Get up!

NANNY
What's going on? --

LYLE (CONT'D)
Get up now!

EXT. CONVENTION CENTER - SERVICE EXIT - MINUTES LATER

Lyle rushes towards his waiting SUV, pulling Alex with him by his arm. The Aide follows. A DRIVER opens the door.

AIDE
Sir, we still have events tonight.
The interview at city hall --

LYLE
Cancel everything.

AIDE
What do I tell them?

Lyle shoves Alex into the car.

LYLE
(through gritted teeth)
Lie!

INT. BLACK CAR - CONTINUOUS

Lyle slams the door. The driver shifts gears.

Go!

LYLE

Alex looks at his father, now flustered. A little life comes back to his eyes. Lyle pops open a panel in the floor -- takes out a PISTOL.

EXT. PRIVATE MARINA - LATER

Lyle's SUV pulls up to the main building, attached to docks and boathouses along the sea.

INT. PRIVATE DOCK - CONTINUOUS

Expensive vessels float side by side in slips. Lyle moves quickly down the dock, pulling Alex by the arm -- finding 'THE SANCTUARY' - a 100' luxury yacht. They board.

INT. THE SANCTUARY - CONTINUOUS

A large open area; a captain's station overlooks a sitting & dining room. Lyle is disturbed by the lack of crew.

LYLE
Captain! Start the engine! Captain!

CALEB
I sent them away, Senator.

Caleb is seated in the captain's chair. Lyle spins, aiming his gun.

LYLE
Caleb...

CALEB
I hope you don't mind. I didn't want them to see what happens next.

LYLE
Are you insane? Tell me why I shouldn't kill you right now.

CALEB
You could. It wouldn't be the worst idea. But it also wouldn't be your best.

Caleb stands. Lyle aims the gun higher.

CALEB (CONT'D)
Relax, Senator. I'm not here for you.

Caleb reveals a gun in his waistband.

CALEB (CONT'D)
I'm here for him.

Lyle lowers the gun just slightly.

LYLE
Alex? You're here for Alex?

CALEB
Give him to me, and you can still have everything you want.

LYLE
What are you --

CALEB
Let me kill him, and I'll tell the world whatever you want me to say. You want to be a hero? I'll make you one. And your plans with Benji, I won't interfere.
(beat)
Just let me have justice for Barron.

Lyle lets out a laugh. This is too much for him.

CALEB (CONT'D)
You can still win.

LYLE
(beat, swallows)
You're serious.

CALEB
We don't have time for this. We're
only alone for a few seconds. Let
me do this, I'm yours.

ALEX
(quietly)
I'm sorry, Caleb. Please --

LYLE
(to Alex)
Shut up.
(to Caleb)
You came all the way just to kill
him? Boy -- you must have really
loved that kid.

Lyle looks carefully at Caleb -- more broken than ever. Lyle
gains confidence, thinks.

LYLE (CONT'D)
I was going to keep him around a
little longer. Make him suffer for
what he's put me through. But this,
well this is just too good.
(beat)
All right, Caleb. You have a deal.
(beat)
Put him down.

Lyle pushes Alex forward HARD. Raises the gun on Caleb.

LYLE (CONT'D)
Slowly now.

Caleb approaches. Alex looks up at him. Caleb raises his gun
to Alex's head.

LYLE (CONT'D)
Now you finally see what I see. The
little monster he is.

Caleb presses the gun into Alex's forehead. Long beat.

LYLE (CONT'D)
What are you waiting for? Do it.

Caleb breathes heavy, his finger TIGHT on the trigger --

LYLE (CONT'D)
Do it. FUCKING KILL HIM.

Caleb pulls the gun away.

CALEB
Is that enough, Detective?

NAVARRO appears, his gun trained on Lyle.

NAVARRO
That's enough. Lyle Chambers, put
the gun down, you're under arrest.

LYLE
What --

NAVARRO
Gun down! Now!

ALEX	CALEB
Caleb...	Alex, you're alright. You're safe.

LYLE
What is this? He's the one you
want! Arrest him!

NAVARRO
This is your last warning.

ALEX
I'm sorry! I'm so sorry!

Lyle's eyes shift from Navarro, to Caleb and Alex together.
The sight of their affection INFURIATES him.

NAVARRO
Don't you --

Lyle quickly RAISES HIS GUN.

NAVARRO (CONT'D)
Caleb!

Lyle SHOOTS. Navarro SHOOTS.

Lyle flies back into the wall, spurting blood from his
throat. He raises his gun again as Navarro runs up and SHOOTS
HIM DEAD.

NAVARRO (CONT'D)
He's down. I got him.

ALEX
Caleb!

Navarro spins, finding Alex standing at a BROKEN WINDOW. He
runs over, looks out -- a disturbance in the water --

NAVARRO
Shit!

Navarro JUMPS IN --

EXT. UNDERWATER - CONTINUOUS

Navarro swimming down into the murky darkness -- Finding Caleb -- unconscious, sinking --

 NAVARRO
 (muffled, underwater)
 Caleb!! Caleb!!

FADE TO BLACK.

INT. HOSPITAL - DAY

Caleb wakes up in an ICU bed. His blurry vision clears, seeing the IV tube in his arm. He moves to feel it, but - *CLINK* - he's handcuffed to the side rail.

Caleb tries to sit up, but the pain is overwhelming. He pulls at the handcuffs.

 NAVARRO
 Sorry about that. Hospital policy.

Navarro is here; approaching.

 NAVARRO (CONT'D)
 Are you in pain?

 CALEB
 Is Alex --

 NAVARRO
 He's okay. Shaken, but okay.

 CALEB
 How long have I been out?

 NAVARRO
 Three days. A lot's happened.

 CALEB
 Chambers --

 NAVARRO
 Dead.
 (beat)
 You know, that marina was in another jurisdiction. The state had to get involved. They found a copy of the tape of Phillip Mead's confession. Alberts is taking a leave while he's investigated.

Caleb taking it in.

NAVARRO (CONT'D)
You're still gonna have to go away
for what you did.

 CALEB
I know.

 NAVARRO
I'm going to try to protect you,
but Benji is still out there --

Caleb waves him to stop talking. He doesn't care.

 CALEB
Where's Alex?

 NAVARRO
He told us everything. He showed us
what Lyle did. Social services is
stepping in. He'll find a good
home, because of you.

Caleb stares ahead, trying not to cry. His nostrils flare.

 NAVARRO (CONT'D)
I'll be back later to check on you.

Navarro turns to leave.

 NAVARRO (CONT'D)
Oh, he wanted me to give you this.

Navarro gives Caleb the penny from the diner, turns to leave.

 CALEB
Did he say why? Why did he choose
Barron? Why Barron?

 NAVARRO
Well, in his words...
 (beat)
He said he wouldn't stop talking
about his Dad.

Navarro exits, the door closes.

Caleb breaks -- the crushing weight of this too much for his
soul. *He wouldn't stop talking about his Dad...*

He sobs, and sobs...

EXT. HOSPITAL - DAY

A team of OFFICERS leads Caleb from the hospital to a waiting
police car. Caleb looks up at the building, seeing Alex
watching from a window. They share a moment.

INT. COP CAR - DAY

Caleb in the backseat. Pondering.

OFFICER 1

Hey, you want a coffee before we
hit the road?

OFFICER 2

Works for me.

EXT. BACK ALLEY - DAY

The squad car pulls into an alley, the cops exit, leaving
Caleb handcuffed in the backseat -- alone.

A long beat. He realizes something is off.

He looks up, into the rearview mirror seeing two MEN approach
the car from behind. They walk with purpose. Stealing
glances, making sure they're alone. They each pull out a gun.

Caleb knows it's over.

He closes his eyes. Opens them again.

Looking back into the rearview mirror he sees HIMSELF -- and
BARRON on his lap. Smiling. Happy.

BACK TO Caleb -- alone in the backseat. A smile --- peace.

Behind him, the HITMEN raise their guns in unison.

CUT TO BLACK.