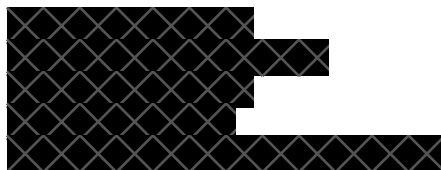


Wounded
By
David C. Hoke



1 EXT. STREET - DAY

1

MONTAGE OF SHOTS. A street. Modern decay. Heat waves from the summer sun. Cars pack the lanes of the road.

KILLZ (V.O.)

Most people never stop and think about where they're at, much less, where they're going. They never stop and think, "Is this where I want to be? Is the road I want to be on?"

(sound of cigarette lighter)

There's this road where I live. And this road starts at the interstate and heads west. First thing it does, it takes you right through the hood where I was raised. After that, you hit the river. Then downtown. It goes right past the police station. Passes right by churches and schools. You keep going west, the houses get nicer. The stores get cleaner. Eventually, it becomes another highway and takes you out past the mall, the movies, and homes nicer than any homes I'll ever live in. And you keep going past that, it takes you out into the country. Nothing but farms and fields and...

(shit under breath)

...whatever the hell else the country has. I wouldn't know. I never lived there.

(hear him take a drag of a smoke)

Sometimes, when I got nothing to do...

(laughs)

...which happens a lot. But sometimes, I'll take that road. And I mean take it the whole way out into the country. I'll go miles and miles before I'll turn back around. I start on the interstate, exit off, ride through the hood, then cross that river and just keep ridin'. Don't really know what I'm riding for.

(MORE)

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

(sadness)

Just...riding to be riding.

MONTAGE OF SHOTS. HOOKERS walking the pavement. PEOPLE sitting on the front porches of their homes. No jobs. No nothing.

KILLZ (V.O.)

People always say things like, "Life is hard on the streets." Or, "The streets ain't no place to be." They say that because of all of the drugs, the gangs, the crack heads, whatever. It's probably the biggest lie I've heard in my life.

MONTAGE OF SHOTS. Soup kitchens. HOMELESS PEOPLE. Churches.

KILLZ (V.O.)

The streets got nothing to do with it. The streets never slapped a pair of cuffs on me. The streets never shot anybody I know. The streets never turned a trick for ten dollars. People do all of that. The problem we got is people.

PARK. KIDS playing.

KILLZ (V.O.)

Saying its the streets is just an easy way to not have to look someone in the eye and take responsibility.

(takes a drag)

But don't get me wrong. I ain't hating on nobody.

CLOSE ON KID on a swing.

KILLZ (V.O.)

I ain't no better. Hell, I blame the streets too.

FADE TO:

3 TITLE: "NOW TO THE ONE WHO WORKS, WAGES ARE NOT CREDITED 3
AS A GIFT...BUT AS AN OBLIGATION. ROMANS 4:4"

FADING INTO THE SOUND OF MEN YELLING. GUN FIRE. THE
SOUND OF A CAR SQUEALING ITS TIRES. YELLING. THE SOUND
OF A PISTOL FIRING OVER AND OVER AGAIN. YELLING. CAR
CRASH. HEAVY BREATHING. PISTOL. RELOAD. PISTOL FIRE.

THE SOUNDS FADE BACK TO THE WIND.

4 TITLE: "THE OBLIGATION. CHAPTER ONE." 4

FADE IN:

5 EXT. ABANDONED WAREHOUSE - DAY 5

CLOSE ON ROY. On one knee. Breathing heavy. Adrenaline
still blowing out his mind. His ears deafened by the
pistol fire.

A smoking pistol in his hand. His breathing like a
freight train. His adrenaline starts to slow down and
reality starts to catch up.

He forces himself up to his feet, ejects the clip, and
slaps in the next mag. CLICK! Locked and loaded again.
His pistol up but not like a cop or a thug. His moves
and posture are tactical.

WIDE ON YARD. He staggers over to a car crashed up
against the building. SIX DEAD MEN are scattered around
the yard. Pistols lay by and in their hands.

Roy stumbles towards the car. Pistol up and ready.

6 I/E. CRASHED CAR - CONTINUOUS 6

A DEAD BODY leans against the wheel. Killed by bullets
and blunt force trauma. Roy opens the door, poking the
pistol into the car. He puts it against the driver's
head. Pushes on him. The 'Is he dead?' test. Nada.

Roy leaves the driver's side and walks to the passenger
side. Opens it up. Two bags sit in the floorboard. He
quickly grabs them and leaves the car.

7 EXT. ABANDONED WAREHOUSE - CONTINUOUS 7

Roy takes the bag and walks towards another car parked
across the way. As he walks, pistol is ready. His eyes
never leave the dead men.

8 I/E. SECOND CAR - CONTINUOUS 8

He opens the driver's door. Nothing in there. Opens the back. Nothing in there.

He stops and looks around. There is a car number three. So, it must be car number three, right? Roy looks around. No cops. No sirens. Nothing.

9 EXT. ABANDONED WAREHOUSE - CONTINUOUS 9

Roy walks towards car number three. The position of the cars is like a triangle. He reaches it and sets the bags down on the trunk. There is a bullet hole in the back door's glass. He eases up to the driver's door.

His pistol ready. He opens it up. Nothing. He sees something in the back. Not sure what.

10 I/E. THIRD CAR - CONTINUOUS 10

He opens the rear door. A blanket over something. Blood soaking through it. He rips the blanket off to reveal JARA. Girl in her late teens, early 20's. White, small, cute, half-Goth, half-punk. Her mouth gagged. Her hands tied behind her back with zip ties. She doesn't belong here. Under her body is a large bag.

Roy just stares at her. She is alive. Sweating. Fever killing her. Blood everywhere. Short desperate breaths.

Roy stands up and leans against the car. Thinks for a moment. Looks back at the dead bodies laying there. Thinking more and more.

ROY

Nope. No way in hell.

He reaches in and grabs the bag under her. Jerks it out, slams the door, and walks to the trunk. He slams the bag onto the trunk. Three bags laid out in front of him. He unzips them all, one by one.

He pulls a wad of cash from bag number one. Tosses it back in and looks in bag number two. Cash, cash, and more cash. Pulls back the opening of bag three. Coke. Lots of it.

11 EXT. ABANDONED WAREHOUSE - CONTINUOUS 11

He puts his pistol away and zips back up the three bags. He grabs them all and starts to walk away. Gets a dozen steps from the car.

RING. RING. A CELLPHONE. He stops. He looks around. Its coming from one of the DEAD BODIES in the yard. He walks over to it. Slowly. Carefully.

RING. RING. He reaches the body. Cellphone laying on the dirt. RING. RING. RING-DISCONNECT. He reaches down and picks up the phone.

PHONE: "ONE MISSED CALL. MR. ROMEO."

Roy looks around. Is anyone watching? The PHONE BUZZES.

PHONE CHIME. PHONE: "VOICEMAIL."

Roy goes to the voicemail and listens to the message.

MR. ROMEO (V.O.)

Do you like the girl? Holla at a nigger.

Roy disconnects the phone and looks back at the car. Fuck! He walks back over to it. He sets the bags down on the trunk.

12

I/E. THIRD CAR - CONTINUOUS

12

Roy opens the door and pulls his pistol back out. She's still out cold. He puts the pistol against her head and turns his own away. Shielding his face from the brains he's about to splatter.

He breathes heavy. Trying to psych himself up to pull the trigger. Breathing heavier. Do it! Come on! Do it, you fucking.... ARGH!!!

ROY

Daaammmittt!!!!

He lowers the pistol and grabs her limp, lifeless head by the hair. He looks her over. Pissed at her. She's barely alive. Her mind has definitely checked out. He grits his teeth and shakes her head.

ROY (CONT'D)

Why the hell did you have to be here!?!

He lets her head go and it plops down. He leans against the roof of the car. Anger is now frustration. He erupts, punching the top of the car over and over again.

ROY (CONT'D)

SON OF A BITCH!!!!

A car sits alone and by itself on a old road. PENNY sits in the car, playing with her phone. RADIO playing softly.

She looks up and sees Roy carrying the three bags and Jara. She sits up, her attention definitely grabbed.

PENNY

Oh no. Oh hell no.

She gets out of the car and starts marching towards him.

PENNY (CONT'D)

No way. No damn way. I don't know where you got her ass, but she's gonna go the hell back where you found her.

Roy keeps walking. She stops and waits on him to approach.

PENNY (CONT'D)

Did I stutter? Did I freakin' stutter? Did you not hear me?

ROY

I heard ya. This dead ass girl heard ya. Everybody for fifty miles heard ya.

PENNY

Well, you're hearin' me, but you ain't listenin' to me. What in the hell is that?

ROY

A girl.

PENNY

I know its a girl, smartass. What the hell are you doin' carryin' her?

ROY

She's shot.

PENNY

So?

ROY

I shot her.

PENNY

She probably had it coming.

He passes her and they make their way to the car.

ROY
She's coming with us.

PENNY
The hell if she is.

ROY
You heard me. She's coming.

PENNY
Why?

ROY
She's shot! Didn't you hear what I said?

PENNY
I'm glad she's shot. Hell, give me a gun. I'll shoot her too.

ROY
It was an accident. She's a non-combatant.

Penny can't believe her fucking ears.

PENNY
Non-combatant? Non-combatant? Is that what you said?

ROY
Yeah.

PENNY
This ain't Iraq, asshole. What the hell's wrong with you?

Roy reaches the car and stops.

ROY
One, I ain't an asshole. Two, you're right. This ain't Iraq. Its the United States of freakin' America. And that is why I am not leaving her behind. And last but not least, I don't know what's going on, but this bitch was part of the deal. I don't know why. I don't know how, but she was part of it. Do you know what that means?

She just stares at him. Arms folded. A wall.

ROY (CONT'D)

It means not only have we killed a bunch of drug dealers and robbed a drug deal, but we have also managed to shoot and possibly kill one of the drug dealer's girls. We might need a get out of jail free card. This girl, if she lives, might be our get out of jail free card. Do you read me?

She just stands there.

ROY (CONT'D)

(through gritted teeth)

Do you friggin' read me?

She just pops her gum and rolls her eyes. He tosses the bags down and tries to open the door to put Jara inside. Penny just stands there.

ROY (CONT'D)

Little help?

Penny begrudgingly opens the door and Roy puts Jara inside. He finishes putting her in, straightens up, and catches his breath. He and Penny stare at each other. That uncomfortable moment of silence between a couple arguing.

ROY (CONT'D)

Sorry.

PENNY

Sorry.

He pecks her on the cheek and gets in on the passenger side of the car. She shakes her head and gets in on the driver's side. The car starts up, turns around, and pulls down the road.

14 EXT. GAS STATION - NIGHT 14

Penny is gassing up the car.

15 I/E. ROY'S CAR - CONTINUOUS 15

Roy sits in the back, holding pressure on the girl's wound. He takes out the dead guy's cellphone and looks at it. He goes to the voicemail and listens to the message again.

MR. ROMEO (V.O.)
Do you like the girl? Holla at a
nigger.

It disconnects. Roy looks at the phone and puts it back
in his pocket. Penny gets back into the car. She's
calmed down now.

PENNY
You think of a plan yet?

ROY
She won't make it through the
night.

PENNY
Then, what do we do?

ROY
I know a guy. He was a medic in
the war. He lives along the way.
Bout an hour from here.

PENNY
When was the last time you saw
him?

ROY
Just before you and I met. We go
way back. We knew each other
before the army.

PENNY
Okay. You know him. Do you trust
him?

ROY
I served with him.

PENNY
That wasn't the question. The
question is: do you trust him?

Roy just looks at her. Cold expression.

ROY
I served with him.

A floppy rent house. Not a complete shithole or
anything, but not exactly a 100k home either.

17 INT. BEDROOM, KILLZ' HOUSE - CONTINUOUS

17

KILLZ lays in the bed smoking a cigarette. The SHOWER IS RUNNING in the adjacent bathroom. The room is slightly trashy. Empty liquor bottles here and there. Empty beer cans. Next to him is a bottle and a needle.

SLOW CAMERA ZOOM IN on Killz watching TV. Staring at it blankly.

SLOW CAMERA ZOOM IN on the bathroom door. Shower running.

SLOW CAMERA ZOOM IN on the TV playing mindless television.

BACK TO KILLZ laying there like a zombie. His CELLPHONE RINGS. He slowly looks over at it. RING.....RING.... He looks at the caller ID and finally answers.

KILLZ

What up, Roy?

ROY (V.O.)

Killz. It's Roy.

KILLZ

I know it's you, Roy. I just said, "What up, Roy?"

ROY (V.O.)

I need your help.

Killz gets out of bed and walks down towards the hallway. Cigarette still in hand.

KILLZ

Man, I just woke up, I've been getting my drink on. Now might not be the best time to be calling in no favors from me. Know what I'm sayin'?

18 INT. HALLWAY, KILLZ' HOUSE - CONTINUOUS

18

Killz walks down the hall.

ROY (V.O.)

You gotta help me out. I got a girl here. She's been shot.

KILLZ

You got a who?

19 INT. KITCHEN, KILLZ HOUSE - CONTINUOUS

19

He walks into the kitchen and over to the fridge.

ROY (V.O.)
A gunshot victim. Female.

He takes a 2 liter of soda from the fridge and starts drinking straight out of it.

KILLZ
(indifferent)
Well...that sucks.

ROY (V.O.)
I'll explain everything when I get there. Where are you?

Killz almost does a spit take with the soda.

KILLZ
Where am I? You wanna bring her over here? Hell naw, you ain't bringing no gunshot victim female to my damn house. You out your mind?

ROY (V.O.)
Didn't you hear me? She's dying.

KILLZ
Don't bring nobody's dying ass over to my house. This ain't a damn funeral home. What the hell's wrong with you?

ROY (V.O.)
You owe me, you sumbitch. You know it, I know it. Now, I'm callin' in that friggin' favor.

KILLZ
Ain't you ever heard of hospitals? This ain't a hospital.

ROY (V.O.)
No hospitals. Gotta be where you are.

Killz sets the soda bottle on the counter.

KILLZ
Look, man. I don't know how to say this so I'm just gonna say it.

ROY (V.O.)
Don't do this to me...

Killz gets defensive.

KILLZ
Naw, naw, naw. It ain't like that. You see, I got this girlfriend. And...
(sighs)
...she's here right now. I mean right now. This is her house. Not mine. Her house. And she ain't gonna take to kindly to an old friend coming over here tonight with a gunshot victim female.

ROY (V.O.)
Then lose her.

KILLZ
Lose her? My girl *belongs* here. You lose your girl. She's gonna die anyway.

ROY (V.O.)
That's why you got to help her.

KILLZ
I been drinkin'. I ain't fit to do no surgery.

ROY (V.O.)
Dammit, can you hear what I'm saying? She's gonna die. You're a medic for Christ's sake.

Killz tosses his cigarette in the sink. Frustrated. Thinking. A moment of silence on the phone.

ROY (V.O.)
You there?

KILLZ
(gives up)
Yeah. I'm here.

ROY (V.O.)
Then what's it gonna be?

Killz takes another swig of soda pop.

KILLZ
Bring her ass over. 2201 Jackson.

ROY (V.O.)

Be there in an hour.

The LINE DISCONNECTS. Killz walks back down the hallway and towards the bedroom.

20 INT. BEDROOM, KILLZ' HOUSE - CONTINUOUS 20

Killz walks in and goes over to the bathroom door.

KILLZ

You still in the shower?

GIRLFRIEND (O.S.)

Be done in a minute.

He turns and walks back over to the bed. Sits on the edge of it. Lights another cigarette.

KILLZ

(to himself)

Why the hell she takin' a shower for? She just gonna get dirty again.

FADE TO BLACK.

21 SOUND OF CAR ENGINE. 21

FADE IN:

22 I/E. ROY'S CAR - NIGHT 22

Moving. Pulling through residential streets. ROY has put on a fresh shirt. JARA still out but alive. PENNY with a death grip on the wheel. He checks the directions on his phone.

ROY

Get to the end of this street, take a right.

PENNY

What if he can't help?

ROY

We'll cross that bridge when we come to it.

They make the turn.

ROY (CONT'D)

Three down on the left.

They approach the house and the car comes to a stop. She kills the engine and looks back at him.

PENNY

She still hanging in there?

ROY

Yeah. Barely.

He reaches for the door handle. Penny locks the doors.

ROY (CONT'D)

What the hell---?

PENNY

Before we go in, we need to have us a talk.

ROY

She's dying. Can't this wait?

PENNY

No, it can't. And I know she's dying. That's why you need to shut the hell up and listen to what I got to say.

Roy shakes his head.

PENNY (CONT'D)

You listening?

He takes his hand off of the door handle...with a little 'fuck you' thrown in for good measure. She clears her throat and steps right up to her soap box.

PENNY (CONT'D)

We have two tons of cash and a ton of dope. I don't know this guy. He's your war buddy and I get that. But, he ain't my war buddy. I know you trust him. I don't. That ain't gonna change any time soon. So, we fix the girl, we don't talk about anything else, and then we get the hell out of here. And that's it. There ain't no staying. There ain't no hanging out. There ain't no remembering the good old days and drinking a few beers. Its fix and get. You read me?

He looks away.

PENNY (CONT'D)

I said, "Do you read me?"

He cuts his eyes to her.

ROY

Loud and clear.

She pops her gum and unlocks the door.

23 INT. LIVING ROOM, KILLZ' HOUSE - CONTINUOUS 23

A KNOCK. No answer. KNOCK. KNOCK. A moment. No answer. The door opens and Roy carries in Jara. Penny follows. He starts to set her on the couch. They talk in loud whispers.

PENNY

What you doin'?

ROY

Settin' her down.

PENNY

You gonna get blood all over the damn couch. You just out to mess up everybody's damn 'pholstery?

ROY

Then where do I set her?

PENNY

Put her in the bathtub.

24 INT. HALLWAY BATHROOM, KILLZ' HOUSE - MOMENTS LATER 24

Roy opens the door and carries Jara over to the tub. He sets her down as gently as he can. He straightens up. More blood on him. He begins washing his hands.

25 INT. KITCHEN, KILLZ HOUSE - MOMENTS LATER 25

Penny walks into the kitchen and looks around. Goes over to the fridge and looks inside. Shuts it. Sees the soda bottle on the counter. Opens the cabinet and takes out a glass. She pours a glass of soda and takes a sip. Leans on the counter. Looking around. Spots something.

CAMERA SLOW PANS OVER to the kitchen table. A policeman's utility belt draped over a chair with a police shirt.

Penny walks over to the belt and picks it up. A pistol in the holster. A taser gun.

PENNY

Damn...

26 INT. HALLWAY BATHROOM, KILLZ' HOUSE - CONTINUOUS 26

Roy washes his face and looks in the mirror. A MOAN from the other room. He looks around. Another MOAN. He opens the door and steps into the hallway.

27 INT. HALLWAY, KILLZ' HOUSE - CONTINUOUS 27

Roy steps into the hall and Penny is there with the belt. Still talking in loud whisper.

PENNY

There's a cop here.

ROY

What?

PENNY

(even quieter)

A cop.

Roy takes out his pistol and they move to the bedroom door. THE MOANS are coming from the other side.

PENNY (CONT'D)

What do we do?

ROY

I don't know.

PENNY

Let's shoot her.

ROY

I'm not killin' a cop.

PENNY

No, dumbass. Not with that.

Penny takes the taser out of the belt and holds it up.

PENNY (CONT'D)

With this.

THE GIRLFRIEND is riding Killz cowgirl. In the throws of ecstasy. Quietly, the door creeps open and Roy and Penny peer inside. The lovebirds are too into it to notice.

Roy holds up the taser and points it at them. He braces himself to shoot. Gearing up for it. Shit! He can't do it. Penny rips the taser from his hand.

She takes aim. The girl starts to CUM. Killz MOANING. Penny looks at Roy. Roy is holding his breath. Girl rising to her CLIMAX. BAM! She fires the taser.

The electrodes hit the girl. She is shocked to shit. Her body locking up and gyrating. Killz is shocked too. He stiffens out like an ironing board. Both of them shocked all to fuck. Both of them making WEIRD NOISES THROUGH GRITTED TEETH.

The girl hits the floor. Killz rolls around, grabbing his dick.

PENNY

Shazam, bitch!!!

The girl and Killz rolling around in pain. Roy grabs the cuffs from the belt and handcuffs the girl.

KILLZ

What the hell are you doin'?

ROY

Why didn't you tell me your girl was a cop?

KILLZ

You didn't ask!!!

Killz stands up, covering himself with a blanket. Penny takes the sheet off of the bed and covers the girl.

ROY

Come on. She ain't gonna last much longer.

Killz staggers around, holding his junk.

ROY (CONT'D)

What the hell's wrong with you?

KILLZ

When you tazed her ass, where do you think I got shocked, dumbass?

ROY
Puts some clothes on and hurry up.

KILLZ
Hurry up? Let me see that thing
and see how fast you move after I
shoot you in your cock.

Roy grabs Killz' pants and throws them at him.

ROY
Get dressed.

29 INT. HALLWAY BATHROOM, KILLZ' HOUSE - CONTINUOUS 29

The door is shut. Roy walks in followed by Killz. Killz
steps over to the tub and looks at her.

KILLZ
Why did you put her in the tub?

ROY
I didn't want to get blood all
over your furniture.

KILLZ
But the bathtub?

ROY
You can just turn on the shower
and wash all the blood out.

Killz is still processing all of this mess. He can't get
past the bath tub thing.

KILLZ
You put her in the bathtub?

ROY
Will you check her out already?

Killz looks at Roy like "What the fuck is going on here?"
He looks her over, pulls up her shirt to reveal the
wound. He pulls up the shirt. Entry and exit through
the front and back of the abdomen.

KILLZ
How long ago?

ROY
Three hours. Maybe a little less.

KILLZ
She's gonna need blood. You don't
know her type, do ya?

ROY

Dude, I don't even know her name.

Killz stands and begins taking the shower curtain off the hooks one by one.

ROY (CONT'D)

What are you doin'?

KILLZ

Lets set this shower curtain down on the floor so she don't get blood everywhere.

Killz is painstakingly taking each hook off. One...by...one. Roy reaches up, grabs the curtain, and jerks the fucking thing off of the rod. Killz just stops and glares at him.

KILLZ (CONT'D)

You buying me a new shower curtain. Ya dig?

Penny walks in.

PENNY

What's the verdict?

KILLZ

She needs blood.

PENNY

No crap, she needs blood. Is she gonna live or not?

KILLZ

That depends on whether or not she gets blood.

PENNY

Don't you get no attitude with me.

KILLZ

Attitude? You come into my house with a half dead hooker, mess up my bathroom, shock me and my girl while we trying to do our thang, and you tell me not to get an attitude?

Killz looks at Roy and Penny.

KILLZ (CONT'D)

To hell with this.

He starts to leave. Roy throws his arm up, cutting him off.

ROY
This is payback. You owe me. You know it. I know it.

Killz stops and cuts his eyes to Roy.

KILLZ
Just tell your girl to back down. Can you at least do that?

ROY
(never looks at Penny)
Penny.

Penny crosses her arms.

ROY (CONT'D)
(still not looking)
If you can't be quiet, then leave. You read me?

Penny turns and walks out of the room.

ROY (CONT'D)
Now. Where do you want the girl?

30

INT. BEDROOM, KILLZ' HOUSE - MOMENTS LATER

30

Killz spreads the curtain out on the floor. The Girlfriend sits in the bed, handcuffed to it and covered with a sheet. Penny stands by the bed.

GIRLFRIEND
What the hell is going on?

KILLZ
Nothin'. Don't worry about it.

Roy comes in carrying Jara. He lays her down on the shower curtain. She's pale. Barely alive. Girlfriend isn't freaking but she's definitely more than concerned.

GIRLFRIEND
Oh my God! What the hell is this?

KILLZ
Shut up.

Killz reaches under the bed and takes out his medical bag. He begins cutting Jara's shirt off of her.

GIRLFRIEND

Is she shot?

Penny turns and snaps her fingers at her.

PENNY

Shut up!

They are all quiet. Killz cuts her shirt away so he can see the wound. Begins cutting her pants away. She's so pale. Roy watches every move Killz makes. Penny and the girlfriend watch intently. Killz cuts the pants away and they toss them aside.

CAMERA OVERHEAD OF JARA as she lays there. Only in her underwear. Blood pooling beneath her on the curtain.

Killz starts digging through his medical bag. The other three watching every move.

Suddenly, Jara lets out a deep, sick sounding, gurgling gasp of air. She SCREAMS out of nowhere.

JARA

NOOOOOOO!!!!!!

Roy, Penny, and the Girlfriend jump. Jara passes back out. Killz looks her over. Checks her pulse.

KILLZ

Her heart's stopped.

ROY

Do something!

Killz digs through his medical bag.

KILLZ

(as he digs)
Can you do CPR?

ROY

Yeah.

KILLZ

Then do it!

Roy begins CPR. Killz digs through his bag. Roy is frantic. Giving breaths. Giving compressions.

ROY

What do I do?

KILLZ

Keep giving CPR!

ROY
Hurry up and do something!

Killz keeps digging. Roy looks at Jara. Lifeless.
Penny and the Girlfriend watch, helpless.

KILLZ
Don't stop!

Roy keeps giving CPR.

OVERHEAD SHOT OF JARA as Roy frantically gives CPR.

Roy gives her breathes and looks right into her eyes.

ROY
Stay alive! You hear me!?! Stay
alive!!!!

FADE TO BLACK.

31 THE SOUND OF GUN SHOTS. 31

FADE IN:

32 EXT. ABANDONED WAREHOUSE - DAY 32

WIDE SHOT OF THE LOT. FOUR DEAD MEN on the ground. TWO MEN, one white and one black, firing their guns at the same target. They are frantic. Backing up. Whatever they are shooting at, they are scared to fucking death of it.

KILLZ (V.O.)
Let's catch you up on a few
things.

CLOSE SHOT ON WHITE MAN as he backpedals, firing and SCREAMING. FREEZE FRAME.

KILLZ (V.O.)
This soon to be dead man runs with Satan's Hand. Satan's Hand is led by a man named Carlton Mix.

33 INT. BAR - NIGHT 33

MIX, big, white mother fucker, drinks a shot of whiskey and slams it down. FREEZE FRAME.

KILLZ (V.O.)

This is Carlton Mix. His guys control the sale of illegal drugs in this county. If you never heard of Mix or Satan's Hand, there's still probably a good chance you've seen their most famous handy work.

34 FULL SHOT - OLD PHOTO

34

Of a MAN HANGING from a street light in broad daylight.

KILLZ (V.O.)

This famous photo was taken about fifteen years ago. Legend says the man seen here stole an untold sum of money from Mix. Legend also says that Mix not only hung this man in broad daylight...

FULL SHOT - PHOTO

Of a SMILING WOMAN AND HER CHILD.

KILLZ (V.O.)

...but that he also proceeded to kill his wife and child.

35 INT. BAR - NIGHT

35

Mix grabs the bottle of whiskey from the BARTENDER'S hand and starts pouring his own shot. FREEZE FRAME.

KILLZ (V.O.)

Now, the facts are these: One, that man was definitely hung. And two, ain't nobody seen that woman and her baby in the fifteen years since that man was hung. Whether or not it was Mix...

UNFREEZE. Mix finishes the pour and downs the shot.

KILLZ (V.O.)

...your guess is as good as mine.

36 EXT. ABANDONED WAREHOUSE - DAY

36

CLOSE SHOT ON BLACK MAN as he SCREAMS, firing his pistol like crazy. FREEZE FRAME.

KILLZ (V.O.)

Now, this guy right here belongs
to The Club. The Club is led by
one man. And that man's name...

37 EXT. NIGHT CLUB - NIGHT

37

About a DOZEN BLACK GUYS walk in a group. At the front
of those black guys is MR. ROMEO. Ever bit as big as
Mix.

KILLZ (V.O.)

...is Mr. Romeo. The Club does a
little bit of everything. They
have a gentlemen's agreement with
Satan's Hand to not sale illegal
drugs in this county. But, if you
want a hooker or gambling or
anything besides drugs...

CLOSE SHOT ON MR. ROMEO as he opens the door to the night
club and his boys walk in. FREEZE FRAME.

KILLZ (V.O.)

...Mr. Romeo is the man.

38 EXT. ABANDONED WAREHOUSE - DAY

38

FREEZE FRAME ON WIDE SHOT OF TWO MEN firing at the unseen
target.

KILLZ (V.O.)

The main thing you got to know
right now is this: you don't ever
cross Satan's Hand or The Club.

UNFREEZE. THE TWO MEN are shot to fucking shit with a
volley of bullets. Bullets ripping them to pieces.

FADE TO BLACK.

KILLZ (V.O.)

And you damn sure don't cross them
both at the same time.

39 TITLE: "THE LOWDOWN. CHAPTER TWO."

39

FADE IN:

40 EXT. ABANDONED WAREHOUSE - DAY 40

NO SOUND FROM THIS LOCATION. ROY staggering over to the car. THE SOUND OF BREATHING. THE SOUND OF CPR ON JARA.

ROY (V.O.)
Come on, baby. Come on.

PENNY (V.O.)
What are you doin'?

KILLZ (V.O.)
When he gets her heart beating,
this is gonna keep it beating.

41 I/E. THIRD CAR - MOMENTS LATER 41

STILL NO SOUND BUT THOSE OF CPR. Roy puts the gun to JARA'S HEAD.

ROY (V.O.)
(breathing labored)
Come on, baby. Come on, baby.
You can do it.

42 INT. BEDROOM, KILLZ' HOUSE - NIGHT 42

FULL SCREEN ROY GIVING JARA TWO BREATHES.

Killz sets a needle down and checks her pulse.

KILLZ
Its beating.

He gives her the shot. Roy is sweating. Looks like he's sprinted ten miles. JENNIFER, the girlfriend, and PENNY watch it all like its a car crash.

Killz checks her heartbeat with a stethoscope. Roy eagerly watches him work.

ROY
Is she okay?

Killz keeps working her over. Checking vitals.

ROY (CONT'D)
(frustrated)
Is she okay?

KILLZ
She's alive.

ROY

So what now?

Killz takes off the stethoscope. Shrugs.

KILLZ

We sew her up to stop the bleeding. But if she don't get blood soon, she's not gonna make it.

He looks around at everybody.

KILLZ (CONT'D)

Is anybody type O?

Roy shakes his head no. He looks over at Penny.

CAMERA PANS OVER TO PENNY. Penny shakes her head no. She turns towards Jennifer. CAMERA KEEPS PANNING TO JENNIFER and stops.

JENNIFER

I'm type O.

ROY

Well, get your ass over here.

She shakes the handcuffs.

JENNIFER

Looks like I'm not going anywhere.

Roy picks up the police belt and takes the keys off of them. He tosses the keys to Penny.

JENNIFER (CONT'D)

Hold on. I'm not giving any blood until someone tells me what's going on.

ROY

We can't do that.

JENNIFER

Then no blood.

ROY

But, she's going to die. You're a cop. Aren't you, like, obligated to help her out?

JENNIFER

No. I'm obligated to uphold the law.

ROY

Then you can't let her die then.

JENNIFER

No. I said uphold the law.

ROY

Then do it!

JENNIFER

Okay, then you're all under arrest?

Killz points at himself.

KILLZ

Me?

Penny shakes her head.

PENNY

Bitch, we're not telling you a damn thing.

JENNIFER

Then you're not getting any blood.

Penny looks at Roy and Killz, frustrated.

PENNY

I ain't got time for this bullshit.

She pulls her gun and presses it against Jennifer's head.

PENNY (CONT'D)

I'm getting that blood out of you one way or another!

Killz stands up.

KILLZ

What the hell you doin'?

PENNY

What's it look like?

KILLZ

Hold on now. You bust in, taz me in the dick, then threaten to kill my girl? Are you serious with this shit?

ROY

No, she's not serious.

(to Penny)

Are you, honey?

PENNY

Hell yeah, I'm serious. I ain't got time for this. Now, I told you to leave her ass there and you didn't. Now, you want to waste time trying to fix her up? Time we ain't got? Fuck that.

JENNIFER

Why don't you have time?

PENNY

Shut up.

JENNIFER

I just want to know what's going on.

KILLZ

Stop pointing that gun at my girl.

PENNY

Don't tell me what to do.

KILLZ

Ya damn right I'm gonna tell you what to do if you're pointing a gun at my girlfriend.

ROY

Everybody just relax.

Penny cocks back the hammer on the gun.

JENNIFER

Oh god.

PENNY

I am relaxed.

KILLZ

Bitch, lower that fuckin' gun.

JENNIFER

Please take your finger off that trigger.

KILLZ

Lower the gun!

PENNY

Fuck you.

KILLZ

Fuck me?

PENNY

Yeah, fuck you.

Killz reaches over and grabs the taser from the police belt in Roy's hand.

KILLZ

No. Fuck you!

He fires the taser and hits Penny. She is shocked, her muscles constrict. BAM! The gun goes off. Blood splatters everywhere. Penny hits the ground.

Roy and Killz stare at the bed, dumbfounded. CAMERA PANS TO JENNIFER'S BODY. Bloody stains all over the pillow, bleed, and wall. Not much of a head left.

ROY

You gotta be fucking shitting me.

DISSOLVE TO:

43

EXT. ABANDONED WAREHOUSE - DAY

43

DEA AGENTS work the scene of the Roy's massacre along with LOCAL COPS. VEDDER, long haired, tattooed, undercover DEA agent, is kneeled down next to a DEAD BODY.

A car pulls up to the scene and stops. Vedder looks over at it and stands up. He calmly walks over to the car as MIX and MR. ROMEO get out of the back. Mr. Romeo is smoking a cigarette.

Vedder sees its them and gets obviously nervous.

VEDDER

What are you two doing here?

MR. ROMEO

Is this stupid son of a bitch talking to us?

MIX

I think he is.

MR. ROMEO

He's talking to us? Are you fucking kidding me?

MIX

Nope. Sure ain't.

MR. ROMEO

Isn't he the same mother fucker that's supposed to make sure this kind of thing doesn't happen to us?

MIX

That's what I thought.

MR. ROMEO

That's what I thought too.

Vedder smiles, tries to make nice.

VEDDER

Hey, hey, hey. I got this all under control.

MR. ROMEO

Say what?

VEDDER

I said I got this. Its all good. Everything is going to be fine.

MR. ROMEO

You hear that shit, Mix?

MIX

I did.

Mix suddenly grabs Vedder by the throat at picks him up off of the ground. Vedder starts to gag.

CLOSE UP OF VEDDER'S FEET OFF THE GROUND.

All of the other cops sees what's going on but don't do nothing but stare. Mr. Romeo walks over to them.

MIX (CONT'D)

Did you say you got this? My guys are dead all over the place, my money's gone, his drugs are gone, and you say you got this?

VEDDER

(choking)

I'll...get...it...back...

MR. ROMEO

Oh, I know you're gonna get it all back. I just want to know when.

VEDDER
 (choking)
 Uh...uh...soon...

MIX
 If you don't, do you know what
 that means?

Vedder nods.

MIX (CONT'D)
 Do you?

VEDDER
 Yes...

MR. ROMEO
 It means you will WISH you were
 dead. But you won't be. You'll
 be a crying, weeping, bleeding
 bitch with three dozen life
 threatening holes in ya. But,
 we'll keep you alive just to
 fucking watch you squirm around
 like the fucking worm that you
 are.

Mix shakes Vedder around like a rag doll and drops him to
 the ground. Vedder hits his knees, GASPING for air. Mr.
 Romeo thumps a cigarette at him and walks away.

MR. ROMEO (CONT'D)
 Cocksucker!

Mix walks back to the car.

MIX
 Find my money, mother fucker.

He gets in. Mr. Romeo lights a cigar.

MR. ROMEO
 Stay loose, pimp. We'll be
 checking in wit ya!

He gets in. Vedder holds his throat and looks up. The
 car pulls away. He looks around at the other cops. They
 turn their heads and get back to work.

Vedder rubs his throat then just falls over, passed out.

FADE OUT.

44 TITLE: "THE ORIGINS OF ROY. CHAPTER THREE." 44

FADE IN:

45 INT. BEDROOM, KILLZ' HOUSE - NIGHT 45

Penny has her gun aimed right at Jennifer's head. Roy
has his hands out, trying to calm everybody down.

ROY
Everybody just relax.

FREEZE FRAME ON ROY.

KILLZ (V.O.)
Roy and I go way back. We were in
the same unit in Iraq back in the
day. But hold that thought. We
will get to that in a minute.

Penny cocks back the hammer on the gun.

JENNIFER
Oh god.

PENNY
I am relaxed.

KILLZ
Bitch, lower that fuckin' gun.

JENNIFER
Please take your finger off the
trigger.

KILLZ
Lower the gun!

PENNY
Fuck you.

KILLZ
Fuck me?

PENNY
Yeah, fuck you.

Killz reaches over and grabs the taser from the police
belt in Roy's hand.

KILLZ
No. Fuck you!

FREEZE FRAME ON KILLZ.

KILLZ (V.O.) (CONT'D)
 This is probably not one of my
 best ideas.

He fires the taser.

CUT TO:

46 BLACK SCREEN. 46
 THE SOUND OF A GUN SHOT.

KILLZ (V.O.)
 Now, let's just breakdown what's
 happened:

FADE IN:

47 INT. BEDROOM, KILLZ' HOUSE - NIGHT 47
 FREEZE FRAME ON JARA, laying there half dead.

KILLZ (V.O.)
 Roy shows up with his girlfriend
 in the middle of the night with a
 bitch who's been shot and is
 barely alive. He asks me to help
 him so I do. Then, HIS
 girlfriend...

FREEZE FRAME ON PENNY, laying unconscious in the floor.

KILLZ (V.O.)
 ...shoots me and my girl with a
 taser while we are in the act of
 laying it down.

FREEZE FRAME ON KILLZ' BOXERS.

KILLZ (V.O.)
 My dick still hurts by the way.

FREEZE FRAME ON JENNIFER'S BODY sprawled out dead on the
 bed. Blood everywhere.

KILLZ (V.O.)
 And you just saw what happened
 next.

Killz slowly turns and looks at Roy. They are both still
 in shock.

FREEZE FRAME ON TWO SHOT OF KILLZ AND ROY as they have
 the most shocked, dumbass looks on their faces.

KILLZ (V.O.)

Now my girlfriend's head looks like someone threw a bag of bloody hamburger meat all over the bed. So, at this point, you might be asking yourself, "Self, what would I do right now if I was Killz?"

48 INT. KITCHEN, KILLZ HOUSE - DAY 48

Roy is sitting at the table eating cereal. Not a care in the world. Killz walks in the room behind him. Roy doesn't know he's there.

KILLZ (V.O.)

Do I kill Roy for bringing me an ass load of grief that I never even asked for?

Killz raises a gun to the back of Roy's head.

CLOSE UP OF CEREAL BOWL. GUNSHOT RINGS OUT. Blood splatters into the cereal bowl and the spoon hits the table.

49 INT. BATHROOM, KILLZ HOUSE - DAY 49

Penny is on the toilet, taking a piss, and reading a magazine.

KILLZ (V.O.)

Do I shoot his girlfriend for killing my girlfriend? Go the eye for an eye route?

The door kicks open and Killz stands in the door way with a pump shotgun. CLICK CLACK! Ratchets the shotgun.

KILLZ

It's pay back, bitch!

CLOSE UP OF TOILET HANDLE AS A HAND FLUSHES IT. THE SOUND OF THE SHOTGUN.

50 INT. BEDROOM, KILLZ' HOUSE - NIGHT 50

Jara is laying on the floor, half dead still. Killz stands over her with a pillow in his hand.

KILLZ (V.O.)

Or do I snuff little miss Emo hooker cause she's the root cause of this fuckin' problem anyway?

He moves in quietly with the pillow to choke her ass out.

KILLZ

Nighty night, crackhead.

She comes alive, reaches up, and stops him.

JARA

I don't think you should do any of those things.

Killz looks confused.

KILLZ

You can talk?

He looks at the CAMERA.

51 EXT. PARK - DAY

51

Killz walks through the park, smoking a cigarette. Talking to the CAMERA.

KILLZ

Okay. Maybe she's right. I shouldn't kill anybody. I mean, I didn't really love Jennifer. I mean...

(laughs)

...it is what it is. I mean, it was what it was. We was fuck buddies. A booty call. Do you really feel that bad if your booty call dies on ya? I mean, she was killed in my bedroom. Violently I might add. I guess I should be upset about it, but I'm not sure I need to go on a bloody rampage of revenge.

He stops walking.

KILLZ (CONT'D)

But I should be mad at Roy right? I mean, he just majorly fucked up my shit, right? Why shouldn't I be mad at him?

He steps towards the CAMERA.

KILLZ (CONT'D)

I mean, I got a right, right?

Roy walks INTO FRAME next to Killz, wearing an Army T-shirt.

ROY
 You wanna know why you shouldn't
 be mad at me?

KILLZ
 (looking around)
 Where'd you come from?

ROY
 Here, put this on.

He hands Killz an Army T-shirt too.

KILLZ
 Why I gotta wear this?

ROY
 Cause I said so, bitch. Now, put
 it on.

Killz looks at the shirt and sighs.

52 EXT. PARKING LOT - DAY

52

Roy and Killz are wearing their Army shirts. THEY BOTH
 TALK TO THE CAMERA.

KILLZ
 Remember when I said Roy and I
 served together in Iraq and I'd
 get back to that later?

ROY
 Well, this is later.

Roy pushes Killz back, they are recreating the scene.

ROY (CONT'D)
 Baghdad. This was about six years
 ago.

KILLZ
 Naw, it was seven.

ROY
 Seven?

KILLZ
 Seven.

ROY

Anyway, seven years ago, me, Killz, and about fifteen other soldiers are walking along this alley on a patrol through this shitty part of Baghdad. Killz is right behind me. Me and him are in about the middle of the group.

KILLZ

Who was in front of you?

ROY

I think it was McQuire.

KILLZ

I thought it was Pete.

ROY

No, Pete was ahead of him.

KILLZ

You sure?

ROY

Look, am I telling the story or are you?

KILLZ

Take it, hoss.

ROY

So anyway, we are walking along...

THEY WALK AND CAMERA STEADIES WITH THEM.

ROY (CONT'D)

...when a friggin' raghead pops out of this alley door with a rifle...

KILLZ

Aimed right at me.

ROY

Aimed right at K.

KILLZ

Next thing I know, I'm on the ground, Roy is on top of me, blood is everywhere, guns going off like a mother fucker.

ROY

They ripped that raghead into about a million pieces by the way.

KILLZ

So, I push Roy off of me, look all over myself, and I ain't got a scratch. I look down at Roy and he's bleeding like a mother fucker.

Roy raises his Army shirt. Two bullet scars in the chest.

ROY

I pushed him out the way, took two in the chest, then spent about a year in and out of hospitals and rehabs.

KILLZ

Hey, you got a medal or two out of it.

ROY

Three medals.

KILLZ

Cool.

ROY

And before I knew it, I'd saved this mother fucker's life.

Killz smiles and just shrugs.

KILLZ

What can I say? He did.

Killz just stares at him, smiling. All bro-manced like. He tries to give Roy a hug. Roy puts his hand out.

ROY

Wait a second. What's this shit you were saying about killing me?

53 INT. BEDROOM, KILLZ' HOUSE - DAY

53

FREEZE FRAME ON TWO SHOT OF KILLZ AND ROY as they have the most shocked, dumbass looks on their faces.

KILLZ (V.O.)

Don't worry about that. We got a bigger problem right now.

ROY (V.O.)

What's that?

KILLZ (V.O.)

Look in your hand, mother fucker.

UNFREEZE. Roy looks down in his hand. A police belt. Badge attached to it. He drops the belt.

ROY

We just killed a cop.

KILLZ

What's this we shit?

(points at Penny)

That bitch did.

54 INT. BATHROOM, KILLZ HOUSE - LATER

54

OVERHEAD SHOT OF BATHROOM FLOOR. Roy drags an unconscious Penny into the room and sets her head down.

He takes her wrist, slaps a handcuff on it, then cuffs her to the plumbing under the sink.

He takes a roll of medical tape, cuts a length off, and covers her mouth.

ROY

I'm sorry but we have to take care of that girl. So, just try and relax. Okay?

Of couse no response.

ROY (CONT'D)

Okay.

He leaves the room.

55 INT. BEDROOM, KILLZ' HOUSE - CONTINUOUS

55

Roy walks into the bedroom just as Killz helps Jara to her feet. She's had a robe put on her. A sheet is spread out over the bed.

ROY

She ready?

KILLZ

Yeah, but we gotta hurry.

ROY

Let's roll.

Roy starts to help him with Jara.

KILLZ

Wait a second.

ROY

What?

KILLZ

It just don't feel right leaving her like that.

ROY

She's not gonna go anywhere.

KILLZ

I know but...it just ain't right.

ROY

Mother fucker, what did they teach us in the Army?

KILLZ

I know.

ROY

What? What did they teach us?

KILLZ

I know what they said.

ROY

What did they say?

KILLZ

Help the ones you can help first.

ROY

Can we help the cop?

KILLZ

Of course not.

ROY

Then what then?

KILLZ

Look at her, goddammit. She's naked, got her brains blown out, and a shot of my cum still in her twat. Is that the way YOU wanna go, asshole?

ROY

No. But we can't worry bout her no more. You read me?

KILLZ

I read you.

ROY

Then lets roll.

Roy takes Jara's other arm and they leave the room.

CAMERA STAYS WIDE ON THE ROOM. THE SOUND OF KILLZ, ROY, AND JARA LEAVING THE HOUSE. THE SOUND OF THEM OUTSIDE. THE SOUND OF CAR DOOR OPENINGS AND CLOSINGS. THE SOUND OF THE CAR STARTING. The headlights come on. THE SOUND OF THE CAR DRIVING AWAY.

CAMERA STILL ON WIDE. One...two...three... RING OF A CELLPHONE. CAMERA PUSHES IN SLOWLY.

RING. CAMERA MOVES OVER TO JENNIFER'S SIDE OF THE BED. RING! CAMERA MOVES IN ON PHONE. "INCOMING CALL. EDDER..." RING.

56 INT. EDDER'S CAR - CONTINUOUS

56

Edder drives down the street, holding the cellphone to his ear. No answer. He pulls the phone down and tosses it in the seat.

EDDER

Just my luck. I need to get laid and she' probably laying up somewhere having a good time. Fucking whore.

He picks up the phone and dials.

EDDER (CONT'D)

Oh, I'm gonna find your ass.

CAMERA SEES HIS PHONE. Jennifer's picture pops up and he hits it. DIALING....RING...RING...

FADE TO BLACK.

57 RING...RING.....

57

58 TITLE: "COON. CHAPTER FOUR."

58

FADE IN:

59 EXT. SKYLINE - MORNING

59

ESTABLISHING SHOT. Sunrise.

60 EXT. VET CLINIC - CONTINUOUS 60

ESTABLISHING SHOT. Penny's car outside.

61 INT. EXAM ROOM, VET'S OFFICE - CONTINUOUS 61

CLOSE UP OF DOG IN A CAGE laying there looking around.

JARA lays on a table, sewed up, and sleeping. ROY lays on another table asleep. His arm is bandaged like he gave blood. KILLZ is asleep in the floor by her table.

CLOSE ON JARA as her eyes slowly open. She keeps still, her eyes scanning around. She starts to lift her head and winces in pain.

JARA

(quiet)

Shit....

CAMERA PANS DOWN HER BODY. Her hands touch her bandages.

She looks over and sees Roy asleep. She holds back any noise and sits up. She swings her feet over and her foot brushes against Killz. She sees him and winces. He MOANS and brushes her foot away, staying asleep.

She slowly, quietly, gets down on the floor and looks around. The dog in the kennel sits up and looks at her.

She walks over to him and pets his nose through the cage. She keeps walking and heads into the restroom.

62 INT. RESTROOM, VET CLINIC - CONTINUOUS 62

She turns on the light and looks in the mirror. She is pale. Tired. Dark circles under her eyes. She turns on the water and washes her face.

She cuts off the water, towels off, and looks down at the bandages on her body.

63 INT. EXAM ROOM, VET'S OFFICE - CONTINUOUS 63

Jara steps out of the rest room to see Roy standing there. She just stops, doesn't act surprised or scared. They just stare.

JARA

Who are you?

ROY

My name's Roy.

JARA
What am I doing here?

ROY
We brought you here to fix you up.
You lost a lot of blood.
(points to bed)
You probably ought to lay back
down.

She just stands there, helpless. Shifts from one foot to the next.

JARA
What happened? Last thing I
remember, there were guns and
people shooting.

ROY
You were shot.

JARA
I was?

ROY
Yeah. You almost died.

Roy looks back at Killz, still asleep on the floor.

ROY (CONT'D)
He saved you.

JARA
He did?

ROY
Yeah.

JARA
What's his name?

ROY
Killz.

JARA
Killz?

ROY
Yeah.
(laughs)
It's not his real name. It's just
what we've always called him.

JARA
Oh.

ROY
His real name is Michael
Killzworth the Third.
(takes a step
forward)
What's your name?

JARA
Jara.

ROY
Jara?

JARA
Yeah.

ROY
That's an unusual name.

JARA
My mom got it from a song.

Roy nods and looks at the dog in the cage. He pets him through the bars.

JARA (CONT'D)
How did you find me?

ROY
I was there when you got shot.

JARA
You were there?

ROY
Yeah.

JARA
What were you doing there?

ROY
(shrugs)
Working.

She nods.

JARA
I'm hungry.

ROY
Yeah. I am too.
(laughs lightly)
I think my blood sugar dropped a
hundred points after giving you
all that blood.

Looks down at the bandage on his arm.

ROY (CONT'D)

Luckily, we got the same type.

She looks at her arm and her bandage.

JARA

Thank you.

He gives slight smile.

ROY

Lets get something to eat.

64 EXT. KILLZ' HOUSE - MORNING

64

EDDER pulls up to the house and gets out. He looks around and walks towards the house. He reaches the door and knocks. KNOCK KNOCK KNOCK.

The SOUND OF DOGS BARKING. MORNING SOUNDS.

He looks at the door and rings the bell. DING DONG! No signs of life in the house.

He sighs in frustration and lifts up the door mat in front of the door.

CLOSE UP OF KEY as Edder grabs it.

65 INT. LIVING ROOM, KILLZ' HOUSE - CONTINUOUS

65

Edder opens the door and looks around. Penny's and Roy's bags are on the couch. He walks over to them and looks them over. Doesn't open them.

66 INT. BATHROOM, KILLZ HOUSE - CONTINUOUS

66

PENNY lays in the floor, still cuffed, and asleep.

CAMERA ON DOOR. Edder walks by, passes the bathroom. A pause. Edder backs up into the doorway and looks down at Penny. He leans on the door frame, just checking this fucking scene out.

He gives a curious look and walks back down the hall.

67 INT. BEDROOM, KILLZ' HOUSE - CONTINUOUS 67

JENNIFER'S body laying on the bed. The door slowly opens and Edder stands in the door. He slowly steps in and looks around. He reaches over and cuts on the light.

He sees Jennifer on the bed and walks over to her. His expression doesn't change. She's dead as fuck, her blood everywhere.

His expression isn't much different than when he saw Penny. He rubs his face and looks back at the hall.

68 INT. BATHROOM, KILLZ HOUSE - CONTINUOUS 68

CAMERA ON DOORWAY. Edder walks by.

69 INT. LIVING ROOM, KILLZ' HOUSE - CONTINUOUS 69

Edder walks into the living room and over to the bags on the couch. He sits by the bags and just stares at them for a moment.

He pulls one of the bags onto his lap and looks it over. He opens it up and his expression finally changes.

EDDER

(soft)

Son of a bitch...

He reaches in and pulls out a fucking wad of cash bigger than a horse cock. He puts it back in the bag and tosses it on the floor.

He pulls the next bag onto his lap and opens it.

EDDER (CONT'D)

You have got to be fucking kidding me...

He pulls out a bag of coke bigger than an elephant cock. He puts it back in the bag, zips it up, and looks back down the hall.

70 INT. BATHROOM, KILLZ HOUSE - CONTINUOUS 70

CAMERA ON DOORWAY as the SOUND OF EDDER'S FOOTSTEPS come closer. He steps into the doorframe and leans on it.

He reaches into his pocket and takes out his phone. Dials.

EDDER

(into phone)

Hey. Its Edder.

(pause)

I know how early it is, bitch.
You think I wouldn't call if it
wasn't important?

(pause)

Look. I think I found your shit.

(pause)

Cause I'm good at my job, mother
fucker.

(pause)

No, I'll bring it to you. Just
sit tight.

(pause)

Yeah, yeah. Just remember me at
Christmas, Romeo.

He hangs up and puts the phone in his pocket. He reaches into his jacket and takes out his pistol. He walks over to the sink, Penny asleep at his feet.

He opens the medicine cabinet and takes out some mouthwash. He takes a swig from the bottle and swishes it in his mouth. He leans his head back and GARGLES.

EDDER (CONT'D)

GARRRGGGGLLLLLEEEEEEEEEEEEEEE.....

He spits it into the sink. He keeps the bottle in his hand and kneels down by Penny. He takes a big huge swig of the mouthwash and swishes it around some more.

ON PENNY AND EDDER. He spits the mouthwash all over Penny. She snaps awake, GASPING.

PENNY

What the fuck...

He laughs and pours the bottle on her. She tries to hide her face as he pours the bottle. He keeps laughing.

EDDER

Wake up, Aunt Jemima.

She tries to shake the stinging mouthwash out of her eyes and get her bearings. He sets the bottle down and pokes at her with the gun. She's squirming.

EDDER (CONT'D)

Focus. Focus.

Her eyes are burning. More squirming. He sighs out of frustration. He takes a cup from the sink and fills it with water.

EDDER (CONT'D)
Hold still, dammit.

He pours the water over her eyes. She flinches at first then lets him.

EDDER (CONT'D)
There. You better?

She doesn't answer.

EDDER (CONT'D)
Hey. Hey. You better?

She finally stops squirming and takes few deep breaths.

EDDER (CONT'D)
Talk. You better? Talk to me,
coon. You better?

She nods.

PENNY
Yeah...yeah...

EDDER
Good. What's your name?

PENNY
What?

EDDER
What's your name?

PENNY
Who the fuck are you?

Edder jabs the muzzle of the gun in her gut. She doubles over.

EDDER
Watch your fucking lip. Now I
asked you your name, bitch.
What's your name?

PENNY
Penny. Penny.

EDDER
Well, Penny Penny. What the hell
are you doing here?

PENNY
Visiting a friend.

EDDER

Oh yeah. The friend you killed in the bedroom? That friend?

PENNY

I didn't kill anyone.

EDDER

So she blew her brains out on accident?

PENNY

I guess she did.

EDDER

Was she cleaning her gun?

PENNY

Yeah. I guess. She was cleaning her gun.

EDDER

And you had nothing to do with it. Is that what you are telling me?

PENNY

Why would I kill her then cuff myself to the fucking crime scene?

EDDER

I don't know. That's what I'm trying to figure out.

PENNY

Well, if you do, would you let me know? I don't know what the hell is going on no more than you do.

EDDER

So you don't know nothing bout the bags of drugs and money in the living room?

She freezes and looks up at him.

EDDER (CONT'D)

Whoa. Whoa. Whoa. Looks like I hit close to home.

He takes out his phone and turns on the camera. He takes a picture.

EDDER (CONT'D)

What do you know about those bags, Penny Penny?

PENNY

I don't know nothing about nothing. Who the fuck are you anyway?

He holds the phone up with himself and her in the picture.

EDDER

Say cheese.

He snaps it. He puts the phone away and takes out his badge.

EDDER (CONT'D)

DEA.

She bites her lip, scared.

EDDER (CONT'D)

Do you know what that means?

(laughs)

Do you know what that means, Penny Penny? Huh? It means Drug Enforcement Agency. It means a I'm a cop. It means you are a black caught at the scene of the crime of a dead white policeman. It means you are fucked.

She looks away.

EDDER (CONT'D)

You want to start talking to me now?

She closes her eyes.

EDDER (CONT'D)

Alright. Okay, Penny Penny. But I can be your friend or I can be a bad mother fucker. Its your call.

THE SOUND OF THE FRONT DOOR OPENING. He snaps his head around.

EDDER (CONT'D)

You expecting anybody?

Killz and Roy walk in with Jara between them, supporting her. Roy holding a box of donuts in his free hand. Jara is barely conscious.

They see the bags on the floor now.

ROY

Wait. We didn't leave those bags
on the floor.

Killz and Roy look at each other. Edder pops into the room with his gun raised. Edder stares at them. Killz and Roy stare back.

KILLZ

Edder? What you doing here?

EDDER

I was gonna ask you the same
thing.

Another moment of awkward staring. Suddenly, Killz goes one way and Roy the other. Jara floats there a second then drops straight down on the floor.

Edder fires a shot at Roy as he dives behind a chair. A lamp is hit and smashed.

EDDER (CONT'D)

What the hell you doing here,
Killz?

Killz is ducked behind a chair.

KILLZ

Bitch, you know I got the
weekends. This ain't your day!

Edder scowls. Roy jumps over the chair and dives at him. He tackles him and they stumble and fall into the kitchen.

72

INT. KITCHEN, KILLZ HOUSE - CONTINUOUS

72

They hit the kitchen table, Edder falling on it on his back. He drops the gun and it skids along the kitchen floor. Roy raises up and begins punching the shit out of him in the nose.

Edder's nose bloodies and he is stunned. Roy keeps punching.

ROY

What the hell is going on, Killz?

ON KILLZ BEHIND CHAIR as he sees blood starting to come from Jara's wound. He quickly moves over to her and puts pressure on it with his hand.

KILLZ

I don't know. It's not his day to be here.

BACK ON KITCHEN Roy grabs a napkin holder from the table and smashes it on Edder's forehead.

ROY

What the fuck does that mean?

Edder grabs Roy's face and squeezes the fuck out of it. Roy YELLS and grabs Edder's hand. Edder pushes Roy off and against the fridge. Roy is stunned for a split second.

Edder thrusts his shoulder into Roy and pins him against the fridge. He begins punching the fuck out of Roy in the ribs and kidneys.

Roy grabs a toaster from on top of the fridge and smashes it on Edder's head. Edder pulls back and grabs the back of his head.

Roy sees the pistol on the floor and goes for it. Edder leg whips Roy and trips him up. Roy falls over a chair and hits the floor with a thud.

ROY (CONT'D)

Fuck!

Roy turns around to see Edder coming for him. He starts backing away and towards the gun. Edder gains on him, reaches down, grabs Roy, picks him up, and throws him the other way.

Roy staggers back and falls on the stove. Edder turns and comes for him. Roy grabs a frying pan and stands ready. Edder stops by the counter and sees a knife holder. He reaches and grabs a butcher knife.

Roy frowns.

ROY (CONT'D)

Shit.

Edder smiles.

EDDER

You robbed Mix and Romeo's drug deal?

(laughs)

You?

Roy's face looks offended.

ROY

What do you mean "you"? You think
I couldn't do it?

EDDER

No.

(laugh)

I don't.

Edder rushes in for the kill. Roy steps aside at the last second and hits him in the back of the head with the skillet. THUNG!!!!!!!!!!!!!!

Edder hits the floor. Lifeless. Blood all over his face. Roy looks at him for a second.

He looks back at the pistol, back at Edder, then back at the pistol. He goes over to the pistol, picks it up, then walks over to Edder.

He pushes Edder over with his foot.

ON KILLZ AND JARA as he finishes putting a bandage on her wound. He sees Roy with the gun and takes off for the kitchen.

ON KITCHEN as Killz appears in the kitchen behind Roy.

KILLZ

What the hell you doin'?

ROY

You might not want to watch this.

KILLZ

Watch what?

Roy puts the pistol in Edder's mouth and pulls the trigger. BOOM! Blood and brains everywhere. Killz lets out a wtf sound!

KILLZ (CONT'D)

What the fuck are you doin'?

Roy puts the pistol in Edder's dead ass hand and picks up the skillet. He looks at Killz, blood all over his face.

ROY

Get Jara.

KILLZ

(still shocked)

Get Jara? Why don't you clean
your face up, partner?

ROY

Get the girl. We're getting out
of here.

He walks down the hall. Killz just stares at Edder's
brains.

KILLZ

I just seen two people's brains
blown out in less than eight
hours. What in the hell kinda
mess is this shit?

ROY (O.S.)

Move it, mother fucker.

Killz shakes his head and leaves the kitchen.

73 INT. BATHROOM, KILLZ HOUSE - CONTINUOUS 73

CAMERA ON DOOR as Roy walks by with the skillet in his
hand. Penny is watching the door quietly.

PENNY

ROY!!!!

He keeps walking.

74 INT. BEDROOM, KILLZ' HOUSE - CONTINUOUS 74

Roy walks over to the bed and tosses the skillet next to
Jennifer's hand. He just turns and leaves the room.

75 INT. BATHROOM, KILLZ HOUSE - CONTINUOUS 75

CAMERA ON DOOR as Roy walks by again. Penny shakes her
head.

PENNY

Roy! You mother fucker. Uncuff
me!

76 INT. LIVING ROOM, KILLZ' HOUSE - CONTINUOUS 76

Killz is helping Jara to her feet. Roy grabs the bags.

KILLZ

What the hell are we doin'?

ROY

Leaving.

They go out the front door and leave.

CAMERA PULLS WIDE ON THE LIVING ROOM AND DOESN'T MOVE.
THE SOUND OF THE CAR DOORS AND TRUNK OPENING AND CLOSING
OUTSIDE.

CAMERA STILL. THE SOUND OF FOOTSTEPS COMING AND THE DOOR
OPENING. Roy walks through the living room swiftly and
down the hall.

PENNY (O.S.)
You damn right you better uncuff
my ass, mother fucker.

ROY (O.S.)
Shut up and let's go.

PENNY (O.S.)
Don't tell me to shut up. First,
you cuff me to the goddamn
plumbing like a dog and then some
asshole comes up in here...

CAMERA STILL. Roy and Penny enter the living room and
head for the door.

PENNY (CONT'D)
...and pokes me with a gun, calls
me a coon, and spits goddamn
Listerine all over my face. All
the while, you leave me here,
alone with some dead fucking
bitch...

CAMERA STILL. They exit the room and we CAN HEAR PENNY
STILL RANTING OUTSIDE.

KILLZ (O.S.)
He said what?

PENNY (O.S.)
Coon.

KILLZ
Roy, did you say coon????

ROY (O.S.)
Not me, idiot. Him!

THE SOUND OF CAR DOORS. ENGINE STARTING. ANOTHER CAR
DOOR. THE SOUND OF FOOTSTEPS COMING CLOSER.

The door opens again. Killz walks inside, goes into the
kitchen, and we HEAR HIM KICKING HIM.

KILLZ

Don't be calling people no coon,
mother fucker!

Killz comes walking out of the kitchen and for the door.

ROY (O.S.)

Grab the donuts.

Killz stops, backtracks, grabs the donut box, and leaves
the living room again.

THE SOUND OF FOOTSTEPS, CAR DOOR, AND THE SOUND OF THE
CAR PULLING AWAY.

FADE TO BLACK.

77 TITLE: "FUCK IT. CHAPTER FIVE." 77

FADE IN:

78 EXT. HOTEL - DAY 78

ESTABLISHING SHOT. Typical hotel.

79 INT. HOTEL ROOM - CONTINUOUS 79

JARA lays on the bed, twisting in some pain. She is not
in bad pain but pain nonetheless.

PENNY is sitting in a chair, her feet up on the bags of
money and drugs. KILLZ sits across the room from her,
rolling a blunt.

They keep staring at each other. Definitely hating one
another.

FREEZE FRAME ON PENNY blowing a bubble.

KILLZ (V.O.)

I don't like this bitch.

Killz sparks up the blunt. FREEZE FRAME ON KILLZ.

KILLZ (V.O.)

And she don't like me.

80 EXT. RESTAURANT - DAY 80

Killz walks up the sidewalk to the restaurant, smoking
the blunt. TALKING TO THE CAMERA.

KILLZ

But I don't give a shit. Some like me. Some don't. It's not my job to make e'rebody like me. Now, you might be wondering what the deal was with me and that long haired hippie fuck back at my girl's crib. Here's the story on that.

He opens the door to the restaurant and waits for some OLD LADIES to walk by him and go inside. OLD LADY ONE sees the blunt and makes a face. Killz don't give a shit and goes inside.

81 INT. RESTAURANT - MOMENTS LATER

81

Killz sits at a booth, with the blunt sitting on the table and eating chips and salsa.

KILLZ

We both were hitting Jennifer. I knew about him. He knew about me. She didn't hide shit and we accepted it.

Suddenly, EDDER slides into the booth and pushes Killz over. He grabs some chips and salsa. Killz looks at him like WTF???

EDDER

Shut the fuck up. I didn't accept shit. She was my girl.

KILLZ

She was your girl, huh? So how you explain me having her every damn weekend?

EDDER

I work weekends and never could come over.

KILLZ

Mother fucker, me being over there on weekends and not you wasn't about scheduling. She was a hoe. I knew what she was but I didn't give a shit cause...

(shrugs)

...at least it was ME banging the hoe.

EDDER

She wasn't a hoe.

JENNIFER slides into the booth on the other side. She starts eating the chips and salsa.

JENNIFER

I was not a hoe.

KILLZ

Like hell you wasn't.

JENNIFER

In this day and age, having a couple different fuck buddies doesn't make you a hoe. It makes you...

(winks at Edder)

...friendly.

Killz looks at her then looks at Edder. Edder gives her a little wink back.

KILLZ

Yeah, well, ya'll need to shut the fuck up cause I'm telling this mother fucking story.

(to CAMERA)

Anyway, that's the deal with me and Jennifer and Edder. But there's more about...

(points to Edder)

...this mother fucker that you need to know.

EDDER

They don't know shit about me.

KILLZ

They know you work for the ATF.

EDDER

Uh huh.

KILLZ

They know you work for Mix and Mr. Romeo.

EDDER

Uh huh.

KILLZ

They know we was both fucking the same girl and that your ass is dead now.

EDDER
 Right on both counts.
 (shrugs)
 What else is there to know?

Killz smiles and looks at the CAMERA.

82 EXT. HOUSE - NIGHT 82

ESTABLISHING SHOT. Shitty house. Edder's car pulls up to the house and he gets out.

KILLZ (V.O.)
 Edder here not only was a crooked cop but he was also a friggin' pimp.

Edder goes to the trunk and opens it up.

TRUNK POV OF EDDER as he opens the trunk. He looks in the trunk and smiles.

83 INT. BEDROOM, HOUSE - MOMENTS LATER 83

Edder brings JARA into the bedroom. Her eyes blindfolded. He throws her onto the bed.

MONTAGE OF SHOTS OF EDDER TYING JARA TO THE BED, FILLING A SYRINGE WITH DRUGS, GIVING HER DRUGS, JARA GETTING HIGH AND SPACING OUT, EDDER TAKING OFF HIS SHIRT.

EDDER (V.O.)
 I was not a pimp.

84 INT. RESTAURANT - DAY 84

Edder has a mouth full of chips. Killz stares at him like, "You mother fucker."

KILLZ
 Like hell you wasn't.

EDDER
 No, I wasn't. Mr. Romeo is the pimp. And a drug dealer. And God knows what else.

KILLZ
 So what was you?

EDDER
 I found him girls from time to time. That's all.

KILLZ

So you was a damn kidnapper?

EDDER

(shrugs)

I don't know what you call it.
You can call it white slavery for
all I care. I just got him girls
for his whore houses.

KILLZ

That's some fucked up shit right
there.

Jennifer picks up a chip and looks kind of guilty.

JENNIFER

Guys, I don't know how to say this
but...

A BIKER DUDE sits at the table with them.

JENNIFER (CONT'D)

I wasn't just seeing you two guys.

Edder and Killz looks at the Biker Dude. He nods.

BIKER DUDE

What's up?

KILLZ

Just how many guys was you seeing?

She kind of timidly shrugs. Her eyes look over their
shoulder. Killz and Edder turn. CAMERA SNAPS TO THE
DOORWAY. ABOUT SIX GUYS stand in the doorway. They kind
of give a little wave.

85

EXT. RESTAURANT - DAY

85

Killz leaves the restaurant, walking and relighting the
blunt.

KILLZ

So, that should tell you
everything you need to know about
Edder and my EX girl Jennifer.
Now, the big question we have on
the table is this...

86 FULL SHOT OF THE BAGS OF MONEY AND DRUGS. 86

KILLZ (V.O.)
...what do we do about all that
money and drugs Roy stole from Mix
and Mr. Romeo.

87 EXT. HOTEL - DAY 87

Penny's car pulls up to a room and stops. Roy gets out
with some grocery bags in hand. He goes into the room.

88 INT. HOTEL ROOM - CONTINUOUS 88

Killz and Penny are still staring at each other and
hating each other. The door opens and Roy walks in.

ROY
I'm back.

PENNY
Hooray.

He sets the bags down on the table. He begins taking
shit out: chips, drinks, aspirin, bandages, toiletries,
etc. Penny and Killz are still staring at each other.

Killz lights the blunt. Penny pops her gum. Roy looks
behind his back at Penny then does a turn around to see
Killz staring at her.

ROY
What the hell's going on?

PENNY
Nuttin'.

Killz exhales some smoke.

KILLZ
Nuttin.

ROY
Bullshit. What is it?

KILLZ
I don't know. Maybe its got
something to do with the fact that
she killed my girl.

PENNY
I didn't kill your girl. You shot
my ass with a taser and it went
off, mother fucker.

KILLZ

Don't call me a mother fucker,
mother fucker. Ain't you got no
more control than that?

PENNY

Let me shock you like a fuckin'
bug zapper and see what kinda
control you got.

KILLZ

I'm talking 'bout before that
shit. You wasn't dealin' with
nothin' right.

PENNY

Dealin' with nothin'...
(looks at Roy)
What the fuck is he talkin' about?

Roy opens the bag of chips and eats a couple.

ROY

(mouth full)
Look. At least he stood up for ya
when that guy called ya a coon.

PENNY

Stood up for me? That mother
fucker was done dead and he went
in there and kicked a dead body.
Is he Sir Lancelot now? He's my
Knight in Shining Armor now? Is
that what we come to in this day
and age that kicking a dead
fucking body counts as chivalry?

KILLZ

(taking a hit)
Look, he called a sister a coon.
I'm not down with that so I
checked him. Dead body or not.
That's just how I roll.

PENNY

I ain't your sister, brother.

ROY

What's the big deal about coon
anyway? At least he didn't say
the N-word.

Killz and Penny immediately react to that.

KILLZ

Hold, hold, hold it.

PENNY

Wait, wait, wait. You think coon
is better than nigger?

ROY

What?

PENNY

Do you think coon is better than
nigger?

ROY

I don't like either one, but I
would think coon is not as big a
deal as nigger.

KILLZ

Coons are little trash stealin',
nasty, thieving rodents. Who the
fuck wants to be called a rodent?

ROY

Nobody. But at least they're kind
of furry and cute. Niggers aren't
either one.

Killz exhales his smoke and stares at Roy. Penny pops
her gum and stares at him. Roy looks at them both.

ROY (CONT'D)

Fuck ya'll. You know what I
meant.

Suddenly, Jara SCREAMS in pain. She leans over the bed
and coughs and gags. She grabs the trash can and begins
puking in it.

Roy and Killz rush over to her. Killz checks her
temperature.

KILLZ

She's burning up.

ROY

Shit. What do we do?

KILLZ

Nothing. As long as it don't get
too bad for too long, she'll be
okay. She needs to burn off
whatever's causing the fever.

She HURLS again. Penny turns on the TV.

PENNY

Tell that bitch to hold it down.
Shit!

Roy and Killz keep helping Jara as Penny surfs the channels.

TV'S POV OF PENNY as she flips the channels. CAMERA SLOWLY PUSHES IN ON HER.

PENNY'S POV OF TV as the channels flip. CAMERA SLOWLY PUSHES IN ON THE TV.

Penny flips the channel and something catches her eye.

TV REPORTER

(from TV)

An undercover ATF agent and an off duty police officer were found murdered around noon today in a home belonging to the off duty officer.

Penny sits up.

PENNY

Hey...

Roy and Killz keep working with Jara. Penny is dumbfounded.

TV REPORTER

(from TV)

Officials have refused to comment on the case or release the names of the deceased and have only just confirmed that the deceased were in fact law enforcement officers.

Penny stands up and shouts.

PENNY

Hey, goddammit.

Roy looks up at her.

ROY

What?

PENNY

They found those two cops.

ROY

Yeah. So?

PENNY

So? So? What the fuck are we still doing here?

ROY

What are we supposed to do? Did you think they were never gonna find them?

PENNY

Oh, I knew they'd find 'em. I just didn't think my ass would still be sittin' in the same town as them when they did.

ROY

Well, you are. So...

Roy shrugs and goes back to helping Killz. They are checking Jara's bandages and wound.

Penny storms over and begins putting her shit into her bag.

PENNY

Okay. That's it. I want my cut and I want it now.

Roy turns to her.

ROY

Are you fucking crazy?

PENNY

I said I want my cut and I want it now. This shit just got really real. I mean, it was fuckin' off the charts fucked up before, but now it is in another dimension.

ROY

Look, everything is gonna be fine. They will rule it a double murder-suicide or something.

PENNY

Say what? Why? Cause you threw a skillet by the dead bitch's hand?

ROY

Its the same skillet that hit him in the head.

PENNY

Why would she be dead in the bedroom with a skillet in her hand and he is dead in the kitchen?

ROY

Maybe she killed him then killed herself.

PENNY

Did she cook some eggs first?

Killz laughs. Penny points at him like he's in trouble. He straightens up.

PENNY (CONT'D)

You. And look at you. You're goddamn DNA is all over that place. The bathroom, the kitchen, the bedroom, prolly all up in her ass. All they gotta do is sniff her coochie and there'll be coon dogs beating a door down to this friggin' place.

KILLZ

What the hell did we just say about that word coon?

ROY

Look. Just chill out. Everything is fine.

(looks around the room)

What's today? Saturday?

Killz nods.

KILLZ

Yeah. Its the weekend.

ROY

Look, come Monday, Killz will go to work and be back at his place. We will lay low here for a couple of weeks. We will let everything fall into a routine and before you know it, we are home free.

Penny shakes her head and leans on the dresser.

PENNY

You don't get it. I'm not asking you, Roy. I'm telling you. I'm out. Give me my cut and I'm gone.

Roy shakes his head.

ROY
Can't do that.

PENNY
You can't?

ROY
Nope.

PENNY
Why not?

ROY
You'll spend it. They'll find you. They'll find me. They'll kill you, me, Jara, Killz. No chance in hell you take your cut now.

PENNY
So when do I get my cut?

ROY
When the heat dies down.

PENNY
When is that?

ROY
Whenever.

PENNY
I want my cut. I want it now. My cut is four hundred thousand. Not one dime less. I will take it...

She grabs an empty bag and throws it on the floor. Her face holding back gobs of anger.

PENNY (CONT'D)
...now.

ROY
I know what your fucking cut is. And you'll get it all. When...
(takes step forward)
...the heat has died down. If you don't like it, you can hit the fuckin' road and I'll call you when you can collect.

PENNY
You think I'd trust you with my money?

Roy shrugs.

ROY
 Either you will or you won't.
 Simple as that.

Penny starts to go for one of the money bags.

PENNY
 Fuck you. I'm taking my money.

Roy immediately clocks her. CAMERA GOES BLACK.

CUT TO:

89 BLACK SCREEN. THE SOUND OF A CAR RUNNING AND THE DOOR SHUTTING. 89

FADE IN:

90 EXT. HOTEL - DAY 90

A taxi sits idling. Penny sits in the back seat, her eye blackened. She can barely move. She's pretty much a zombie.

Roy stands by the DRIVER'S door. He holds up an envelope just out of reach of the driver's hand.

ROY
 Here is two thousand dollars and
 an address. Take her to the
 address there, leave her, make
 sure she's got all of her shit,
 and keep the change. You didn't
 see me. You didn't give her a
 ride. This shit never happened.

He holds out the envelope. The driver grabs it but Roy don't let go.

ROY (CONT'D)
 Understood?

The driver nods. Roy lets go and he takes the envelope. The taxi pulls away.

Penny and Roy make eye contact as she pulls out. Roy walks back towards the room.

91 INT. HOTEL ROOM - CONTINUOUS

91

Roy enters the room to see Killz asleep in the chair and Jara sitting upright on the bed. He slowly shuts the door and stands there. Jara is alert, more alert than we have seen to this point.

ROY

You okay?

Jara stares at nothing.

JARA

You found me. Where did you find me?

ROY

About a hundred miles north from here. An abandoned...

JARA

(cuts him off)

No. No. I meant, what was going on when you found me?

Roy slowly goes over to the bed across from her and sits on it.

ROY

It was a drug deal.

JARA

A drug deal?

ROY

Yeah.

She looks up at him, through her sweaty, stringy hair.

JARA

Do you know why I was there?

Roy just shakes his head.

ROY

No. I don't.

She shakes her head.

JARA

I do. I know exactly why I was there.

She pulls the strands of hair from her face and looks Roy right in the eye.

JARA (CONT'D)

I was there because I was part of
the deal.

Roy doesn't respond he stands there. She weakly raises
her hand and points at the bags on the floor.

JARA (CONT'D)

And you robbed that deal didn't
you?

Roy looks at the bags then at her. He weakly nods.

JARA (CONT'D)

You didn't just rob the drugs and
the money. You robbed someone of
me. I was kidnapped and made part
of that deal.

She stands, weak but with lots of resolve.

JARA (CONT'D)

And when I find whoever that is,
I'm going to kill every last
goddamn one of them.

Roy can only stare at her.

CAMERA WIDE ON THE ROOM with Jara standing by the bed,
Roy sitting on the other one, and Killz asleep in the
chair.

FADE TO BLACK.

92 TITLE: "TWO WEEKS LATER... CHAPTER 6." 92

FADE IN:

93 EXT. VET CLINIC - DAY 93

ESTABLISHING SHOT. Normal day at the clinic.

94 INT. VET CLINIC - CONTINUOUS 94

KILLZ walks a dog back to a cage and puts him inside. He
gives him a little pat on the head and shuts the cage.

KILLZ

There ya go, boy. Good boy.

He looks at the CAMERA AND IT TRACKS WITH HIM AS HE
WALKS.

KILLZ (CONT'D)

So here we are. Life is back to normal for me. I'm helping take care of all these cats and dogs.

CUT TO:

95 INT. HOTEL ROOM - DAY 95

ROY AND JARA are playing cards on the bed.

KILLZ (V.O.)

Roy and Jara are laying low at the hotel just like he said. Ain't nobody heard a hide nor hair of Penny.

CUT TO:

96 INT. VET CLINIC - DAY 96

CAMERA TRACKS WITH KILLZ as he walks through the back.

KILLZ

The bad guys have been quiet. Cops asked me a few questions...

CUT TO:

97 EXT. VET CLINIC - DAY 97

Killz stands outside the clinic. A DETECTIVE in a suit standing in front of him with his back to CAMERA. Killz is lighting a smoke.

KILLZ

Like I said. Me and Jennifer just booty called now and then. I don't know why that guy killed her. Maybe he was gay or something. You ever think about that?

Killz shrugs and takes a big drag of his smoke.

CUT TO:

98 INT. VET CLINIC - DAY 98

Killz fills some bowls with pet food. TALKING TO CAMERA.

KILLZ

But I took care of all that.
 Shit, everything is all good.
 (thinks to himself)
 Awwwww...sure, I bet the bad guys
 are looking for that money, but
 they don't know where to look.

He slides a bowl of food into a cage and keeps walking.
 He walks to a medicine cabinet, opens it up.

KILLZ (CONT'D)

Roy has a plan and, I gotta say,
 it seems to be working. If all
 goes well, I'm gonna make a couple
 hundred thousand for helping him
 out and everything is gonna be
 alright.

He takes some meds from the cabinet, looks around, then
 sneaks them into his pocket.

KILLZ (CONT'D)

The main thing we got to do is
 make sure everybody just stays
 calm and nobody does anything
 stupid.

He shuts the cabinet and takes a joint from his pocket.

KILLZ (CONT'D)

Break time.

Walks towards the back door.

KILLZ (CONT'D)

Peace.

He goes outside. CAMERA STAYS ON DOOR.
 ONE...TWO...THREE... Killz pops back inside.

KILLZ (CONT'D)

Why do I get the feeling something
 fucked up is about to happen?

ESTABLISHING SHOT. A car pulls up and MR. ROMEO gets
 out. He scans the area then proceeds inside.

100 INT. RESTAURANT - CONTINUOUS

100

Romeo walks inside and looks around. He sees what he's looking for and goes over to a table. MIX sits there with Penny. She has sunglasses on.

Romeo takes a moment. Sizes her up. CAMERA STEADIES AROUND THE TABLE.

ROMEO

So you must be Penny.

PENNY

I am. You must be Romeo.

ROMEO

Yes, ma'am.

MIX

Penny was just telling me that she knows where everything is?

ROMEO

Is that so?

PENNY

No, that's not what I said. What I said was I can take you to the guy that took your money.

ROMEO

You can?

PENNY

That's right.

Romeo nods to her eye.

ROMEO

Who hit you?

PENNY

The same fucker that took your money.

ROMEO

And who would that be?

PENNY

That information isn't free. That's why I'm here.

ROMEO

Oh yeah. How much does this information cost?

PENNY

It cost my original cut.

ROMEO

Original cut?

PENNY

That's right.

ROMEO

So you helped this sumbitch steal from us?

PENNY

Yes, I did.

ROMEO

And now you're gonna just march in here and ask us for help then demand a cut?

PENNY

That's right.

ROMEO

Why? He didn't give you that black eye for no reason.

PENNY

Maybe he did. You don't know.

ROMEO

Oh fuck yeah, I do know. You steal from someone WITH someone, you got yourself a bond between those two people. Honor among thieves and that kind of bullshit. You KILL a bunch of mother fuckers AND steal, sista, that means you've been to war together. And you don't blacken your partner's eye for no damn reason unless some serious shit went down. And now you come to us with a black eye, no money, and ready to stab your partner in the back.

PENNY

What's your goddamn point?

ROMEO

My goddamn point is you tried to fuck him over, so now you got no money, a black eye, and chapped ass. Right or wrong? How the fuck are we supposed to trust you?

Penny starts to answer when the WAITRESS comes over.

WAITRESS

What can I get you guys?

MIX

Three black coffees.

Penny starts to say something. Romeo and Mix are staring at her. She stops herself.

WAITRESS

I'll be right back.

The waitress walks off.

MIX

Why don't you stop beating around the bush and get to the fucking point?

PENNY

The point is this...

(holds up one finger)

One. I know who stole your money.

(two fingers)

Two. I know who stole your drugs.

(three fingers)

Three. I know who stole that little fucking girl.

(four fingers)

Four. I know cuz I helped him.

(five fingers)

Five. I am selling him out cuz he fucked me over.

(raises her other hand, six fingers)

And six...I'll tell you everything and lead you to him for my original cut of your money.

Lowers her hands.

PENNY (CONT'D)

I can't take him on alone. He'll kill me and never bat an eye. I need your muscle if we ever want to get our money back. So you protect me, give me my cut, and you can get everything back that was stolen from you.

She just looks at them.

PENNY (CONT'D)

Deal?

Romeo and Mix look at each other. Mix shrugs.

MIX

I'm down.

Romeo looks back at her.

ROMEO

You know that after all is said and done, we can kill you and keep your cut.

PENNY

I guess that's a risk I've got to take.

ROMEO

So, give me something. Sweeten the deal.

PENNY

Like what?

ROMEO

Like a name for starters.

PENNY

Roy. The fucker you're looking for is named Roy.

The waitress shows up with the coffees.

CUT TO:

101 INT. VET CLINIC - DAY 101

Killz comes into the backdoor, his eyes red and coughing. He is high as fuck. He can't stop coughing.

KILLZ

(coughing)
What I miss?

FADE TO BLACK.

102 TITLE: "THE COLD ENDURING CHILL... CHAPTER 7." 102

FADE IN:

103 EXT. JARA'S HOUSE - DAY 103

Not a piece of shit house. The kind of house people who make \$20,000 a year have to rent.

104 INT. KITCHEN, JARA'S HOUSE - CONTINUOUS

104

Jara stands at the fridge, looking inside. She's a normal kid now. Not fucked up and broken. Just kind of frail and fragile.

There's nothing in the refrigerator. No drinks. No food. Just ketchup. Condiments. Not shit to make shit. She shuts the fridge and opens the freezer. Nothing.

She shuts the freezer and looks around. Disgusted. Place is messy but not gross. She walks over to the cupboards. Opens the pantry. Just some flour. Some cooking oil. She sighs and slowly shuts the pantry.

She stands at the counter and looks around. Hungry. Holds her stomach. JARA'S AUNT, 50's, waitress, walks in. She's in a hurry, late for work.

JARA'S AUNT

Okay. I gotta hurry.

She's grabbing up her purse and shit from the counter. Not paying attention to Jara. Jara watches her like she's crazy.

JARA

You're not late. You always leave at this time.

JARA'S AUNT

Yeah, and I'm always late.

Jara just bites her cheek. Wanting to ask something but not wanting to ask anything. Her aunt slings her purse on her shoulder.

JARA'S AUNT (CONT'D)

Well, I gotta get.

Starts to leave. Jara blurts it out.

JARA

Can I have some money for some food?

Her aunt stops cold. Put out.

JARA'S AUNT

I gave you money yesterday.

JARA

I know. You gave me five dollars. I used that to eat yesterday.

JARA'S AUNT
What the hell'd you buy?

JARA
I bought three of those dollar
burgers and a drink.

Her aunt laughs to herself.

JARA'S AUNT
Why'd you blow all your money on
one meal?

JARA
Cause it was the only meal I had
all day.

JARA'S AUNT
You ate three cheese burgers at
one meal?

JARA
(holds up hands,
small)
They're this fuckin' small!

JARA'S AUNT
You coulda ate two yesterday and
still had money for two today.
Right?

JARA
I had to get a drink.

JARA'S AUNT
You coulda had water.

Jara looks away, upset. Her aunt sighs and sets her
purse on the counter. She rummages through it. Can't
find anything.

JARA'S AUNT (CONT'D)
I don't have any cash.
(sighs)
Can you go over to a friend's and
eat with them?

Jara keeps looking away but nods her head. Her aunt
rolls her eyes, gathers her things, and heads for the
door.

JARA'S AUNT (CONT'D)
Don't wait up for me.

She's out. Jara folds her arms and just stands there.

JARA

I never do.

105 EXT. STREET - MOMENTS LATER 105

Jara walks down the street. She keeps her arms folded in.

106 INT. LIVING ROOM, MIRA'S HOUSE - MOMENTS LATER 106

No one in the room. Nice house. Much nicer than Jara's. The door opens and Jara comes in, like she has a million times before.

She looks around, shuts the door, and walks through it to the hall.

107 INT. BATHROOM, MIRA'S HOUSE - CONTINUOUS 107

MIRA, Jara's age but normal, and her friend, MEGHAN, the same, are putting on makeup and getting ready. Talking a mile a minute.

Jara steps into the door. They glance her way but keep working on their faces and hair.

MIRA

Hey. You goin' to the party?

JARA

What party?

MIRA

Zack's party.

JARA

I didn't know there was a party.

Meghan laughs.

MEGHAN

(smart ass)

Okay, bitch. Like, we told you at lunch there was a big ass party tonight. Can't you remember shit?

Jara goes into her shell.

JARA

Can I get something to eat?

MIRA

You can eat at the party. We're almost ready.

JARA

I'm fucking starving.

MIRA

You ate at lunch.

JARA

I ate like three of your French fries.

MIRA

We're almost ready.

Jara looks at them continuing to fuck with their looks. She walks away.

108 INT. KITCHEN, MIRA'S HOUSE - CONTINUOUS

108

Jara opens the fridge and there is plenty of food in there. She digs through it looking for something she wants.

Suddenly, Mira and Meghan bust into the room. Excited and ready to go. Mira grabs Jara by the arm and drags her away from the fridge.

JARA

What are you doing? I'm starving.

They all huddle around the counter.

JARA (CONT'D)

(anxious)

I need to find something to eat.

MIRA

Fuck that shit.

(digs through purse)

Wait a goddamn minute.

Mira pulls out a cigarette cellophane with a joint rolled in it.

JARA

I don't wanna smoke a fuckin' joint. I wanna get something to eat.

Mira lights the joint and takes a couple hits. She holds it up to her.

MIRA
 (holding breath)
 'ere...

Jara takes the joint and rolls her eyes.

JARA
 This shit will just make me
 hungrier.

Mira exhales and laughs, nodding her head.

MIRA
 Yeah...

Jara rolls her eyes and takes a couple of hits. Holds her breath. She exhales, coughing. Mira starts to laugh.

MIRA (CONT'D)
 Now you're gonna be munchy, not
 hungry.

Jara waves the smoke. Sour look on her face.

109 EXT. MIRA'S HOUSE - MOMENTS LATER

109

Jara and the girls come out of the house. They all walk to the car except Jara. She heads to the street. Mira gets to the car and calls to Jara.

MIRA
 Where you going?

JARA
 Home. I don't feel like going to
 a party.

MIRA
 Hooker. Get your ass in this car.

Jara just waves.

JARA
 I'll see you guys at school.

Mira just shakes her head.

MIRA
 (to herself)
 Little freak is never gonna get
 laid.

110 EXT. STREET - CONTINUOUS 110

Jara walks, arms folded in again. Mira and the girls whiz by in the car, HONKING and YELLING out of the window. Jara just gives them a fuck-off wave and keeps walking.

111 EXT. STREET - NIGHT 111

Different street. Jara walks down the street alone. All is quiet. The SOUND OF BASS starts coming. She turns around and a ghetto cruiser pulls past her. Moving slow.

She walks slower, watching it. The car pulls up to the end of the block and just stops. Brake lights on.

She keeps an eye on it. She turns her head and sees an alley to her right. The car just sits there.

She turns and heads down the alley, keeping her eye on the car.

112 EXT. ALLEY - CONTINUOUS 112

A dark alley behind old buildings. A lone car parked to the side. Jara walks timidly through it.

113 INT. CARSON'S CAR - CONTINUOUS 113

CARSON sits behind the wheel. NORRIS, 30's, a ragged out young Gary Oldman, leans back in the passenger seat.

They are both high. Carson takes a hit off of a glass pipe. Carson looks through the smoke at something in the alley.

CARSON'S POV of Jara walking towards them in the alley.

Carson hits Norris in the shoulder.

CARSON

Hey. Check it out.

Norris looks up. Squinting through exhausted, drugged out eyes.

NORRIS

Who is that?

CARSON

Fuck. I don't know.

Norris squints and watches her.

114 EXT. ALLEY - CONTINUOUS

114

Jara walks down the alley. Scared. Arms in tighter. She sees Carson's car up ahead. Their lights are off. She can't really see if anyone is inside it or not.

She gets up close to them. Looks inside the car with just her eyes, keeping her head pointed forward.

Jara'S POV as she nears the car. She can see people in it now. The red glow of the glass pipe.

She passes by. Gets a few steps past it. She's tense. Fists clutching the sides of her clothes.

The doors of the car open up behind her. The dome light comes on. Carson and Norris step out and stand there, watching Jara walk away.

She hears the SOUND OF THEIR CAR DOORS and closes her eyes. She keeps walking.

Norris and Carson look at each other. Carson breaks open with a shit eating grin. Norris lights a cigarette and starts walking after Jara.

Jara breaths heavy. The end of the alley just yards away.

NORRIS

Hey! Girl!

Jara flinches a little but keeps walking. Norris pulls a little flashlight off of his belt and shines it on her. Jara sees her own shadow on the ground.

NORRIS (CONT'D)

Police. Stop and turn around.

She stops in her tracks. Near tears. Doesn't turn. The SOUND OF THEIR FOOTSTEPS stopping behind her.

NORRIS (CONT'D)

Turn...around...

She turns around and the light is in her face. She holds up her hand to shield her eyes. Norris steps in front of her. Carson steps up to her left but with some space between them.

NORRIS (CONT'D)

How old are you?

She catches a glimpse of them through the light. Her voice shaking.

JARA

You're not cops. You don't have
on uniforms.

Norris laughs.

NORRIS

We get that all the time. We're
detectives.

He and Norris take out their badges. Flip them up to
her. Norris takes the flashlight off of her face and
shines it on his ID.

NORRIS (CONT'D)

We work narcotics. I'm Detective
Norris. This is Detective Carson.

She glances at Carson. He nods. She cuts her eyes back
to Norris.

JARA

I was just walking home. I wasn't
doing anything wrong.

Norris smiles, toying with her.

NORRIS

You weren't? Ya sure?

She just looks at him. His smile becomes a little laugh.

NORRIS (CONT'D)

Relax. I'm just giving you shit.
But you are in breech of curfew.

JARA

Look, I was at this party, and I
wanted to go home, and...

NORRIS

(cuts her off)
Party? Have you been drinking?

JARA

No, I didn't drink anything.

Norris turns the flashlight back on and shines them at
her eyes. She closes them.

NORRIS

Open your eyes.

She does turning them away from the light.

NORRIS (CONT'D)
Have you been smoking anything?

JARA
No.

Norris smirks, turns off the light.

NORRIS
You sure about that?

She sighs and looks away.

JARA
I smoked some pot. Just a couple
of hits. I swear.
(gets defensive)
I only went to the stupid party to
get something to eat. I live
about four blocks that way and I
just wanna go...

Norris holds his hand up and shakes his head.

NORRIS
Easy. Easy.

He points back to the car.

NORRIS (CONT'D)
Get in the car. We'll take you
home.

She shakes her head.

JARA
No, that's okay. I don't mind
walking.

She turns to walk away. Norris gets stern.

NORRIS
Hey. I can give you a ride home
and know you got there safe, or I
can take you to the station and
let your parents find out you were
out past curfew smoking pot. Now
which one is it gonna be?

She stops. Debates it a little.

NORRIS (CONT'D)
Look. Do you really have anything
to think about?

She shakes her head and starts walking back to the car. Norris and Carson exchange a look as she walks by them.

115 I/E. CARSON'S CAR - MOMENTS LATER 115

Moving. Jara sits in the back seat. Carson and Norris are quiet.

JARA

I live on Maypearl. The next left.

They don't respond. Jara watches out the window. Her street is coming up.

JARA (CONT'D)

Its this one right here. To the left. Maypearl.

They don't respond.

Jara'S POV of the street sign as they pass it.

Jara gets a scared look on her face. They sit stone silent.

JARA (CONT'D)

You missed my turn. It was Maypearl. Right back there.

No response. She gives a nervous laugh.

JARA (CONT'D)

Come on. Where are we going?

Nothing. She starts to look around.

JARA (CONT'D)

What are you guys doing? I thought you were taking me home?

No response from them. She's getting really nervous. They reach a stop light. She grabs the door handle and tries to open it. It won't. She tries to unroll the window. Nothing.

JARA (CONT'D)

Look. I just wanna go home. Okay? I just wanna go home.

Norris turns to her.

NORRIS

If you wanna go home, why don't you just shut the fuck up for a while? You might just get there.

Jara and Norris lock stares. She suddenly takes her elbow and smashes it into the window. Smack! The glass doesn't break but her elbow takes a beating.

JARA

Owww!!!

She grabs it. Norris pulls a pistol and puts it right in her face.

NORRIS

Calm...the...fuck...down.

She begins to breath heavy. Sweating. But doesn't move.

NORRIS (CONT'D)

Now. Why don't you just enjoy the ride?

The light turns green. They begin to move. Norris gives a little smile and turns back around. Jara pulls her legs into her chest.

116 EXT. STREET - CONTINUOUS 116

CLOSE ON STREET LIGHT AS IT GOES FROM GREEN...TO YELLOW...TO RED.

117 EXT. FIELD - NIGHT 117

Middle of nowhere. Norris' car pulls down a trail cutting through the field and stops. The lights cut off and the dome light comes on.

118 INT. CARSON'S CAR - CONTINUOUS 118

CARSON sits behind the wheel. NORRIS turns to JARA. She is crying, scared shitless. He points his pistol at her, but not in a threatening way.

NORRIS

Okay. I wanna make a deal with you. Are you listening?

She looks up at him. Slowly nods.

NORRIS (CONT'D)

The deal is this:

(shakes pistol)

don't make me use this...

(a beat)

...on you. I really, really, really don't want do that. If you act like a big girl, I promise you that you'll live through this. If you act like a baby, throw a hissy fit, I'll blow your goddamn brains clear out of your skull. So, what do you say? Deal?

She wipes her face and nods. He puts the gun on the dash.

NORRIS (CONT'D)

Good. So, put both your wrists on the seat right here.

She doesn't react. He pats the top of the seat.

NORRIS (CONT'D)

Come on. Right here.

She puts her wrists on the seat. He takes out a pair of cuffs and cuffs her hands together. CARSON gets out of the car. She watches to see what he's doing.

CAMERA STAYS IN THE CAR as Carson goes to the back and opens up the trunk. She tries to see what's going on. Norris snaps his fingers.

NORRIS (CONT'D)

Hey...

She looks back at him.

NORRIS (CONT'D)

Eyes front.

She begins to cry, unable to control herself.

JARA

What are you going to do to me?

He SHUSHES HER softly.

NORRIS

Shhh...shhh...

(wipes her face)

Hey now. We're not gonna hurt ya. Didn't I just say I wasn't gonna hurt ya?

She just sobs. He frowns and puts on a calming voice.

NORRIS (CONT'D)
Listen, listen, listen. I want to
tell you a story. Okay?

She doesn't react. He gently touches her chin and pushes her face up.

NORRIS (CONT'D)
Tell me "okay."

She chokes and clears her throat.

JARA
Okay...

He nods. THE SOUND OF CARSON digging through the trunk.

NORRIS
The story I want to tell you is
this...

FREEZE FRAME ON NORRIS.

KILLZ (O.S.)
What's wrong? Why'd you stop the
story?

ANGLE ON JARA IN THE CAR. She looks at THE CAMERA.

JARA
I've heard this story before. I
don't want to hear it again.

She begins to get angry, crying.

JARA (CONT'D)
Do you hear me? I don't want to
fucking hear his story again.

KILLZ opens the door and looks inside.

KILLZ
You okay?

She's crying, sobbing. Can't speak. That kind of crying that comes from your gut. Total complete heartbreak. Killz just looks down, doesn't know what to say.

He sits down next to her in the seat.

KILLZ (CONT'D)
Its okay. We don't have to tell
the story. Alright?

She shakes her head.

JARA
(crying)
Why did they do that to me...

The crying becomes anger.

JARA (CONT'D)
Why!?!

Hits the seat.

JARA (CONT'D)
WHY! WHY! WHY!

Killz grabs her and pulls her to him. She cries on his shoulder. He looks at the CAMERA and shakes his head.

FADE TO BLACK.

119 THE SOUND OF KIDS PLAYING. A PARK. 119

FADE IN:

120 EXT. PARK - DAY 120

ESTABLISHING SHOT. Killz' park.

TWO SHOT ON KILLZ AND JARA sitting on the bench. He rolls a joint and lights it up. She just stares at the ground.

JARA
They know what happened to me.
They don't have to see it.

SLOW PUSH ON JARA.

JARA (CONT'D)
Those cops. They took me out in
the middle of nowhere. Cuffed my
hands together. Dragged me out of
the car. They dragged me over
rocks and thorns. Threatened me.
Kicked me. Hit me.

Closes her eyes and looks away.

JARA (CONT'D)
Raped me.

She looks back at Killz. He doesn't look away. Eye contact.

JARA (CONT'D)

They gave me to their friend. He took me to a house. Drugged me. Raped me again. Sold me to that drug dealer. I don't know how long I was gone. I don't remember most of it. I don't really remember anything until I woke up with you...

Looks away.

JARA (CONT'D)

...and Roy.

Killz holds out the joint. She looks at him, shakes her head.

JARA (CONT'D)

No.

He just takes it back.

JARA (CONT'D)

Have I ever told you about my mom?

Killz shakes his head no.

JARA (CONT'D)

She read the Bible a lot. I used to too. But my mom told me a story one time. It was about this guy. He asked God to give him victory in this battle. And he told God, "If you give me victory, I will sacrifice the first thing to walk through my door." And you know what walked through his door?

Killz shakes his head no.

JARA (CONT'D)

His daughter.

Killz looks away, a fucked up story.

JARA (CONT'D)

So he did it. He got his victory and he sacrificed his daughter. I never understood that story. But my mom told me that story for a reason. She died when I was six, but I never forgot it. And I remember that story now because that is what I am here to do.

(MORE)

JARA (CONT'D)

If God gives me my revenge, He can have me. I will sacrifice everything to make them pay for what they've done to me. So they can never, ever do that again to anyone else.

Killz leans forward, processing what she's said.

KILLZ

"Vengeance is mine," God said. Its not your job to kill those men, Jara. Its His job to see that they are punished.

JARA

Don't you think I don't know that? All I am asking is for Him to let ME be the one that carries out His vengeance.

Killz raises an eyebrow. No response.

FADE TO BLACK.

121 TITLE: "EVERY LAST GODDAMN ONE OF THEM. CHAPTER 8." 121

122 I/E. ROY'S CAR - DAY 122

ROY and JARA sit in the car, watching the police station across the street. Eating French fries and cheeseburgers.

ROY

Are you sure you want to do this?

JARA

I've never been more sure of anything.

ROY

It won't be easy, you know?

JARA

I know.

ROY

No, you don't know. Anybody can kill someone. That's nothing. Its living with it later that fucks ya.

JARA

Why?

ROY
What do you mean "why?"

JARA
I mean, does it fuck with you?

Roy chews his burger, thinks, sips his drink. Mouth still full.

ROY
Yes, it does.

JARA
I don't care. It can't be any worse than living with this.

Roy shakes his head.

ROY
I ain't ever been raped, so I don't know. You ain't ever killed nobody, so you don't know either.

JARA
I can handle it.

ROY
You won't know that until it happens.

JARA
All I need to know are their names.

CUT TO THEIR PICTURES WITH EACH NAME.

Norris... JARA (CONT'D)

PIC OF NORRIS.

Carson... JARA (CONT'D)

PIC OF CARSON.

Edder... JARA (CONT'D)

PIC OF EDDER WITH AN "X" THROUGH IT.

Mix... JARA (CONT'D)

PIC OF MIX.

JARA (CONT'D)

And Romeo.

PIC OF MR. ROMEO.

BACK ON CAR.

ROY

One down. Four to go.

She takes a drink and looks at him.

JARA

So you're gonna train me to kill?

ROY

Appears so.

JARA

So when do you give me a gun?

123 EXT. ALLEY - DAY

123

CAMERA POV OF SOMEONE RUNNING. FRANTIC. FRENZIED. BOUNCING OFF OF STUFF. HEAVY BREATHING. GASPS. IN PAIN.

CARSON, undercover cop, grizzly, runs for his life. Gunshot wound in the abdomen. Out of breath. Covered in sweat. He bangs into some boxes. Knocking them over.

Stumbles. Regains his speed. Turns to look back at whatever is chasing him. Hits a parked car. Hits the hood with a frigging THUD. Gets blood all over it.

He pushes off of the car and keeps running. A GUNSHOT. Carson is hit in the leg. A blood mist from the hit. He falls to the gravel like a deer shot on the run. Face first.

He SCREAMS in agony. He limps, claws, staggers over to a dumpster. He hits the ground again. Back to the dumpster. He looks up and sees whatever was chasing him coming closer.

CARSON

No. No. Come on. No.

He reaches into his back and takes out a pistol. Hands shaking. A HAND comes into view and knocks the pistol away.

CAMERA SWOOPS AROUND. Roy and Jara stand there. Breathing heavy from running after him. Roy holds a gun on him. Jara dangles a pistol at her side.

CARSON (CONT'D)
No. Don't. Please just don't.

ROY
(to Jara)
What are you waiting for?

Jara is nervous. Looks feverishly between him and Carson. Doesn't know what to do.

CARSON
Please. Don't.

ROY
Do it!

Roy looks around. No one in sight but the clock is ticking.

ROY (CONT'D)
Come on. Do it!

Jara raises the gun and takes aim.

CARSON
(begging, crying)
Please. Don't. I'm sorry. I'm sorry.

ROY
Do it already!

Jara still doesn't know what to do. Nervous and hesitant.

ROY (CONT'D)
(screams)
DO IT!!!

Jara takes a breath.

CARSON
Please...

She fires. A round in Carson's chest. He slumps over. Blood everywhere. He's killed instantly. Jara fires twice more. The rounds hit his lifeless body.

She stands there. Gun still leveled at the dead man. Roy grabs her by the arm and pulls her away.

ROY
Let's go.

Jara is in a state of shock. Mentally checked out. He drags her away.

124 I/E. ROY'S CAR - LATER

124

Moving. Jara sits in the seat in shock. Roy just focuses on driving. He looks over at her. He's been where she is before and knows there is nothing he can say. She never looks at him.

JARA

I killed him.

ROY

Yes, you did.

JARA

It wasn't what I expected.

ROY

It never is.

JARA

Does it get any easier?

ROY

That's not the question.

JARA

Then what's the question?

ROY

If it was so hard, how could you do it in the first place?

She finally looks at him.

JARA

I want to kill Romeo next.

He turns his head finally towards her.

KILLZ (O.S.)

No, no, no, no, no!

125 INT. KITCHEN, KILLZ' APARTMENT - DAY

125

Killz stands at the sink, not believing his fucking ears. Jara and Roy sit at the table, eating like dogs.

KILLZ

No more killing. No more revenge.

ROY

Why?

KILLZ
 (can't believe his
 fucking ears)
 Why? Why? You already pissed off
 two of the biggest criminals in
 the state, now you want to kill
 'em too?

ROY
 Why not? Its a win-win.

KILLZ
 Win-win for who?

ROY
 For all of us. She gets
 revenge...

JARA
 ...you guys keep the money.

KILLZ
 How do we get to keep the money?

JARA
 If they're all dead...

ROY
 ...they can't chase you anymore.

Killz gives a look of shock.

KILLZ
 You two are finishing each other's
 sentences now. You know that
 right?

Roy and Jara shrug and keep eating. She sprinkles salt
 and automatically hands it to Roy without looking.

KILLZ LOOKS AT THE CAMERA.

ROY
 Look, as long as Mix and Romeo are
 alive, we don't stand a chance.
 They'll find us eventually. So..

Roy runs a knife over his throat.

ROY (CONT'D)
 ...they got to go.

KILLZ
 What about Penny? What about
 those crooked cops?
 (MORE)

KILLZ (CONT'D)

At some point, all of this is gonna bite you in the ass. I thought the plan was lay-low. Now, the plan is kill everything the moves.

ROY

Penny is no big deal. The guy I gave her to is gonna take care of her.

KILLZ

How?

126 EXT. CAR - DAY 126

Car parked in a ditch. The DRIVER is leaning against the wheel, bloody.

ROY (V.O.)

I gave him strict instructions. Take her out into the middle of nowhere...

Penny steps up beside the driver's door with a gun in her hand and the envelop Roy gave the driver.

ROY (V.O.)

...and kill her.

127 INT. KITCHEN, KILLZ' APARTMENT - CONTINUOUS 127

Killz shakes his head and starts to leave the room.

KILLZ

Plans change, Roy. I'm sure none of this has turned out like you planned. What makes you think this plan will work either?

Roy and Jara just keep eating. Killz walks out.

128 EXT. STRIP CLUB - NIGHT 128

Establishing shot. Quiet night.

129 INT. STRIP CLUB - CONTINUOUS 129

Romeo sits alone at table while some skank STRIPPER dances on the stage. Only a few scattered PEOPLE around. Romeo has several empty bottles and glasses in front of him. He's been here all fucking night, drinking.

He checks his phone and stands up. STEADICAM with him as he moves through the place. No one talks to him or messes with him.

He walks towards the bathroom and starts to go in. Its locked. He pushes on it a couple of times. Locked tight. He looks down and leans on the door. MOANS to himself.

ROMEO

Fucking locked...

He KNOCKS on the door a couple of times.

ROMEO (CONT'D)

Hey. Hey. I gotta piss.

He rattles the door a bit then turns to walk away. He heads for the exit. Passes the BARTENDER.

ROMEO (CONT'D)

I'll be back.

BARTENDER

'Kay, Romeo.

He walks out.

130 EXT. STRIP CLUB - CONTINUOUS

130

WIDE SHOT. Romeo comes outside and looks around. He walks to the back of the building.

BACK OF BUILDING

He rounds the corner and leans against the building. He unzips and starts to piss.

Jara rounds the corner of the building. Romeo doesn't see him. A knife in her hand.

Out of nowhere, a SOMEONE shoves a knife in Romeo's back and grabs him by the forehead. He GASPS and falls to his knees. The hand forces the knife into his back and the other one keeps him upright.

Romeo makes a GASPING wheezing noise. Jara steps in front of him. CAMERA REVEALS Roy with the knife in his back.

JARA

Do you remember me?

Romeo's eyes are bugged out. He's dying slowly. She grabs him under the chin.

JARA (CONT'D)

You were gonna sell me, weren't you?

His mouth moves but no words come out. Just more WHEEZES.

JARA (CONT'D)

You don't even know my name, do you?

He slightly shakes his head. She leans into his face.

JARA (CONT'D)

My name is Jara. And I'm the last face you're ever gonna see.

She cuts his throat, keeping eye contact with him the whole time. Romeo slumps over dead. Roy and Jara watch him fall to the ground. She looks at Roy.

JARA (CONT'D)

Norris.

CUT TO:

131 EXT. DOWNTOWN - DAY 131

Roy's car pulls up across from a diner and stops. Not very busy.

132 INT. ROY'S CAR - CONTINUOUS 132

Roy and Jara check their pistols.

ROY

I've been watching this place. He comes here every morning at nine A.M. Stays here long enough for breakfast then leaves. Takes him usually eighteen minutes.

JARA

Is he here now?

ROY

Will be soon.

JARA

So we do this here?

ROY

No. Too much traffic. Too many people.

(MORE)

ROY (CONT'D)

Plus, he comes here in the broad daylight. We just know we can tail him from here. Follow him until he fucks up.

133 EXT. DOWNTOWN - CONTINUOUS 133

Norris rounds the corner of a building and comes walking up the sidewalk. Heading for the diner.

134 I/E. ROY'S CAR - CONTINUOUS 134

Jara spots him.

JARA

There he is.

ROY

Right on time.

They watch him go into the diner. Jara's eyes narrow, like a hawk.

135 EXT. STREET, DOWNTOWN - CONTINUOUS 135

CAMERA PANS FROM KILLZ CAR TO THE DINER across the street. CAMERA STEADICAMS TOWARDS THE DINER WINDOW. It moves in to show Norris being seated at a table. He is nervous, twitching.

136 INT. KILLZ' CAR - CONTINUOUS 136

Jara can barely contain herself.

JARA

He's right there. I can take him now.

ROY

No. We stick to the plan. We tail him and take him after dark.

JARA

No. He won't see it coming. He's not gonna be looking for anything right now.

ROY

We aren't doing anything in the broad daylight.

JARA

Romeo is dead. Edder is dead.
His partner is dead. He's fucking
nervous. Just look at him.

ROY

No and I'm done fucking telling
you. We do this my way or not at
all. We play it smart, take him
and Mix out, then we are home free
with a million bucks. So shut the
fuck up and calm down.

Jara shakes her head.

MOMENTS FLASH OF THAT NIGHT SHE WAS RAPED. NORRIS AND
CARSON. EDDER. WALKING ALONE.

She can't sit still. Tension rising. Suddenly, she
opens the door and marches out.

ROY (CONT'D)

Jara! No!

137 EXT. STREET, DOWNTOWN - CONTINUOUS 137

Jara walks with a purpose towards the diner. CAMERA
STEADIES WITH HER. MUSIC BUILDING.

CAMERA PUSHES IN ON HER TARGET. NORRIS looks around
nervous, then spots her. He freezes when he sees her.

Jara pulls her gun out and begins to move swiftly.

138 INT. KILLZ' CAR - CONTINUOUS 138

Roy pulls his gun and locks a round into the chamber.

ROY

Goddammit, Jara.

139 EXT. STREET, DOWNTOWN - CONTINUOUS 139

Jara raises the pistol. Norris freezes at the table.
She is moving in.

FLASHES OF WHAT HAPPENED TO HER. FLASHES OF ALL THOSE
FACES WHO WRONGED HER. FLASHES OF THEIR DEAD BODIES.

Jara SCREAMS!

JARA

NOOO!!!!!!!!!!!!

Suddenly, she is shot. BOOM! Right in the chest. Blown off of her feet.

140 I/E. ROY'S CAR - CONTINUOUS 140

Roy can't believe his eyes.

ROY

Jara!

ROY'S POV OF PENNY walking across the street towards him with a pistol raised.

141 EXT. STREET, DOWNTOWN - CONTINUOUS 141

Roy gets out of his car and puts his pistol on Penny.

ROY

Penny! Drop the fucking gun!

PENNY

You set me up, Roy. Where's the goddamn money?

Norris comes out of the diner, running like all hell broke loose down the street. Jara lays bleeding on the street, GASPING FOR LAST BREATHS OF LIFE.

ROY

Put down the fucking gun!

PENNY

Where's the money?

Roy fires the pistol over and over again. Penny is riddled with bullets. She is blown back onto the pavement. Roy rushes over to Penny.

Penny GASPS and GURGLES blood. Roy stands over her and aims down. She GASPS words.

PENNY (CONT'D)

(gurgling)

Help...me...

He stands over and reloads.

PENNY (CONT'D)

(gurgling)

Help...me...

Roy looks at her with disgust.

ROY

Fuck you.

Roy fires another round into her head. Dead. He rushes over to Jara.

ROY (CONT'D)

Jara!

She's gone.

ROY (CONT'D)

Jara!

THE SOUND OF SIRENS. Roy grabs Jara's gun and looks around. He rushes back to the car and takes off.

WIDE SHOT OF DOWNTOWN as Roy speeds off in the car.

DISSOLVE TO:

142 TITLE: "GOING HOME. FINAL CHAPTER." 142

143 EXT. ROOFTOP - DAY 143

Roy sits on the edge of the roof. Killz stands across from him, looking at the CAMERA.

KILLZ

I warned them. Things like this don't end well. Never do. But, she was hell bent on revenge and Roy was hell bent on helping her. Now, she's dead. And the guy that raped her is still alive and kicking. So, where has it gotten them?

Killz lights a smoke.

KILLZ (CONT'D)

True, he still has the money and drugs. And true, he can still run. But, I know Roy. He can't run away. He thinks he's lost. And, if Roy thinks he's lost, then he will keep coming back until he think's he's won.

Killz walks over to Roy, sits by him, and looks at him. Roy is lost in thought.

KILLZ (CONT'D)

But there's no getting out of this one, Roy. Just take the money and the drugs and go. Go and never come back.

Roy finally snaps out of it.

ROY

And what about Norris?

KILLZ

What about him?

ROY

He has to pay.

KILLZ

Says who?

ROY

What?

KILLZ

Who says he has to pay? You?

ROY

So you think he don't?

KILLZ

I didn't say that. What I am saying is its not your job to make sure everybody pays. Who put you in charge of that?

Roy is frustrated.

ROY

Stop. Just stop fucking talking.

KILLZ

Why?

ROY

Stop!

KILLZ

Why?

Roy stands up, furious and losing control. But not at Killz.

ROY

Stop! Stop!

Killz just looks at him.

ROY (CONT'D)

She didn't deserve to fucking die.
She didn't deserve to have that
happen to her. She didn't deserve
any of this!

Killz just sits listening. Roy goes into himself.

ROY (CONT'D)

I don't know what happened. One
minute, she was innocent. The
next thing she knew, she wasn't.
And I don't know why that
happened. Shit. I went to war.
I was in the Army for twelve
years. I did my part. I don't
have nothing. I don't have
anything. All I wanted was some
money. All I wanted was to get
away. I didn't ask to get shot.
I didn't ask to take a fucking
bullet for you. I didn't ask to
spend a year in the fucking
hospital. I didn't ask for any of
this shit. I don't know why any
of this happened.

Roy slides down and sits. Holds his head in his hands.

ROY (CONT'D)

I just want to go home. All I
want to do is go home.

Killz just watches, smoking.

ROY (CONT'D)

I just want to go home.

KILLZ

Then why don't you?

Roy shakes his head.

ROY

What home? I don't have one.
Everyone's gone. They're all
gone.

KILLZ

It's not too late. Just walk
away.

ROY

If I could, I would.

144 EXT. GARAGE - DAY 144

Establishing shot. Grungy garage. Bike out front.

145 INT. GARAGE, OFFICE - CONTINUOUS 145

Mix sits behind a desk, glasses on, reading. Not the image we would assume for this guy. A pistol sits on the desk.

His PHONE RINGS.

MIX

This is Mix.

ROY (V.O.)

Do you want your money back?

Mix stops what he is doing.

MIX

Who is this?

ROY (V.O.)

Its the guy who's got your money.

MIX

I'm listening.

ROY (V.O.)

A lot of people are dead. I don't want to see anyone else hurt.

MIX

You don't?

ROY (V.O.)

No, I don't.

MIX

Well, you could have fooled me. After all, you did most of the killing. Who have I killed?

ROY (V.O.)

You know what you did to the girl. What your cops did. Your hands are bloody too.

MIX

I never said my hands weren't dirty.

(pause)

Why don't we meet?

ROY (V.O.)
That's why I called. All I'm
asking for is an exchange.

MIX
Exchange of what?

ROY (V.O.)
Only one more person has to die.
When he's gone, I'll give you back
everything. The money. The
drugs. Everything.

MIX
So, who's got to die?

146 EXT. FIELD - DAY

146

Middle of nowhere. Killz and Roy stand outside of the car. The bags of money and drugs on the trunk. Mix car pulls up across from them, keeping a distance between them.

Inside Mix's car are Mix and his GUARD. The guard gets out and goes to the trunk. Mix gets out and walks to about halfway between himself and Roy.

MIX
You have it with you?

ROY
(points to trunk)
Its all there.

Mix nods to Killz.

MIX
Who is he?

ROY
He's got nothing to do with all of
this. He's a non-combatant.

Mix smirks.

MIX
There ain't no such thing.

Roy looks at Killz. The guard pulls out of the trunk a MAN WITH A CASE over his head. His hands tied. He marches him over to Mix and stops.

MIX (CONT'D)
I want to see it. Bring it over.

Roy grabs the cases from the trunk and starts to walk over. Killz starts after him.

ROY

Stay here.

KILLZ

What?

ROY

Stay here. Anything might happen.

Killz hangs back, lighting a smoke, while Roy walks towards Mix. Roy stops about ten yards from Mix and sets the backs down.

MIX

Open 'em.

Roy hesitates, leery of taking his eyes off of Mix. He looks back at Killz, who stands watching and smoking.

He kneels down to the cases and opens them up. He pulls out a wad of cash, shows it, puts it back, then does the same with the drug bag.

He stands back up and nods to the Man.

ROY

Let's see him.

Mix looks back at the guard and nods. The guard pulls off the case to reveal Norris. His mouth is gagged. He squints, adjusting his eyes to the sun.

MIX

Take his gag off.

The guard pulls the gag off of Norris.

NORRIS

What's going on?

MIX

Do you know this man?

Norris is trying to orientate. Confused.

NORRIS

What...what the fuck is going on?

MIX

Stupid mother fucker.

Mix grabs Norris and holds his face. Forces him to look at Roy.

MIX (CONT'D)

Hey. Listen. Do you know this mother fucker?

Norris takes a look at Roy.

NORRIS

No. No, man. No.

Mix throws him at Roy and he falls at Roy's feet.

MIX

Is he the one you wanted?

ROY

Yes, he is.

Mix takes a pistol out of his belt and aims it at Norris.

MIX

You want him dead?

Norris sits up and looks at Mix.

NORRIS

No, wait. Don't do this. I've worked for you. I've protected you. I've kept you safe from the department. Safe from other cops. Safe from the DA. I've done everything you've asked.

MIX

(to Roy)

You have anything you want to say?

ROY

I'll do it.

MIX

No. No, you won't. You wanted him dead, he'll be dead. If you have something to say to him, then say it.

Roy walks over to Norris and kneels in front of him.

NORRIS

Don't kill me. I didn't do anything to you. Please, Mix, please!

Roy grabs Norris' face and makes him look at him.

ROY

Do you remember a girl? Her name was Jara.

NORRIS

I don't know what you're talking about.

ROY

Don't give me that shit. You watched her die right there on the street. You fucking raped her. Just admit it.

NORRIS

I didn't do anything. I swear.

Norris breaks down crying. Sobbing.

NORRIS (CONT'D)

I didn't do anything.

Mix waves Roy away. Roy steps back.

MIX

Norris.

Norris is sobbing and looking at the ground.

MIX (CONT'D)

Norris, look at me.

Norris, crying like a bitch, looks up at Mix.

NORRIS

No. I don't wanna die. I don't wanna die.

Mix fires. Roy flinches. Killz looks away. Norris slumps over dead. Blood pools under him on the ground.

Mix puts his pistol away and motions to his guard.

MIX

Put that shit in the car.

The guard grabs the bags and takes them to the trunk.

MIX (CONT'D)

What's your name?

ROY

Roy.

MIX

Well, Roy, your partner came to me
and Romeo a few days ago. Said
she was gonna lead us to you.
Turn you over to us in exchange
for her cut.

Roy looks at Mix, not knowing where the fuck this is
going.

MIX (CONT'D)

You must have fucked your partner
over good for her to come to us
like that.

ROY

Let's just say we both fucked each
other over.

Mix laughs and lights a cigarette.

MIX

Seems to be a habit with you.

ROY

What the hell are you getting at?

MIX

You killed a lot of people, my
friend. My men. Romeo's men.
The girl cop. Edder. Carson.
Your partner. And my brother,
Romeo.

Roy takes a step back, getting defensive.

MIX (CONT'D)

If I let you walk away, who's to
say you won't come for me.

Roy just shrugs. Exhausted.

ROY

I'm going home.

MIX

Home?

(laughs)

What's that?

Mix thumps the cigarette away, draws his gun, and shoots
Roy. Killz can't believe his eyes.

KILLZ

Roy!

Killz comes running towards them. Roy lays on the ground, holding his chest and trying to crawl away from Mix. Killz rushes to Roy and falls next to him, grabbing him up into his arms.

KILLZ (CONT'D)

Roy! Breath, man. Come on.

Mix holds his gun on Killz.

MIX

Sorry, my friend. I wish it didn't have to be like this.

Killz stands up, Roy's blood on his hands and clothes.

KILLZ

It doesn't have to be like this. It's people like you who make it this way. People like you and Romeo and that piece of shit.

(motions to Norris)

And Roy too. It doesn't have to be like this. You people make it this way. We all do. It doesn't have to. When does it stop? Huh? When does it ever stop? You all kill each other until there's no one left standing. One day, it will be you they kill.

Mix holds his gun on Killz.

KILLZ (CONT'D)

Kill me too then. What difference will it make? You got your money. You got everything. Kill me too for what good it will do you. Just go ahead and do it.

Killz gives up. Sighs.

KILLZ (CONT'D)

Its got to stop. At some point, someone's got to walk away.

Mix thinks for a moment and looks at Roy. Roy, barely alive, stares back at Mix.

Mix shakes his head and puts the gun away. He goes back to his car, gets in with the guard, and drives away.

Killz looks back at Roy and kneels by him.

KILLZ (CONT'D)

Roy. Stay with me, brother. Stay with me.

Roy grimaces in pain, clinging to life.

KILLZ (CONT'D)

Roy. Come on now. Not like this. Come on.

He shakes Roy.

KILLZ (CONT'D)

Come on. Stay. Stay.

Roy grabs Killz by the neck and pulls him close.

ROY

We're even.

He slips away, dying in Killz' arms. Killz cries and just sits there with Roy.

WIDE SHOT OF ROY, KILLZ, AND THE CAR.

DISSOLVE TO:

147 SHOTS OF THE LANDSCAPE. HELICOPTER SHOT.

147

KILLZ (V.O.)

I don't think a day passes by that I don't think about Jara and Roy. I miss them. But, as time goes on, wounds heal. You move on and you make new friends and love new people. The thing that hurts more than anything is knowing that they don't have to be gone. They could still be here. Laughing. Making new memories. Having new adventures. As I get older and I look back on things, I realize now more than ever that people are more important than principles. And at the end of the day, we aren't meant to bear every burden and fight every battle.

CUT TO:

148 BLACK SCREEN.

148

KILLZ (V.O.)

I thank God for that.

TITLE: "IN THOSE DAYS, THERE WAS NO KING IN ISRAEL;
EVERYONE DID WHAT WAS RIGHT IN HIS OWN EYES... - Judges
17:6"

FADE TO BLACK.