

The Three Laurences

by

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FADE IN:

EXT. RIVER'S EDGE - DAY - TEXAS

A fast flowing river along the upper regions of Texas swells and tumbles as it makes its way downstream in murky, grey spirals.

Up above, despite peeks of sunlight, the clouds are turning fierce, expanding, darkening.

Gathered along the banks, a dozen or so MEMBERS OF THE COMMUNITY work together. Men, women and children put their backs in, hauling sandbags and stacking them on the ground.

LAR, a police officer, in plain clothes, twenties, lifts and hauls alongside them. He's clean-shaven and tall, with a solid frame. He's the voice of authority here.

LAR

Now stack 'em up like this, see.  
Like a pyramid. Overlapping, not  
straight on top of one another.

He notices a gap in the line of sandbags.

LAR (CONT'D)

Let's get some sandbags over here.

An elderly FARMER complies and lugs one of the heavy bags over. A YOUNG BOY, of nine, eagerly helps out, filling sand.

The Farmer looks towards the approaching skies.

FARMER

I guess we're due for a big one.

LAR

It'll be a soaker all right.

Lar goes back to piling sandbags.

LAR (CONT'D)

We'll be ready.

At the other end, unnoticed by all, CHRISTIE, a young girl of four, is crossing the river by hopping precariously from one rock to another. She giggles as she teeter-totters across, the rapid river rushing beneath.

At last, CHRISTIE'S MOTHER notices her strayed daughter.

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CHRISTIE'S MOTHER

Christie!

CHRISTIE'S FATHER looks up and starts to head out for her.

Lar notices what's going on. Alarmed, he runs towards the river's edge.

LAR

Hold on! Stay back!

He motions for Christie's parents to stay back.

CHRISTIE'S FATHER

That's my daughter.

LAR

I'll take care of it.

Christie turns and starts to move back towards the shore.

LAR (CONT'D)

Stay there, Christie! Don't move.

Christie halts, not sure of herself. She starts to CRY.

The sandbaggers halt what they are doing. The Young Boy watches wide-eyed and anxious.

Lar quickly grabs a pile of rope that's on the ground, ties it securely around himself and ties the other end to the sturdy trunk of a tree.

LAR (CONT'D)

Hang on, Christie. I'll be right there.

Lar carefully makes his way across towards her, keeping sure of his footing.

LAR (CONT'D)

You just stay there, now.

He makes his way, carefully, carefully. He's almost reached her.

But Christie, crying, takes a step forward, loses her footing and falls into the rapid currents and is quickly swept out.

Christie's Mother SCREAMS and her husband holds her.

(CONTINUED)

CONTINUED: (2)

Without losing a beat, Lar unties the rope from himself and tries to go after her.

Christie's Mother turns hysterical.

CHRISTIE'S MOTHER

Christie!

With the strong current, both Lar and Christie are swept  
DOWNSTREAM

As the river deepens, Lar fights the currents, struggling to keep his eye on the little girl.

ON THE SHORE

Christie's Mother and Father watch anxiously, running after them along the shoreline.

DOWNSTREAM

Christie's head bobs up.

Lar swims furiously towards her, grabs her and hangs on, keeping her head above water.

The two of them are carried downstream by the swift current.

It's all Lar can do to fight the current as he heads in a diagonal direction while trying to keep both their heads above water.

Lar spots a jutting TREE BRANCH.

As they swim by, Lar grabs out for it with one hand, catches it and pulls up against it.

He is out of breath, but they are safe.

ON THE SHORE

The Young Boy looks at him in awe.

Christie's Mother and Father rush towards them.

DOWNSTREAM

Lar lifts Christie onto the shore.

LAR

You go on back to your mom now.

(CONTINUED)

CONTINUED:

Christie complies, running towards her mother, crying.

Christie's Mother grabs her daughter with relief.

CHRISTIE'S MOTHER

Oh thank God!

Lar himself climbs onto the banks, exhausted, when he notices a white piece of CLOTH tangled within the branches on the other side of the tree branch.

He tries to inspect the cloth. It's connected to something submerged beneath. Lar can barely make out a patch of orange beneath the murky surface.

He grabs a stick and tries to pull it in.

Finally, he is able to hook the cloth on the stick and drags it towards him.

A BODY OF A WOMAN pops up with it, bloated, mutilated, with red hair--her lips tinged with blue, her eyes staring wide open.

Lar falls back in horror, nearly tripping.

EXT. RIVER'S EDGE - LATER

A line of police cars and an ambulance are parked at the river's edge.

Lar, with his hair still wet, stands among a group of officers in dark coats and paramedics, gathered around the body.

Fellow officers, BILL, older, and RICHIE, a rookie, are among the mix.

A photographer FLASHES pictures.

A patrol car drives up to the scene and DENNIS LONG, a Native American Indian, in his officer uniform and cowboy hat, steps out.

He walks over to Lar.

DENNIS

Who is it, Lar?

When Dennis comes up to the scene, he turns away, affected by what he sees.

(CONTINUED)

CONTINUED:

DENNIS (CONT'D)

Shit!

LAR

We'll have to wait for the  
autopsy, but we think it's June  
Rexford.

DENNIS

June Rexford?

LAR

Worked at Louie's Bar. Her mother  
reported her missing last night.

Bill shakes his head.

BILL

Real shame. She shouldn't have  
had to die.

Richie looks pale, turns towards the bushes and wretches.

LAR

You okay there, Richie?

Richie wipes the tears from his eyes and nods,  
embarrassed.

RICHIE

Sorry.

Bill pats him on the back.

BILL

Don't worry about it. This one's  
a hard one even for us who've seen  
dead bodies before.

Dennis approaches Lar.

DENNIS

We got any leads?

LAR

Nothing yet.

Lar kneels down, surveying the body.

LAR (CONT'D)

Jesus! What the hell did he kill  
her with?

EXT. RIVER'S EDGE - LATER

The body, covered on a stretcher, is loaded into an awaiting ambulance.

They all watch solemnly.

Dennis and Lar walk back to the patrol car.

DENNIS

That's a lot of action in one day,  
Lar. First saving some girl in  
the river and then finding a dead  
body.

LAR

You know what they say. When it  
rains it pours...

They get in the car.

EXT. CAR - NIGHT

Dennis starts the engine.

DENNIS

Now don't go drippin' all over the  
seat there.

LAR

Thanks for your concern for my  
health, Dennis.

Dennis laughs. He motions to the back seat.

DENNIS

I got a thermos back there. But I  
can't promise Dolores's coffee is  
better than mud water.

LAR

I've had plenty of that today,  
thank you.

Lar pours himself a cup, then grows silent, reflecting.

LAR (CONT'D)

Dennis, you've been in service  
longer than I have. You ever seen  
anything like this before?

(CONTINUED)

CONTINUED:

DENNIS

Hell, no.

LAR

Jesus, when you see a life taken out like that so young... I tell you, it gets to your heart strings. I can't imagine seeing your own daughter all cut up like that.

A beat.

LAR (CONT'D)

Let's try to keep this one out of the papers until the parents have had some time.

DENNIS

Sounds like the right thing to do.

INT. CAVE - NIGHT

Along the walls of the caves, from floor to ceiling, are brightly painted passages of the Bible, illuminated by numerous ensconced candles. Bold yellow, red, blue and orange paint cover the walls.

The large cave stretches further into a deeper, darker recess.

A man with stark white hair, stands on a ladder, painting more letters onto the wall. He has a wild look about him, with a long beard. This is LAWRENCE.

In big bold letters, he paints the words "Jesus, I'm a sinner!"

The SOUND OF THUNDER rolls outside.

When he hears the thunder, Lawrence drops his paint brush and falls to his knees.

He begins to pray, mumbling incoherently. He clenches his hands together in a tight fist.

Then he looks up, anguished.

LAWRENCE

God, help me to forget!



INT. TRAILER - DAY

Inside an aged and cramped trailer, sits LARRY, a gruff-looking man who could be in his forties. Could be in his fifties.

He hasn't shaved in weeks and has the look of a man who's been beat, aged before his time.

Outside, the THUNDER continues to roll.

Larry takes a rubber tube and ties it around his arm. He pulls one end tight with his teeth.

He takes a syringe, flicks the needle and injects himself.

He sits back, as the drug takes effect and closes his eyes, with a low MOAN. He's in another world now, a momentary escape from the destitution of his reality.

EXT. LAR'S HOUSE - EVENING

Dennis drops Lar off at his home. A ranch style house with a camel-shaped hill framing it in the background.

A quaint wooden fence and a mailbox with a rooster weather vane depict rural tranquility.

INT. LAR'S HOUSE - NIGHT

ABIGAIL, delicate, twenties, with blond hair, carrying BABY SARAH in her arms, greets Lar at the door. She takes a look at him.

ABIGAIL

Lar? What happened to you?

Lar gives her a kiss on the lips.

LAR

Found a body in the river.

ABIGAIL

What?

CINDY, seven, runs up between them to give Lar a hug.

CINDY

Daddy!

(CONTINUED)

CONTINUED:

She hugs him.

LAR  
Hey, Candy Cane. How's my little girl?

CINDY  
You're all wet!

LAR  
Why, yes I am.

Abigail scoots Cindy off.

ABIGAIL  
Cindy, go wash your hands and get ready for dinner, Hon.

Abigail turns back towards Lar with a worried expression.

INT. LAR'S HOUSE - KITCHEN - NIGHT

The family is gathered around the kitchen table, their heads lowered as they say grace.

LAR  
Bless us, Oh Lord, for these thy gifts which we are about to receive. Amen.

Lar and Abigail look solemn as they pass plates.

ABIGAIL  
Poor June.

CINDY  
Who's June, Mommy?

ABIGAIL  
Never you mind, Cindy.

Then Abigail proceeds to spoon feed the baby.

ABIGAIL (CONT'D)  
Lar, you promised to take a look out back, make sure we're ready for all this rain.

LAR  
I'll do it after supper, honey.

Lar makes googly noises at Baby Sarah.

INT. CINDY'S BEDROOM - NIGHT

Cindy is kneeling beside her bed, finishing up the Lord's Prayer. Lar watches her with adoration.

CINDY  
...and lead us not into Tent  
Asian. But deliver us from evil.  
Amen.

She looks up at her dad.

CINDY (CONT'D)  
Daddy, where is Tent Asian?

Lar LAUGHS.

LAR  
That's 'temptation.' It's the  
thing that makes you do bad  
things, like a piece of candy your  
mom tells you not to eat.

Cindy starts to crawl into her bed.

LAR (CONT'D)  
Now hold on a minute. Aren't you  
forgetting something?

Cindy gets back out of bed and kneels again.

CINDY  
Please bless Mommy and Daddy and  
Uncle Dennis and Auntie Dolores.

LAR  
And...

CINDY  
And Suzie who lives next door.

LAR  
And...

CINDY  
And Grandpa even though he's a bad  
man.

Lar loses his smile.

LAR  
Your Grandpa's dead.

(CONTINUED)

CONTINUED:

CINDY

Mommy says Grandpa lives in a trailer, but we have to stay away from him because he's a bad man.

LAR

Now don't you worry about Grandpa. Aren't you forgetting somebody else in the next room?

CINDY

Oh yeah. And God bless Baby Sarah.

Cindy looks up.

CINDY (CONT'D)

Okay, I finish.

Cindy climbs back into bed.

He tucks her in and kisses her on the forehead.

INT. FAMILY ROOM - NIGHT

Lar sits on the sofa with the lights turned off with a far off look on his face. Abigail walks in. Lar doesn't notice.

ABIGAIL

Lar?

Lar finally looks up.

LAR

Hmm? The baby asleep?

ABIGAIL

Yes.

Lar tries to smile.

ABIGAIL (CONT'D)

So, what's bothering you?

LAR

You think it's wrong of me, to deprive a man from meeting his own grandchildren?

Abigail sits down beside him.

(CONTINUED)

CONTINUED:

ABIGAIL

I just thought it would be better to start off telling the kids a truth and not a lie.

LAR

I just... don't want us to be associated with that man.

ABIGAIL

Anyone would have a hard time forgiving what that man did to your mother. But Lar, you've got to move on.

LAR

Maybe you're right. Maybe the past is the past. And the right path is to forgive.

ABIGAIL

I'm not saying we have to invite him over for dinner. I'm just saying we ought to tell the kids up front so they don't have to hear from somebody else.

Lar is silent, distant.

ABIGAIL (CONT'D)

You all right?

LAR

I guess finding that body today has me more shook up than I thought. Made me think about a lot of things.

ABIGAIL

You take things to heart so. I think your heart's so big, you just feel everything more.

She moves close to him on the sofa and kisses him.

ABIGAIL (CONT'D)

It's why I love you.

Lar returns the kiss.

LAR

What's this?

He points to a spot on her neck.

(CONTINUED)

CONTINUED: (2)

ABIGAIL

Oh I got baby food all over me.

LAR

Here, let me.

He kisses it off.

LAR (CONT'D)

Mmmm. Carrot puree.

Abigail giggles.

He picks her up. Takes her to

INT. BEDROOM - NIGHT

They fall onto the bed in a heated kiss. Coming up for air, Abigail looks at the rain falling on the window.

ABIGAIL

Don't you have to put the tarp out  
in the back?

LAR

I can do it tomorrow.

ABIGAIL

You always say that.

He falls on top of her. Riddles her with kisses as she giggles.

LAR

Don't you trust me?

ABIGAIL

Like a wolf among the sheep.

LAR

How about a wolf among the sheets?

He GROWLS at her and she GIGGLES some more.

He kisses her long, goes down her neck. He pulls her dress over her, kisses her breasts as she sighs.

INT. TRAILER - NIGHT

Larry, with his drug paraphernalia laid out before him, is still in his chair, eyes closed, lost in his world.

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CONTINUED:

SALLY, late thirties, red-haired, in a waitress uniform and carrying groceries, enters the trailer. She doesn't notice Larry's condition at first.

SALLY

They say the storm's going to be a big one.

Larry doesn't say anything.

Sally crosses over to the kitchen area and starts putting the groceries away.

SALLY (CONT'D)

Maybe six inches. Could be a flood. Maybe some road closures. Just my luck, I'm working two shifts tomorrow. Jesus, I hate driving in the rain. Boss says even if the power goes out, we gotta come in. Mother fuckin' bastard.

Larry doesn't respond.

SALLY (CONT'D)

Larry?

She finally turns around to see Larry in his state. Angrily, she crosses over and picks up the needle.

SALLY (CONT'D)

For fuck's sake! Larry!

She slaps his face.

Larry is momentarily brought out of his daze.

SALLY (CONT'D)

Where'd you get the money for this?

Sally waves the needle in his face. Larry doesn't respond.

She rushes to the kitchen cabinet and pulls down a canister from the very back. She opens the canister. It's empty.

SALLY (CONT'D)

Jesus fuckin' Christ! Do you know how long I've been saving those tips?

(CONTINUED)

CONTINUED: (2)

She throws the can on the floor.

SALLY (CONT'D)

God damn it!

She sits down, defeated and starts to cry.

SALLY (CONT'D)

I really needed that money, Larry.  
You know that.

Larry looks remorseful.

LARRY

I'll pay you back.

SALLY

Yeah? How's that? I don't see  
you out there looking for a job.

LARRY

(angrily)  
I said I'll pay you back.

SALLY

Sure, you are, Larry. You  
got nothing. You're a goddamn  
worthless piece of shit.

LARRY

I could sell this here trailer.  
This is *my* trailer.

SALLY

Yeah, this trailer you got from  
your daddy after he died?

LARRY

Yeah, well it's the fuckin'  
trailer you're livin' in.

SALLY

Oh so you think I owe you any  
favours? You want me to leave?  
'Cause I can leave any time you  
want. And let's just see how long  
you last.

She lights up a cigarette and puffs up, a nervous habit.

LARRY

I can get a job.

(CONTINUED)



CONTINUED: (3)

SALLY

Sure, like somebody's gonna hire  
you all doped up like that.

LARRY

So what the hell you stickin'  
around for, then?

Sally puts out her cigarette.

SALLY

You know, you're absolutely right.  
I don't even know why I ever felt  
sorry for you. I've had it. I'm  
gettin' the hell out of here.

INT. MABEL'S TRAILER - NIGHT

MABEL, an elderly woman in her sixties, stands with her  
hair in curlers in the dark, peering through the window  
of her trailer bedroom.

MABEL

They're at it again.

Her husband, NED, mumbles from the bed, half asleep.

Mabel strains for a better listen to the commotion across  
from her.

INT. TRAILER - NIGHT

Sally puffs away on her cigarette.

SALLY

Take a good look at yourself in  
the mirror, Larry. What a  
disgrace to your family.

She's struck a chord. Larry gets up.

LARRY

What the hell do you know? Huh?  
Huh? What the hell do you know?  
You don't know what it's like.

SALLY

I know that if your wife were  
still alive, she'd of been  
disgusted with the way you are  
now. Hell, you ain't even a whole  
man anymore.

(CONTINUED)

CONTINUED:

Larry gets up angrily and smacks her. She yells in pain and falls to the ground.

Sally slowly looks up at him. Larry's remorse is immediate.

LARRY  
I'm sorry, Sally.

He puts out his hand.

SALLY  
Don't you touch me! Don't you  
dare touch me!

LARRY  
Sally--

She picks herself up.

She runs to the bedroom and slams the door.

LARRY (CONT'D)  
Sally?

There is no answer.

There is a KNOCK at the trailer door.

Larry yells at the door.

LARRY (CONT'D)  
Go away!

The KNOCK persists.

LARRY (CONT'D)  
Shit!

Larry answers the door. Mabel, in her housecoat, peers in.

MABEL  
Is everything okay here?

LARRY  
Everything is fine.

Larry slams the door on her.

Sally, with a packed suitcase emerges from the bedroom. She heads for the door.

The welt on her face is visible.

(CONTINUED)

CONTINUED: (2)

LARRY (CONT'D)

Sally, wait. I said I'm sorry.

SALLY

Too late for sorry, Larry. I shouldn't have stayed as long as I did.

LARRY

I'll clean up. I'll get a job.  
I'll pay back the money I took.

SALLY

Sure, Larry. When you've got a job and sober up, you let me know.

She moves past him, continues to the door and slams it on her way out.

Larry looks dejected.

Moments later, Sally returns. Larry brightens.

LARRY

Sally, we can work things out.

Sally goes to the kitchen area and collects the groceries she had brought in, putting them all back in the bag and carries them out.

She goes back towards the door with the groceries.

LARRY (CONT'D)

Wait a minute, Sally. It can be like it used to be. We'll start taking those walks along the river again. Remember, we were going to take that trip up North and watch the aurora light up the sky. I'll get cleaned up. I promise. It's just this time of year, you know, with the storm coming and all...

Sally looks back, with a tinge of concern.

SALLY

Larry, I can't be here for you. It breaks my heart. It really does, but I can't take this anymore.

She heads towards the door.

(CONTINUED)

CONTINUED: (3)

SALLY (CONT'D)  
Goodbye, Larry.

LARRY  
Sally...

She walks out the door again. Larry goes after her.

LARRY (O.S.) (CONT'D)  
Wait!

WE HEAR Sally's CAR KEYS and the car DRIVING OFF on the GRAVELLY ROAD.

INT. LAR'S HOUSE, BEDROOM - MORNING

Lar is getting dressed in his police uniform. Abigail looks at him sleepily from the bed.

The rain is falling steadily outside now.

ABIGAIL  
I thought you had the day off today.

LAR  
With the murder and the storm, they're gonna call me in anyway.

ABIGAIL  
Oh Lar...I needed you at home today.

Lar kisses her forehead.

ABIGAIL (CONT'D)  
Lar...

She gives him a serious look.

ABIGAIL (CONT'D)  
You know, you don't have to keep proving yourself over and over again.

A beat.

ABIGAIL (CONT'D)  
Everybody knows you're not your father.

Lar is speechless for a moment, then gives her a forced smile.

(CONTINUED)

CONTINUED:

LAR  
I'll be back early.

INT. MORGUE - MORNING

June's body is laid out on the table for examination. Protruding from under the sheets, the red varnish on her toe nails contrasts with the lifeless blue color of her feet.

The coroner, with gloves and mask on, examines the body under a bright halogen lamp.

Lar and Dennis watch in the background. Lar makes notes on a pad.

CORONER  
He butchered her up good, that's for sure.

LAR  
Was it a hunting knife?

CORONER  
No. Judging from these cuts, I'd say it was something with a curved edge.

LAR  
Like a bill hook?

They look at him questioningly.

LAR (CONT'D)  
My dad carried them when he used to help out at the farm. It's for cutting hay, about yay long.

He motions.

CORONER  
Yes. It would have been something like that. I'd say he must have slashed her twenty-six times.

DENNIS  
Jesus!

Lar hesitates before asking the next question.

LAR  
Was she molested?

(CONTINUED)

CONTINUED:

CORONER

There's no indication of that.

EXT. ROAD - MORNING

A Chevy truck that's seen better days, it's back fender slightly askew, drives along an endless deserted road.

JOSH, a twenty-four year old college student, in plaid shirt and jeans is at the wheel. He tries to navigate a map. He seems lost as he looks through the wipers.

He pulls up to an unmarked dirt road, searching for landmarks.

Taking a chance, he drives down it.

EXT. CAVE - MORNING

It looks like an ordinary cave entrance, only there's a mailbox standing out front. Other signs of life include a couple of rusted barrels, opened cans of paint, mysterious heaps covered with tarp and a very beat up Oldsmobile that looks in even worse shape than Josh's Chevy.

The truck pulls up to the mouth of the cave, making an unhealthy ENGINE NOISE, like it's about to stall any minute.

When Josh cuts the engine, it seems to go into a SPASM, then dies.

Josh hops out of the car. He carries a backpack and surveys the cave, somewhat nervous, apprehensive.

JOSH

Hello?

There is no answer.

JOSH (CONT'D)

Hello? Uh... Lawrence?

Still no answer. There's not a door to knock on, so Josh cautiously enters the cave.

He inspects the cave walls, with the passages from the Bible painted on all sides.

He sees the freshly painted "Jesus I'm a sinner," in bold strokes.

(CONTINUED)

CONTINUED:

He is still inspecting the walls when Lawrence appears behind him.

LAWRENCE

Repent!

Josh nearly jumps out of his skin.

LAWRENCE (CONT'D)

"Repent and turn back, that your sins may be wiped out so that seasons of refreshing may come from the presence of the Lord, and He may send Jesus, JESUS, who is your Messiah."

JOSH

Lawrence?

Lawrence picks up a ladder.

JOSH (CONT'D)

My name is Josh. I'm a student from Berkeley.

Lawrence points his finger at Josh.

LAWRENCE

Jesus loves you, Josh from Berkeley.

JOSH

Uh, yeah. I hope you got my message. I mean, I didn't know how to contact you, but people I talked to said to just send stuff through the church.

Lawrence moves the ladder over to a half finished passage on the cave wall.

LAWRENCE

I got your message, young man.

JOSH

I'm doing field interviews for my anthropology thesis.

LAWRENCE

Well you picked a helluva time to come out here. This storm's gonna be a big one.

(CONTINUED)

CONTINUED: (2)

JOSH

This was the only time I could get out here.

He pulls out a folded piece of newspaper.

JOSH (CONT'D)

I found this article about you.

LAWRENCE

So you're studying the scripture? I can tell you anything you need to know.

JOSH

No, not exactly. My topic is on transient culture.

LAWRENCE

Transient culture?

JOSH

You know. Displaced people.

LAWRENCE

You mean homeless people?

JOSH

Yes. Homeless people.

Lawrence picks up a paint brush and climbs up the ladder.

LAWRENCE

You mean to tell me you drove all the way out here to study homeless people? Don't they got homeless people in Berkeley?

JOSH

There are actually quite a lot of displaced people in Berkeley. That's where I conducted most of my research. But I thought you might offer a unique perspective.

LAWRENCE

Hand me that bucket of paint.

He points to a bucket on the floor. Josh complies.

Lawrence reads the passage that he is painting.

(CONTINUED)



CONTINUED: (3)

LAWRENCE (CONT'D)

"For Christ also suffered for sins once for all, the righteous for the unrighteous, that He might bring you to God, after being put to death in the fleshly realm but made alive in the spiritual realm."

Josh quickly puts his backpack on the floor, fuddles through for his notepad.

JOSH

I'm just going to take some notes here. If it's all right. Can you repeat that part about suffering and sins?

Josh scribbles in his notepad.

LAWRENCE

Now, let me show you something.

Lawrence climbs back down the ladder and puts his paint down. He turns to the walls.

LAWRENCE (CONT'D)

This here is the Wall of Forgiveness. It's got all the passages of forgiveness.

Josh takes pictures with a polaroid camera.

LAWRENCE (CONT'D)

And this is the Wall of Absolution and Redemption.

Lawrence moves further down into the cave, lit by candles.

LAWRENCE (CONT'D)

Now this here. This here wall is the Wall of Sins.

He points to the dark, ominous looking cave deeper in.

LAWRENCE (CONT'D)

Back in there, I'm working on the final Wall of Judgement.

JOSH

So what inspired you to do all...this?

(CONTINUED)

CONTINUED: (4)

LAWRENCE

Why God inspired me.

JOSH

Does God speak to you?

LAWRENCE

What you mean? Like voices?

Lawrence laughs.

LAWRENCE (CONT'D)

I ain't crazy.

Josh gives him a look.

Josh studies the walls, takes another polaroid.

JOSH

Sins, forgiveness, absolution,  
redemption... I'm sensing a theme  
here. Is there something in  
particular you're seeking  
forgiveness for?

LAWRENCE

We're all sinners. Every one of  
us. Repent and God will forgive  
you.

JOSH

But I mean you in particular.  
Maybe there's something you've  
done to inspire all of this.

LAWRENCE

Are you some kind of quack? You  
tryin' to psychoanalyze me?

JOSH

No I'm not saying that. I just  
want to know your history. How  
you got here.

Lawrence turns away.

LAWRENCE

I don't mind talking about the  
scripture, but if you've come here  
for something else, then you've  
come to the wrong place.

He gives Josh a look.

(CONTINUED)

CONTINUED: (5)

LAWRENCE (CONT'D)

My history is none of your  
business.

EXT. PATROL CAR - DAY

Dennis and Lar are in the patrol car, heading away from  
the morgue.

The car passes the trailer park.

As they pass, Lar looks out the window towards it, with  
apprehension.

Dennis notices this, looks at Lar.

DENNIS

Lar, I must have told you about  
every spit fight me and Dolores  
have had.

LAR

So what about it?

DENNIS

No secrets.

LAR

You want me to tell you about the  
girlfriend I have waitin' for me  
in Tallahassee? I got two bastard  
kids. Although the second one's a  
redhead, so it's a bit  
questionable.

Dennis laughs.

DENNIS

Come on, Lar. What gives? Every  
time we pass by this trailer park,  
you're always lookin' like the  
Devil come get ya.

Lar is silent.

LAR

It's nothing.

DENNIS

Bullshit! I know your father  
lives here. So why don't you ever  
pay respects to your old man?

(CONTINUED)

CONTINUED:

LAR

Because I can never forgive him,  
okay?

DENNIS

We all done things we're sorry  
for.

Lar is silent, stares out the window.

DENNIS (CONT'D)

Okay, forget I asked.

LAR

(after a beat)

They used to call my mom 'Clumsy  
Clara' 'cause she always told  
everybody she was fallin' down or  
walkin' into walls.

Dennis looks at him.

LAR (CONT'D)

When I finally got old enough, I  
stood up to my old man. I punched  
his lights out and told him to  
never lay a hand on my mom again.  
She died anyway.

Lar stares at the trailer again.

LAR (CONT'D)

The last time I spoke to him was  
at the funeral.

Dennis is silent as the car drives away.

INT. TRAILER - DAY

The sound of THUNDER cracks outside the trailer, rumbling  
across the heavens.

Larry awakes in a stupor from his chair, worn and  
disheveled.

He gets himself up, crosses over to the refrigerator.  
Empty except for a few cans of beer.

He goes through the kitchen cabinets.

Empty.

EXT. PHONE BOOTH - DAY

Larry walks out to the phone booth in the rain.

His arms folded, he stomps the earth with his boots.

EXT. PHONE BOOTH - LATER

Larry is on the phone, talking into the receiver.

LARRY

I just need something to tide me  
over is all. Something for your  
old buddy. I fell on hard times,  
but I'm picking myself up. I'm a  
new man, I swear...

Larry listens to the receiver.

LARRY (CONT'D)

I know. I know I let you down  
last time, but you're the only  
friend I got. I ain't gonna touch  
the stuff no more.

He listens to the receiver and disappointment comes  
across his face.

LARRY (CONT'D)

I understand...Uh huh.

Larry slams the phone.

LARRY (CONT'D)

Shit!

EXT. LONESTAR DINER - DAY

Sally is on a pay phone outside, huddled in her rain coat  
in the midst of a conversation.

SALLY

Is he there?...Put him on the  
phone...Hey there. How's my  
little squirt?

Sally smiles through the phone.

SALLY (CONT'D)

Are you being good? Doing your  
homework?

(CONTINUED)

CONTINUED:

She finds the next part hard.

SALLY (CONT'D)  
Listen, kiddo. It's gonna take me longer than I thought to bring you over here...I know. I know I promised. Sweetie...I'm doing everything I can.

She wipes some stray tears from her eyes.

SALLY (CONT'D)  
Of course I want you to be with me. More than anything else. I'm just...I'm just having a hard time. Now you be good. Listen to your grandmother, and I promise I'll see you soon. We'll have a nice big chocolate sundae. You know the kind with the sprinkles and the oreo cookies and everything. Okay? I love you sweetheart.

She hangs up the line.

SALLY (CONT'D)  
Fuck!

INT. CAVE - DAY

Back in the cave, Lawrence starts to put away his paint.

Josh scribbles in his note pad.

Outside the rain continues it's steady drone.

JOSH  
Listen, I'm sorry. I just need to ask a few more questions and then I promise, I'll be done and out of your way.

Lawrence doesn't give him a second glance.

JOSH (CONT'D)  
Have you ever been diagnosed with any mental disorders or bipolar depression?

(CONTINUED)

CONTINUED:

LAWRENCE

Maybe you didn't understand the first time. My past is none of your business.

JOSH

So is that a "yes?"

LAWRENCE

I told you, I ain't crazy!

JOSH

Most displaced people have been diagnosed with some sort of psychological condition or clinical disorder that can be treated with medication.

Lawrence looks at him, upset.

LAWRENCE

Go ahead and make up whatever bullshit you want. You want to say I'm crazy? Go ahead. Just go home, kid. I'm done talkin' to you.

JOSH

Weren't you arrested once? For murder?

Lawrence halts, looks at Josh.

EXT. REXFORD HOUSE - DAY

Lar and Dennis's patrol car pulls up to the front of June Rexford's house.

It's an old, weathered, country house, with porch and rocking chair.

Dennis parks. Lar opens the door and gets out. He looks towards Dennis who still sits at the wheel.

LAR

What's the matter?

DENNIS

You know I'm no good at this sort of thing.

Lar gives him a look. Dennis SIGHS and gets out the of the car. They walk up to the house together.

INT. REXFORD HOUSE - LATER

MR. REXFORD, pale and lanky, sits in oppressed silence, while Mrs. Rexford rocks back and forth in her chair, shaking her head.

Dennis, uncomfortable, fidgets in his chair, trying not to spill the dainty tea cup he holds.

Lar holds a notebook and turns to Mrs. Rexford.

LAR

Mrs. Rexford, do you know anyone who would want to harm June?

MRS. REXFORD

Harm June? Why would anybody want to harm June?

MR. REXFORD

She had small hands.

Mr. Rexford has a far away look on his face.

LAR

Did she have a boyfriend? Anybody she argued with recently?

MRS. REXFORD

She got a fiance, but he's going to college in Illinois.

DENNIS

When was the last time you saw her?

MRS. REXFORD

Thursday night. She went out to go to work just like usual. I told her it was going to rain, so she'd best take her umbrella. She walked out the door and said "See you tonight, Mom. Love ya." And that's the last I saw of her. I wish I had taken more time to say goodbye. I wish...

Mrs. Rexford chokes up.

(CONTINUED)



CONTINUED:

MR. REXFORD

One time, she stuck her whole hand  
down a drain and pulled out the  
ring her mother slipped down  
there.

He seems to be in another world.

Lar looks at Mr. & Mrs. Rexford and the scene suddenly  
gets to him, with tears welling.

Dennis coughs nervously.

LAR

Is there anything we're  
forgetting?

DENNIS

No, I think that's it.

Lar puts his hand on Mrs. Rexford's.

LAR

I'm sorry Mrs. Rexford, Mr.  
Rexford. I promise you we'll do  
everything we can. We'll get him.

MRS. REXFORD

(angrily)  
Well where were you? Where were  
you when my baby was walking on  
the street? It's too late now.

Lar is taken aback by this. Mr. Rexford finally snaps  
out of his catatonic state.

MR. REXFORD

Now, honey.

Lar is silent.

Dennis gets up hastily.

DENNIS

Well, we'd best be getting back to  
the station.

Lar is still stunned, but gets up from his chair.

INT. TRAILER - DAY

Larry stares into the nothingness of his trailer as the  
rain streams down the window panes.

(CONTINUED)

CONTINUED:

He fiddles with a gun in his hand, his leg shaking in a nervous tic.

There is a little spider in the corner of the trailer that he is fixated on.

There is a CRACK OF THUNDER outside and a BOLT OF LIGHTNING sends him an image from the past.

IMAGE FLASH

Ambulance lights whirling at night in the rain.

A gurney in slow motion, being wheeled towards it.

END IMAGE FLASH

Larry finally lifts the gun, sticks it into his mouth, has second thoughts, puts it back down.

Tears stream from his eyes.

He sticks the gun back in his mouth.

Closes his eyes. Pulls the trigger.

CLICK. It's empty.

He opens his eyes again. Checks the cartridge of the pistol. It's empty.

LARRY

Shit, Sally!

INT. LARRY'S TRAILER - LATER

Larry rummages through drawers, pulling everything out, searching for bullets. He doesn't find anything.

He pulls a whole drawer out and throws it on the floor.

Enraged, he YELLS to the ceiling of the trailer.

LARRY

God damn it!

Finally, he takes a radio and throws it against the wall of the trailer where it CRASHES into bits.

Exhausted, he falls to the floor, weeping in the mess of his trailer.

As he does, he notices a photo from the spilled contents.

(CONTINUED)

CONTINUED:

He goes over to it. He picks it up. A black and white photo of a MAN and WOMAN holding the hand of a YOUNG CHILD. The Man has sideburns and wears a dark colored vest.

Happier times.

INT. CAVE - DAY

Lawrence looks at Josh harshly. Josh still holds his notepad, analyzing Lawrence's reaction.

JOSH

You were held on charges of murder. But the charges were dropped.

Lawrence glares at him.

JOSH (CONT'D)

I...I found the article about it.

LAWRENCE

Why are you asking these questions if you already know the answers?

JOSH

People I talked to in town said maybe it was on account of insanity. But you just told me you're not crazy.

Lawrence takes a step towards him. Josh falters.

LAWRENCE

Who the hell are you?

JOSH

I'm an anthropology student. I'm just trying to get your side of the story.

Lawrence glares at him.

LAWRENCE

That's right. I was arrested, but the good Lord saved me. Set me free.

JOSH

Did you ever kill anyone?

Lawrence flashes him a look.

(CONTINUED)

CONTINUED:

LAWRENCE

You got no business being out here. In fact, you shouldn't have come out here alone. Especially in the storm. Storms bring out the Devil, you know.

Josh takes a step back.

JOSH

Um...Okay...

LAWRENCE

You best be careful, because he's out to kill somebody, let me tell you. You never know when he'll strike, but he likes storms.

Lawrence's eyes gleam.

Josh feels inside his backpack for something.

LAWRENCE (CONT'D)

You really want to know my story?

Josh is silent.

LAWRENCE (CONT'D)

I saw their bodies in the mud.

JOSH

What?

LAWRENCE

All covered with grime.

Josh's eyes are wide with fear, his breath quickening.

Lawrence looks like he's in another world for a moment.

LAWRENCE (CONT'D)

Storms change lives, you know.

He notices a crucifix around Josh's neck, slightly bent.

JOSH

(voice cracking)

I guess I'd better be going then.

Josh hauls his backpack and nearly stumbles as he runs out to his car in the rain.

EXT. CAVES - DAY

Josh throws his backpack into the passenger seat, then gets in the car.

He starts the truck and pulls out, gunning the engine.

He looks back apprehensively towards the cave, but there is no sign of Lawrence.

The rain comes down harder.

INT. POLICE STATION - AFTERNOON

Lar and Dennis arrive at the station. As they walk in, Richie stands up to greet them.

LAR  
Hey, Richie. How you holdin' out?

RICHIE  
I'm doing all right.

Bill is at the water cooler.

BILL  
Only spilled coffee on himself  
once today.

They laugh.

A PHONE RINGS and Bill picks up.

BILL (CONT'D)  
Richie, it's your mother.

Richie picks up. Embarrassed he talks in low tones.

RICHIE  
I know. I won't be late.

LAR  
Kid's still getting calls from his  
mother. Probably forget to pack  
his lunch.

Lar CHUCKLES.

Another PHONE RINGS. Dennis picks up.

DENNIS  
Lar, your wife's on the phone.

(CONTINUED)

CONTINUED:

Lar takes the phone from Dennis. He also tries to talk softly so the others don't hear.

LAR  
Yeah, I know. I haven't  
forgotten. Don't worry about it.  
I'll be home before supper.

Dennis and Bill exchange looks, smirking.

Richie and Lar both hang up.

BILL  
Richie, tell him what we found.

Lar and Dennis look at Richie.

RICHIE  
We picked up something on the June  
Rexford case.

LAR  
Yeah?

Richie holds up a hook-shaped blade.

DENNIS  
Think it's the murder weapon?

BILL  
There were traces of blood on it,  
matches the victim's blood-type.

LAR  
Any prints?

RICHIE  
Negative. All washed out.

Lar examines the curved knife.

LAR  
Yup, it's a bill hook.

He pats Richie on the back.

LAR (CONT'D)  
Good work, Richie.

Richie beams.

BILL  
Tell him not to smudge the prints  
next time.

(CONTINUED)

CONTINUED: (2)

DENNIS  
Aww, give him a break.

RICHIE  
It was the rain, not me!

Bill laughs.

LAR  
Did you find it out by the river?

BILL  
No. It was found in a ditch near  
Happy Hartsook.

Lar freezes.

LAR  
The trailer lot?

Dennis looks at Lar. Bill watches Lar's reaction.

BILL  
We're going back tomorrow. Start  
questioning for witnesses.

Lar looks serious.

LAR  
Let me know if you find anything.

EXT. ROAD - AFTERNOON

Josh drives his truck through the rain-soaked road.

He turns the radio on and tries to tune in a station, but  
everything is filled with static.

He goes through some faint, music stations before coming  
upon a static-filled newscast.

RADIO (V.O.)  
This just in. A body of a young  
woman was discovered by (static).  
Police are investigating (static).  
The identity of the young woman is  
yet to be released (static).  
Police believe this may be  
connected to (static)

The radio goes into complete static. Josh turns off the  
radio.

(CONTINUED)

CONTINUED:

As he drives away from Lawrence's cave, he comes to a depressed area of the road where the rain has transformed the small lane and the surrounding ground into a standing lake.

Josh hesitates, then guns the engine. The car sloshes through the water, then comes to a stall.

JOSH

No, no no!

Josh tries to turn the engine, but it only gives an empty click.

JOSH (CONT'D)

Come on!

He tries to start several more times to no avail. He hits the steering wheel in anger.

JOSH (CONT'D)

Shit!

He grabs his backpack and gets out of the car.

In the pouring rain, he looks both ways of the road. There is nothing for miles.

JOSH (CONT'D)

Shit!

He runs to the safety of an overhang. Rocks start sliding down, showering him with pebbles.

JOSH (CONT'D)

Shit!

He opens his backpack and pulls out a pistol. He looks at it for a second, puts it in his back pocket. Looks back towards the direction of the cave.

INT. LONESTAR DINER - AFTERNOON

Sally waits at a table, pen and notebook ready.

The CUSTOMER she serves is blocked from our view by the high-backed chair of the booth.

SALLY

What'll it be, sir?

(CONTINUED)



CONTINUED:

CUSTOMER

I'll have a club sandwich, but no mayo, please. And a cup of coffee.

Sally takes it down, yells to the cook in the back.

SALLY

Club sandwich, hold the mayo!

She clips the order to the order wheel.

A man with a large gut and hunting cap enters the diner. This is regular customer, RANDY.

RANDY

There's my favorite waitress.

SALLY

Hey there, Randy. What's going on?

RANDY

Why don't you come out to my place, tonight and find out, gorgeous.

Randy winks at her. She laughs.

SALLY

In your dreams.

The Customer in the booth's hand taps restlessly on the table.

INT. LONESTAR DINER - LATER

Sally slaps the sandwich in front of the Customer.

CUSTOMER

Uh, miss? I still haven't got my coffee.

SALLY

Oh, fuck!

She goes to the counter, pours a cup, brings it back, starts to head back.

CUSTOMER

Hey!

She turns around.

(CONTINUED)

CONTINUED:

CUSTOMER (CONT'D)  
(testily)  
Can I get some sugar?

SALLY  
Sure thing, hon.

She quickly puts a canister of sugar on his table.

The Customer takes a bite out of his sandwich.

CUSTOMER  
(yelling)  
Fuck! I said no mayo!

SALLY  
Look, sir. There's no need to get  
uppity. Just calm down.

Angrily, he shoves everything off the table, sandwich and  
coffee onto the floor.

CUSTOMER  
Do you think you're talking to  
some kid, bitch?

Sally looks appalled.

INT. LOUIE'S BAR - AFTERNOON

A WAITRESS sits with her hands folded on the table. She  
looks very distraught.

Lar and Dennis listen intently.

WAITRESS  
She walked home the way she always  
does. Every night. I should've  
given her a ride, especially since  
it was raining and all. I never  
thought it would be the last time.

She breaks down.

LAR  
Did you see anybody suspicious?

WAITRESS  
No... But...

She is hesitant.

(CONTINUED)

CONTINUED:

LAR

Go on.

WAITRESS

But she mentioned that there was someone had the hots for her. I asked her, 'Don't he know you're engaged to Johnny?' She said she kept tellin' him that, but he kept on pestering her until she finally put her foot down on him and he turned real angry, like a regular Dr. Jekyll and Mr. Hyde is what she said.

LAR

Did she tell you his name?

The waitress shakes her head "no."

WAITRESS

She said she was afraid of tellin' me because of who he was.

INT. CAR - AFTERNOON

Dennis and Lar drive in the car.

LAR

What do you think of that?

DENNIS

Without a name, it's not anything. Just about everybody goes to Louie's.

INT. LARRY'S TRAILER - AFTERNOON

Larry stares at himself again in the mirror. This time, he is cleaned up and dressed in a jacket. He has shaved some of the stubble off. He fixes his hair and adjusts his shirt collar.

INT. CHURCH - AFTERNOON

Larry enters an empty church. He slowly walks down the aisle and sits on one of the pews near the front. He stares at the altar for a moment before coming to his knees and praying.

(CONTINUED)

CONTINUED:

FATHER SHELLEY, young, in his mid-twenties, with dark hair, enters from a back room and begins to light candles.

Father Shelley notices Larry praying. He looks somewhat surprised, but he goes back to lighting his candles.

EXT. CAVES - EVENING

Josh takes a look at the cave, takes a deep breath and goes in.

INT. CAVE - EVENING

Lawrence has a fire going in the cave. He is eating out of a can of beans and has a CB radio on. He looks at Josh, soaked through. He flicks off the radio.

LAWRENCE

You back again, Josh from Berkeley?

JOSH

My truck's stalled. I wondered if you could give me a lift back to town.

Lawrence turns back to the fire and his beans.

LAWRENCE

Can't do that.

JOSH

I saw your car out there.

LAWRENCE

It's not operational.

Josh's stomach GROWLS loudly. Josh looks embarrassed.

LAWRENCE (CONT'D)

But if you keep your psychoanalyzing to yourself, I've got another can of beans.

Lawrence goes back to another portion of the cave.

Josh checks that his pistol is still in his pocket.

Lawrence returns with a towel and another can of beans.

(CONTINUED)

CONTINUED:

JOSH

Thank you.

Lawrence takes a pitcher and fills a cup with liquid. He hands it to Josh.

LAWRENCE

So where's home for you, kid?

JOSH

I'm from Missouri originally.

Lawrence takes a swig of his drink and Josh follows suit. He coughs and makes a sour face.

JOSH (CONT'D)

What is this?

LAWRENCE

It's a home brew.

JOSH

Isn't it against your religion to drink?

LAWRENCE

Jesus turned water into wine. I think he appreciated indulging in the spirits now and then.

Josh shakes his head, but takes another swig. Lawrence smiles to himself.

LAWRENCE (CONT'D)

I had an uncle from Missouri. You got family out there?

JOSH

Both my parents are dead. My grandparents raised me.

Lawrence stokes the fire.

LAWRENCE

Must have been hard on you, losing your parents.

JOSH

I got through it.

Josh YAWNS. He leans back, sated. He has a sleepy look on him.

(CONTINUED)

CONTINUED: (2)

JOSH (CONT'D)

Actually, my father died before I even knew him, or at least that's what my mother told me. Maybe he's still out there somewhere.

LAWRENCE

Maybe it's better off you didn't know.

Josh stares at the fire, and his eyes start to close involuntarily.

JOSH

(sleepily)  
What about you? You ever had a family, or been married?

LAWRENCE

A long time ago.

JOSH

What happened to them?

Josh starts to fade out.

LAWRENCE

You don't want to know.

INT. GENERAL GOODS - EVENING

A line of various knives and hooks hang behind the counter of the general goods store.

The owner of the store, SAM WALKER, a heavy set man in his mid-thirties, pulls one of the bill hooks down off the wall.

He wraps the hook in newspaper and passes it over the counter to an UNKNOWN CUSTOMER. WE SEE only the back of the customer.

Sam rings the sale up and the Unknown Customer hands him the money.

As the Unknown Customer's hand takes the package, Larry walks into the store.

Sam looks up.

SAM

Larry. What can I do for you?

(CONTINUED)

CONTINUED:

Larry shuffles up to the counter.

LARRY

Hello, Sam.

He hesitates, looks to the floor.

LARRY (CONT'D)

I came to apply for the position.

SAM

We don't have a position.

LARRY

But there's a sign in the window.

Sam walks over to the window and takes down the sign.

SAM

I'm afraid that position's been filled.

LARRY

Uh, Sam. I'm in a real situation here. Maybe you need some help with crate liftin' and stockin' what not. I won't ask for much. I promise I'll do my best and you won't be sorry. Just to tide me over until harvest time. You know, then I suppose there'll be lots of help needed.

SAM

I'm sorry, Larry. I can't help you.

LARRY

Sam, I'm beggin' you.

SAM

Look, I have to close up now.

Sam starts to clean up.

LARRY

Just give me a chance.

Sam looks annoyed.

SAM

Everybody knows what kind of state you're in. I can't take a chance on you until I know you're clean.

(CONTINUED)

CONTINUED: (2)

LARRY

I'm turning over a new leaf, Sam I swear it.

SAM

I'm sorry, Larry, but having you work here is not good for business.

Larry takes offense at that.

Sam rings the cash register and takes out a couple of bills.

SAM (CONT'D)

Take this. Buy yourself some dinner and go home, Larry.

Larry gives him a look. He throws the money back at him.

LARRY

Fuck you, Sam.

He storms out of the shop.

EXT. ALLEYWAY - EVENING

A dark alleyway.

Larry, upset, kicks a box by the trash can.

LARRY

Shit!

He paces back and forth. The rain starts to pour down.

LARRY (CONT'D)

Ah shit!

He sits down, defeated on one of the boxes.

He sits there silently, letting the rain pour on him. He's silent for a moment, at the end of his ropes.

He looks up into the gray cloudy skies. He shakes his fist towards the Heavens.

LARRY (CONT'D)

Damn you!



EXT. TRAILER PARK - NIGHT

Dennis and Lar are in the patrol car. Lar seems pensive. As they near the trailer park, Lar motions to Dennis.

LAR

Hold on. Stop here.

Dennis looks questioningly at Lar.

DENNIS

What is it?

LAR

I just need a minute.

DENNIS

I don't know, Lar. Bill and Richie are covering the park.

LAR

I know. I'm just gonna have a talk with my father. A man can do that, can't he?

DENNIS

This the same father you haven't spoken to in ten years?

LAR

Just hold on, okay? I won't be long.

He gets out of the car. Dennis idles.

Lar pulls his coat closer and heads to the trailer.

He knocks on the door. There is no answer. He tries again. Still no answer.

LAR (CONT'D)

Hello? Pops? It's Lar.

He knocks again.

LAR (CONT'D)

I just wanna talk.

No answer. The trailer looks dark.

Lar switches on his flashlight, starts to walk around the trailer. He searches for something. Anything.

(CONTINUED)

CONTINUED:

He heads around back.

Ominous undertones as he notices something. What looks like a spot of blood on the trailer.

A shadow appears behind him. He turns around swiftly, suddenly sensing the person behind him.

It's Bill.

LAR (CONT'D)

Bill! You scared the bejesus out of me. What the Hell you doin' out here?

BILL

I was just about to ask you the same thing.

LAR

Just trying to see if there was something we were missing.

BILL

Why? Don't you trust us?

LAR

No, it's not that. I was just here to talk to my dad, but he wasn't around.

Bill hesitates.

BILL

Fact is, I'd like to talk to him too, Lar. We got a search warrant.

Lar looks down for a moment.

LAR

He's not home. Probably out drinking.

BILL

Well, I guess I'll have to wait then.

Lar starts to leave.

BILL (CONT'D)

Lar.

Lar turns.

(CONTINUED)

CONTINUED: (2)

BILL (CONT'D)

I'm real sorry about...this...the way things turned out.

LAR

You don't owe me any apologies.

Lar looks away. Heads back to the car.

INT. CAVE - EVENING

Josh is passed out on the cave floor. He sleeps with his mouth wide open. He slowly wakes up and notices Lawrence is gone.

Panicked, he bolts up and looks around him. He searches for his pistol. Still there.

The sound of MECHANICAL TINKERING is heard.

Josh looks over to see Lawrence bent over the Oldsmobile, which has been moved over to the mouth of the cave.

Lawrence has a generator-driven light hooked up to the wall, aimed at the open hood.

JOSH

What are you doing?

LAWRENCE

Fixing my car.

Josh comes over to where Lawrence is working. Lawrence has both his hands occupied.

LAWRENCE (CONT'D)

Hand me that ratchet there.

Josh searches through the tools and hands him the ratchet.

JOSH

Where'd you get all these parts?

LAWRENCE

Mostly from the junk yard, but you'd be surprised what kind of things you find just lying on the side of the road.

JOSH

What made you decide to fix your car now?

(CONTINUED)

CONTINUED:

LAWRENCE

The thought of you getting the  
hell out of my cave.

Josh smiles.

EXT. SHOP - NIGHT

Sam exits the shop. In his hand, he carries something  
wrapped in a plastic bag.

He glances around him warily before locking up the shop.

EXT. ALLEYWAY - LATER

Larry waits in the darkness. He hears hurried FOOTSTEPS  
rounding the corner.

A man in a dark overcoat is coming towards the alley.

Larry flattens himself into the shadows. His heart  
pounds a mile a minute.

The footsteps sound louder.

At the opportune moment, Larry emerges and grabs the man  
from behind.

Larry flicks out a pocket knife.

LARRY

(gruffly)  
Give me your wallet.

The man in the coat is Father Shelley, the same priest  
who was in the church. He puts his hands up.

FATHER SHELLEY

All right. All right.

He turns around slowly, and his priest's collar becomes  
visible.

Larry shows no signs of recognition towards him.

Larry nearly laughs with sarcasm.

LARRY

A priest!

INT. LONESTAR DINER - NIGHT

The diner has been cleaned and clear of customers.  
Chairs stacked on tables.

Sally and fellow waitress, LOU ELLEN, put away the salt  
and pepper shakers.

Sally SIGHS.

SALLY

Boy, am I glad this day is over.

LOU ELLEN

Tell me about it.

SALLY

Can you believe that bastard?

LOU ELLEN

Men are all bastards. Speaking of  
which, now that you've left the  
sod, where you stayin' at?

SALLY

I've moved into the motel just  
across the park.

LOU ELLEN

Well, Hallelujah. I think it's  
about time.

SALLY

He's really not bad at heart.  
Just fell on tough times.

LOU ELLEN

Well haven't we all?

Lou Ellen gets her coat, waits for Sally to finish up.

SALLY

You go on ahead. I'll lock up.

LOU ELLEN

Okay. Well, if you need anythin',  
don't be afraid to give me a  
holler. Good night, Sally.

SALLY

Good night, Lou Ellen.

The waitress exits.

(CONTINUED)

CONTINUED:

Sally finishes up. Turns out the lights.

EXT. PARKING LOT - NIGHT

Sally lights up a cigarette, then rushes out to her car.

She gets into the car, and turns the engine. It makes a WEAK TURNING NOISE, but the battery's dead.

She tries a few more times, but nothing happens. Sally slams her hand on the steering wheel.

SALLY

Shit! That's all I need. That's  
all I need!

Sally gets out of the car with an umbrella. She kicks the door shut.

SALLY (CONT'D)

God damn it!

EXT. ALLEYWAY - NIGHT

Larry keeps his knife pointed at Father Shelley.

FATHER SHELLEY

I'm Father Shelley. You were at  
my church today. I saw you in  
prayer.

LARRY

Yeah and I prayed for a new start  
in life and so either God doesn't  
exist or he is a sadistic bastard.  
Sorry, Father. Where's your  
money?

Father Shelley is hesitant.

FATHER SHELLEY

You don't have to do this, you  
know. You can walk away and I  
won't report this to any one. You  
have my word.

LARRY

Shut up and give me your wallet!

Father Shelley slowly lowers his arms and takes his  
wallet out of his coat, hands it over to Larry.

(CONTINUED)

CONTINUED:

Larry grabs the wallet, lifts the measly bills, then throws the wallet to the ground.

LARRY (CONT'D)  
All right, now come on. What else you got?

FATHER SHELLEY  
We have nice, hot meals at the church. You'd be welcome any time.

LARRY  
I don't want your damn charity meals! Give me your ring.

The priest looks at his ring.

EXT. PARK - NIGHT

A large park bordering a thicket of wood and brush. The rain comes down in a steady pour.

Sally holds an umbrella, smoking another cigarette as she makes her way across the park.

She stops suddenly with the feeling that someone is following her.

Only the PATTERN OF RAIN can be heard on her umbrella.

Then, from a distance, HEAVY BREATHING.

Sally keeps going, a little more cautiously.

A RUSTLING NOISE in the line of trees.

Sally stops again, stomps out her cigarette and looks around.

SALLY  
Hello? Somebody out there?

No answer.

Sally quickens her pace, walking faster.

The RUSTLING NOISE keeps pace.

Closer. Closer.

The BREATHING

(CONTINUED)

CONTINUED:

Louder. Louder.

Through the bushes, eyes follow Sally's every move.

SALLY (CONT'D)  
Stop fucking with me.

But there's fear in her voice.

A figure finally emerges from the bushes. We only see the back of his raincoated figure.

Sally seems to show some signs of recognition. She is still fearful.

SALLY (CONT'D)  
Is there something you want?

Ominous silence.

Sally takes a step backwards, her breath quickening.

SALLY (CONT'D)  
Fuck!

Sally drops her umbrella and purse and runs.

EXT. ALLEYWAY - NIGHT

Father Shelley looks down at his ring, fingering it.

FATHER SHELLEY  
I can't give you this ring. It's  
from the church. It means a lot  
to me.

LARRY  
I said give me the ring.

The priest hesitates. Larry is getting fed up.

He moves in closer, pointing the knife at him.

FATHER SHELLEY  
Are you going to kill me over  
this? It's not worth much.

LARRY  
Give me the Goddamn ring!

The priest hesitates yet again.

(CONTINUED)



CONTINUED:

Larry, crazed and filled with panic, thrusts his knife into the priest's side.

Shocked, Father Shelley looks down at his cut, gasping.

Larry, seems just as shocked. He steps back.

Larry seems dazed. He turns and starts to run, still holding the bloody knife.

EXT. SIDEWALK - NIGHT

In the distance a SIREN is heard.

Larry runs through the sparsely lit storefronts, closed and dark for the night.

He tries to run down another alleyway. PATROL LIGHTS come up from the back way.

Larry runs back the other way.

He runs into trash cans and cardboard boxes, stumbling as he tries to escape.

He cuts across nearing the park.

EXT. ALLEYWAY - NIGHT

Father Shelly in pain and still on his knees, holds his wound.

EXT. SIDEWALK - NIGHT

The SIREN comes closer. The GLARE of the headlights falls on Larry. He picks up his pace, running away from the siren.

Larry tries to run, but another set of flashing lights behind him show that he is surrounded.

Blinded by the brightness, Larry puts his hands up to protect his eyes.

He is out of breath.

Through the white glare, Larry can see a police officer with his gun pointed at him.

BULL HORN

Put your hands behind your head.

(CONTINUED)

CONTINUED:

Larry drops his knife. He complies.

EXT. SIDEWALK - NIGHT

A couple of cop cars and an ambulance, with their lights flashing surround the scene.

Larry is handcuffed.

LARRY

The priest. Is he okay?

POLICE

The priest? I don't know what you're talking about.

Larry notices the medics carting a covered body towards the ambulance, the sheet, soaked with blood and wet from the rain.

The hair that falls below it is long and red.

LARRY

Wait a minute. Wait a minute.  
What is this? That ain't the priest.

POLICE

What is it with the priest?

LARRY

Whose body is that?

POLICE

The woman you made mince meat out of.

Larry shakes with realization.

LARRY

No, wait. This is all a mistake.  
You got the wrong man. I didn't kill nobody.

POLICE

And you just happened to be running by with a bloody knife?

LARRY

Whoever you're looking for is still out there.

(CONTINUED)

CONTINUED:

POLICE

Uh huh.

LARRY

Whose body is it?

POLICE

You want to know her name, you  
sick mother fucker? Sally Parker.

The name hits him like a hot coal.

LARRY

Sally? Wait a minute. This is a  
joke, right? You're fuckin' lying  
to me, aren't you? This is all a  
sick fuckin' joke.

POLICE

It's no joke.

He shoves him into the car.

INT. COFFEE SHOP - NIGHT

Dennis and Lar nurse their cups of coffee. Lar  
concentrates on a spot on the wall.

DENNIS

Lar? You okay?

Lar looks at him.

LAR

Hmmm?

DENNIS

You in the land of the living?

LAR

Sorry. It's just this whole case,  
you know.

DENNIS

You're thinkin' about your father  
aren't you?

LAR

I just keep wondering. What leads  
a man to take a certain path?  
What was it that was so bad in his  
life? You know? Was it his job?  
(MORE)

(CONTINUED)

CONTINUED:

LAR (CONT'D)

Was it his wife? His family?  
Maybe the way he was brought up?

Dennis pulls out an amulet from around his neck. It is a hoop with an "X" crossing the center. Each quadrant is a different color--red, black, blue and white.

DENNIS

Do you know what this is?

Lar inspects it, looks questioningly at Dennis.

DENNIS (CONT'D)

This is a Medicine Wheel. It symbolizes the journey that each of us must take to find our true path. Red is the color for success. Black is the color for death--spiritual or physical. Blue is for failure and white is for peace and happiness. All of us will traverse each of these quadrants. All of us must make this journey.

LAR

I guess maybe some people get  
"stuck in a rut" as they say.  
Don't move on.

Lar gets up.

LAR (CONT'D)

I guess we'd best head home, or  
Abigail will have my head on a  
plate.

Dennis starts to get his wallet.

LAR (CONT'D)

I got it, bud.

Lar pays the tab as Dennis heads to the patrol car.

Through the window, WE SEE Dennis pick up the intercom.  
Dennis's expression turns grave.

Lar collects his change.

Dennis puts down the intercom and looks back towards Lar through the window.

Dennis comes back slowly into the coffee shop.

(CONTINUED)

CONTINUED: (2)

DENNIS

Lar...

Lar looks at him.

DENNIS (CONT'D)

They've arrested your father.

Lar turns pale.

INT. LAR'S HOUSE, NURSERY - NIGHT

Abigail tries to comfort her baby, singing and rocking her, then putting her into the crib.

A FLASH of LIGHTNING and a ground swelling burst of THUNDER.

Cindy runs into the room and into her mother's arms.

CINDY

Mommy, I'm scared.

ABIGAIL

Everything's going to be all right, honey. It's just the angels bowling.

CINDY

Well, tell them to stop. I don't like it.

Abigail comforts her.

ABIGAIL

I'm sorry, I can't make them stop.

Suddenly the power goes out. ABIGAIL GASPS.

This makes Cindy start to cry.

CINDY

Mommy!

The baby starts to CRY as well.

ABIGAIL

There's nothing to be afraid of, sweetie. Let's just go look for a flashlight.

Abigail tries to disguise her own fear and takes Cindy by the hand. They slowly make their way into:

INT. LAR'S HOUSE, LIVING ROOM - NIGHT

Cindy wipes her tears.

ABIGAIL  
Everything will be all right.

Abigail searches through a drawer for the flashlight.

She pulls it out and turns it on.

ABIGAIL (CONT'D)  
There now, see. It's gonna be  
just like camping.

Suddenly, the PHONE RINGS, and Abigail drops the flashlight, letting out another GASP.

ABIGAIL (CONT'D)  
Jesus!

She answers the phone.

INT. COFFEE SHOP - NIGHT

Lar is on the phone at the coffee shop, sounding tired both emotionally and physically.

LAR  
Abigail. I'm gonna be late  
tonight.

INT. LAR'S HOUSE, LIVING ROOM - NIGHT

Abigail shows signs of disappointment.

ABIGAIL  
Lar, you promised.

INTERCUT COFFEE SHOP AND LAR'S HOUSE - NIGHT

LAR  
I know. I'm sorry honey. It's my  
father...He's been arrested.

ABIGAIL  
What?

LAR  
For the murder of June. I'm going  
into the station.

(CONTINUED)

CONTINUED:

ABIGAIL

Oh my God. I'm sorry.

LAR

I'll head home as soon as I can.

ABIGAIL

Lar, the power's gone out here and I don't like the look of the hill out back. I think I should go over with the kids to my sister's.

LAR

No, you don't have to do that. Just hang tight.

ABIGAIL

I don't like sitting here in the dark by myself. I'll feel better if I'm at Nancy's just for the night.

LAR

I'll be over this business real quick, I promise. I'll get a generator. Everything will be fine.

ABIGAIL

...All right. Well, just hurry.

LARRY

I will.

ABIGAIL

I love you.

LARRY

I love you too.

Abigail sits down with a worried expression on her face.

INT. PATROL CAR - NIGHT

Dennis and Lar are in the patrol car. Lightning flashes and thunder RUMBLES.

They come upon a scene with three cars collided together on the slick road. In front, a white station wagon lies halfway on and off the road, its back dented.

The middle Buick is dented both in front and back, with smoke rising from the engine.

(CONTINUED)

CONTINUED:

At the rear, a truck, with it's hood crumpled has skidded off the road.

LAR  
For cryin' out...

Lar takes the CB radio.

LAR (CONT'D)  
This is #51. Over.

DISPATCHER  
Come in #51.

LAR  
We're on State Highway 68 near Old Canyon Pass. We've got an 11-80 here. We're going to need an EMT. Over.

DISPATCHER  
10-4.

Dennis turns to Lar.

DENNIS  
I have a feeling this is going to be a long night.

They park and get out of the car into the rain.

INT. CAVE - NIGHT

Lawrence closes the hood of the Oldsmobile, puts his tools away. He tosses Josh the keys.

LAWRENCE  
Give it a turn, Josh.

Josh hops in. He turns the engine.

At first, it sputters, but then it finally kicks. Josh gives a good WHOOP and revs the engine.

JOSH  
You did it!

Josh is giddy.

JOSH (CONT'D)  
You'll give me a ride then?

Lawrence nods his head.

(CONTINUED)



CONTINUED:

JOSH (CONT'D)  
How can I repay you?

LAWRENCE  
Just thank the good Lord for  
helping me to help you.

JOSH  
Um, did I tell you I'm an atheist?  
I can thank the mechanics of  
science.

Lawrence points to Josh's crucifix.

LAWRENCE  
You're not a Christian?

Josh looks at his crucifix.

JOSH  
Oh this. This was my mother's.  
It's the only thing I have left of  
her. I guess I just wear it in  
remembrance.

Lawrence turns quiet for a moment.

LAWRENCE  
So how was it your mother died?

JOSH  
She was killed.

LAWRENCE  
A car accident?

Josh is hesitant.

JOSH  
She was murdered.

Lawrence freezes. He looks shocked.

EXT. HIGHWAY - NIGHT

Dennis checks the driver in the last vehicle. He calls  
Lar over.

DENNIS  
Lar!

Lar rushes over. Richie is at the wheel.

(CONTINUED)

CONTINUED:

LAR

Richie! Son of a bitch!

Richie's eyes are wide, still in shock and strapped in his seat belt. There is blood on his forehead.

RICHIE

I think I'm hurt.

Richie is nearly crying.

LAR

Just sit tight. We'll get you out of there.

Lar quickly opens the car door. He sees a gash in Richie's leg and blood on the floor.

An ELDERLY WOMAN in the station wagon MOANS.

ELDERLY WOMAN

Help me!

Dennis rushes over to her.

Lar continues to attend to Richie.

LAR

Can you move your fingers?

Richie moves his fingers.

RICHIE

Yes.

LAR

Do you feel any numbness? Pain?

RICHIE

No, my leg. It feels like it's on fire.

DENNIS

helps the Elderly Woman, who lays askew on the seat and sobs hysterically.

ELDERLY WOMAN

(panicked)

I can't feel anything. Am I going to die?

(CONTINUED)

CONTINUED: (2)

DENNIS

Just calm down, ma'am. Everything  
will be all right.

Lar helps Richie limp over to the side of the road.

LAR

You'll be fine, buddy.

Lar crosses back to the car and picks up the radio.

LAR (CONT'D)

51 to dispatcher. Over.

DISPATCHER

Yeah come in #51.

LAR

Yeah, this is Lar. Those  
paramedics coming?

DISPATCHER (V.O.)

It's a real busy night, Lar. Just  
hang in there.

INT. POLICE STATION, INTERROGATION ROOM - NIGHT

Larry sits at the cold, metal table of a stark  
interrogation room, covering his face.

An INTERROGATOR, tall and muscular paces around him.

LARRY

I told you. I didn't kill Sally.

INTERROGATOR

A neighbor says that she witnessed  
an altercation between you and the  
victim.

LARRY

But I didn't kill her. Did the  
witness say she saw me kill her?

INTERROGATOR

No.

LARRY

Then you don't have anything.

INTERROGATOR

You have a motive, you have a  
weapon and you fled from police.  
(MORE)

(CONTINUED)

CONTINUED:

INTERROGATOR (CONT'D)

I would say we have everything we need.

LARRY

Did the bloodstains match the victim's?

The Interrogator looks annoyed.

INTERROGATOR

We couldn't get a sample from the knife because of the rain.

LARRY

You got nothing.

INTERROGATOR

(angrily)  
Like father, like son. Same M.O.

LARRY

What? What did you say?

INTERROGATOR

Victim was killed just like the way your father's was.

A combination of shock and horror comes over Larry.

LARRY

A curved knife? In the rain.

INTERROGATOR

You know the details.

Larry puts his hands to his face.

LARRY

Oh God!

INTERROGATOR

Now you're gonna die in prison just like your old man.

LARRY

Listen! The killer is still out there. You gotta find the son of a bitch.

INTERROGATOR

I think he's sitting right here in front of me.

(CONTINUED)

CONTINUED: (2)

LARRY

And I have a right to an attorney  
before you ask anymore questions.

The policeman grabs Larry by the collar.

INTERROGATOR

You're a murdering son of a bitch  
who doesn't deserve the time of  
day.

LARRY

If you haven't noticed, my knife  
isn't curved. Looks like you got  
the wrong man. Both times.

The interrogator slams him into the wall.

INTERROGATOR

Oh no, I think we got the right  
man. You think I don't know  
you're high? I'm gonna give you  
some time to think about this. A  
long time.

INT. JAIL CELL - NIGHT

Larry is thrown into the cell, with the definitive CLANG  
of the bars.

EXT. HIGHWAY - NIGHT

The paramedics have finally arrived. They lift the old  
woman onto a stretcher into the ambulance.

An INJURED MAN from the front vehicle with a cut to his  
head is also being examined by paramedics.

Richie sits on the side of the road with a jacket around  
him, a bandage around his leg and on his forehead.  
Richie touches his hand to his chest where there is  
blood.

Lar notices.

LAR

You all right? You ought to have  
that looked at.

(CONTINUED)

CONTINUED:

RICHIE

Yeah, I'm fine. It's where I hit the steering wheel. It's just a scratch.

LAR

What the hell you doing causing a pile up, anyway? You should know better. And aren't you supposed to be with Bill?

RICHIE

He let me go home. Said he could handle things on his own. I was late for dinner with my folks, anyway. And you know how they are when I'm late.

DENNIS

Hope you got good insurance.

Richie looks worried.

LAR

Don't fret about it, buddy. Just be glad you're in one piece.

Lar extends a hand and helps Richie up.

INT. CAVE - NIGHT

The flickering lights of the candles cast shadows over Lawrence's face as he looks at Josh.

JOSH

My mother was murdered. About 15 years ago.

LAWRENCE

You're not an anthropology student, are you?

JOSH

No, I really am an anthropology student.

LAWRENCE

But what are you really here for?

Josh seems suddenly sober and quiet.

He pulls out his pistol.

(CONTINUED)

CONTINUED:

JOSH  
Did you kill my mother?

INT. JAIL CELL - NIGHT

Larry lies on the bunk, tossing and turning through a tormented dream.

He starts to shiver and sweat at the same time. His complexion is white.

DREAM FLASH

The rain comes down in torrents.

A hand digs frantically through the mud.

A face appears in the mud.

LARRY  
No!

END DREAM FLASH

Larry wakes up in a sweat on his bunk.

He GASPS for breath.

GUARD (O.S.)  
We got a visitor.

Through the cell, Larry sees a GUARD coming towards the cell. Next to him is Father Shelley, patched up, but a little hunched with pain. He carries a bible in his hand.

The Guard opens the bar doors.

GUARD (CONT'D)  
Someone here to see you.

Father Shelley walks in and greets him with a smile.

LARRY  
What the hell are you doing here?

FATHER SHELLEY  
I'm here to give you comfort.

LARRY  
What? Are you crazy? After what I--.

(CONTINUED)

CONTINUED:

Father Shelley turns towards the Guard.

FATHER SHELLEY  
Could you give us a moment?

Larry shakes his head in disbelief.

The Guard leaves them together in the locked cell.

GUARD  
If anything happens to the good  
priest, you're done for.

FATHER SHELLEY  
I'll be all right.

Father Shelley enters the cell.

FATHER SHELLEY (CONT'D)  
Mind if I have a seat?

LARRY  
Suit yourself.

Father Shelley crosses over and sits beside Larry,  
wincing a bit as he bends down.

LARRY (CONT'D)  
You got some balls coming here  
after I nearly killed you.

FATHER SHELLEY  
You need to cut deeper next time,  
if you really want to do any  
damage.

LARRY  
What do you want?

FATHER SHELLEY  
I'm going to testify on your  
defense for the murder.

Larry looks at him, trying to figure out his angle.

LARRY  
What's the catch?

FATHER SHELLEY  
No catch. You didn't do it.

LARRY  
So then you can testify to my  
robbing instead?

(CONTINUED)



CONTINUED: (2)

FATHER SHELLEY

Don't worry about that. I'm not pressing any charges. Consider the money a loan.

Larry doesn't know what to think.

LARRY

Look, I don't know what this is about, but I'm not going to be a part of whatever your soul saving scheme is. I've parted my ways with God.

Father Shelley smiles wryly.

INT. CAVE - NIGHT

Josh has his pistol aimed at Lawrence.

JOSH

Did you kill my mother?

Lawrence looks at him.

LAWRENCE

(quietly)

No, son. I never did your mother any good. But I didn't kill her.

Josh waves his gun at him.

JOSH

People around here seem to think different.

LAWRENCE

That may be.

Lawrence looks down.

LAWRENCE (CONT'D)

You wanted to hear my story. I'm ready to tell it to you now. Everything. It's all back there, on the Wall of Judgement.

INT. WALL OF JUDGEMENT - NIGHT

Lawrence leads Josh to the back cave. Josh still holds the pistol up against his back.

(CONTINUED)

CONTINUED:

As in the front cave, numerous candles light the walls.

Here, on the Wall of Judgement, a collection of photos are posted--photos of June, a photo of the bill hook, photos of Louie's Diner.

Moldy newspaper clippings of the dead women, including June, Sally and a few others, also cover the wall, along with diagrams and maps, covered with red markings.

At the top of the wall is written: "Whoever sheds the blood of man, by man shall his blood be shed; for in the image of God has God made man."

Josh looks at Lawrence, alarmed.

Lawrence picks up his dog-eared bible and looks at it.

INT. LAR'S HOUSE - NIGHT

Something CLATTERS against the window, startling Abigail out of her seat.

ABIGAIL  
(under her breath)  
Where are you, Lar?

Cindy, hiccups, still crying.

ABIGAIL (CONT'D)  
Come on, now Candy Cane. Let's  
sing a song. That'll make you  
feel better.

She starts to hum a song.

EXT. LAR'S HOUSE - NIGHT

Once again, the RUMBLING noise is heard, and more rocks slip down the hillside.

INT. PATROL CAR - NIGHT

Dennis and Lar are back in the patrol car with Dennis at the wheel.

The radio is turned on in the b.g.

(CONTINUED)

CONTINUED:

RADIO ANNOUNCER (V.O.)

Residents in the city of Hartsook  
are suffering power outages and we  
are just getting word of a  
devastating mudslide.

DENNIS

I have a feeling the night's not  
over yet.

LAR

Just a minute. What did they just  
say?

Lar turns the radio up.

RADIO ANNOUNCER (V.O.)

The mudslide has taken a home out  
on Hope Street. No word yet  
whether anyone has been injured.

LAR

Holy shit!

The CB radio squawks. Lar answers it.

LAR (CONT'D)

Yeah.

DISPATCHER (V.O.)

Lar...You need to get on over to  
your house. Now.

Lar looks at Dennis with apprehension in his eyes.

Dennis turns the car around in a screech.

INT. JAIL CELL - NIGHT

Larry stares at the bible in Father Shelley's hand.

LARRY

So why the hell you doing this?  
Why you being so nice to a jerk  
like me? Someone who just tried  
to poke your ribs out?

Father Shelley smiles.

FATHER SHELLEY

It's my vocation.

(CONTINUED)

CONTINUED:

LARRY

I don't buy it.

FATHER SHELLEY

Sometimes we lose our way. We lose our sense of where we were going in life, what our purpose is.

LARRY

Yeah? What kind of purpose you think I have?

FATHER SHELLEY

I know you were a good man, once.

Larry looks at him.

LARRY

You got it wrong. I was never a good man.

They fall into silence.

Father Shelley pulls out an old PHOTO from his pocket.

FATHER SHELLEY

This is a picture of me and my mother when I was nine.

Larry examines the picture of Father Shelley as a Young Boy with his mother. We've seen this Young Boy before, at the river in the first scene.

FATHER SHELLEY (CONT'D)

When I was a boy, I lived in a little white house on Hope Street.

Larry looks at him, recognizing the street name.

FATHER SHELLEY (CONT'D)

I couldn't have been more than nine or ten when the big storm rolled in. It was a fierce one. Like tonight. It rained and rattled and poured. Lightning struck a power cable and everything went dark. And then a whole hillside came down, buried the house below it.

Larry listens silently, growing dark as he remembers.

EXT. LAR'S HOUSE - NIGHT

The house is now a swell of mud, broken timber. An ambulance parked in front of the house, as well as curious neighbors.

As the patrol car drives up, Lar turns white as a ghost.

He practically jumps out of the car, before it comes to a stop and rushes towards the wreckage.

LAR  
Abigail! Cindy!

Emergency workers block the way

EMERGENCY WORKER  
Please, sir. The hill's still moving.

LAR  
That's my family in there. I'm a police officer.

EMERGENCY WORKER  
I'm sorry, sir. It's too dangerous, even for us.

LAR  
I don't give a fuck!

He starts to make his way. Dennis tries to hold him back.

DENNIS  
Lar.

Lar tears free, rushes past the ambulance workers and falls on the ground, gouging at the mud with his hands.

LAR  
Abigail!

Dennis hesitates a moment, then goes in to help him.

EMERGENCY WORKER  
Hey!

DENNIS  
Back off!

The Emergency Worker backs off.

(CONTINUED)

CONTINUED:

They dig on their hands and knees through the wreckage.

It continues to pelt rain.

There is a large wooden board on the top of a heap.  
Dennis and Lar work together to heave it off.

LAR

Abigail!

There is no answer.

A crowd has gathered around, despite the rain. The Young Boy (the future priest) watches, wearing a rain coat, holding the hand of his mother.

Emergency workers finally step in, working with Lar and Dennis to free the mud off the wreckage.

LAR (CONT'D)

Abigail! Can you hear me?  
Abigail?

There is a faint sound of crying beneath the rubble.

LAR (CONT'D)

Cindy? Cindy where are you?

Dirt from the hill above, starts to slip. An Emergency Worker notices the dirt starting to roll.

EMERGENCY WORKER

Stand back! The hill's gonna  
blow!

The crew falls back, but Lar continues his frantic digging.

The crying continues.

LAR

Just hang tight, Cindy. Daddy's  
going to get you out.

Lar redoubles his efforts, digging through mud and rock until his hands are bleeding.

Stones crumble down faster from the hillside.

EMERGENCY WORKER

Get out of the way!

Dennis and other Emergency Workers grab Lar, practically dragging him to safety.

(CONTINUED)

CONTINUED: (2)

LAR

No!

A great avalanche of mud and debris falls down on the wreckage, burying it even deeper in mud.

The crying can no longer be heard.

LAR (CONT'D)

Cindy!

The Young Boy in the raincoat, grips his mother's hand and cries into her skirts.

She pulls him away and they head away.

INT. CHURCH - NIGHT

Father Shelley continues as the memories come flooding back for Larry.

FATHER SHELLEY

It was the worst thing that could ever have happened to a man. To lose his house, his wife, his kids, all in one night. I just remember the anguish in the man's face.

EXT. LAR'S HOUSE - NIGHT

PARAMEDIC #1 rolls away two covered bodies on a stretcher, clearly an adult and a child.

PARAMEDIC #2 takes away in her arms, the small form of the baby wrapped in sheets.

Lar looks like a ghost of a man, with the rain falling on him, the ambulance lights behind him.

Dennis tries to put a coat on him.

Lar does not respond and stares catatonically towards the wreckage.

Finally, he looks up towards the Heavens.

LAR

Damn you!

INT. JAIL CELL - NIGHT

Father Shelley looks towards Larry with sincerity.

FATHER SHELLEY  
I'll never forget that night.

Larry sees quick flashes of his life.

MONTAGE

- Lar and Abigail kissing at their wedding.
- Abigail holding a baby and smiling.
- Lar digging desperately through the mud in the rain.
- Caskets at a cemetery.

END MONTAGE

FATHER SHELLEY (CONT'D)  
To lose your family and then to  
see your own father stand trial  
for murder. I could see how  
something like that could change a  
man.

INT. COURTHOUSE - DAY

Lar with deep circles under his eyes, attends his father's trial. LAR'S FATHER sits at the defense table. He's the same man with sideburns depicted earlier in the black and white photo that Larry found in the trailer.

JUDGE  
Has the jury reached a verdict?

The FOREMAN stands.

FOREMAN  
We have, your honor. We, the jury  
find the defendant, Elias Sheldon,  
guilty of the first degree murder  
of June Rexford.

The gavel comes down.

MONTAGE

(CONTINUED)



CONTINUED:

- Outside the courtroom, as Lar's Father is escorted out, a crowd has gathered. One angry woman yells "Murderer" at him.

- Lar cries, alone in his father's trailer with his drugs on the table as the rain comes down.

- Lar picks up the needle and we see him MORPH into Larry as he ages.

END MONTAGE

LARRY

They were innocent. All of them.  
My whole family. Now I know even  
my father didn't deserve what he  
got. If your God is so great, why  
would he let something like that  
happen to them?

FATHER SHELLEY

I can't pretend that I have an  
answer for you. All I can tell  
you is that I'm here. You walked  
into my church and asked God to  
help you start a new life. You  
could have mugged somebody else.  
You could have been somewhere else  
where nobody could account for  
where you were. But I'm sitting  
here now and you're going to be set  
free.

Larry turns silent. Tears start to well and he finally  
breaks down.

LARRY

I should have listened to Abigail.  
I should have been sandbagging my  
own hill instead of that damn  
river!

Larry breaks down into a mess of tears, letting the years  
of emotion run through him.

LARRY (CONT'D)

God damn it!

Father Shelley leans in and puts his hand on Larry's  
back.

LARRY (CONT'D)

I could hear her. I could hear my  
little daughter calling me.

(MORE)

(CONTINUED)

CONTINUED: (2)

LARRY (CONT'D)

Father, there ain't nothing that  
can wipe that away. How am I  
supposed to go on now?

Father Shelley gives his bible to Larry.

Larry stares at the bible as the tears continue to flow.

We see him age, MORPHING into Lawrence, holding the same,  
albeit weathered bible.

Lar, Larry and Lawrence are one and the same.

INT. CAVES - NIGHT

Josh listens to Lawrence's story with his mouth slightly  
open.

Lawrence looks at Josh.

LAWRENCE

That's right, son. I was a cop  
before I became a worthless  
abuser. I became the very man I  
condemned before the priest saved  
me. He testified on my defense  
and after they released me, he  
helped me get back on my feet.  
Got me odd jobs--harvesting,  
helping out at the church. But I  
prefer living out here, away from  
everybody. No houses, no  
trailers, no reminders.

Josh's gun is by his side now.

LAWRENCE (CONT'D)

I didn't kill your mother. And my  
father didn't kill June either.  
It took me fifteen years before I  
realized that. And by then, my  
old man was dead. It's been  
another fifteen years since I've  
been searching for the real  
killer.

Josh is silent for a moment, taking it all in.

LAWRENCE (CONT'D)

He's killed four more since Sally.  
All redheads.

(CONTINUED)

CONTINUED:

JOSH

My grandparents never told me how my mother really died. They kept it a secret until they figured I was old enough.

(a beat)

That was last year.

He starts to walk over to where the articles and diagrams are posted.

JOSH (CONT'D)

I found some articles on the Internet, but I've never seen the pictures before.

Lawrence is surprised by this. He hurriedly tries to intercept Josh.

LAWRENCE

Maybe it's better that you don't.

JOSH

I need to see them.

Lawrence reluctantly lets him through. Josh examines the articles, not showing any emotion.

Josh is silent for a long time, his back to Lawrence.

LAWRENCE

You all right, son?

Josh doesn't respond. He finally turns around to face Lawrence, with tears in his eyes, but still trying not to show his true feelings.

JOSH

You said the weapon was a farming instrument.

LAWRENCE

A bill hook.

He follows a line with his finger to the picture of the bill hook.

JOSH

So it must have been a farmer.

LAWRENCE

It wasn't a farmer. That was just something to throw us off.

(CONTINUED)

CONTINUED: (2)

JOSH

There was never any evidence? Or witnesses?

LAWRENCE

Maybe the first time was a fluke that it started raining, but after that, he always struck during a storm, so any prints would be washed out, any evidence would be fuddled. Any testimony was discredited.

Josh looks at the wall again. He sees a photo with snapshots of artifacts taken by the river.

JOSH

What are these photos?

LAWRENCE

Sometimes, artifacts belonging to the murder victim would be found washed up on the river banks. I suppose the killer used it as a dumping ground.

JOSH

You've been tracking this. Following the path of the killers. Haven't you come up with something?

Lawrence is silent.

Josh continues inspecting the wall. There is a circle around a list of names.

JOSH (CONT'D)

Wait a minute. You know something about it, don't you?

He looks at the list again.

JOSH (CONT'D)

(reading)

Lt. Bill Hicks, Richard Calahoun, Sam Walker, Dennis Long...Who are they? Are these your suspects?

Josh makes a realization.

JOSH (CONT'D)

Do you know who the killer is?

(CONTINUED)

CONTINUED: (3)

LAWRENCE

I had a hunch, but wasn't sure  
until today.

JOSH

Today? What happened today?

Lawrence reaches his hand out towards Josh's neck.

Josh instinctively pulls back.

LAWRENCE

Your crucifix.

Josh looks down at his bent crucifix.

LAWRENCE (CONT'D)

Sally wasn't religious. In all  
the time I knew her, she never  
once went to church.

JOSH

They told me she must have been  
wearing it when she died. They  
just found the end of it. The  
chain was scattered on the ground.

Josh looks up realizing.

LAWRENCE

She left you the clue to find her  
killer.

EXT. ROAD -NIGHT

Lawrence is driving his Oldsmobile with Josh in the  
passenger side.

LAWRENCE

There's been another murder  
victim. They should all be  
working overtime at the station.

JOSH

So we're going to the police?

LAWRENCE

No. The killer is the police.

Josh looks up in surprise.

(CONTINUED)

CONTINUED:

JOSH

How are we going to get around the flood?

LAWRENCE

There's a back road in the hills. Should be drivable.

EXT. PHONE BOOTH - NIGHT

Lawrence's Oldsmobile pulls up next to a phone booth.

INT. PHONE BOOTH - NIGHT

Lawrence is on the phone, while Josh waits in the car.

LAWRENCE

I've found evidence belonging to one of the serial killer's victims, out by the river.

INT. POLICE STATION - NIGHT

The night-time desk clerk, a portly woman named DOLORES, is on the receiver.

She listens intently.

DOLORES

What kind of evidence?

INTERCUT PHONE BOOTH AND POLICE STATION - NIGHT

LAWRENCE

You just say it's a crucifix. A bent one. Make sure to mention it's a bent one.

Dolores writes the information on a pad of paper.

LAWRENCE (CONT'D)

I'll be waiting at White River Junction.

DOLORES

And may I have your name please?

Lawrence hangs up.

INT. POLICE STATION - NIGHT

Dolores looks up from the phone, perplexed.

DOLORES  
That was a strange call.

RICHIE, aged 30 years, is sitting at his desk near the reception.

RICHIE  
What was it?

DOLORES  
Someone said he found evidence  
belonging to one of the murder  
victims. He said it was a  
crucifix. A bent one.

BILL, also aged 30 years walks into the room.

BILL  
A bent crucifix?

DOLORES  
Probably a hoax. He wouldn't even  
leave a name.

Richie looks at Bill.

RICHIE  
Want to check it out?

DOLORES  
He said he'd be waiting at White  
River Junction.

BILL  
Nah. Who'd be waiting out by the  
creek in this weather? It'd just  
be a wild goose chase.

RICHIE  
You're right.

EXT. ROAD NEAR RIVER - NIGHT

Lawrence parks the Olds.

JOSH  
Are you sure you want to do this?

(CONTINUED)

CONTINUED:

LAWRENCE

It's what you came here for, isn't it? You didn't have any doubts when you drove up here to kill me, did you?

JOSH

I did have doubts, which is why I didn't kill you.

LAWRENCE

A young kid like you shouldn't be messing around with a gun.

JOSH

I'm not a young kid.

LAWRENCE

I took the bullets out while you were passed out, anyway.

Josh looks at him in disbelief.

LAWRENCE (CONT'D)

Hand me the gun.

Josh SIGHS and hands him the gun.

Lawrence takes the gun and loads it with the bullets.

LAWRENCE (CONT'D)

Now that I've fished out the killer, I need you to head to the police station. Tell them everything I told you.

Lawrence gets out of the car.

JOSH

But what about you?

LAWRENCE

You just worry about getting to the station. I can handle myself. I used to be a cop, remember?

Josh watches him for a moment before he slides over to the driver's seat and starts up the car.

EXT. RIVER - NIGHT

Lawrence waits by the river, letting the rain fall on him.

(CONTINUED)



CONTINUED:

A gray van pulls up.

A man slowly steps out of the van.

WE SEE that it is Richie.

Richie looks at Lawrence with a mixture of surprise and irritation.

RICHIE

Lar. Didn't expect to see you out here.

LAWRENCE

Richie.

RICHIE

Did you call me out here on a joke?

Lawrence holds up the crucifix.

Richie eyes it, apprehensive. He takes a step towards Lawrence.

RICHIE (CONT'D)

I'll take the evidence.

Lawrence backs away.

LAWRENCE

I don't think so.

Lawrence pulls out his pistol.

RICHIE

Whoa now. There's no need to be pointing that gun at me, is there?

LAWRENCE

You killed them, didn't you?

RICHIE

What are you talking about?

LAWRENCE

This here crucifix is yours, isn't it? I remember you wearing it.

RICHIE

Lots of people have crucifixes.

(CONTINUED)

CONTINUED: (2)

LAWRENCE

But not one that got warped from a  
car accident.

MONTAGE

- Richie's car hits the car in front of his. As it does,  
Richie moves forward and hits the steering wheel, his  
crucifix getting bent in the process.

- Lawrence helps Richie out of the car. As he does so,  
Richie lifts the crucifix and kisses it. There's a mark  
left on his chest from the impact.

END MONTAGE

RICHIE

What are you talking about, Lar,  
you old man? You've gone senile.  
Everyone knows you live like a  
kook in that cave, writing crazy  
stuff on the walls. Who would  
believe you?

Lawrence looks saddened.

LAWRENCE

That hurts, Richie. Remember,  
that day of the accident? Me and  
Dennis helped you out of that  
mess.

RICHIE

That was a long time ago. Just  
give me the crucifix, Lar.

LAWRENCE

I remember that day like it was  
yesterday. I always thought there  
was too much blood on the floor  
for your little scrape.

Richie's hand slowly goes back towards his gun.

LAWRENCE (CONT'D)

So why'd you kill June? Did you  
have a crush on her? Did she  
spurn you? Is that what made you  
kill her?

MONTAGE

- Richie sitting at Louie's Bar, watching June.

(CONTINUED)

CONTINUED: (3)

- June and Richie arguing, with June pulling away as Richie tries to advance towards her.
- June turning to see Richie with the bill hook.
- Richie standing over June, blood on his hands. Realizing it, he seems shocked.
- Richie dumping June's body in the river.
- Richie, staggering in the trailer park. Lar's Father peers out the trailer. Richie quickly hides behind the trailer, putting his bloody hand on the side of the trailer. He looks around warily before dropping the knife in the ditch.
- Richie, standing with the others, feeling sick, as he sees his own handiwork.

END MONTAGE

LAWRENCE (CONT'D)

You could have gotten away with it. Everybody thought my father did it. Even I did. But then you had to go and kill Sally. You slipped, Richie. And all it takes is one slip.

FLASHBACK

As Richie slashes her, Sally grabs the crucifix around Richie's neck. It snaps and the chain falls to pieces all over the ground.

END FLASHBACK

Richie suddenly pulls his gun out and shoots at Lawrence's arm.

Lawrence drops his gun, wincing in pain.

RICHIE

You're too old to be handling guns now, Lar.

LAWRENCE

You cut them up didn't you, you bastard? Why Sally and the others? Did it have something to do with your mother?

Richie falters for an instant.

(CONTINUED)

CONTINUED: (4)

Lawrence lunges for him, throws a left hook of a lifetime at him, hitting him in the jaw.

Richie's gun falls.

Angered, Richie hits him back with a blow to the stomach.

Lawrence hunches over.

RICHIE

Give me the necklace, Lar.

Lawrence swings at him again and hits him square in the nose.

Richie feels the blood on his nose and is riled up now.

RICHIE (CONT'D)

We're a lot alike, Lar. Our parents screwed our lives up. We never got a fair chance.

LAWRENCE

What are you talking about? What did your parents ever do?

RICHIE

Oh come on, Lar. Don't act like you didn't know. Everybody knew. My mom was a whore. She slept behind my daddy's back every chance she got. All women are whores.

LAWRENCE

You're fuckin' crazy.

EXT. ROAD BY THE RIVER - NIGHT

Josh is driving the Olds on a desolate road. He brakes at a stoplight. When the light turns green, he doesn't go, but sits there with a torn look on his face.

EXT. RIVER - NIGHT

Richie pulls out the curved blade of a bill hook from his jacket pocket.

(CONTINUED)

CONTINUED:

RICHIE

You should be thanking me, Lar.  
Your girlfriend was a whore just  
like all the other redheaded  
bitches. She deserved to die.

Lawrence, enraged by this, lunges for Richie.

They struggle with each other. Richie has the upper hand now, pushing Lawrence towards the river's edge.

He tries to push Lawrence into it, but Lawrence twists around. Richie slips and falls into the water.

Richie tries to use his hook to dig into the sand, but is dragged downstream.

He is headed towards a turbulent, rock-filled area.

Lawrence runs along the banks, following him. There's a a boulder sticking out of the water.

LAWRENCE

Grab on to the rock!

Richie manages to grab onto the rock. The water still gushes around him, making it impossible to stand.

Lawrence carefully heads out towards the rock. He approaches Richie and puts out his hand.

Richie looks at him desperate.

LAWRENCE (CONT'D)

Take my hand!

Richie is unsure of what to do.

LAWRENCE (CONT'D)

Take my hand, Richie. I won't  
kill you.

Richie takes his hand. Lawrence pulls him up. They wade back to shore.

They are both out of breath, panting. They look at each other and share a smile.

But then, Richie pulls out his bill hook and slices Lawrence, sending him to the ground. Lawrence has a look of shock on him.

(CONTINUED)

CONTINUED: (2)

RICHIE

Sorry, Lar. You shouldn't have  
interfered.

He lifts his blade to strike again, when suddenly, a SHOT  
rings through the night and Richie's face is paralyzed in  
shock.

He falls forward to the ground.

JOSH

is standing behind him holding the pistol.

Richie's eyes glaze over.

Josh rushes toward Lawrence.

Lawrence sputters as the blood flows from him. Lawrence  
looks up at him, holding the pistol.

LAWRENCE

(struggling)

Guess you got your revenge after  
all.

Lawrence tries to smile.

LAWRENCE (CONT'D)

You can keep the Olds. I won't be  
needing it anymore.

JOSH

(frantic)

Lawrence!

Lawrence holds up his hand and Josh takes it.

LAWRENCE

Listen, Josh. I know you lost  
your family, like I did. But don't  
let that make you lose your way in  
life. Remember who you are.

They hold for a moment, until Lawrence loosens his grip  
and his body stiffens. Josh closes Lawrence's eyes shut.

Josh starts to sob.

EXT. CEMETERY - DAY

It's a bright, sunny day.

(CONTINUED)

CONTINUED:

WE SEE the back of a row of headstones.

We pull back to see Josh standing in front of Lawrence's gravestone, marked "Lawrence Sheldon, 1950 - 2008." His grave lies beside Abigail's and his two children's.

Josh notices something on the grave marker. He picks it up. It's a medicine wheel.

FADE OUT.

THE END