

**BARRON'S COVE**

written by

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**EXT. HIDDEN VALLEY - DAY**

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

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

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

Somehow, he becomes *even more afraid*.

**EXT. TRAIN - CONTINUOUS**

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

INTERCUT WITH:

**EXT. TRAIN TRACKS - HIDDEN VALLEY - CONTINUOUS**

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

PHILLIP

Train!

Something's up ahead on the tracks --

PHILLIP (CONT'D)

There's a train coming!

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

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

PHILLIP (CONT'D)

(muffled)

Get him off! There's a train coming!

Alex confused --

PHILLIP (CONT'D)

(finally clear)

THERE'S A TRAIN COMING.

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

Alex turns WHITE.

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

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

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

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

Phillip sprints, the horn BLARES again.

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

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

PHILLIP (CONT'D)

Hurry!

Another LIMB UNTIED.

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

Alex PULLS HARD AT THE ROPE as --

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

BRAKES SQUEAL.

WHEELS CHURN.

THE HORN BLASTS.

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

CUT TO:

**EXT. CONSTRUCTION SITE - CONTINUOUS**

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

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

**INT. CENTRAL SUPPLIES VAN - CONTINUOUS**

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

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

**EXT. CONSTRUCTION SITE - CONTINUOUS**

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

**INT. PARKING GARAGE - CONSTRUCTION SITE - MINUTES LATER**

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

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

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

Ray forces a laugh.

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

CALEB  
This way?

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

**INT. STORAGE CAVITY - CONSTRUCTION SITE - CONTINUOUS**

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

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

CALEB  
I'll let him know.

Awkward tension. Caleb takes in the dusty room.

RAY  
Can I show you anything specific?

CALEB  
This won't take long.

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

CALEB

Sure.

RAY

Ok then --

CALEB

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

Ray and Supervisor trade nervous glances. They leave Caleb.

**EXT. CONSTRUCTION SITE - MINUTES LATER**

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

RAY

Caleb, right? You got what you need?

CALEB

Yeah.

RAY

So we're good then?

CALEB

You should call the office.

RAY

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

CALEB

When was our last delivery?

RAY

Three weeks ago --

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

CALEB

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

RAY

What's your point?

CALEB

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

The mood changes, the facade breaks.

RAY    SUPERVISOR  
You fucking bastards.                          Ray --

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

CALEB  
I didn't make the deal.

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

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

CALEB  
Get out of my face.

SUPERVISOR  
That's enough! Ray...

Caleb lets him go, moves around him --

**INT. CENTRAL SUPPLIES VAN - CONTINUOUS**

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

RAY  
(appearing in window)  
Hey --

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

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

**INT./EXT. CENTRAL SUPPLIES VAN - LATER**

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

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

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

**EXT. CENTRAL SUPPLIES - LATER**

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

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

MICAH  
 Caleb. Your uncle wants to see you.

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

MICAH  
 He's still your boss.

CALEB  
 I'm picking up Barron.

MICAH  
 Who?

CALEB  
 My kid.

Caleb walks to his 1970 Chevrolet Chevelle parked nearby.

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

MICAH  
 Benji wants to see you now.

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

**INT. WAREHOUSE - CENTRAL SUPPLIES - MINUTES LATER**

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

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

BENJI  
 I'll be upstairs.

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

A cheap-everything office. Benji and Caleb enter.

BENJI  
Take a seat.

CALEB  
I can't stay long --

BENJI (CONT'D)  
Sit down.

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

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

Caleb looks uncomfortable. Benji has a sip of whiskey.

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

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

CALEB  
Yeah.

BENJI  
(amused)  
Those guinea fucking pricks.

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

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

CALEB  
I can't. Not today.

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

BENJI  
You've been working hard, Caleb.

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

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

He offers it, Caleb accepts.

BENJI (CONT'D)  
And this...



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

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

CALEB  
What weekend?

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

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

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

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

BENJI  
There will be other weekends.

CALEB  
I made a promise --

BENJI  
I promise. He'll understand.

Caleb is shut down. He prepares to stand.

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

Caleb shakes his head, more to himself than Benji.

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

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

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

BENJI

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

*Knock-knock.* Thomas at the doorway.

THOMAS

We're ready.

BENJI

(to Caleb)  
Get your toolbox.

ON CALEB -- uncomfortable, but without a say.

**INT./EXT. CALEB'S CAR - EVENING**

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

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

**EXT. JACKIE'S HOUSE - MINUTES LATER**

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

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

MOMENTS LATER

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

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

MARLA

Caleb...

Laughter escapes from behind the door; a celebration.

MARLA (CONT'D)

I'll get Jackie.

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

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

JACKIE  
What's going on? Everything okay?

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

JACKIE  
What do you mean? What emergency?

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

JACKIE  
Wait.

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

Caleb searches Jackie's confused expression for answers.

CALEB (CONT'D)  
What's wrong?

JACKIE  
Where's Barron?

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

JACKIE (CONT'D)  
**Where's Barron?**

**INT. JACKIE'S HOUSE - LATER**

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

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

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

**INT. GYM - POLICE ATHLETIC LEAGUE - DAY**

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

LYLE

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

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

WILSON

We should wear this every day.

NAVARRO

Lead by example.

LYLE

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

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

LYLE (CONT'D)

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

**INT. EVENT ROOM - POLICE ATHLETIC LEAGUE - LATER**

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

ISABELLA

You looked amazing up there.

NAVARRO

You looked better down here.

Through the crowd, Isabella spots Lyle in conversation.

ISABELLA

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

NAVARRO

I don't want to look too eager.

ISABELLA

A little eagerness can go a long way.

MOMENTS LATER - ACROSS THE ROOM

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

CHIEF ALBERTS

Detective Navarro.

NAVARRO

Sir.

(to Lyle)

Councilman, that was a very inspiring speech.

LYLE

Thank you. Is this little guy yours?

NAVARRO

Ours.

LYLE

What an adorable child. May I hold him?

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

ISABELLA

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

LYLE

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

CHIEF ALBERTS

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

LYLE

I see. Got tired of tracking down missing cats?

NAVARRO

Never, sir.

LYLE

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

Wilson pushes through to Navarro.

CHIEF ALBERTS

Speaking of --

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

Wilson pulls Navarro aside.

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

NAVARRO  
 Drugs?

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

Navarro looks back to his wife. She gives him the nod to go.  
 Lyle watches Navarro exit, then returns attention to the baby.

**EXT. PARKING LOT - HIDDEN VALLEY - LATER**

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

Navarro stands up from the car. OFFICER LEFTY approaches.

LEFTY  
 Detectives.

NAVARRO  
 What we got?

LEFTY  
 Just up ahead.

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

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

WILSON  
 Any footprints leading in here?

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

NAVARRO  
Man, woman?

Lefty shakes his head.

                  NAVARRO (CONT'D)  
How old?

                  LEFTY  
Young. Real young.

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

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

                  CALEB  
Barron!?

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

                  CALEB (CONT'D)  
Barron!?

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

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

**EXT. TRAIN TRACKS - HIDDEN VALLEY - CONTINUOUS**

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

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

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

Navarro and Officers chase after him.

                  NAVARRO  
Hey! Stop!

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

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

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

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

Caleb screams. Love and fury in equal measures. It shakes the birds from the trees. It echoes across the valley.

**INT. BULLPEN - POLICE PRECINCT - NIGHT**

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

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

                          NAVARRO  
It's alright. Go back to work.

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

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

Navarro puts the zip-lock bag in his jacket.

**INT. INTERROGATION ROOM - POLICE PRECINCT - NIGHT**

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

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

                          WILSON  
Mr. Faulkner, please --

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

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

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



JACKIE  
Caleb --

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

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

NAVARRO  
Mrs. Faulkner --

JACKIE  
Pressfield. We're not married anymore.

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

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

Jackie wipes away a tear.

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

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

NAVARRO  
Excited?

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

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

JACKIE  
Not with me!

NAVARRO  
Please, continue.

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

NAVARRO  
Marla is your sister?

JACKIE  
My partner.

A beat to process.

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

NAVARRO  
You didn't get his message?

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

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

CALEB  
I didn't have a choice --

JACKIE  
You always have a fucking choice.

NAVARRO  
Please. I know this is hard.

Navarro reaches into his pocket and pulls out the bag.

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

Navarro puts the tattered, bloody shreds on the table.

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

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

**INT. BATHROOM - POLICE PRECINCT - MINUTES LATER**

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

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

He screams in pain.

*Knock-knock* --

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

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

**INT. CAFE - POLICE PRECINCT - MINUTES LATER**

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

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

Caleb ignores the cup.

                  NAVARRO (CONT'D)  
 It's water.

                  CALEB  
 Tell me everything you know.

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

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

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

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

                  NAVARRO  
 Were you close with your son?

                  CALEB  
 What happened to him?

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

                  CALEB  
 Who found him?

                  NAVARRO  
 Caleb --

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

NAVARRO  
Listen --

                  CALEB  
          (fury incarnate)  
Tell me everything.

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

                  CALEB (CONT'D)  
Please.

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

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

                  CALEB  
You think this is my fault?

                  NAVARRO  
I didn't say that --

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

                  NAVARRO  
No one is saying that --

                  WILSON  
You did fail to pick him up from school.

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

                  NAVARRO  
Sit down. Caleb, please sit down.

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

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

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

CALEB

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

WILSON

What happened to your knuckles?

The scabs are bleeding.

CALEB

I work in construction.

NAVARRO

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

Caleb starts to leave.

NAVARRO (CONT'D)

Oh, Caleb, one last thing. How well do you know Barron's friends?

CALEB

Why?

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

NAVARRO

Do you recognize these boys?

CALEB

Are they involved in this?

NAVARRO

It seems they may have been in the area.

Caleb carefully studies the photos.

NAVARRO (CONT'D)

Do you recognize either of them?

CALEB

No.

(beat, studying the photos)

Who are they?

NAVARRO

We'll be in touch.

**INT. BULLPEN - POLICE PRECINCT - LATER**

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

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

NAVARRO  
Where's the other one?

                  OFFICER LUCA  
Chief's in with him now.

                  NAVARRO  
Just the Chief?

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

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

                  CALEB  
Hey. Do you know what happened?

Alex is stunned.

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

Navarro realizes Caleb is across the room with Alex.

                  NAVARRO  
Hey! Caleb!

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

                  NAVARRO  
Caleb! Stop!

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

                  CALEB  
What happened to my son?! Answer me!

Suddenly --

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

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

                  CALEB  
Do I know you?

                  NAVARRO  
Caleb, come on. Come on!

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

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

**EXT. POLICE PRECINCT - CONTINUOUS**

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

CALEB  
Did you see that?

NAVARRO  
I know it's hard.

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

Navarro hands him his business card.

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

Navarro puts the card in Caleb's hand.

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

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

*Did that kid just stick his tongue out?*

OFFICER JULES  
Sir, in here.

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

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

**INT. ST. JUDE CHURCH - DAY**

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

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

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

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

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

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

**INT. LIVING ROOM - BENJI'S HOUSE - DAY**

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

MOURNER  
 I'm so sorry for your loss.

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

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

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

**INT. BACK KITCHEN - BENJI'S HOUSE - CONTINUOUS**

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

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

CALEB  
 I've been trying to speak with you.

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

CALEB  
 Have you heard anything?

BENJI  
 About what?



CALEB

Barron. Where they are with the case --

BENJI

I told you, I'm working on it.

CALEB

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

BENJI

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

Vincent leaves with a crate.

CALEB

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

BENJI

This isn't the time for --

CALEB (CONT'D)

I saw something at the station. There was a kid.  
(beat)  
He *knows* something.

BENJI (CONT'D)

You remember when your father died? What a mess I was? I couldn't think straight, I couldn't work, for months. But I had that luxury. Nobody was relying on me, you were already an adult. And your brother...

(beat)

Jackie still needs you, Caleb. Even if she wants to pretend like she doesn't. You still have domestic responsibilities.

CALEB

Domestic responsibilities?

BENJI

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

CALEB

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

BENJI

Look. It just needed to be said, alright? Keep a cool head. This is not the time to cause waves.

BENJI (CONT'D)

Just focus on what's right here,  
and we'll get through this, like we  
always have, together. Okay?

Benji paws Caleb's neck.

BENJI (CONT'D)

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

(beat)

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

Benji starts to leave --

CALEB

Dad was an open casket.

BENJI

What's that?

CALEB

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

BENJI

Look --

CALEB (CONT'D)

Barron was my *only* domestic  
responsibility.

BENJI (CONT'D)

Do I have to worry about you?

CALEB

(beat)

No.

BENJI

We'll get the bastard. I promise.

(beat)

Do your part. I'll do mine.

Benji peels away, leaving Caleb to process.

**INT. BENJI'S PARLOR - MOMENTS LATER**

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

**INT. KITCHEN - BENJI'S HOUSE - MOMENTS LATER**

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

CALEB

Someone else can do that, you know.

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

JACKIE  
I need something to do with my hands.

CALEB  
Can I help?

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

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

CALEB  
Why not?

JACKIE  
I have nothing good to say.

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

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

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

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

People in the room notice a disturbance. Marla approaches.

MARLA  
Leave her alone. She needs space.

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

CALEB  
Why are you saying this?

MARLA  
Let us be.

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

Jackie starts to laugh through her tears.

JACKIE

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

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

**INT. BULLPEN - POLICE PRECINCT - DAY**

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

TIGHT ON: 'DUI ARREST'.

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

NAVARRO

You know about this?

Wilson at his desk next to him, playing solitaire.

NAVARRO (CONT'D)

Questioned in a missing person's case.

WILSON

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

NAVARRO

What happened?

WILSON

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

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

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

WILSON (CONT'D)

Hey! That's a collectible.

DESK CLERK

Give us a fucking hand?

WILSON

What's this?

DESK CLERK

Chief called a press conference.

NAVARRO  
 What for?

**INT. CHIEF'S OFFICE - POLICE PRECINCT - CONTINUOUS**

A knock at the door.

                  CHIEF ALBERTS  
 Enter.

Navarro pops in, surprised to see Lyle here too.

                  LYLE  
 Detective.

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

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

Navarro searches for an understanding.

                  LYLE  
 My son has made a more complete  
 statement.

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

**INT. BULLPEN - POLICE PRECINCT - DAY**

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

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

                  NAVARRO  
 Get your coat.

                  WILSON  
 Where we going?

PRE-LAP: A doorbell rings.

**INT. FOYER - BENJI'S HOUSE - CONTINUOUS**

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

**INT. BENJI'S PARLOR - MINUTES LATER**

Caleb, Navarro, and Wilson enter a quieter, smaller living-  
 room space in the house.

Benji closes sliding doors behind them for privacy. Thomas and Vincent stand at the walls.

NAVARRO

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

BENJI

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

NAVARRO

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

CALEB

Ok.

NAVARRO

Was Barron behaving differently, before he passed?

CALEB

What do you mean, 'differently'?

NAVARRO

Was he more quiet than usual? Angry? Depressed?

The room is dripping with unease. What is this?

CALEB

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

WILSON

Always?

CALEB

What are you asking me this for?

NAVARRO

Did Barron ever talk about taking his own life?

CALEB

What?

BENJI

That's enough.

NAVARRO

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

CALEB

By who? Who said that?

BENJI

We do this another time.

CALEB  
Why would you ask me that?

NAVARRO  
I'm sorry.

BENJI  
Show them out.

WILSON  
(Thomas approaching)  
Hey, back up.

CALEB  
Why would you say that?!

Suddenly - A SCREAM in the other room.

**INT. LIVING ROOM - BENJI'S HOUSE - CONTINUOUS**

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

CALEB  
What happened?

Jackie is crying.

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

CALEB  
What?

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

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

WILSON  
Take it easy.

CALEB  
My son didn't kill himself!

NAVARRO  
Caleb --

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

A BRIEF SPAT -- it breaks up quick --

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

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

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

**EXT. BENJI'S HOUSE - CONTINUOUS**

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

                  NAVARRO  
 Fuck!

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

**INT. FOYER - BENJI'S HOUSE - CONTINUOUS**

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

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

                  CALEB  
 My boy didn't kill himself.

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

Calab opens the door.

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

Caleb exits.

PRE-LAP: CRACK!

**EXT. BASEBALL FIELD - NIGHT**

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

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



**INT. CALEB'S CAR - BASEBALL FIELD - CONTINUOUS**

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

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

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

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

Alex stares down at Caleb with cold eyes.

**EXT. CITY PARK - DAY**

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

**EXT. PARK GAZEBO - CONTINUOUS**

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

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

VOTER

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

LYLE

Absolutely.

VOTER

Is that your son there?

LYLE

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

VOTER

So noble. May I meet him?

LYLE

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

NANNY

Alex, your Dad is calling you.

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

LYLE  
Hey pal, someone wants to meet you.

Alex looks up at the uncomfortable voter.

ALEX  
Hi.

The voter smiles and walks off.

LYLE  
(to Nanny)  
Why don't you two get some ice cream. It's been a long day.

Alex doesn't react at all as Lyle re-takes his seat.

LYLE (CONT'D)  
Hello. Nice to meet --

He looks up and FREEZES. It's Caleb in a ball cap and sunglasses, staring straight through him.

CALEB  
Do you know me?

LYLE  
Wha-, What are you doing here?

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

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

LYLE  
Are you insane?

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

LYLE  
Uh, you can't be here.

Police move in. Getting between him and the table.

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

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

**EXT. CITY PARK - MOMENTS LATER**

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

PATROL COP  
Come back, you'll be arrested.

CALEB  
For what?

PATROL COP  
For pissing me off.

Caleb picks up his baseball cap and walks off.

**INT. CALEB'S CAR - PARK - MOMENTS LATER**

Caleb gets into his vehicle, slams the door.

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

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

**EXT. MEAD HOUSE - LATER**

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

MOMENTS LATER

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

**INT. FOYER - MEAD HOUSE - CONTINUOUS**

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

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

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

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

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

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

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

**EXT. CENTRAL SUPPLIES - NIGHT**

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

**INT. BREAK ROOM - CENTRAL SUPPLIES - NIGHT**

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

From the darkness --

CALEB

It was him.

Benji and Muscle SPIN, pulling GUNS on Caleb.

BENJI

Christ! Are you trying to get shot?

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

BENJI (CONT'D)

What's this?

CALEB

The devil who murdered my son.

BENJI

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

CALEB

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

BENJI

You expect me to help you go after a child?

CALEB

Barron was a child! This is a killer.

BENJI

You don't know that.

CALEB

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

BENJI

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

CALEB

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

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

BENJI

Another fucking thug in my army...

CALEB

I'm sorry.

BENJI

After everything I've done for you.

CALEB

I'm --

BENJI

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

CALEB

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

BENJI

You've done enough, Caleb.

CALEB

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

BENJI

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

Caleb burns.

CALEB

I'm begging you.

BENJI

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

Caleb trying to keep himself contained. His face twitches.

BENJI (CONT'D)

(screaming)

WE DUG A GRAVE TOGETHER.

(beat, contained again)

You have enough sins to carry.  
Another won't be your absolution. I  
can't help you kill this boy.

CALEB

I didn't say I'd kill him.

BENJI

Christ, Caleb. You didn't have to.

Caleb, practically shaking with adrenaline.

BENJI (CONT'D)

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

CALEB

Anything I have to lose, I've lost.

BENJI

Are you sure about that?

Caleb takes a beat, then turns for the door.

BENJI (CONT'D)

Tell me you hear me. Caleb, tell me  
you hear me.

(beat)

Don't do anything --

SLAM.

BENJI (CONT'D)

-- stupid.

**INT. SCHOOL - DAY**

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

**EXT. SCHOOL - CONTINUOUS**

Caleb watches the school from his car; preparing himself.

**INT. CLASSROOM - GOULD CITY MIDDLE SCHOOL - DAY**

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

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

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

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

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

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

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

**INT. HALLS - GOULD CITY MIDDLE SCHOOL - DAY**

Alex exits the Principal's office, utterly unfazed.

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

**EXT. COURTYARD - GOULD CITY MIDDLE SCHOOL - CONTINUOUS**

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

Alex walks when --

CALEB  
Alex!

Caleb appears behind the boy. Alex stops.

CALEB (CONT'D)  
We need to talk.

ALEX  
Why?

CALEB  
I need answers from you.

ALEX  
You mad cause your son offed himself?

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

ALEX  
How can you be so sure?

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

ALEX  
What do you want to know?

CALEB  
What did you do to him?

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

Caleb snaps. He grabs his arm.

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

CALEB  
Tell me what you did to him.

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

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

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

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

Alex flashes a smile between sobs.

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

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

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

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

GYM COACH (CONT'D)  
Call security!



**INT. CAFETERIA - GOULD CITY MIDDLE SCHOOL - CONTINUOUS**

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

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

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

Alex runs out the door -- Caleb PURSUES.

**EXT. PARKING LOT - GOULD CITY MIDDLE SCHOOL - CONTINUOUS**

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

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

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

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

People ARE SCREAMING -- Caleb in SHOCK --

He runs to the boy's unconscious body --

Dozens of people watching --

He PICKS UP ALEX, and RUNS --

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

Getting in and SPEEDING OFF --

Screeching down the street -- into traffic...

Leaving chaos in his wake...

He fades away...

Gone.

**INT. BULLPEN - POLICE PRECINCT - LATER**

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

CHIEF ALBERTS  
We've got a major problem.

**INT. HALLWAY - CITY HALL - CONTINUOUS**

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

**INT. CONFERENCE HALL - CITY HALL - CONTINUOUS**

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

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

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

**EXT. PARKING LOT - GOULD CITY MIDDLE SCHOOL - LATER**

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

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

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

CHIEF ALBERTS  
 I want corroborating witnesses.

DETECTIVE  
 We're working on it. Look around.

OFFICER  
 Chief, Chambers is on the way.

CHIEF ALBERTS  
 Shit. We need answers. Now.

NAVARRO  
 What was the car?

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

WILSON  
 Chevelle...?

NAVARRO  
 Caleb.

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

**EXT. FORREST MOUNTAINS - LATER**

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

**EXT. ROAD OVERLOOK - CONTINUOUS**

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

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

**EXT. BARRON'S COVE - DAY**

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

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

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

**EXT. BARRON'S COVE - MOMENTS LATER**

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

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

CALEB

Get out.

Alex slides out of the trunk, absorbing the scene.

ALEX

Where are we?

CALEB

Turn around.

Alex doesn't move.

CALEB (CONT'D)

Turn the fuck around.

He turns slowly as Caleb looks him up and down.

CALEB (CONT'D)

Anything broken?

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

CALEB (CONT'D)

Walk.

Caleb guides Alex into the trees at gunpoint.

**EXT. SHED - BARRON'S COVE - MOMENTS LATER**

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

CALEB

Open it.

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

CALEB (CONT'D)

Get in.

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

CALEB (CONT'D)

Get in!

**INT. / EXT. - CONTINUOUS**

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

CALEB

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

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

CALEB (CONT'D)

What did you do to my son?!

ALEX

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

CALEB

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

(beat)

What happened to my son?

ALEX

(beat)

He killed himself--

Caleb drops Alex -- storms out.

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

**EXT. BARRON'S COVE - MOMENTS LATER**

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

**INT. KITCHEN - BARRON'S COVE - MINUTES LATER**

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

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

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

**INT. MASTER BEDROOM - BARRON'S COVE - CONTINUOUS**

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

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

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

Caleb turns off the light.

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

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

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

**INT. SHED - BARRON'S COVE - MINUTES LATER**

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

PRE-LAP: LOUD CHAOTIC CHATTER

**INT. LIBRARY - TOWN HALL - DAY**

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

AIDE

They're ready, sir.

LYLE

Thank you Steven. I'll be right out.

The aide leaves. Lyle and Alberts resume their conversation.

CHIEF ALBERTS  
Are you sure this is the right move?

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

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

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

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

CHIEF ALBERTS  
I am trying to help you.

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

A knock at the door.

LYLE (CONT'D)  
I'm coming!

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

LYLE  
Don't mention the Governor again.

**INT. MAIN HALL - TOWN HALL - DAY**

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

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

The room simmers. Lyle reads from a paper.

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

LYLE (CONT'D)

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

(beat)

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

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

(beat)

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

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

LYLE (CONT'D)

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

Chief Alberts quickly steps to the podium.

CHIEF ALBERTS

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

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

**INT. HALLWAY - TOWN HALL - CONTINUOUS**

Lyle marches away from the main hall. Alberts pursues.

CHIEF ALBERTS

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

LYLE  
I want him dead.

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

LYLE  
At whatever the cost.

Navarro enters.

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

NAVARRO  
Chief.

CHIEF ALBERTS  
What's the latest?

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

LYLE  
Where is your son, Detective?

NAVARRO  
At home. With Isabella.

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

NAVARRO  
Sir?

LYLE  
Swear on your baby boy's life.

On Navarro...

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

**INT. FELIX'S GARAGE - DAY**

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



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

FELIX  
We got anymore C-9 tanks?

MECHANIC  
In the back!

FELIX  
You want to grab one for me?

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

FELIX  
Hell do I pay you for...

**EXT. FELIX GARAGE - NIGHT**

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

Felix silently bends down to pick up a crowbar.

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

CALEB  
Do it then.

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

FELIX  
Caleb?! What are you doing here?

CALEB  
Thought I'd give you a scare.

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

CALEB  
Nah. Not today.

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

CALEB  
Felix, I need some tools.

FELIX  
Of course. Usual rental?

CALEB  
No.

FELIX  
Well, come on then.

Felix unlocks and raises the loud metallic gate.

**INT. TOOL SHED - FELIX'S GARAGE - CONTINUOUS**

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

FELIX  
What are you trying to build?

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

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

**INT. SHED - BARRON'S COVE - LATER**

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

CALEB (O.S.)  
Back up!

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

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

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

After a while of this...

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

Alex slows his chomping.

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

**EXT. SHED - BARRON'S COVE - CONTINUOUS**

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

CALEB

This is our last chance for it to be easy.

(beat)

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

INTERCUT INT/EXT SHED

CALEB (CONT'D)

Tell me, and this can all be over.

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

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

ALEX

Why are you doing this? Why do you care?

(beat)

Why do you care!?

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

**EXT. BARRON'S COVE - MOMENTS LATER**

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

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

*Whirrrrrrrr.....*

**INT. JACKIE'S HOUSE - DAY**

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

Navarro moves through rooms, looking for what was missed.

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

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

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

WILSON

She's back.

Wilson in the doorway. Navarro slips off the gloves.

**INT. KITCHEN - JACKIE'S HOUSE - CONTINUOUS**

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

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

JACKIE

So many people. Do they have to be here?

MARLA

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

NAVARRO

Unless they are breaking the law --

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

NAVARRO (CONT'D)

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

MARLA

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

JACKIE

I don't want to talk anymore.

Navarro holds out the photo of Barron and Caleb.

NAVARRO

Do you know where this photo was taken?

She looks at it a long time.

NAVARRO (CONT'D)

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

JACKIE

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

NAVARRO

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

JACKIE

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

NAVARRO  
And how to tell one?

    JACKIE  
I don't know where that is.

Jackie exits for a bedroom. Navarro toughens up.

**INT. JACKIE'S HOUSE - BEDROOM - CONTINUOUS**

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

    JACKIE  
I don't feel good. Marla?

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

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

    MARLA (CONT'D)  
Get out!

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

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

He's too distracted.

    MARLA (CONT'D)  
Get some fucking water!

Navarro snaps back. Goes to the bathroom.

**INT. JACKIE'S HOUSE - BATHROOM - CONTINUOUS**

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

**INT. JACKIE'S HOUSE - BEDROOM - CONTINUOUS**

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

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

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

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

                  NAVARRO  
How long?

                  MARLA  
Three months. There's been recent complications...  
                  (beat)  
We would appreciate some privacy on this.

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

                  NAVARRO  
Caleb. Does he know?

**EXT. JACKIE'S HOUSE - CONTINUOUS**

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

                  WILSON  
What took so long? Did you get anything?

They head for their cruiser, passing PATROL COPS.

                  NAVARRO  
Get everyone off this street.

But --                  PATROL COP                  NAVARRO (CONT'D)  
  Now!

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

                  STUDIO DIRECTOR (PRE-LAP)  
And 3... 2... 1...

**INT. TELEVISION STUDIO - DAY**

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

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

                  LYLE  
Yes.

                  TED RICHARDS  
And how is it going? Update us please.

LYLE

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

TED RICHARDS

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

**INT. BREAK ROOM - POLICE PRECINCT - CONTINUOUS**

Navarro sits at a table alone watching the interview.

LYLE (ON TV)

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

Wilson appears next to him.

WILSON

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

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

**INT. TELEVISION STUDIO - CONTINUOUS**

The interview continues, this perspective is OF THE CAMERAS.

LYLE

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

**INT. BREAK ROOM - CENTRAL SUPPLIES - CONTINUOUS**

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

LYLE (CONT'D)

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

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

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

**INT. GROCERY MART - STRIP MALL - DAY**

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

**INT. PHONE BOOTH - STRIP MALL - LATER**

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

*Riiiiing. Click.*

JACKIE

Hello?

Caleb just breathes.

JACKIE (CONT'D)

Caleb?

CALEB

Are you alright?

JACKIE

Oh God -- Caleb. What have you done?

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

CALEB

I'm doing what I have to.

JACKIE

Where are you?

(beat)

Please make this stop.

CALEB

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

JACKIE

What then?

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



CALEB  
Did he hate me?

JACKIE  
What?

CALEB  
Did he hate me for not being more?

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

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

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

**EXT. STRIP MALL - CONTINUOUS**

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

NAVARRO (PRE-LAP)  
Alright, listen up!

**INT. BRIEFING ROOM - POLICE PRECINCT - DAY**

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

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

Nods from various officers.

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

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

WILSON

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

**INT. BARRACKS - POLICE PRECINCT - LATER**

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

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

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

Guns are checked. Flashbangs are strapped to vests.

**INT. BRIEFING ROOM - POLICE PRECINCT - DAY**

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

NAVARRO

Ok. Clock is ticking.

**EXT. BARRON'S COVE - NIGHT**

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

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

**INT. SHED - BARRON'S COVE - MOMENTS LATER**

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

CALEB

What the hell are you doing?

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

CALEB (CONT'D)

Come here.

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

**EXT. BARRON'S COVE - MOMENTS LATER**

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

**EXT. DONNY'S HOUSE - CONTINUOUS**

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

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

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

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

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

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

CALEB

Sit in the chair.

Alex hesitates.

CALEB (CONT'D)

SIT IN THE CHAIR.

Alex does.

CALEB (CONT'D)

Put your hands through the cuffs.

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

He leaves the room. Alex shakes with fear.

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

Caleb takes out an ELECTRIC POWER SAW.

CALEB (CONT'D)

You're making me do this.

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

CALEB (CONT'D)

Tell me what happened to Barron.

ALEX

I already told you --

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

CALEB

WHAT DID YOU DO TO MY SON?

Alex horrified, but silent, shutting down --

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

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

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

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

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

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

Alex stares into Caleb.

ALEX  
Do it.

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

CALEB  
AHHHHHHHHH.

Caleb SCREAMS -- THROWING THE SAW ACROSS THE ROOM.

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

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

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

ALEX  
I don't want to go home.

CALEB  
What?

ALEX  
*I don't want to go home.*

Caleb -- not understanding ---

NAVARRO (PRE-LAP)

GO.

**EXT. DONNY'S HOUSE - CONTINUOUS**

SWAT BUSTS OPEN A DOOR --

**INT. DONNY'S HOUSE - CONTINUOUS**

SWAT Officers run through the rooms.

SWAT OFFICER 1

Clear!

SWAT OFFICER 2

Clear!

SWAT OFFICER 3 (O.S.)

Outside, clear!

Navarro, gun still in hand, absorbs the room:

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

NAVARRO

He's not here.

OFFICER 1

It's empty!

SWAT OFFICER 1

Detective!

Swat Officer 1 palms syringes in his gloved hands.

SWAT OFFICER 1 (CONT'D)

Used.

(sniffing)

Meth.

OFFICER 2

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

WILSON

Oh Jesus.

NAVARRO

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

WILSON

Goddammit!

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

**INT. TORTURE ROOM - BARRON'S COVE - LATER**

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

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

*I don't want to go home...*

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

*I don't want to go home...*

Caleb lifts a hammer off the floor next to him.

CALEB

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

(beat)

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

(indicating his heart)

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

(to himself)

I think he understood.

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

**INT. LYLE'S HOUSE - NIGHT**

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

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

**INT. HOME OFFICE - MINUTES LATER**

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

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

LYLE

Yes!

An AIDE enters.

AIDE  
The Governor is on the line.

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

LYLE  
(beat)  
Dad?

GOVERNOR CHAMBERS  
I heard the raid turned up empty.

LYLE  
Everything is under control --

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

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

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

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

LYLE  
Dad, pl-, please...

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

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

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

LYLE  
I am winning. Our polling data --

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

LYLE

Stop it! You promised you would --

GOVERNOR CHAMBERS

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

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

LYLE

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

GOVERNOR CHAMBERS

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

(beat)

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

LYLE

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

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

LYLE (CONT'D)

Where the fuck are they?

Knocks at the door.

LYLE (CONT'D)

What!?

The Aide again. Eyes at the floor.

LYLE (CONT'D)

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



AIDE  
Sir, this was dropped off for you.

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

LYLE  
By who?

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

It rings. Lyle answers it, wincing.

LYLE  
Who is this?

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

LYLE  
It could be.

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

**EXT. BARRON'S COVE - NIGHT**

Hard rain pounds the property. Caleb exits the house.

**EXT. SHED - BARRON'S COVE - MOMENTS LATER**

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

**INT. SHED - BARRON'S COVE - CONTINUOUS**

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

**INT. BARRON'S COVE - MINUTES LATER**

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

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

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

Caleb starts to walk. Alex doesn't move.

CALEB (CONT'D)  
Come on.

Alex follows.

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

Caleb goes to the dresser and pulls out pajamas.

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

CALEB  
Get ready for bed.

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

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

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

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

Caleb blinks away.

ALEX  
Where should I sleep?

CALEB  
You can take the bed.

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

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

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

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

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

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

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

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

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

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

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

He turns off the flashlight.

**EXT. BARRON'S COVE - EARLY MORNING**

Blue fog rolls down the hill towards the lake.

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

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

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

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

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

IN THE HALLWAY

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

**INT. GARAGE - BARRON'S COVE - CONTINUOUS**

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

He programs this strange timer-like device.

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

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

He nods back at his team, then retreats.

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

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

THE HALLWAY

Hitman 1 leans into Hitman 3's ear.

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

Hitman 3 nods. He silently moves back into --

THE LIVING ROOM

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

**INT. GARAGE - BARRON'S COVE - MOMENTS LATER**

Hitman 1 and 4 enter.

HITMAN 1  
Clock it. We're good.

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

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

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

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

CALEB  
Hey.

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

HITMAN 3  
Help!

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

Caleb drops him, recovers the gun --

CALEB  
Get down!

Caleb shoots out a window --

**INT. GARAGE - BARRON'S COVE - CONTINUOUS**

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

HITMAN 1  
Shit!

They run back into the house --

The timer on the gas line TICKS DOWN.

*Tick, tick, tick, tick...*

**EXT. BARRON'S COVE - CONTINUOUS**

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

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

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

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

Alex TAKES OFF into the trees.

CALEB  
Alex!

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

Caleb RUNS AFTER Alex. Bullets WHIZZ BY.

**EXT. SHED - BARRON'S COVE - CONTINUOUS**

Alex is pushing out the plywood boat.

ALEX  
Help me!

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

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

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

HITMAN 4  
Over here!

GUNSHOTS rip into water.

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

**EXT. LAKE - CONTINUOUS**

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

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

CALEB  
Are you o--

BOOOOOOOOM!!!!

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

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

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

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

*It's gone.*

He looks to Alex -- even more horrified.

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

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

**EXT. LAKE SHORE - MINUTES LATER**

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

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

CALEB

Get down!

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

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

The trees rattle, a spotlight passes directly across them.

Caleb kneels down.

CALEB (CONT'D)

What was that? They were trying to kill you!

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

ALEX

(beat, quietly)

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

CALEB

What? What did you say?

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

CALEB  
What are you talking about?

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

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

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

ALEX  
Lyle...

CALEB  
What?

Caleb looks down. BLOOD ON THE PAJAMAS.

CALEB (CONT'D)  
Oh no.

ALEX  
Lyle...

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

CALEB  
Alex -- Hey --

ALEX  
Lyle did it.

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

CALEB  
Alex. Alex.

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

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

**INT. WACO DINER - EARLY MORNING**

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

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

REPORTER  
-- possible gas line explosion --

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

LYLE  
Well?

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

WAITRESS  
Can I --

LYLE (CONT'D)  
Nothing, no.

She's gone. Lyle resumes his deadly glare.

LYLE (CONT'D)  
Say something.

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

LYLE (CONT'D)  
They got away?

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

LYLE (CONT'D)  
What happened?

BENJI  
It went bad.

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

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

LYLE  
Are. We. Compromised.

BENJI  
No.

LYLE  
This was such a fucking mistake.



BENJI  
I can fix this.

LYLE  
How?!

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

LYLE  
Fuck our deal.

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

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

BENJI  
I think we should --

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

**EXT. POGANO MOUNTAINS - EARLY MORNING**

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

FINDING

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

CALEB  
Almost there.

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

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

CALEB (CONT'D)  
Stay with me.

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

*Train tracks.*

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

**INT. KITCHEN - FELIX'S HOUSE - LATER**

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

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

**INT. FOYER - FELIX'S HOUSE - CONTINUOUS.**

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

FELIX  
Mother of God.

CALEB  
I need your help.

**INT. KITCHEN - FELIX'S HOUSE - LATER**

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

FELIX  
What happened?

CALEB  
He was shot.

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

CALEB (CONT'D)  
Is anyone else here?

FELIX  
Christ, Caleb. Did you do this?

CALEB  
Who else is here?

FELIX  
Nobody!

CALEB  
Can you save him?

FELIX  
I don't know --

CALEB  
Well, look!

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

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

CALEB  
It wasn't me.

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

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

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

Caleb follows directions.

CALEB  
Will he live?

FELIX  
We have to stop the bleeding.

Felix throws bloody gauze aside, grabs another tool.

CALEB  
Will he live? Answer me.

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

FELIX  
What will you do to him if he does?

CALEB  
What are you doing?

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

CALEB  
There isn't time for this.

FELIX  
No, there isn't.

Caleb steps back and aims his gun.

CALEB  
Felix. I am not fucking around.

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

CALEB  
I can't do that.

FELIX  
You have to. Or he dies right here.

CALEB  
You fucking fix him.

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

Caleb hesitates, but breaks. Puts the gun down.

CALEB  
Alright! Just fix him.

Caleb collapses into a chair.

CALEB (CONT'D)  
Just fucking fix him.

Felix returns to work.

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

CALEB  
He'll live?

FELIX  
He'll live.

Caleb relieved. Sinking into his chair.

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

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

**EXT. BARRON'S COVE - DAY**

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

**EXT. SHED - BARRON'S COVE - MOMENTS LATER**

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

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

Chief Alberts comes up behind him.

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

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

CHIEF ALBERTS  
Wilson said Caleb was restoring it  
by himself.

Navarro passes the photo of Caleb and Barron holding hammers.

NAVARRO  
Not completely.

CHIEF ALBERTS  
How did you miss this?

NAVARRO  
I don't know.

CHIEF ALBERTS  
Well that doesn't cut it. I put you  
on point because I thought you  
could do this. All eyes are on us  
now. Don't find out what happens  
when I'm disappointed.

(beat)  
No remains have been found yet.  
Assume they're alive.

(beat)  
Navarro. Bring that boy home.

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

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

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

**INT. INTERROGATION ROOM - POLICE PRECINCT - NIGHT**

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

                  NAVARRO  
You didn't tell me the truth.

                  JACKIE  
You lied to me.

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

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

                  JACKIE  
You told me my son killed himself.

                  NAVARRO  
Ms. Pressfield --

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

Navarro turns, looks into the mirror.

**INT. WATCH ROOM - POLICE PRECINCT - CONTINUOUS**

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

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

She isn't responsive.

                  NAVARRO (CONT'D)  
Jackie...

                  LYLE  
                  (to Chief Alberts)  
Take him out.

**INT. INTERROGATION ROOM - POLICE PRECINCT - CONTINUOUS**

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

**INT. WATCH ROOM - POLICE PRECINCT - CONTINUOUS**

Navarro, entering --

NAVARRO  
I'm almost through.

                  LYLE  
You're not even close.

Lyle moves for the door --

                  NAVARRO  
Go easy on her.

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

                  NAVARRO  
She's been through a lot.

                  LYLE  
And I haven't?

                  CHIEF ALBERTS  
He doesn't mean --

                                  NAVARRO  
She's pregnant.

The room freezes.

                  LYLE  
Good to know.

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

**INT. INTERROGATION ROOM - POLICE PRECINCT - CONTINUOUS**

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

INTERCUT WITH WATCH ROOM

                  LYLE  
Jackie... may I sit down?

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

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

                  JACKIE  
Yes.

She's sniffing.

                  LYLE  
There, there.

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

LYLE (CONT'D)

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

JACKIE

Thank you.

LYLE

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

He takes out a family photo from his wallet.

LYLE (CONT'D)

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

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

LYLE (CONT'D)

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

(beat)

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

Jackie shocked. Betrayed.

LYLE (CONT'D)

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

(beat)

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

She pulls away.

LYLE (CONT'D)

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

On Jackie...



**INT. LIVING ROOM - FELIX'S HOUSE - LATER**

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

FELIX  
You have to go.

**INT. FELIX'S HOUSE - CONTINUOUS**

Walking through the house --

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

CALEB  
Where's Alex?

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

Caleb looks up the stairs, concerned.

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

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

Felix drifts into the --

**KITCHEN**

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

CALEB  
What is this? What are you doing?

FELIX  
(beat)  
He told me.

CALEB  
Told you what?

FELIX  
That you're rescuing him.

Caleb is stunned.

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

CALEB  
 What did he say?

Felix is uneasy. Tight-lipped.

CALEB (CONT'D)  
 Felix --

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

CALEB  
 What?

FELIX  
 They go back years. Years.

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

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

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

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

The phone rings. Felix goes to it.

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

**INT. UPSTAIRS - FELIX'S HOUSE - MOMENTS LATER**

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

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

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

CALEB  
How are you feeling?

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

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

ALEX  
They said you're armed and dangerous.

CALEB  
You already know that's true.

ALEX  
Is your brother really missing?

CALEB  
Can you walk?

Caleb moves to help him up --

ALEX  
(standing)  
I'm fine.

Caleb sees him try to hide the pain.

**EXT. FELIX'S HOUSE - LATER**

Caleb and Alex walk down the porch steps.

CALEB  
I can help --

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

CALEB (CONT'D)  
Thanks.

FELIX  
Don't make me regret this.

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

**INT. FELIX'S CAR - CONTINUOUS**

Caleb studies Alex who just peers out the window.

CALEB  
Alex --

ALEX  
Where is this?

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

Caleb looks at Alex, trying to decipher him.

ALEX (CONT'D)  
Take me here.

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

ALEX  
Take me.

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

**EXT. FAT MORGANS DINER - DAY**

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

**INT. FAT MORGANS - MINUTES LATER**

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

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

WAITRESS  
Anywhere you like.

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

**INT. BOOTH - FAT MORGANS - MINUTES LATER**

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

WAITRESS  
Anything else?

CALEB  
No thanks.

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

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

ALEX

I found it under the bed in your friend's house.

(beat)

Whenever I see a penny on the floor I pick it up. I remember, my mom used to smile when I'd find one. 'See a penny pick it up, all day long you'll have good luck."

CALEB

Was it true?

ALEX

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

Caleb punched in the gut.

ALEX (CONT'D)

But when I find one, for a second it's like having her back.

(beat)

I'm sorry about what I said, at school.

CALEB

Barron didn't kill himself, did he?

Alex looks down.

CALEB (CONT'D)

Alex. You have to tell me what happened.

ALEX

I can't.

CALEB

Alex --

ALEX (CONT'D)

Will you sit next to me?

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

CALEB (CONT'D)

It's going to be Ok.

ALEX

No it isn't.

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

CALEB

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

CALEB (CONT'D)

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

Caleb laughs, wipes away a tear.

CALEB (CONT'D)

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

(beat)

Do you like the ocean?

ALEX

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

CALEB

What do you do then?

ALEX

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

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

CALEB

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

Alex nods, cries again --

ALEX

I tried to save him. I swear.

CALEB

What? What do you mean?

ALEX

He's going to kill me.

CALEB

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

ALEX

Do you promise?

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

CALEB

I promise...

ALEX  
Help me get away from here.

CALEB  
Alex...

ALEX  
We can run away together!

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

ALEX  
I promise.

Caleb sits with this.

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

Alex sees the fury in Caleb's eyes.

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

Caleb caught off guard.

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

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

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

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

CALEB (CONT'D)  
Time to go.

**INT. MOTEL RECEPTION - NIGHT**

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

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

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





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

**INT. JACKIE'S HOUSE - KITCHEN - NIGHT**

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

JACKIE  
 Hello?

Silence.

JACKIE (CONT'D)  
 Caleb?

CALEB (V.O.)  
 Are you okay?

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

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

JACKIE  
 Is the boy --

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

**EXT. HELIOS DINER - CONTINUOUS**

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

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

CALEB  
 I don't think I can yet.

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

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

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

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

**INT. JACKIE'S HOUSE - KITCHEN - CONTINUOUS**

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

Navarro looks at her with confidence.

JACKIE  
 You said this boy murdered our son.

**EXT. LUCKY STAR DINER - CONTINUOUS**

INTERCUT DINER / KITCHEN

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

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

JACKIE  
 I don't understand --

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

Navarro nods emphatically.

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

CALEB  
 I need you to meet me tomorrow morning.

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

JACKIE  
 Where?

CALEB  
 Lucky Star Diner on 26, near Dixie.

JACKIE  
 Okay.

CALEB

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

JACKIE

Why?

CALEB

Does your aunt still work at that school in Huntsville?

JACKIE

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

CALEB

Be there at 6AM.

JACKIE

Ok.

CALEB

This boy needs our help.

JACKIE

Why are you doing this?

CALEB

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

JACKIE

(beat)

What will you do after?

CALEB

Barron will have justice.

(beat)

I'll see you tomorrow.

JACKIE

Ok. Goodbye.

NAVARRO

(whispers into a walkie)

I need a recon team prepped at the station.

CALEB

Wait.

(beat)

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

JACKIE

Goodbye.

Just then -- SQUEEK -- LOUD:

DISPATCH  
(on radio)  
SAY AGAIN? OVER.

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

Jackie still holds the phone.

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

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

JACKIE  
It's dead.

The room unfreezes --

LYLE  
Jesus Christ, are you KIDDING ME?

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

NAVARRO  
I'm sorry --

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

NAVARRO  
I'm sorry, it just --

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

CHARLIE, a cop, takes Lyle outside.

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

NAVARRO  
I have to prepare --

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

NAVARRO  
What am I supposed to do?

CHIEF ALBERTS

There's a cross of St. Mary's in my office. Kneel down in front of it and pray that boy shows up.  
(beat)  
Wilson, you're on point.

WILSON

Fucking finally.

They leave Navarro in his shame.

**INT. MOTEL ROOM - LATER**

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

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

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

He feels something --

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

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

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

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

**INT. PRECINCT - CONTINUOUS**

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

**INT. CAPTAIN'S OFFICE - CONTINUOUS**

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

PRECINCT RECEPTIONIST

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

NAVARRO

What are you doing in here?

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

PRECINCT OFFICER

Hourly tip report. Captain's orders.

NAVARRO  
 Anything good?

    PRECINCT OFFICER  
 Couple hillbillies, a confused  
 grandma, and a stoned motel lady.  
 Nothing serious.

Navarro picks up a note. We can read the word 'MOTEL'.

    NAVARRO  
 Someone should check these out.

    PRECINCT OFFICER  
 Someone should.

The Officer leaves. Navarro thinks, shakes his head, puts down the note. He heads for the door, stops in the doorway.

**INT. LUCKY STAR DINER - EARLY MORNING**

A nervous WAITRESS pours coffee for Wilson at the counter. He looks over his shoulder to see JACKIE at a booth; pale, frozen, still.

Wilson makes eye contact with PLAINCLOTHES OFFICERS, eating breakfast at tables. One sits across Jackie.

    JACKIE  
 They know not to hurt him, right?

The officer ignores her drinking coffee.

    RADIO (V.O.)  
 Exterior clear. No sign of target.

    WILSON  
 Give him time.

**INT. POLICE VAN - LUCKY STAR PARKING LOT - CONTINUOUS**

Lyle, Chief, and an OFFICER in an unmarked police van.

    LYLE  
 Where the fuck are they?

A computer in the van suddenly PINGS.

**INT. LUCKY STAR DINER - CONTINUOUS**

Phone rings. Waitress goes to it as Wilson nods to her.

    WAITRESS  
 (answering)  
 Lucky Star Diner.  
 (beat, to Wilson)  
 It's for you.

Wilson hesitates but takes the phone.

WILSON  
This is the manager.

CALEB (V.O.)  
You didn't really think I'd be coming did you?

WILSON  
(beat)  
No. I guess not.

**INT. MOTEL LOBBY - CONTINUOUS**

Caleb on the house phone in the lobby. Behind him, across the room is the check-in desk.

CALEB  
Can the Councilman hear me?

WILSON  
No, Caleb, he can't. But I'm sure he'd like to very much. Why don't you meet me here, and we can set up a face to face.

CALEB  
I want to speak to him now. On the phone.

**INT. POLICE VAN - CONTINUOUS**

Lyle nods at Chief. He lifts a receiver.

**INT. MOTEL LOBBY - MOMENTS LATER**

Caleb faces away from the receptionist.

LYLE (V.O.)  
This is Lyle Chambers.

Caleb breathes out heavy.

LYLE  
Hello?

INTERCUT LOBBY/VAN

Heavy breathing on the line.

LYLE (CONT'D)  
Caleb, I know you're scared. Come in and talk with us. Before anyone gets hurt.

CALEB  
People are already hurt.

LYLE  
Is Alex --

CALEB  
He's alive. And well.

LYLE  
From one father to another, when I  
heard about Barron --

CALEB  
Don't you dare say his name. Don't  
you dare.

LYLE  
Caleb --

Behind Caleb, OFFICER NAVARRO strolls in. He lands at the  
reception desk, looking for the attendant. He rings a bell.

CALEB  
Understand this. You're sick, and  
soon you'll pay for what you've done.

The receptionist comes out, a bit alarmed.

NAVARRO  
Are you the one that called?

LYLE  
We can get you the help you need,  
Caleb. Please, just come in, we  
don't want the situation to get  
worse than it is.

The Receptionist sees Caleb. She opens her mouth to speak,  
but nothing comes out.

NAVARRO  
Ma'am. Do you know who called and  
left a message with the precinct?  
About a suspect sighting.

Caleb recognizes the voice behind him, slowly turning over  
his shoulder. In the mirror behind the check-in desk, he can  
see Navarro's face.

The Receptionist is freaking -- unsure what to do. She tries  
looking past Navarro to get him to turn around.

RECEPTIONIST  
Yeah... I uh... I don't --

Over her shoulder, a news report flashes a photo of Caleb.

NEWS REPORTER  
Caleb Faulkner, armed and dangerous,  
missing for several days...



NAVARRO

Ma'am. Is that the man you saw here?

She's looks at Caleb, back at Navarro, then back again, begging him with her eyes to turn around.

LYLE

I don't know what you think you know. My son is a very challenged individual. He has a very active imagination. Now I'm willing to trust you, if you're willing to trust me.

Slowly, Navarro finds Caleb's gaze in the mirror. The pair stare at each other, frozen.

Caleb eyes go to a large STEAM PIPE in the ceiling above.

NAVARRO

Oh shit.

LYLE

What do you think? Can we start there? Caleb?

Caleb pulls out his gun -- Navarro too, spinning as Caleb SHOOTs at the pipe, spilling STEAM into the room with a HISS.

NAVARRO

Caleb!

Lyle hears LOUD gunshots on the phone. He pulls the squealing speaker away from his ear.

Navarro runs into the steam and out the other side -- Caleb is GONE. Looking around, he catches a glimpse of Caleb down a long hallway, disappearing around a corner.

**INT. VAN - CONTINUOUS**

Lyle shocked and confused. Radios crackle on.

NAVARRO (O.S.)

He's here! Hillcrest Motel! On 31!

Chief pulls up his radio.

CHIEF ALBERTS

This is a Code-10 abort. I want everyone back in the vehicles, this is a Code-10 abort!

**INT. DINER - CONTINUOUS**

Wilson & team drop everything and rush out the door. Jackie - alone, confused, afraid. Coffee spills across the table.

**INT. MOTEL - CONTINUOUS**

Navarro runs through the halls. It's a maze. Finding, KICKING open a door - a COUPLE making love, they scream.

Another hallway -- Navarro RUNS, gun in hand. Turns a corner, AIMS HIS GUN AT -- ALEX standing here. Putting it down, rushing to kneel in front of him --

NAVARRO

Alex! Are you alright? Where is he?

Alex points up a staircase.

ALEX

Upstairs.

NAVARRO

Wait here! Help is coming!

**INT. SECOND FLOOR - MOTEL - CONTINUOUS**

Navarro rushes upstairs. Busts into a room with an opened door. GUN drawn, checking corners. He runs to the balcony --

**EXT. BALCONY - MOTEL - CONTINUOUS**

-- hearing, seeing Caleb's car squeal up in the parking lot, Alex JUMPING in. The car speeding off --

Navarro processing, breathing heavy, watching it disappear --  
*Alex lied. Why did Alex lie?*

**INT. CALEB'S CAR - CONTINUOUS**

Caleb speeds away, gaining distance. Seeing Navarro panting on the balcony in the rear-view mirror.

CALEB

Are you all right?

Caleb looks at Alex. He knows the boy just saved their asses.

ALEX

(beat)

What do we do now?

ON CALEB, panting -- unsure. Giving a long look to Alex.

PRE-LAP SFX: DING-DONG.

**EXT. BENJI'S HOUSE - LATER**

Caleb and Alex at a side door. Somewhere, a dog barks.

Caleb rings the bell again. Silence. Then -- the door opens.

It's Benji. Stunned.

CALEB  
I need your help.

BENJI  
(long beat)  
Come in.

They enter. The door closes behind them.

**INT. MOTEL LOBBY - LATER**

Navarro waits in a chair. An OFFICER stands next to him, as if keeping watch. A CSI UNIT works the scene.

Navarro perks up hearing Chief Alberts and Wilson enter with POLICE ENTOURAGE. Alberts does not look pleased.

**INT. MOTEL ICE ROOM - MOMENTS LATER**

Navarro and Chief Alberts in the cold space.

CHIEF ALBERTS  
What did I tell you? 'Go home.'  
'You're off.'

NAVARRO  
You told me to pray.  
(off Chief, pissed)  
Hey, I found him, didn't I?

CHIEF ALBERTS  
You scared him off is what you did.  
He could be anywhere.

NAVARRO  
I saw Alex. He helped him escape.  
Doesn't that mean something?

Chief Alberts gets close to Navarro. For the first time, we're scared of him.

CHIEF ALBERTS  
You didn't see that. And you won't  
say that again.

Chief Alberts turns to leave.

NAVARRO  
There's something else going on  
here. I don't know what --

CHIEF ALBERTS  
Yeah, you don't. You don't have any  
idea.  
(beat)  
I thought you were gonna fit in  
here. I've never been so fucking  
wrong in my life.

CHIEF ALBERTS (CONT'D)

(beat)

Monday morning. Your badge, your gun, on my desk. You're done here.

(beat)

Go home Navarro. And this time, stay there.

Chief Alberts exits.

**INT. MOTEL HALLWAY - MOMENTS LATER**

Navarro moves through the space. COPS walk past, ignoring him as he presses against the wall to let them through.

He passes the door to Caleb's motel room, pausing in the doorway. He glances inside. Cautiously enters.

**INT. MOTEL ROOM - CONTINUOUS**

Navarro keeps a low profile, absorbing the room. The other officers don't even acknowledge him.

On the table, an evidence placard with the number '4' sits next to the small tin yellow sign: 'Barron's Cove'.

Navarro maneuvers to it. No one is looking. He picks it up.

**INT. BENJI'S HOUSE - BASEMENT - LATER**

A dark, dusty space of shadows. Caleb stands alone, before the large funeral photo of Barron, sitting on an easel.

Caleb's eyes are wet. His face searches. This is a man in need of saving.

BENJI

I didn't know where to put it. Felt wrong to throw it out.

Caleb turns, finding Benji standing behind him.

BENJI (CONT'D)

The arrangements are made. You'll be picked up at the border and taken across. What you do on the other side is your business.

CALEB

(beat, to the photo)

He was so perfect wasn't he? My angel. The only good thing I've ever done.

BENJI

Caleb --

CALEB

I should have been there for him. I should have been... Where was I!?

BENJI

(beat)

If it helps to blame me, blame me.  
But we both know every choice you  
made was yours. Every choice.

Caleb cries.

CALEB

I know.

Benji comes to Caleb and hugs him.

BENJI

You can't change what you are. So  
why punish yourself for it?

CALEB

What am I?

BENJI

What you've always been, what  
you'll always be. A killer.

CALEB

(beat)

I will make him feel EVERYTHING he  
did to Barron. Everything.

BENJI

"From each man according to his  
nature. So he moves the world."

Long beat. A door opens, Micah comes downstairs to see the  
pair mid-embrace. He nods to Benji.

**INT. BENJI'S HOUSE - LIVING ROOM - MOMENTS LATER**

Caleb enters. Alex is watching TV.

CALEB

It's time to go.

ALEX

Where?

CALEB

We've got a ride across the border.  
Somewhere to go on the other side.

Caleb checks the supplies of his backpack.

ALEX

Are you going to be with me?

CALEB

I'll see you're set up.

ALEX  
You won't stay?

CALEB  
You know I can't stay.

ALEX  
You don't have to come back.

CALEB  
We can't argue about this now.

ALEX  
Then I'm not going.

CALEB  
Alex, you asked me to get you somewhere safe. That's what I'm doing. When we get there you're going to tell me everything you know, and then what I do... is not your problem.

ALEX  
You don't have to...

CALEB  
Yes I do! I am what I am. I can't be saved. You can be. This is your chance. I'm not letting you miss it.

ALEX  
(beat)  
Would you leave Barron alone?

CALEB  
You're not my son, Alex.

Alex, shut down.

CALEB (CONT'D)  
Let's go.

**INT. BENJI'S GARAGE - MOMENTS LATER**

An idling van waits in the garage, back doors open. Alex climbs in. Caleb turns to Benji.

CALEB  
Thank you.

Benji smiles. They hug. A beat too long. Caleb enters the van. Micah shuts the door HARD.

**INT. VAN - LATER**

Alex and Caleb sit nestled among boxes of supplies, lightly jostling with the bumps of the road. A long silence.

CALEB

You're not going to talk to me now?

Alex looks down.

CALEB (CONT'D)

Look. You don't want me to stay with you. You might think you do, but you don't. I've done things I can't take back. I've hurt people.

ALEX

Like that man in your house. You've done that before?

CALEB

(long beat)

A long time ago, I hurt someone close to me. My brother.

(beat, remembering)

It was a night like tonight. Raining. I just got fired from a temp job for being drunk. So I went to a bar. Stayed there for a long time. I was a such mess, I forgot it was Barron's birthday. When I realized, it was so late, I just stayed. I couldn't go home, I couldn't look at him. Drink after drink after drink. I didn't care if I lived or died.

(beat)

Early in the morning, my brother found me outside in the street. He put me in the car, started to drive home. On the way, he tried to talk to me. About my problem. I didn't like it...so I grabbed the wheel. And we went off the road. Into water.

(beat)

We sank. Fast. I remember the rush of the water coming over us, the darkness surrounding me, the light getting farther and farther away. I tried to pull him out. His eyes were begging me, staring into me as I struggled to free him, but I couldn't hold my breath. I had to leave him. When I finally went down again and got him out, he was already dead. I called our uncle. Together we buried him nearby. After that, the only light left was Barron.

Alex takes it in.

CALEB (CONT'D)

I can never take that back. That's what I am. A killer. And without Barron, that's all I am. Rot. Like your father. And men like us can't change.

Long pause.

ALEX

Do we have to be the worst thing we've ever done?

CALEB

You don't have to think about that.

Caleb leans his head back and closes his eyes. Alex watches the rain on the windows.

**EXT. ABANDONED FACTORY - NIGHT**

The van pulls up to a long-abandoned factory. Micah opens the door for Caleb and Alex. They look around the dreary site.

MICAH

In here.

Caleb doesn't move.

MICAH (CONT'D)

We're going to wait for your ride inside.

Caleb and Alex follow him into the building.

**INT. ABANDONED FACTORY - BASEMENT - MOMENTS LATER**

Caleb follows Micah downstairs. They land in a bare room. White tiles. In the center: a chair, table, with an old TV.

CALEB

What is thi--

BAM. Caleb gets HIT FROM BEHIND WITH A GUN. He falls.

ALEX

Caleb!

BENJI

Get him up!

Benji's GOONS swarm, pulling Caleb to his feet. Micah pulls Alex into a corner, holding him from behind by his arms.

Benji throws a punch across Caleb's face, sending him down again with a bloody bounce.

BENJI (CONT'D)

In the chair.



CALEB  
 (out of it)  
 Alex --

The men drag Caleb into the chair.

Caleb leans on his side, his head bleeding, his right eye already too painful to open fully.

BENJI  
 I didn't want it to be this way,  
 Caleb. I really didn't.

ALEX  
 Caleb!

Benji whistles, points to Alex. Micah gags him with a rag.

BENJI  
 If you had just been patient, like  
 I asked, we could have avoided all  
 of this.  
 (to someone else)  
 Tape.

Caleb moans in pain.

CALEB  
 Alex --

Benji grabs Caleb's head, and holds it up towards the TV.

BENJI  
 Open your fucking eyes.

On the TV, we see VIDEO of PHILLIP MEAD'S INITIAL POLICE INTERVIEW with Chief Alberts. Chief is off-camera, we're seeing Phillip and his distressed parents, LUCAS & MARIE.

CALEB  
 What is this?

BENJI  
 Watch.

ON TV:

PHILLIP  
 He was waiting all alone. I thought  
 we were just going to take him  
 home, I promise.

CHIEF ALBERTS  
 What happened then?

LUCAS  
 It's okay, Phillip.  
 (in French)  
 Tell the policeman what you told me.

PHILLIP

Alex said we were going to play a game. So he followed us into the trees. At the tracks, Alex told me I was the bandit, and Barron was the sheriff. Alex gave me the rope, Barron laid down... He let me tie him up. I didn't want to do it! I swear! He said he'd hurt me if I didn't help him!

MARIE

(in French)

I can't hear any more of this!

Marie leaves. Caleb is being crushed in real time.

PHILLIP

He said he'd kill me...

CHIEF ALBERTS

Then what?

PHILLIP

(barely able to talk)

We started to hurt him. I kicked him. Alex kicked him harder. More and more. He got on top of him and choked him until he cried. He was begging us...

Caleb fully breaking, hand at his mouth. Barely a man. Alex watches Caleb break -- he's crying too, straining against the arms that hold him back.

PHILLIP (CONT'D)

When Barron stopped moving...

(fully broken)

I ran! I ran away! I...

LUCAS

(also breaking, comforting)

It's okay my love. It's okay.

ALEX

(muffled)

I'm sorry! Caleb! I'm sorry!

CHIEF ALBERTS

It might be a good idea to consider leaving for home for awhile. Today.

The CAMERA shakes as Chief Alberts covers the lens. Black.

ALEX

I'm sorry! I'm sorry!

Caleb collapses into himself. Then - STANDING AND CHARGING WITH HELLISH FURY as men RUSH to hold Caleb back, bringing him to his knees as he struggles against them, fighting to claw at Alex, like a foaming, rabid dog.

BENJI  
Get him out of here!

Micah pulls Alex out of the room.

ALEX  
(screaming)  
I'm sorry! I'm sorry!

Caleb, dragging three men with him as he crawls --

BENJI  
Stop fighting, Caleb!

Benji takes a baseball bat and HITS HIM WITH IT HARD. Caleb spazzes on the floor in pain.

BENJI (CONT'D)  
Stop fighting!

He hits him again.

BENJI (CONT'D)  
You should be celebrating.

CALEB  
Please -- Let me --

BENJI  
He's going back! You know what that means. He's going to suffer just like you want.  
(beat)  
You wanted revenge, you're getting it. And more.

Caleb looks towards Alex's echoing screams.

BENJI (CONT'D)  
Let him go.

Caleb loudly groans. The anger & pain overwhelming him. His tears mixing with blood on the tiled floor. He relents.

BENJI (CONT'D)  
Now, despite my better judgement, you still have a ride north. You're taking it and not looking back. Ever. I don't want to see you again. Hell, if I even smell you -- I'll kill you. Do you understand?

Caleb trying to breathe.

BENJI (CONT'D)  
DO YOU UNDERSTAND?

Caleb nods his head.

BENJI (CONT'D)  
I loved you, Caleb. You know that?  
I really loved you. That's the only  
reason you get this chance.  
(beat)  
Unfortunately, I need you to know  
I'm serious. Remember I'm serious.  
You understand that right?

Caleb tries to lift his head, but fails. The MEN surround him, all now carrying baseball bats.

CALEB  
No... No!

BENJI  
This is the only way.

Caleb screams. Benji heads for the stairs.

BENJI (CONT'D)  
Oh, I meant what I said before.  
Barron was a sweet boy. Too bad he  
had a shit like you for a father.

The men step up to Caleb.

CALEB  
No!

Benji turns away as his men do what they do best.

**INT. HOSPITAL - NIGHT**

Emergency room STAFF look at charts, move patients, check pulses. They hear a loud TIRE SQUEAL from outside.

**EXT. HOSPITAL - CONTINUOUS**

A van pulls up at the emergency wing. Alex is rolled out, dumped onto the ground. The car speeds away as STAFF run to the motionless body.

**INT. COUNCILMAN'S HOUSE - LATER**

Lyle stands at his window, watching PRESS outside begin to stir with new information. Some leave for their vans.

LYLE  
(to an aide)  
Get my car.

**EXT. HOSPITAL - LATER**

Lyle steps out of a black car at the entrance. REPORTERS take photos, throw questions. POLICE clear a path.

**INT. HOSPITAL ROOM - LATER**

Alex in a cot, asleep. Slowly, he stirs, wakes up, finding: Lyle in the corner of the room -- watching.

LYLE  
Welcome back, son. You had us all  
terribly worried.

Alex breathes heavy. Lyle approaches.

LYLE (CONT'D)  
Relax, you're safe now.

Lyle caresses his son's face.

LYLE (CONT'D)  
You've been through a very  
traumatic experience.  
(beat)  
Hush now. Daddy will take care of  
everything.

Lyle lets his fingers linger on the boy's lips.

LYLE (CONT'D)  
Everything is under my control.

**EXT. TRUCK STOP & DINER - DAY**

A large off-ramp industrial establishment. Dozens of semi-trucks are parked under awnings. TRUCKERS filter in and out of the restaurant.

A beat-up Cadillac pulls into a parking space. Two of Benji's MUSCLE in leather jackets exit the front seats. One opens the door to the backseat, reaching down, helping Caleb stand. He's horribly BRUISED & BEAT UP.

**INT. TRUCKER DINER - LATER**

The three men enter. Truckers notice Caleb's face, but quickly return to their conversations.

The men sit at a booth. Caleb looks utterly defeated. His body stiff and broken. A waitress drops menus.

WAITRESS  
I'll give you guys a minute.

A TV above the bar shows footage of LYLE and ALEX. Headline reads: MIRACULOUS RETURN ON VICTORY NIGHT!

Caleb can't bear it. He stands, the men shoot up with him.

CALEB  
I'm going to the bathroom.

MUSCLE 1  
(to the other)  
I'll go. Get me the special.

Muscle 1 escorts Caleb to the men's room.

**INT. BATHROOM - TRUCK STOP - MOMENTS LATER**

Caleb washes his hands in the sink. He catches his reflection, barely able to recognize himself.

He cries, a snotty, bloody mess.

He reaches for the paper towel dispenser -- pausing at the sight of SEA SHELLS plastered all over it.

Slowly, he becomes present, looking around, finding NAUTICAL DESIGNS everywhere: starfish, conch shells, sea urchins.

He turns for the door, finding a framed antique poster of a father fishing with his son on a dock.

Caleb is frozen. The tears bouncing in his eyes.

A small, raised open window bathes him in gray light...

**EXT. TOWN STREETS - DAY**

A convoy of police cars and SUVs.

**INT. STRETCH SUV - DAY**

Chief Alberts and Wilson ride with Lyle, Alex, and the Nanny. Crowds of SUPPORTERS cheer outside the windows.

The Nanny puts a pill in Alex's mouth. Follows with water.

NANNY  
Drink it. You'll feel better.

**EXT. CONVENTION CENTER - DAY**

The convoy arrives at a large theater-like building. Police stand at barricades keeping the street clear.

Lyle steps out from his car to cheers and waving American flags. He helps Alex out from the car, now in bandages and a sling. The life knocked out of him, painkillers on overdrive.

**INT. CONVENTION CENTER - DAY**

Lyle stands at a podium onstage, addressing ATTENDEES in balconies and tables below.

The Nanny and Alex sit towards the front with security; Alberts at a nearby VIP table.

LYLE

Together, we proved once again that this is a family town. And I look forward to repaying you for the comfort and love you've shown me and my family these past weeks. My promise to you, is that today, we turn to a new chapter in our collective history. Renewing our resolve, our community, and our belief in miracles, because miracles do happen!

SUPPORTERS

Chambers! Chambers! Chambers!

**INT. TRUCKER DINER - DAY**

Muscle 1 waits outside the bathroom. He checks his watch, impatient. Muscle 2 walks over. We can hear the sink run.

MUSCLE 2

What's taking so long?

MUSCLE 1

I don't know. I think he's washing.

MUSCLE 2

What?

(knocking on the door)

Hey Caleb? Caleb, answer me.

**INT. CONVENTION CENTER - DAY**

Benji watches Lyle from a balcony.

LYLE

I would also like to take a moment to thank all of my partners, new and old, as we unite together to fortify this community for the next generation, and beyond. With the legacy of Mayor Greenspan as a model, his retirement calls for new leaders to carry the torch.

Chief Alberts applauds, pleased.

**INT. TRUCKER DINER - DAY**

Muscle 1 is KICKING the bathroom door, trying to break in. Diners are highly concerned. A WAITRESS rushes over --

MUSCLE 2

Go back to work.

MUSCLE 2 (CONT'D)  
 (to diners)  
 Everything's fine!

BANG BANG BANG -- KICKING HARD, the door BUCKLING --

**INT. BATHROOM - TRUCK STOP - CONTINUOUS**

They BUST IN. Caleb is GONE, the window OPEN.

**INT. CONVENTION CENTER - DAY**

LYLE  
 And with the establishment of the  
 Office of City Infrastructure, be  
 prepared to see stunning  
 improvements, new construction for  
 our schools, hospitals, precincts  
 and more!

More applause. Benji catches eyes with Lyle, tips his head in shared understanding. Leaning back, his mind gratifies itself with thoughts of profit and power; indulging in self-congratulations for pulling this off.

**EXT. PARKING LOT - TRUCKER DINER - DAY**

The men RUN, searching for Caleb, slowing -- finding nothing.

MUSCLE 1  
 I'll call Benji.

Muscle 1 takes out a cell phone. Muscle 2 snatches it away.

MUSCLE 2  
 (afraid)  
 No, no. We have to deal with this  
 ourselves. He can't have gone far.

**EXT. SUBURBAN HOUSE - LATER**

Caleb climbs out of the passenger side of a semi-truck parked on the street. Waves the driver off.

He faces a house, checks the mailbox, confirming the address of the business card in his hand. We've seen this home before, the background of a family photo on Navarro's desk...

**INT. CONVENTION CENTER - LATER**

GUESTS mingle after the speech. Lyle shakes hands with CAMPAIGN DONORS and OFFICIALS, a huge smile on his face; finally in the room he belongs in.

A quiet moment, his smile fades, his mind coming back to Earth as he looks up and notices, across the room, in a balcony, lurking in shadows...

**Caleb. Staring dead at him.**







CALEB  
I sent them away, Senator.

Caleb is seated in the captain's chair. Lyle spins, aiming his gun.

LYLE  
Caleb...

CALEB  
I hope you don't mind. I didn't want them to see what happens next.

LYLE  
Are you insane? Tell me why I shouldn't kill you right now.

CALEB  
You could. It wouldn't be the worst idea. But it also wouldn't be your best.

Caleb stands. Lyle aims the gun higher.

CALEB (CONT'D)  
Relax, Senator. I'm not here for you.

Caleb reveals a gun in his waistband.

CALEB (CONT'D)  
I'm here for him.

Lyle lowers the gun just slightly.

LYLE  
Alex? You're here for Alex?

CALEB  
Give him to me, and you can still have everything you want.

LYLE  
What are you --

CALEB  
Let me kill him, and I'll tell the world whatever you want me to say. You want to be a hero? I'll make you one. And your plans with Benji, I won't interfere.  
(beat)  
Just let me have justice for Barron.

Lyle lets out a laugh. This is too much for him.

CALEB (CONT'D)  
You can still win.

LYLE  
 (beat, swallows)  
 You're serious.

CALEB  
 We don't have time for this. We're  
 only alone for a few seconds. Let  
 me do this, I'm yours.

ALEX  
 (quietly)  
 I'm sorry, Caleb. Please --

LYLE  
 (to Alex)  
 Shut up.  
 (to Caleb)  
 You came all the way just to kill  
 him? Boy -- you must have really  
 loved that kid.

Lyle looks carefully at Caleb -- more broken than ever. Lyle gains confidence, thinks.

LYLE (CONT'D)  
 I was going to keep him around a  
 little longer. Make him suffer for  
 what he's put me through. But this,  
 well this is just too good.  
 (beat)  
 All right, Caleb. You have a deal.  
 (beat)  
 Put him down.

Lyle pushes Alex forward HARD. Raises the gun on Caleb.

LYLE (CONT'D)  
 Slowly now.

Caleb approaches. Alex looks up at him. Caleb raises his gun to Alex's head.

LYLE (CONT'D)  
 Now you finally see what I see. The  
 little monster he is.

Caleb presses the gun into Alex's forehead. Long beat.

LYLE (CONT'D)  
 What are you waiting for? Do it.

Caleb breathes heavy, his finger TIGHT on the trigger --

LYLE (CONT'D)  
 Do it. FUCKING KILL HIM.

Caleb pulls the gun away.

CALEB  
Is that enough, Detective?

NAVARRO appears, his gun trained on Lyle.

NAVARRO  
That's enough. Lyle Chambers, put  
the gun down, you're under arrest.

LYLE  
What --

NAVARRO  
Gun down! Now!

Caleb...	ALEX	CALEB
		Alex, you're alright. You're safe.

LYLE  
What is this? He's the one you  
want! Arrest him!

NAVARRO  
This is your last warning.

ALEX  
I'm sorry! I'm so sorry!

Lyle's eyes shift from Navarro, to Caleb and Alex together.  
The sight of their affection INFURIATES him.

NAVARRO  
Don't you --

Lyle quickly RAISES HIS GUN.

NAVARRO (CONT'D)  
Caleb!

Lyle SHOOTS. Navarro SHOOTS.

Lyle flies back into the wall, spurting blood from his  
throat. He raises his gun again as Navarro runs up and SHOOTS  
HIM DEAD.

NAVARRO (CONT'D)  
He's down. I got him.

ALEX  
Caleb!

Navarro spins, finding Alex standing at a BROKEN WINDOW. He  
runs over, looks out -- a disturbance in the water --

NAVARRO  
Shit!

Navarro JUMPS IN --

**EXT. UNDERWATER - CONTINUOUS**

Navarro swimming down into the murky darkness -- Finding Caleb -- unconscious, sinking --

                  NAVARRO  
                  (muffled, underwater)  
                  Caleb!! Caleb!!

FADE TO BLACK.

**INT. HOSPITAL - DAY**

Caleb wakes up in an ICU bed. His blurry vision clears, seeing the IV tube in his arm. He moves to feel it, but - *CLINK* - he's handcuffed to the side rail.

Caleb tries to sit up, but the pain is overwhelming. He pulls at the handcuffs.

                  NAVARRO  
                  Sorry about that. Hospital policy.

Navarro is here; approaching.

                  NAVARRO (CONT'D)  
                  Are you in pain?

                  CALEB  
                  Is Alex --

                  NAVARRO  
                  He's okay. Shaken, but okay.

                  CALEB  
                  How long have I been out?

                  NAVARRO  
                  Three days. A lot's happened.

                  CALEB  
                  Chambers --

                  NAVARRO  
                  Dead.  
                  (beat)  
                  You know, that marina was in another jurisdiction. The state had to get involved. They found a copy of the tape of Phillip Mead's confession. Alberts is taking a leave while he's investigated.

Caleb taking it in.

NAVARRO (CONT'D)  
 You're still gonna have to go away  
 for what you did.

                  CALEB  
 I know.

                  NAVARRO  
 I'm going to try to protect you,  
 but Benji is still out there --

Caleb waves him to stop talking. He doesn't care.

                  CALEB  
 Where's Alex?

                  NAVARRO  
 He told us everything. He showed us  
 what Lyle did. Social services is  
 stepping in. He'll find a good  
 home, because of you.

Caleb stares ahead, trying not to cry. His nostrils flare.

                  NAVARRO (CONT'D)  
 I'll be back later to check on you.

Navarro turns to leave.

                  NAVARRO (CONT'D)  
 Oh, he wanted me to give you this.

Navarro gives Caleb the penny from the diner, turns to leave.

                  CALEB  
 Did he say why? Why did he choose  
 Barron? Why Barron?

                  NAVARRO  
 Well, in his words...  
                   (beat)  
 He said he wouldn't stop talking  
 about his Dad.

Navarro exits, the door closes.

Caleb breaks -- the crushing weight of this too much for his  
 soul. *He wouldn't stop talking about his Dad...*

He sobs, and sobs...

**EXT. HOSPITAL - DAY**

A team of OFFICERS leads Caleb from the hospital to a waiting  
 police car. Caleb looks up at the building, seeing Alex  
 watching from a window. They share a moment.

**INT. COP CAR - DAY**

Caleb in the backseat. Pondering.

OFFICER 1

Hey, you want a coffee before we  
hit the road?

OFFICER 2

Works for me.

**EXT. BACK ALLEY - DAY**

The squad car pulls into an alley, the cops exit, leaving  
Caleb handcuffed in the backseat -- alone.

A long beat. He realizes something is off.

He looks up, into the rearview mirror seeing two MEN approach  
the car from behind. They walk with purpose. Stealing  
glances, making sure they're alone. They each pull out a gun.

Caleb knows it's over.

He closes his eyes. Opens them again.

Looking back into the rearview mirror he sees HIMSELF -- and  
BARRON on his lap. Smiling. Happy.

BACK TO Caleb -- alone in the backseat. A smile --- peace.

Behind him, the HITMEN raise their guns in unison.

**CUT TO BLACK.**