

Theses and Dissertations

2021

Uniting cultures with stories

Matthew S. Frey

Follow this and additional works at: <https://digitalcommons.pepperdine.edu/etd>



Part of the [Screenwriting Commons](#)

A Thesis
Presented to
the Faculty of the Humanities and Teacher Education Division
Pepperdine University

In Partial Fulfillment
of the Requirements for the Degree
Masters of Fine Arts

by
Matthew S. Frey
December 2021

© 2021

Matthew S. Frey

ALL RIGHTS RESERVED

This thesis, written by

MATTHEW S. FREY

under the guidance of a faculty committee and approved by its members, has been submitted to and accepted by the graduate faculty in partial fulfillment of the requirements for the degree of

MASTER OF FINE ARTS

December 2021

Faculty Committee

Leslie Kreiner Wilson, Ph.D., Chairperson

Tom Provost, MFA Faculty

Hans Rodionoff, MFA Faculty

Michael E. Feltner, Ph.D., Dean

TABLE OF CONTENTS

	Page
ESSAY: Uniting Cultures With Stories.....	1-12
SCRIPT 1: Crystal City.....	1-92
SCRIPT 2: Love, Integrity, and the Military.....	1-96

I. Introduction: Uniting Cultures With Stories

Being a writer gives personal power to reveal hidden truths, understand cultural differences, and create positive social change. A well written story reveals to the audience what the mainstream media does not communicate when it comes to different cultures, races, and political ideologies. Messages in a well written story comes from the heart, and take readers on an emotional experience that reaches a personal level. American author and screenwriting consultant Linda Seger once wrote, “Learning to write includes learning to speak in a personal voice. You become an artist by putting yourself into your work. Your work becomes compelling and deep because of the personal and artistic odyssey you take in the writing process.” (xv). Through love, empathy, and compassion, a writer has the ability to reach people on an emotional level by digging deep into the soul of the human condition. More specifically, the persistent understanding of the human condition can influence a writer to come up with compelling narratives that unite one another. Today, more than ever, society relies on technology, social media, film, and television to entertain themselves and gain information on what’s going on around the world. Peter Bogdanovich wrote, “ The entertainment and electronic media is arguably the most pervasive force in American society today. Its almost incomprehensible impact continues to grow here at home as our more traditional political, social, civic, and religious institutions degrade and decay.” (3). With that being said, it is a crucial obligation as a cultural leader to present stories that can inspire and influence the way people think through kindness and understanding, with acts of humility. American author and native of Missouri, Mark Twain once said, “Kindness is the language which the deaf can hear and the blind can see.”

As a fellow Missourian, it is my personal obligation as a cultural leader to present stories that unite people together while sharing a positive perspective of the midwestern culture to the world.

For many years while pursuing the craft of acting, I developed a passion for portraying emotional truth within a character. My acting experience has helped me with creating characters and developing backstories to bring them to life. Growing up, my love for comedy was a way to escape from the lonely state of mind I found myself in. There is nothing more gratifying than sharing the gift of laughter to help people appreciate the good things in life. My appreciation for romantic comedies reassured my hope that true love is still alive in the modern age. My connection to drama films reflected my own personal struggles and gave me a different perspective on life. As a screenwriter, I will indulge into a diverse range of genres in hopes of reaching out to all kinds of people on an emotional level.

During my time as a MFA student at Pepperdine, I have learned various tools and techniques that have constructed my writing skills. The life experience has given me an advantage. From being an actor to serving in the military, I have witnessed frustrations going on in the country and around the world. I am now fully committed in pursuing screenwriting as an artform in order to inspire change. In relation on how to tell a story, Seger also notes, “Screenwriters need to learn how to integrate their themes and ideas into stories without getting preachy or giving a lecture about the meaning of life.” (xv). I would like to share with you my biggest influences in screenwriting - Billy Wilder, John Hughes, and Sylvester Stallone - and how their storytelling has influenced my own work with creating characters that bring stories to life. Finally, I will exemplify the lessons that are learned from their body of work that will help

in my advancement toward a career in the entertainment industry as a cultural leader, representing the midwestern values I grew up with.

II. Billy Wilder: Writing Imperfect Characters

Classic Hollywood screenwriter and director Billy Wilder once told Charlotte Chandler, “Nobody’s Perfect’ is the line that most sums up my work...There is no comedy, or drama about perfect people.” (xv). You cannot have a great story without flawed characters. This is one of the first things I learned in class that really stuck with me through the writing process. The idea and the premise come first, but the characters are the building blocks that are going to drive the story forward. Another classic Hollywood screenwriter was Paddy Chayefsky, who was known for writing multiple background pages for the characters in his stories. I was intrigued at the hard work and continual effort it took to create such complex characters. My inspiration for characters come from various people I know. Shaun Considine wrote of Paddy, “So much of what Chayefsky had to say in his movies and plays came through different voices and different names, but it was him, what he felt, what he cared about, what he was feeling at the time.” (309). Billy Wilder did the same. Chandler points out, “While denying that his films were autobiographical, he recognized that the films do have details from his own life...Wilder clearly drew from the experiences of his own life as well as his unique perspective on the world of his time.” (11)

In Billy Wilder’s *The Apartment*, Jack Lemmon plays C.C. “Bud” Baxter, a good-hearted, vulnerable office employee in New York City who lends his Upper West Side apartment to company bosses to use for extramarital affairs. He falls in love with a sweet, fragile woman working in the same company building, named Fran Kubelik, played by Shirley MacLaine.

While most film lovers classify this film as a comedy, it really exhibits a deep, dark character study on the two main leads with topics of depression, loneliness, and suicide. Yet the attention to detail in the character's dialogue pays off during the humorous situational circumstances, it is hard not to classify it as a comedy. Chandler claims Wilder said of his Oscar winning script, "Some people say it is my best comedy, but with *The Apartment*, I never set out to make a comedy. I don't consider it a comedy. But when they laugh I don't argue." (223). Perhaps this was Wilder's intent, however, everything about the script is very truthful. Infidelity is another major theme in the story, and many hidden secrets are kept from the antagonist of the film, Sheldrake. The audience has much empathy for Bud and Fran the whole way through until they fall in love in the end. Wilder does a great job with making them relatable in their flawed nature. He reveals information using a very effective tool which is to show, not tell.

It is important to let the characters tell us who they are by their actions. Wilder brilliantly does that in the beginning of the film when poor Baxter constantly cleans up his apartment after all the other men drink his booze. Ironically, his neighbor thinks it is Baxter who is drinking all the booze and bringing the women back to his place. This is something shown throughout the entire film with Baxter's character. The audience sees him as an honest, kind, genuine man, but the people around him don't see what we see, so it adds much more humor and conflict to each scene. The moment when Baxter finally has privacy in his own apartment, the worst possible thing happens. One of his co-workers has a date and wants to bring her back to his apartment, and Baxter has no choice since he's guaranteed a promotion in the future. Baxter who is fighting a cold because he was out on the street all night, is called into Sheldrake's office. Sheldrake suspects Baxter is up to something when he mentions the mysterious apartment key that has been

floating around. At this point we suspect Baxter is going to be fired when Sheldrake finds out that the key belongs to his apartment. However, a role reversal happens and Sheldrake is the one who bribes Baxter to use the apartment to which Baxter agrees. Later in the night, Wilder uses dramatic irony at its finest. Baxter asks Fran out, but she tells him she can't go out with him cause she is seeing a man, who happens to be Sheldrake. Baxter later finds out it was Fran who Sheldrake brought back to his apartment when he finds her broken mirror left at his apartment. This is a good example of using imagery. Fran attempts suicide but is saved by Baxter after she vents about her struggles to fall in love with good men. In the end, Baxter stands up for himself and quits his job after refusing to allow Sheldrake borrow his apartment in order to continue his love affair with Fran. Fran finally has her epiphany, and realizes she is in love with Bud and they end up together on New Year's Eve.

With Wilder's tone and approach on creating such a thrilling classic, I have incorporated them into my own stories about issues like infidelity and trust. Although I find myself struggling on how to drive my story forward, I am fully confident in revealing my character's ability to overcome their flaws which will tell the story for me. I hope people will be engaged with the military world I create in my script *Love, Integrity, and the Military*. My goal is to make the audience root for the two lead characters as they grow stronger together in the workplace. Nothing is more riveting than getting lost in a two hour film that unites the human soul and spirit in *The Apartment*, in what I personally call a classic love dramedy.

III: John Hughes: Writing from the Midwestern Heart

Mark Shatz writes in his book *Comedy Writing Secrets*, “Laughter relieves tension. But laughter as release can also be a planned event, a conscious effort to unlock life’s tensions and inhibitions. This release is fortified by group approval. Comedy works best when an audience is not only prepared to laugh, but anxious to participate in a shared social experience” (34). It is very true the social experience is something that will unite people together, and comedy has the capacity to relieve tension in a world full of hatred and negativity. Many great movies have taken place in big cities like Los Angeles and New York. In a big city like Los Angeles, it is very hard to connect with people on a personal level unless you benefit someone else’s own career. As an artist I often wonder how a small town Midwestern guy can be an influence on the rest of the country and around the world. No other screenwriter represented the heart of the Midwest the way John Hughes did. He captured hearts around the world with his simplistic, yet engrossing stories portrayed by dynamic characters, especially in my personal favorite, *Planes, Trains, and Automobiles*.

The first trick Hughes does with *Planes*, is that he sets up two opposing characters forced to stay together. Neal Page is an uptight business man who supports his family in Chicago, while Del Griffith is a lonely, obnoxious yet lovable, shower curtain salesman who dwells on the past. Neal just wants to get home in time for his Thanksgiving dinner to his family. However, due to the weather conditions his trip gets delayed, and he is stuck in adventurous affairs with Del. It is a simple plot, but the dynamics of these two characters drive the story till the end. At first, Del annoys Neal on the plane, but tags along with him to Kansas, forcing him out of his comfort zone. However, when they are forced to share the same hotel together, a turning point occurs. Neal is about to leave explaining to Del how much his trip back home has been ruined. Del

stands up for himself and explains to Neal how proud he is to be himself and that he is not going to change for anybody. It is a brilliant set up by Hughes, because he gives Neal a choice to stay with Del. As the audience we think Neal is going to leave, but he makes the personal decision to stay and continue the journey.

If Neal decided to leave, we would not have a movie. There is a reason Hughes sets it up this way. As mentioned before, the busy world we live in does not give us patience to engage strangers on a personal level. What Hughes wanted to present was how two opposite characters can grow into better human beings and bring out the best of themselves. The same thing happens in *Uncle Buck* when Buck is reunited with his long lost niece, Tia. Tia is disconnected with her parents and spends her time with her slime ball boyfriend, Bug. Like Del is to Neal, Buck is a nuisance to Tia, but since they are forced to live under the same roof for a whole week, they grow stronger together, engaging in each other's presence. *Uncle Buck* highlights the Midwestern values of family life, reflecting on how important it is to hold on to that human connection that gets lost in our everyday activities. In the end, Tia not only becomes closer to Buck, she becomes closer to her mother.

The comedy is never forced in *Planes, Trains, and Automobiles* and *Uncle Buck*. They naturally emerge within the humanity of its characters involved in the situations they get themselves into. In Steve Kaplan's book, *The Hidden Tools of Comedy*, we are reminded that, "You don't have to worry about being funny. Focus on comedy, a person struggling through an untenable situation, trying their best without giving up hope. When your characters give up hope, that is when you have drama. But until they do, they're bumbling around creative comedy" (115). My writing gets better when I place my characters through difficult situations and

watching how they can get out of them. When the two hour journey is over, many life lessons are taught which allows us to become better human beings. Neal Page even tells Del Griffith in the end how much smarter of a human being he has become during their adventure. *Planes* gives us all a dose of laughter with slapstick humor, but it is that special touch of humanity that unites us together.

IV. Sylvester Stallone: Reassuring the American Dream

There are many films in Hollywood which represent a dark, realistic tone, while others provide reassurance to deal with harsh realities. After the cultural change in the 1960's, the nation was divided, and the films made in the 1970's reflected on many of those harsh realities the country found itself in. Two hundred years after America declared its independence, a young struggling actor wrote a script that would reassure the American dream and change sports films forever. His name was Sylvester Stallone. When I am thinking of a good premise for my story, I ask myself how can I inspire people. Today more than ever, the world is in need of inspirational stories that bring the idea of what this country was really founded upon. The story of *Rocky* reminds us we all have an opportunity to succeed beyond our wildest dreams. Stallone had the vision stating, "It was a story I needed to get out. I had \$106 dollars to my name and no prospects in sight. I may be totally wrong, but I just have to go after this. I have to believe it can happen." (22). More than just a sports drama, it's a love story about a lost soul in search for a connection. Here's how Stallone made *Rocky* the masterpiece it is.

Rocky Balboa is a down and out boxer who is misunderstood by everyone around him. He is a part-time loan shark, who gets treated unfairly by his boss. He receives no respect from

fellow boxers in the gym, and more importantly the man who will become his manager, Mick. The woman he visits every day at the pet store, Adrian, constantly pushes him away every time he tries to make a connection. It takes a while for the inciting incident to happen, but it is set-up for a deep character study for a reason. The antagonist in Rocky is boxing world champion Apollo Creed. Apollo is far from a villain, in fact he is charming, likeable, and very talented in what he does. He pushes the story forward when he gives Rocky the opportunity of a lifetime by giving an unknown boxer a shot at the world title by explaining his boxing promoter.

Without a ranked contender what this fight is gonna need is a novelty. This is the land of opportunity, right? So on January 1st Apollo Creed gives a local underdog fighter an opportunity. A snow-white underdog and I'm gonna put his face on this poster with me. I tell you why. Cause I'm sentimental, and a lot of other people in this country are just as sentimental and there's nothing they'd like better than to see Apollo Creed give a local Philadelphia fighter a shot at the greatest title in the world on this country's biggest birthday. Now that's the way I see it, and that's the way it's gonna be!

A few scenes later Apollo chooses Rocky as his opponent and his life changes. Mick, the trainer who took Rocky's locker away from him in the beginning of the film becomes his manager. He finally dates Adrian and gets her to open up while she gets Rocky to uncover his rough exterior to the audience. As the film gets closer to the final fight, Rocky accepts the fact that he can't win as he tells Adrian.

It doesn't matter if I lose this fight. It doesn't matter if he opens my head either. All I wanna do is go the distance. Nobody's ever gone the distance with Creed, and if I can go that distance. When that bell rings and I'm still standing, I'm gonna know for the

first time in my life that I weren't just another bum from the neighborhood.

After going the distance, Rocky wins the love of Adrian, leaving the audience cheering in the end. Even though the first film came out before my time, I will never forget the reaction of the audience to the final fight in *Rocky Balboa*, one of the sequels that came out thirty years later. It amazed me how a movie can unite people in a movie theater about a story that stands for freedom, opportunity, and the pursuit of happiness.

V. Conclusion: Becoming a Cultural Leader

I am grateful to have used my GI Bill toward a career in Screenwriting after years spent in the military. I take responsibility enforcing the valuable skills I have learned at Pepperdine that will assist my journey becoming a cultural leader in the entertainment industry. The obligation I have to represent the Midwestern values I grew up with shall be done with great diversity, representing many different kinds of people around the country. Since I am new to the business, it may be more beneficial for me to establish myself in a specific genre so I'm easily identifiable. I have had the privilege to gain some valuable experience when I did my internships at MarVista Entertainment and We are the Mighty. I will benefit myself using the discipline I've gained in the military over the years into my screenwriting. If I'm lucky enough to get a job working for a studio or a production company as a writer's assistant, I would jump at the opportunity and gain all the knowledge so I can to get my foot in the door. Until then I will keep working on my portfolio, and continue to grow in my craft.

Collaborating with fellow writers would be very beneficial to me if I want to me if I want to succeed. Working in a writer's room would be ideal, or working freelance with a fellow

writing partner if we share mutual passion for the same project. Charlotte Chandler shared a Billy Wilder quote, “A good writing collaboration is more difficult to achieve than a good marriage” (xv). I would have to agree it is comforting having a team of writers on my side if we plan to influence other people around the world. The entertainment industry is very competitive, but it should not be a competition at all. It should be a unification, and a commitment. As a cultural leader, I want to be known as an open minded spirit who is willing to share my passion for storytelling to the world. The dream may seem impossible at this point in my life, but I have proven my whole life that with effort and persistence I can make it come true.

Works Cited

- The Apartment*. Dir. Billy Wilder. Perf. Jack Lemmon and Shirley MacLaine. United Artists, 1960. DVD.
- Bogdanovich, Peter. *More Than A Movie: Ethics in Entertainment*. Ed. Les Brown and Laurie Trotta. Boulder, CO: Westview Press, 2000. 3. Print.
- Chandler, Charlotte. *Nobody's Perfect, Billy Wilder, A Personal Biography*. New York, NY: Simon and Schuster Inc. 2002. xv, 11, 223. Print.
- Considine, Shaun. *The Life and Work of Paddy Chayefsky*. New York: Random House Inc., 1994. 309. Print.
- Kaplan, Steve. *The Hidden Tools of Comedy*. Ed. Matt Barber. Studio City, CA: Mark Wiese Productions, 2013. 115. Print.
- Planes, Trains, and Automobiles*. Dir. John Hughes. Perf. John Candy and Steve Martin. Paramount Pictures, 1987. DVD.
- Rocky*. Dir. John G. Avildsen. Perf. Sylvester Stallone and Talia Shire. United Artists, 1976. DVD.
- Seger, Linda. *Making A Good Script Great, 3rd Edition*. Los Angeles: Silman-James Press, 2010. xv. Print.
- Stallone, Sylvester. *Sly Moves*. New York: HarperCollins Publishers, Inc., 2005. 22. Print.
- Shatz, Mark. *Comedy Writing Secrets 3rd Edition*. Ed. Chelsea Henshey. Blue Ash, OH: Writer's Digest Books, 2016. 34. Print.
- Uncle Buck*. Dir. John Hughes. Perf. John Candy and Jean Louisa Kelly. Universal Pictures, 1989. DVD.

CRYSTAL CITY

Written by

Matthew S. Frey

INT. POLICE TRAINING ROOM - DAY

TITLE CARD: CRYSTAL CITY, MISSOURI

Ten police recruits are lined up against each other in a combative class at the a police academy. An attractive athletic female WENDY FISHER, 30s, is standing across a bigger male RECRUIT.

Both are in shorts and a tee shirt. TRAVIS, 30s, the trainer blows his whistle.

TRAVIS

Begin!

Wendy and the Recruit crouch down in a fighting stance, and begin to circle around each other. The recruit begins to move in on Wendy, as Wendy tries to defend herself by grabbing onto his arms.

TRAVIS (CONT'D)

Come on Fisher, get him! Come on!
Use your strength!

The recruit takes Wendy down to the mat, Wendy tries to hold her own. She keeps control of his arms to avoid being pinned down. She then rolls over and locks her legs around the recruit and causes him to tap out.

TRAVIS (CONT'D)

Great job Fisher!

INT. FIRING RANGE - DAY

Wendy is wearing eye protection and pointing her M9 pistol down range and fires five rounds at her target. She takes a deep breath and fires the last two rounds. Her target reveals all seven rounds hit the center mass.

INT. TRAINING ROOM - DAY

Wendy is face down on the floor in a push-up position. Sweat drips from her head.

TRAVIS (O.S.)

Forty five...forty six...forty seven.

Wendy tries her best to push out a few more.

TRAVIS (O.S.) (CONT'D)
Come on Fisher! Push it!

Wendy pushes up the last few with success.

TRAVIS (O.S.) (CONT'D)
Fifty! Good job!

INT. OFFICE - AFTERNOON

A police captain, ONTARIO REED, 50s, is sitting in his desk gazing at his computer. He is tall and built. Wendy walks to the doorway and stands at attention.

WENDY
You wanted to see me sir?

ONTARIO
Fisher, have a seat. Travis tells me you've been doing well.

Wendy nervously takes a seat in the chair in front of the desk and takes a deep breath.

WENDY
Sorry about the simulating exercise, I just hesitated.

ONTARIO
No worries, every situation is different. You always gotta be willing to kill or be killed.

WENDY
Right.

ONTARIO
You'd be a great asset to the Arnold Police Department. However, I'm gonna have to disqualify you.

WENDY
Why's that?

ONTARIO
I've looked through your military records. Administrative discharge for an illegal substance? Cannabis?

WENDY
I used it for PTSD.

ONTARIO

You know there's zero tolerance for that here.

WENDY

I'm aware.

ONTARIO

You were also charged with assault on one of your superiors.

WENDY

Sir, I really need this job, I'm a single mother.

ONTARIO

No child support?

WENDY

No.

TRAVIS

You own a house?

WENDY

I rent.

TRAVIS

I remember your father was a political activist in the 90's, correct?

WENDY

Yeah.

TRAVIS

He was a great man. Sad accident. They never found his body?

WENDY

Nope.

ONTARIO

What about your mother?

WENDY

I never knew my mother.

ONTARIO

Sounds like life dealt you a tough hand.

WENDY

Can you make an exception?

ONTARIO

Unfortunately, I'm gonna have to say, good-luck. Maybe leave town. It's never too late to start over.

INT. CITY HALL - EVENING

A tall silver haired man, DON MCCLAIN, 50s, stands at a podium in front of CITIZENS of the town of Crystal City. His wife ALMA, 50s, sits in a chair a few feet away from him.

DON

To my fellow citizens of Crystal City. We are standing stronger than ever. Crime rate is down, drugs are off the streets, many jobs are being offered to people from around the country settling here on the left side of the Mississippi. It's my privilege to preserve our stance as a thriving city.

The citizens applause and cheer. Camera pans over to an intimidating, beautiful looking lady, BARBRA LIMBAUGH, 50s, who claps her hands with a bland look on her face.

INT. OAK LANE MANSION - EVENING

A wide inch television screen is showing the local news. A sweet looking dark haired lady ANDREA RAMOS, 30s, reports.

ANDREA (V.O.)

Mayor Don McClain spoke tonight in hopes of a reelection on his plans to help fight against crime in the town of Crystal City.

Don is seen on stand in front of a crowd, smiling and waving on television.

ANDREA (V.O.)

The drug they used to call "death meth," which killed thousands of people a few years ago, has been wiped off the streets, and so far no more deaths have been reported. Since McClain has taken office the crime rate has gone down nearly fifty percent. For a city that was once considered a ghost town ten years ago, things have thrived drastically.

(MORE)

ANDREA (V.O.) (CONT'D)
It's refreshing knowing kids can
ride bikes safely in their own
neighborhoods again.

Barbra Limbaugh is seen on the television.

ANDREA (V.O.)
Vice mayor, Barbra Limbaugh was
also present handing out free tee
shirts to the people.

We reveal a bearded long silver haired man with a small pony
tail, VIRGIL, 50S, sitting with his son RAY, 30s, who's
dressed as a cop.

RAY
Mama looks nice on television.

VIRGIL
She sure does.

RAY
We gotta to get rid of McClain.

VIRGIL
Dixie mafia boys are coming up this
way next week for a shipment of
death meth. It's a big one, so
make sure the money's ready.

RAY
Sure thing, Pop.

Virgil's other son, Derrick, walks into the room.

VIRGIL
Where you been?

DERRICK
Church.

RAY
Did Jesus teach you how to make
water into wine?

Ray laughs, as Derrick ignores him.

VIRGIL
As for McClain, you boys know what
to do. Get it done and don't leave
anything behind.

DERRICK
I'll handle it myself.

RAY

Here we go again. Mr. Big shot
doing everything himself. He never
gives me credit for anything, Pop.

DERRICK

Go throw another house party, Ray.

RAY

All that time you spent in the
joint explains why you're so
uptight!

Derrick grabs Ray by the throat.

DERRICK

Don't ever mention that again!

VIRGIL

Knock it off, now!

Barbra walks up the stairs.

BARBRA

What's all the drama going on up
here?

Ray and Derrick split apart like nothing happened.

DERRICK

Sorry momma, he started it.

Barbra slaps Derrick on the face.

BARBRA

Show respect to your little
brother, Derrick.

RAY

You looked great on television
tonight.

BARBRA

Thanks angel.

Barbra kisses Ray on the cheek. Derrick rolls his eyes. She
walks over to Virgil, and they embrace.

BARBRA (CONT'D)

Darling.

VIRGIL

Honey.

BARBRA

We need to get kill that bastard McClain immediately.

VIRGIL

Taken care of, dear.

BARBRA

I married you for a good reason.

Barbra kisses Virgil.

INT. WENDY'S CAR - DAY

Wendy is driving her son, JAMAL, 8, home from school.

WENDY

How was day-care?

JAMAL

Meh, it was okay.

WENDY

Did you learn anything?

JAMAL

Not really. The kids there are mean to me.

WENDY

Haven't you made any friends?

JAMAL

No.

WENDY

We'll be out of this town soon, then we can start over again.

JAMAL

You didn't get the job did you?

WENDY

Nope.

EXT. WENDY'S HOUSE - EVENING

Wendy walks up to her house door and finds a note attached that reads the lettering: "RENT PAST DUE. \$1500 TO COVER THE LAST TWO MONTHS OR YOU'LL BE EVICTED FROM THE HOUSE." She rips down the note.

JAMAL

What's it say?

WENDY

Nothing, just get inside.

A nice handsome man DALE, 30s, rolls by in his police car.

DALE

Hey Wendy.

WENDY

Dale.

Dale gets out and walks up toward Wendy.

DALE

Just makin' the rounds, keeping things safe. How's the academy?

WENDY

They disqualified me.

DALE

Sorry to hear that. Are you doing okay though?

WENDY

I'll be fine, thanks.

Dale looks down at Jamal.

DALE

Hey bud, still working on your hoops game?

JAMAL

Yeah.

DALE

I got something for ya.

Dale sticks out his fists.

DALE (CONT'D)

If you guess which hand it's in, it's yours.

Jamal picks the left fist. Dale opens it, and it's nothing.

DALE (CONT'D)

Tough luck. I'm kidding, here you go.

Dale gives Jamal a twenty dollar bill.

WENDY

What do you say Jamal?

JAMAL

Thank you sir.

DALE

Welcome bud, see ya later.

Dale exits.

INT. MCCLAIN HOUSE - EVENING

The mayor, Don, is watching the national news on television in his comfy chair. He gets up and walks toward the kitchen to talk with his wife ALMA, 50s.

DON

Honey?

ALMA

Yes dear.

DON

I'm heading down the street to get some cigarettes.

ALMA

I wish you'd quit.

DON

Last pack I swear.

ALMA

You always say that.

DON

Last time I say that.

Don smiles, gets his jacket and heads out the door.

INT. DON'S CAR - EVENING

Don starts up the engine to his car. Ray rolls by in his police car and parks beside him. Don rolls down his window.

RAY

Evening, mayor.

DON

Officer Ray, it's been a while.

RAY

Great speech you gave yesterday.

DON

Much appreciated. Everything okay?

RAY

Let's go for a drive.

DON

Tonight's not a good time fellas,
my wife's waiting for me.

Derrick in the back of the tinted police car, rolls down his window and shows his face.

DERRICK

It won't take long mayor.

Don turns off his engine and gets out of his car.

INT. WENDY'S APARTMENT - EVENING

Wendy is in the kitchen preparing dinner. She searches in the fridge, which is half empty. Jamal is sitting in front of the television.

WENDY

Sweetie, don't sit too close to the television.

JAMAL

Mom, can I ride my bike to the lake near the cabin?

WENDY

I don't like you going that way.

JAMAL

Please.

WENDY

Be back before seven, you hear me?

JAMAL

I will.

WENDY

Wear your helmet.

EXT. APARTMENT - EVENING

Jamal drags his bike out the door with his helmet. He puts on the helmet, and rides his bike to the sidewalk.

EXT. LAKE - EVENING

Jamal is riding his bike down an isolated dirt path toward a lake. He rides faster and faster until we see a cabin by the lake. He notices a police car, and becomes curious. He rides his bike closer towards the cabin.

Cabin door opens, Ray and Derrick are carrying a body bag out towards the lake.

RAY

Let's drag him the rest of the way.

DERRICK

Shut up and just take him towards the lake.

Jamal is curious as he gets a bit closer hiding behind a tree. Ray and Derrick lift up the body, and toss it into the river. As they turn back around, Jamal hiding behind the tree, hesitates, then starts to take off on his bike.

RAY

Who is that? Hey stop right there!

Ray takes out his gun. Ray and Derrick start chasing Jamal in the bike. Jamal starts pedaling as fast as he can until he hits the front tire on a rock, knocking him off the bike. He gets back on his feet and limps as fast as he can into the woods trying to find a tree to hide behind.

DERRICK

Go that way.

RAY

Damn kid!

Derrick starts looking behind every tree in sight, as does Ray. Jamal stands still hiding behind a tree out of sight trying not to make any noise. He pokes his head out and sees Derrick searching the other way. He slowly turns back around and sees Ray running toward him.

RAY (CONT'D)

I got him!

Jamal is frozen in his tracks, scared. He puts his hands up and closes his eyes.

Ray has his gun pointed at him and is about to pull the trigger. BANG! Derrick fires a warning shot in the air.

RAY (CONT'D)
What the fuck!

DERRICK
Don't shoot the kid.

RAY
What the hell we gonna do with him
Derrick?

DERRICK
Take him with us.

RAY
You're crazy! Let's just blast him
right here!

DERRICK
Take the kid to the car, Ray.

Ray grabs Jamal, and walks him back towards the cabin.

INT. POLICE STATION - NIGHT

Wendy is sitting in a chair at the police station worried.
Dale brings her a cup of coffee.

DALE
How you holding up?

Wendy shakes her head.

WENDY
I told him not to go down to that
lake.

The police captain, Ontario, walks up to Wendy.

ONTARIO
Sorry to see you back so soon.

WENDY
Captain.

ONTARIO
We're doing everything we can to
find your son, Wendy. I've got my
best men looking for him.

WENDY
Thank you.

Ontario walks back to his office. An old sergeant, CARL CARLIN, 60s, walks up to Wendy.

CARL

This kinda thing happens all the time, darling. Kids run away from home, later to be found.

DALE

Is there any reason why your son would wanna run away from home?

WENDY

Of course not, he's got nothing without me!

DALE

Didn't mean to upset you.

CARL

Go home and get some rest, you'll feel better.

WENDY

I'll stick around a bit longer.

CARL

Suit yourself.

Carlin turns and walks away.

DALE

We're gonna find him, I promise. Okay?

WENDY

Okay.

EXT. OAK LANE MANSION - NIGHT

In the back yard of the mansion sits a cage with swampy water. Two crocodiles are in the water. Barbra feeds them buckets of fish from the balcony above. Virgil stands next to her.

VIRGIL

I hate the smell of fish.

BARBRA

My babies deserve the best.

Derrick and Ray walk on the balcony with Jamal.

RAY

What are we gonna do with the kid?

VIRGIL

I would've gotten rid of him.

RAY

That's what I said! Instead this guy wanted to be a hero.

DERRICK

He's just a kid, Ray.

RAY

I say we toss him with the crocs.

Ray laughs.

DERRICK

Shut-up Ray!

BARBRA

Quiet Derrick!

Barbra observes Jamal.

BARBRA (CONT'D)

What's your name?

JAMAL

Jamal.

BARBRA

Jamal. I like him. Put him in the guest room, he won't go anywhere.

VIRGIL

For how long?

BARBRA

Get him some food, he must be starving. You hungry?

JAMAL

Yeah.

BARBARA

He's just a harmless kid that ran away from home so we're gonna take care of him until we find his parents.

DERRICK

He's a kid, but not as dumb as you think.

VIRGIL

Do what your mother says.

Barbra smiles at Jamal.

BARBRA

What's your address, Jamal?

INT. OFFICE - NIGHT

Carl walks into Ontario Reed's office and tosses a bag of money on his desk.

CARL

Little prize for ya.

Ontario takes the bag and empties it out in his hand to reveal a huge wad of cash. He inspects it.

ONTARIO

This is it?

CARL

You'll have more coming as long as you keep your mouth shut and let us run things.

ONTARIO

I still run things here Carlin. Just playing the game.

CARL

This ain't no game. We don't want anything being said to the media about the mayor, or that damn kid.

ONTARIO

Just keep on telling the people what they wanna hear.

CARL

You have a nice wife and kids and I'm sure you want the best for them. Be wise. Catch you later, Captain.

Carl walks out of the office.

ONTARIO

Prick.

INT. WENDY'S APARTMENT - LATE NIGHT

Wendy is laying on the couch, and can barely keep her eyes open. Her eyes slowly close. The news on the television is on.

ANDREA (V.O.)

Breaking news, Crystal City mayor Don McClain has been reported missing. His wife Alma claimed he went out to buy some cigarettes and never came back. Law enforcement officials are on the search and ask the people around the city to be on the lookout and come forth if they have any information leading to his disappearance.

INT. RAY'S HOUSE - LATE NIGHT

Ray is in his living room on the couch. He ducks down to the coffee table and snorts a line of coke. He offers a line to Joel.

JOEL

I'm good, thanks.

Two strippers, JOSIE, 20s, and BAMBI, 20s, sit one each side of him. Ray takes a swig of whiskey.

JOSIE

How big's your gun?

RAY

Big enough for the both of ya.

BAMBI

Prove it copper.

JOSIE

Can I hold onto it?

BAMBI

I'll do a lot more than hold it for ya.

JOSIE

I'm first.

Bambi grabs Ray head and kisses him on the mouth. Ray looks at Joel.

RAY

You're gonna get the leftovers
buddy.

JOEL

Oh, don't mind me.

A KNOCK is heard at the door.

RAY

I'll be right back.

Ray grabs his gun off the table and walks to the door. He
cracks it open to check who it is.

RAY (CONT'D)

Dale? Oh shit, wasn't expecting
you.

Ray opens the door for Dale.

RAY (CONT'D)

Ladies, this is my co-worker Dale.
That's Josie, and that's Bambi. You
know remember Joel.

DALE

Hey ladies.

JOSIE

You're cute.

BAMBI

Do you carry a gun too?

DALE

I'm off duty.

RAY

But that won't stop him.

Dale looks at Ray.

DALE

Can we talk?

RAY

Sure, come with me this way. Keep
'em company Joel boy.

JOEL

You got it.

INT. BEDROOM - LATE NIGHT

Dale walks inside as Ray shuts his bedroom door.

DALE

The news is on about the mayor.

RAY

That's why we're celebrating, great isn't it?

DALE

Everything went as planned, huh?

RAY

We know how to play this town by the strings. My momma's the mayor now, that scum-bag's out for good. We wacked him and tossed him in the river by the cabin near the Benton county line.

DALE

The cabin near the Benton county line?

RAY

Yeah, no one ever goes there, that old cabin's been rottin' away the past fifty years.

DALE

That's an old cabin.

RAY

No one was around, except some damn kid.

DALE

What kid?

RAY

Kid named Jamal something, riding his bike around, up to no good. My brother took him in as hostage.

DALE

Where at?

RAY

The Oak Lane mansion. No worries, ain't no one gonna know.

DALE

Right. I came here to tell you, I'm quitting the force.

RAY

Where you gonna go?

DALE

Out west. Maybe California.

RAY

No shit, I don't wanna see you go.
I love you man.

Ray hugs Dale.

DALE

Keep in touch.

RAY

Come back anytime.

DALE

Appreciate it.

INT. MCCLAIN HOUSE - DAY

Alma walks to her front door and sees Barbra standing there.

BARBRA

How you holding up?

ALMA

I don't know what to think, it doesn't make much sense to me.

Barbra holds Alma's hand.

ALMA (CONT'D)

Over anniversary is next week.
Thirty years.

BARBRA

You're always in our prayers. As active mayor I'll do everything I can to bring justice to this situation.

ALMA

God bless you.

BARBRA

Thank you.

Barbra smiles.

EXT. LIMOUSINE - DAY

Barbra sits in the back of a limousine, take out a cigarette and lights it up. She smiles a crooked grin as the limo takes off.

INT. POLICE STATION - DAY

News comes on the television at the police station.

ANDREA (V.O.)

Barbra Limbaugh has been appointed the active mayor of Crystal City during the absence of Don McClain. Law enforcement and volunteers around the city have been working overtime to find any clues leading to the case.

Dale is watching, and Ontario walks out to talk to him.

ONTARIO

Mr. McKinney.

DALE

Yes sir.

ONTARIO

I'm ready for you.

Dale walks into Ontario's office.

INT. OFFICE - DAY

Dale sits across from the captain Ontario in his office.

ONTARIO

You moved quite a bit from town to town, why is that?

DALE

I can't stay for too long in one place.

ONTARIO

You make rank quicker the longer you're in the same unit.

DALE

It's not about rank or money. It's my obligation to bring justice to the city.

ONTARIO

Understood. Son, I wish you the best of luck.

DALE

Thanks Captain.

INT. POLICE STATION - DAY

Dale is walking, and Carl walks by to see him.

CARL

Where do ya think you're headin' next?

DALE

Maybe California.

CARL

That's a good thing.

DALE

No word on that kid yet?

CARL

Not yet. Don't forget to visit your sweetheart before you leave.

DALE

Sweetheart?

CARL

Oh come on, you know. Romeo.

Carl grins as Dale exits.

INT. WENDY'S HOUSE - NIGHT

Wendy is passed out on the couch. She hears a noise like someone is KNOCKING on her door. She gets up to go check it out, but stops when she hears the door creak out.

The sounds of footsteps begin to creep through in the kitchen, Wendy puts herself up against the wall and waits. She hears a voice, which happens to be Dale.

DALE (O.S.)

Hello? Anyone home?

The foot-steps get closer to Wendy. As soon as Wendy gets a visual on the person she hits him in the face and kicks him to the ground. She turns on the lights, and notices Dale.

DALE (CONT'D)

Oww, damn!

WENDY

Dale, what the hell are you doing here?

DALE

I think you broke my ribs.

WENDY

Sorry.

DALE

I was knocking on your door for five minutes, you left it unlocked.

Dale put his hand on the back of his head in pain.

WENDY

I'm sorry, I was asleep.

DALE

I know where your son is, I came over to tell you as soon as possible.

WENDY

Where is he?

CRACK! A bottle full with moonshine set of fire breaks through the window of Wendy's house. Everything in the living room is catching on fire quickly.

DALE

Oh shit!

The sound of tires screeching are heard from outside. Wendy helps Dale from the ground.

WENDY

We have to go out the back door!

Wendy leads Dale to the back door of the house. The house is quickly catching on fire. Wendy and Dale back it through the back door of the house.

WENDY (CONT'D)

My car's out in the front!

DALE

Get in my car, it's safer!

Dale gets into the driver's seat, Wendy gets into the passenger seat. Dale takes off down the road. A car pulls out in front of them. It's Derrick with a ski mask on. Dale puts the car in reverse and hits the gas.

WENDY

Who is that?

Dale stops, turns and heads the other direction. Derrick chases after him. He drives faster and faster, then hits the breaks, and makes a sharp turn left.

Derrick tries to do the same but stops his car, and lets them go. He takes off his ski mask and does the sign of the cross, while looking up toward the sky speaking to himself.

DERRICK

Forgive me.

INT. DALE'S CAR - NIGHT

Dale drives towards the highway as quick as he can.

WENDY

What's going on Dale?

DALE

They're after you?

WENDY

Who?

DALE

The Limbaugh family. Your son witnessed the homicide of Don McClain. Didn't you see on the news he's missing?

WENDY

I don't believe this!

DALE

It's insane, but you gotta believe me.

WENDY

What happened to my son?

DALE

Your son is at the Limbaugh's mansion.

WENDY

Limbaugh?

DALE

Barbra Limbaugh. It's located up the hill on Oak Lane Ave.

WENDY

The Barbra Limbaugh?

DALE

Yes, they've been planning a hit on the mayor so she could take over Crystal City. I became an insider working for the police force, and got to know who is a part of their organization.

WENDY

Who was that at my house?

DALE

Derrick Limbaugh, one of the sons. He's out covering the tracks. He has a brother Ray. Me and Ray worked on the police force with sergeant Carlin. Both of them are connected to the River City Demons that operate with the Limbaugh family.

WENDY

I knew the Limbaugh family was rich, but didn't know they were part of the River City Demons.

DALE

They've gotten bigger since they've formed an alliance with the Dixie Mafia in 2005. It goes much deeper than that, but they wanna bring Crystal City back the way it use to be in the '80s and '90s when it was used as a gateway to the west of crime and corruption. When McClain became mayor, he set up a stronger police force, cut the mob off from invading the city. Remember the drug "death meth?"

WENDY

Yeah, it killed thousands of people in Crystal City a few years ago.

DALE

They were responsible for it. They targeted mostly young kids and adults.

WENDY

The Limbaugh family is still in power?

DALE

McClain has some ties with the Limbaugh family, but he turned his back against them once he took office. When I found out what happened to your son I had to quit the force so I could help you out.

WENDY

You have a plan?

DALE

My crew is gonna help get your son back.

WENDY

What crew?

DALE

The Missouri Bald Knobbers.

INT. MANSION - MORNING

Derrick walks out the balcony and sips on a cup of coffee. Virgil and Carl are also present at the mansion as well.

DERRICK

Damn rat, I knew he was an insider.

VIRGIL

You let them get away.

DERRICK

I lost them.

VIRGIL

Some days I'm ashamed to call you my own son.

CARL

I should've shot that son of a bitch Dale when I had the chance.

Barbra lights up a cigarette.

BARBRA
Just find out where he lives.

DERRICK
His brother Bucky lives in Arnold,
so he won't be hard to find. I
thought you should know the lady's
name is Wendy Fisher.

BARBRA
Fisher. Daughter to Darryl?

DERRICK
That's the one.

Barbra puffs on her cigarette.

BARBRA
I'll be damned.

VIRGIL
You know her?

BARBRA
She's my daughter.

VIRGIL
What are you talking about?

BARBRA
I'm sorry, babe.

VIRGIL
You never brought this up?

DERRICK
You had an affair with Darryl
Fisher?

BARBRA
I've tried to forget about that.

Barbra walks over to Virgil.

BARBRA (CONT'D)
Honey don't be upset, it's a part
of my life I wanna be rid of.

Virgil nods his head.

BARBRA (CONT'D)
May that bastard is rot in hell.

CARL
Funny how things work out, hey
Barb.

BARBRA
I want Wendy Fisher back alive.

DERRICK
No problem.

BARBRA
First thing, where's your brother
at?

DERRICK
Where you think?

BARBRA
I need him to bring Joel Cutelli to
the tavern.

DERRICK
Right away.

INT. DALE'S HOUSE - MORNING

Wendy is laying on an old couch, and slowly opens her eyes and sees a female, GINA, 20s, and an older male, WALT, 60s, wearing the Bald Knobber masks. Wendy jumps up from the couch.

GINA
Who are you and what are you doing
here?

WENDY
Where's Dale?

WALT
You his girlfriend?

WENDY
No.

Dale walks into the room.

DALE
Oh, you're finally awake. This is
my sister Gina, and the old man is
my Uncle Walt.

Gina and Walt take off the masks.

GINA

Pleasure.

WENDY

What are those masks for?

DALE

It's a Bald Knobber mask.

WENDY

Who are they again?

WALT

Vigilante group from the Ozarks around before and after the civil war that fought against crime and corruption against politicians, law enforcement, you name it.

DALE

Me and my brother Bucky come from a long family history. Our great great grandfather was one of the co-founders of the group bringing justice to the Midwest. We're here to help you now.

GINA

If I'm gonna help anyone, I gotta know them first before I do.

Gina walks away, Dale turns to Wendy.

DALE

She's ain't much of a morning person.

BUCKY, 30s, walks in with some fish that he just caught.

BUCKY

Morning you all.

DALE

My brother Bucky, this is Wendy.

BUCKY

Howdy. You hungry? Just caught me some catfish.

WENDY

Sure.

Bucky heads to the kitchen.

DALE

We get use to huntin' and growin'
our own food out here.

WALT

Hundred percent organic. You should
try some a opossum.

Wendy cringes.

INT. MANSION BEDROOM - MORNING

Barbra brings a tray full of food into the bedroom. Jamal is
sleeping in the bed. She sets the trays on a dresser beside
the bed.

BARBRA

Hello little one.

Jamal sits up on the bed.

BARBRA (CONT'D)

Did you sleep well?

JAMAL

Where's my Mom?

BARBRA

Your Mom's gone a way for a while.

JAMAL

Why?

BARBRA

She couldn't afford to take care of
you anymore.

JAMAL

Will she be back soon?

BARBRA

She will eventually. You look so
much like your Grandfather.

JAMAL

I never met my Grandfather. Momma
said he died in an accident.

BARBRA

It was a tragedy. But we move on,
because we're strong. Even when
you've been hurt. Have you been
hurt?

JAMAL

Yeah. The kids at school make fun of me a lot. It hurts.

BARBRA

I bet. You're a strong kid. You're gonna grow up to do great things, I can tell. You wanna do great things?

JAMAL

Yeah.

BARBRA

Don't allow anyone to control you or take away personal values that mean the most to you. Especially if it's someone you love. Understand?

JAMAL

Yes ma'am.

BARBRA

Good boy.

INT. DALE'S HOUSE - MORNING

Wendy sits at the table with Bucky, Gina, and Walt. Dale serves Wendy a plate of fried catfish. Television plays in the background.

WENDY

You got any fruit?

Dale gets a bowl of strawberries and blackberries from the fridge.

DALE

Yes ma'am.

BUCKY

I hand picked those myself.

WALT

The God Lord has helped with the rain this summer and kept me in shape.

BUCKY

You ain't done nothin' but sleep most of the summer old man.

WALT

I've been busting my wrinkled ass
just so you know.

Bucky turns to Wendy.

BUCKY

He's downright worthless, but good
with a shotgun.

WALT

Don't listen to him, back when I
was his age, everyone in Hollywood
told me I was gonna be the next
Kirk Douglas.

WENDY

Kirk Douglas?

WALT

I could've had my name on the Walk
of Fame.

BUCKY

You're too old and ugly.

Bucky turns to Wendy.

BUCKY (CONT'D)

You don't wanna hear this guy
snore.

GINA

I guess Wendy going be staying with
us now?

DALE

We have room.

WENDY

I don't wanna intrude. I just wanna
get my son back.

DALE

We'll get him back together.

WALT

I'm in!

Gina looks at Wendy.

GINA

Can you shoot?

WENDY

I can do a lot more than shootin'.

DALE

She can fight too!

WENDY

Black belt in Muy Thai.

DALE

She whipped my ass.

BUCKY

That ain't hard to do.

GINA

You ever kill anyone?

WENDY

No.

News from the television comes on. Everyone turns to watch.

ANDREA (V.O.)

Breaking news from Crystal City. Mayor Don McClain was found dead in the bottom of a river near the county line. It was revealed he'd been shot in the head twice.

WENDY

You were right about the mayor.

DALE

This is gonna really stir things up out there.

ANDREA (V.O.)

Barbra Limbaugh has officially become the new mayor of Crystal City. She put a word out for the McClain family today saying how much is saddened by the loss of an honest and powerful man, and hopes to fill his promise of making a better community for all people.

GINA

Would be nice if we got paid for this hit you've got planned.

DALE

That's the least of my concern, Gina. It's about justice over a dead mayor, and a missing child.

Gina gets up from the table and walks away.

WENDY

She's definitely not a morning person.

INT. POLICE STATION - DAY

Carl comes barging into the police station towards Ontario's office. Ontario is on the phone. Carl bangs on the glass window. Ontario hangs up the phone.

ONTARIO

I'm busy Carlin.

CARL

Who's covering the mayor's case?

ONTARIO

Sergeant Andrews and Sergeant Benard.

CARL

A case like this needs more experience.

ONTARIO

Meaning you I assume.

CARL

You should've came to me first, we had a deal.

ONTARIO

I'm calling the shots here, just let them handle it. Make your usual rounds, keep your mouth shut, and stay out of my way.

Reed gets back on the phone to make a call. Carlin walks out.

EXT. PARKING LOT - DAY

Carl storms out of the police station, kicks the ground. When he gets to his police car he kicks the tire and bangs his fists on the hood, mumbling to himself.

CARL

That prick should've never made Captain in this town. I'll kill him!

Carlin gets in his car and slams the door hard.

INT. OAK LANE MANSION - DAY

Carl walks up to the porch of the mansion and meets up with Virgil sitting there in a chair.

CARL

We've got a problem.

VIRGIL

Relax Carl, take a break.

CARL

Full blown investigation is going on, witnesses will be interviewed. Soon they'll match the bullets with the gun.

VIRGIL

Thought you had the Captain taken care of.

CARL

I should've never trusted that rat, now he may turn us all in. We outta take him now.

VIRGIL

We've got bigger fish to fry, like preparing for Riverfest fair this Sunday.

CARL

That's gonna be a huge turn-out.

VIRGIL

Second of all, the Dixie mafia will be up this way tomorrow and the money's gone.

CARL

What do you mean the money's gone? That's two million dollars!

VIRGIL

You wouldn't know anything about that, would you? Cause if you did, I wouldn't think twice about putting a bullet between your eyes.

CARL

I'm offended you'd even think I'd do something. I ain't got access to the vault.

VIRGIL
You're right. We've known each
other, how long now?

CARL
Forty years. You'd never have met
Barbra if it weren't for me.

VIRGIL
Still owe you one for that. Come to
the tavern. We have business to
take care of.

INT. BULLFROG TAVERN - DAY

Derrick and Ray walk into the tavern with Joel.

JOEL
Man, I can't believe I've never
actually been here before.

BARBRA
What are ya drinkin'?

JOEL
Whiskey, and water.

VIRGIL
Got ya.

Virgil fixes Joel a drink.

BARBRA
Is the mansion all secure, Joel?

JOEL
The mansion is all secure, got my
best two men on duty.

BARBRA
The vault?

JOEL
Vault's all secure.

Virgil hands Joel a drink.

JOEL (CONT'D)
Thanks.

Joel takes a drink. Barbra nods to Virgil, Virgil heads to
the back room.

BARBRA
I appreciate your honesty.

JOEL
I'm a honest guy, ma'am.

BARBRA
Good. Then maybe you could tell me
what happened to the two million
dollars.

JOEL
I don't know. It was in the vault,
last time I checked.

BARBRA
I'm sure you're being very honest.

Joel drinks the rest of his whiskey.

JOEL
Uh-huh.

Virgil walks out with a huge alligator snapping turtle in his
hands. The mouth of the snapping turtle is wide open.

JOEL (CONT'D)
What is that?

BARBRA
That's Snapper. He's very, very
hungry.

Virgil puts the turtle closer to Joel's hands.

BARBRA (CONT'D)
Carl.

Carl takes Joel's right hand and sticks it close to the
turtle's mouth.

BARBRA (CONT'D)
His jaws can bite through a rubber
tire, and he doesn't like to let
go.

JOEL
I don't have the money, I swear.

DERRICK
Come on, he said he doesn't know
where the money is.

RAY
Shut-up Derrick!

BARBRA

Joel? I'll ask you once again.
Where is the money?

Joel looks at Derrick. Derrick nods his head at him.

JOEL

I swear, I don't have the money.

Carl proceeds to bring Joel's hand closer to the turtle's mouth.

JOEL (CONT'D)

Please! No! No!

The turtle CLAMPS onto Joel's hand as he screams in pain.

JOEL (CONT'D)

OWWWWWWWWWW! Oh my God!!!

Derrick cringes. Carl and Virgil seem to be enjoy seeing Joel in pain. The turtle will not let go of his hand.

JOEL (CONT'D)

I don't have the money but I know
where it is!

VIRGIL

Where is it?

Joel looks at Derrick who is red in the face.

JOEL

The attic.

BARBRA

Derrick, you know about this?

DERRICK

No.

JOEL

Please!

Barbra looks back at Joel.

BARBRA

How come you never told us you were
involved with the Dixie mafia.

JOEL

That was a long time ago.

BARBRA

How dumb you think I am?

Barbra pulls out a piston and points it at Joel's head.

JOEL

I don't wanna die, I'm so sorry! I
have a daughter in St. Louis,
please I wanna live, don't kill me
please.

BARBRA

Fine, clean him up and take him
back, I gotta prepare for my speech
tonight at city hall.

Carl looks at Joel.

CARL

Lucky son of a bitch.

EXT. BACK YARD - DAY

Wendy is shooting her gun at beer bottles on a fence at a
good distance away. She hits three out of four.

DALE

Three out of four ain't bad.

WALT

What was your job in the military?

WENDY

Military police.

GINA

Big deal.

WALT

Arthritis has made my hands
worthless as a one legged ballerina
with a pistol.

Gina picks up her gun.

GINA

Let me show you how it's done.

Gine fires his pistol and hits four beer bottles in a row
less than three seconds.

WENDY

Not bad.

GINA

That's without military experience.

WENDY

Who taught you how to shoot?

GINA

Grandpa, he served in Vietnam.

WENDY

Oh.

GINA

You not breathing right.

WENDY

What do you mean?

GINA

You can't hold your breath when you shoot, that's why your aim is off. You didn't learn that in the military?

WENDY

My instructor was more interested getting in my pants than teaching me how to shoot.

GINA

Make sure you release your breath when you pull the trigger. Don't jerk it.

Gina tries to adjust Wendy's finger on the pistol pointed at the target on the back yard shed.

GINA (CONT'D)

Let the tip of your finger pull back easy. Nice and slow. Eye focused on the front sights.

Wendy pulls the trigger and hit directly on the target of the shed.

GINA (CONT'D)

Good. Now you just have to learn how to shoot when under pressure. It's much different when you've never killed anyone before.

WENDY

Maybe I won't have to kill anyone.

DALE

She's not a killer Gina.

GINA

We're gonna just let her stay at home then?

WENDY

No, I'm going for my son.

GINA

Then you're gonna have to learn how to shoot.

WENDY

You know how to fight without any weapons?

GINA

Is that a challenge?

WENDY

You bet.

BUCKY

Oh boy.

DALE

Ladies, come on.

GINA

I need to teach her a lesson.

Wendy and Gina square off against one another. Gina throws a few jabs and then a right hook hitting Wendy hard in the face.

Gina throws another right hook, but Wendy blocks it and elbows her in the face, followed by a kick to the stomach. Gina falls to the ground.

Furious, Gina gets back up and charges at Wendy, trying to take her to the ground like a wrestler. Gina is on top and puts her hands on Wendy's neck trying to choke her.

Wendy manages to lock her arm around Gina's arm and rolling her body over, getting her off the top of her.

Wendy gets a hold of Gina from behind, applying pressure on her neck causing her to tap out. Gina lays on the ground out of breath. Dale, Walt, and Bucky are all impressed.

INT. OAK LANE MANSION - DAY

Joel is tied to a chair with a cast on his arm, cleaned up from the last time we saw him. Carl walks up from behind him.

CARL

What are we gonna do with him now?

BARBRA

He's gonna come forward as the killer.

JOEL

What do you mean come forth as the killer? To whom?

BARBRA

We'll let you live if only you confess to police that you're the one who shot mayor Don McClain.

CARL

There you go, be a hero son.

Barbra places a pistol on Joel's lap.

BARBRA

Be sure to answer all their questions without saying anything about us, or you're life will be living hell in prison.

CARL

I'll make damn sure of that!

JOEL

I don't wanna spend life in prison.

Carl laughs.

BARBRA

I'm glad we found a good use for you, Cutelli.

VIRGIL

Another whiskey?

JOEL

Straight up.

BARBRA

Ray, Derrick, check the attic.

RAY

Yes momma.

Ray and Derrick exit. Virgil hands Joel another whiskey and walks up to Barbra.

VIRGIL
I have something that will make you
feel better, darling

INT. BASEMENT - DAY

Barbra follows Virgil down into a basement of the house. It is dark like a dungeon, with only a few window of light made of strong glass.

VIRGIL
This is what I call a house trap.
You can lead a group of people down
into this basement and head out
that door for cover.

Virgil shuts the door.

VIRGIL (CONT'D)
This escape door locks from the
inside.

BARBRA
Perfect.

VIRGIL
These bars are made of the best
steel you can get.

Virgil pulls out a remote device with a button. He pushes the button. Steel bars slam down to the ground from the front of the steps trapping them inside the basement like a jail cell.

VIRGIL (CONT'D)
Now you got 'em.

Virgil hits the button again. The metal bars go up.

VIRGIL (CONT'D)
Now ya don't.

BARBRA
You're a genius, babe.

VIRGIL
We may become a target, and never
hurts to be prepared.

INT. CITY HALL - NIGHT

Barbra stands in front of hundreds of hometown CITIZENS, and REPORTERS in the city hall building. People applaud when she steps up to the microphone.

BARBRA

Good evening my fellow citizens of Crystal City. It has been a week of tragedy for all of us. In the upcoming days I promise to restore the hopes and dreams of a great man.

Barbra looks over at Alma sitting in a chair about ten feet away.

BARBRA (CONT'D)

The values that the McClain family brought to this city shall be preserved. It's my duty to show America what a good ole' hard working town it really is. Thank you to all the supporters out there on our side. We wanna bring justice to what has happened, so tonight for the first time shown in public, I'm proud to announce that we have found and arrested the man responsible for the death of Don McClain.

Alma has a shocked look on her face. The crowd is confused and curious.

BARBRA (CONT'D)

He has come forth this evening and confessed to law enforcement officials. His name is Joe Cutelli.

A huge reaction is seen from the crowd. Andrea, sitting in the front row stands up and speaks.

ANDREA

Was there a motive behind this man's actions?

BARBRA

No motive has been found, however it's been known he has ties to the Dixie Mafia.

ANDREA

Have you had any connections to this man Joe Cutelli?

Barbra nervously smiles at Andrea.

BARBRA

That is absurd and I'm offended anyone would dare to mention something like that. I'm here to bring justice.

ANDREA

Is there any word on the disappearance of Jamal Fisher?

BARBRA

The Crystal City law enforcement is actively working day and night on finding any traces of Jamal Fisher. Any more question, Miss Ramos?

ANDREA

No. Thank you, mayor.

Barbra glares at Andrea. Andrea turns and walks away out of the room

BARBRA

Next question.

INT. DALE'S HOUSE - DAY

Gina is laying on her bed relaxing, as Wendy helps stretch her leg by lifting it in the air.

GINA

How do you kick like that?

WENDY

Stretch your legs everyday for twenty minutes.

GINA

I thought stretching was a waste of time.

Dale walks into the room.

DALE

Hey you all gotta see this on the news!

Wendy and Gina head to the living room checking out the news on the television.

ANDREA (V.O.)

Joel Cutelli, a resident of Crystal City, has been arrested for the assassination of mayor Don McClain.

(MORE)

ANDREA (V.O.) (CONT'D)
The shocking news came last night
when Barbra Limbaugh spoke at city
hall.

Joel is shown being taken by police.

ANDREA (V.O.)
Cutelli, originally a native of St.
Louis, has fully confessed to the
murder. His motive is not quite
clear, however some believe he has
ties to the Dixie Mafia.

DALE
It's a set-up.

WENDY
What do you mean?

DALE
He's being set-up for the
assassination.

WENDY
Maybe he's part of the Dixie Mafia.

GINA
I agree with Dale.

DALE
You have to believe us Wendy.

WENDY
Forget it, I really don't need any
part of this. I just want...

A shot is fired through the window of the house.

BUCKY
What the fuck?

DALE
Get your guns!

Everyone runs for cover. Shots are being fired from two men,
GRAM, 20s, and COLTON, 20s, in the front yard. Bucky peaks up
to the window.

BUCKY
Are these the guys from Joplin?

Gina and Dale fire back at the guys from outside, but hit
nothing. Wendy fires some shots back. Walt crawls around on
the ground.

WALT

Where the hell did I put my
shotgun?

DALE

Stay down old man! Just stay down!

Bullets fly by Dale's head, he ducks.

BUCKY

They're closin' in on us!

DALE

We need to go out back.

BUCKY

I'll go first.

WENDY

I'll follow you.

BUCKY

On three, one, two, three!

Bucky and Wendy fire at the men, and run as fast as they can toward the back door. Bucky gets hit in the shoulder.

BUCKY (CONT'D)

Ow!

Bucky falls to the ground. Dale yells at Wendy.

DALE

Go, go, go! I got this!

Dale goes over to Bucky, and observes the gunshot wound.

DALE (CONT'D)

You're gonna be okay.

Gina fires back. Gram and Colton close in toward the front door. Dale sees him and motions to Gina to open the door. Just as Gram is about to open the door, Gina quickly opens it. Dale fires rounds into Gram's chest. Gram's gun goes off and fires a round at Dale. Dale dives to the ground, injuring his leg.

DALE (CONT'D)

Oww, my leg!

Gina closes the door. Gram falls to the ground. Colton watches him fall and runs away from the front door.

WALLY

Shit!

Colton runs toward the back yard. Wendy fires a shot, barely missing Colton's head. Wally dives behind a fence. Wendy runs up closer and takes cover behind a tractor. The two quickly fire a few more rounds at one another.

Colton makes a move and runs out from behind the fence, Wendy runs out from behind the tractor and points her pistol to fire at Colton. Click! She's out of bullets.

Colton grins with his tobacco stained teeth holding the gun at Wendy, but before he can fire, bang! Gina blasts a round in Colton's chest as he stumbles to the ground.

Gina walks over to Wendy and hands her the gun.

GINA
Finish him off.

Wendy nervously takes the gun and points it at Colton. After a bit of hesitation she fires a round deadly round into his head. Wendy is in a bit shock.

GINA (CONT'D)
Now you know what it's like to kill somebody.

Gina and Wendy runs back inside to check on Dale and Bucky.

GINA (CONT'D)
You all okay?

DALE
Yeah.

Bucky is pressing a cloth on his shoulder, full of blood.

BUCKY
I'll live.

Walt walks into the room.

WALT
Found my shotgun!

DALE
It's taken care of old man.

Walt opens the front door. Gram is still on the ground in real pain. Walt just looks at him, and points his shot gun at his head.

GRAM
Hey mister, could ya help me?

WALT
Do I know you?

GRAM
Yeah!

WALT
You a kin of the Johnson family?

GRAM
No, name is Dubs. Crystal City
Baptist Church.

WALT
Naw, that can't be right. I'm a
Catholic.

Bam! Walt blasts Gram's face with his shotgun.

DALE
Walt! What the hell you doin'?

Dale stumbles out the front door along with Wendy and looks
at Gram.

WALT
You recognize this guy?

DALE
I don't know, you blasted his head
off.

WALT
Ah, hell it don't matter anyway,
they're Crystal City boys.

Dale turns to Wendy.

DALE
They're after us.

EXT. PARKING LOT - NIGHT

A fancy red corvette rolls up in the parking lot of the
Bullfrog tavern. Two members of the Dixie Mafia get out, BO,
20s, and ARTHUR, 20s.

BO
You carrying your piece?

ARTHUR
Here. Strap it on you, watch my
back.

Bo sits back inside the car. Arthur hands Bo a pistol to put on the holster of his right ankle, and covers it up with his baggy pants.

ARTHUR (CONT'D)
Get the bag too.

BO
It's here boss.

Bo gets the bag from the trunk, and closes it.

INT. BULLFROG TAVERN - NIGHT

From the back room, Virgil watches Bo and Arthur walk in on the surveillance cameras. They get closer and closer. Carl is by the front door. Arthur and Bo walk through the door.

ARTHUR
Good evening.

BARBRA
Nice to see you gentlemen again.

ARTHUR
Glad to be back, always a pleasure.

CARL
I'm gonna have to frisk ya there partner.

Arthur puts his hands in the air.

ARTHUR
Of course. How are things on the force? You haven't killed any innocent people lately, huh?

Carl pats down Arthur's leg. Arthur acts moves in a weird position.

VIRGIL
He's good Carl.

ARTHUR
Thanks Virgil, your boy here was gettin' too excited.

CARL
Scum-bags.

Arthur observes the country music playing on the jukebox.

ARTHUR
Digging the musical taste around
here, my man.

Arthur dances a bit to the music. Arthur shakes Virgil's
hand. Barbra walks up.

ARTHUR (CONT'D)
Congratulations Mayor Limbaugh.

BARBRA
Thanks dear.

Arthur kisses Barbra on the hand.

ARTHUR
The most beautiful mayor Crystal
City has ever had.

BARBRA
You're as sweet as a Sunday
morning, ain't ya? How's the family
Art?

ARTHUR
Kids are a pain in the ass, but
we're surviving.

VIRGIL
Nice car you got out there.

ARTHUR
That's what I love the most.

BARBRA
You got something for me?

ARTHUR
I always got something for you, if
you got something for me.

Bo hands Virgil the bag.

BARBRA
Of course dear. Ray will have it
here shortly, if you don't mind
waiting.

BO
What!

ARTHUR
Waiting? Of course not. We have all
night, don't we?

BO

Not really.

ARTHUR

Relax, I wouldn't have that
corvette if it wasn't for you.

BARBRA

May I fix you gentlemen a drink?

ARTHUR

You got cognac?

BARBRA

The best.

ARTHUR

Thank you.

Barbra goes behind the bar and fixes some drinks. A phone rings, and Virgil walks over to pick it up.

VIRGIL

Yeah. What do you mean? Keep an eye
on the kid.

Virgil hangs up the phone, walks over to Barbra and whispers something in her ear. Carl looks at Arthur.

CARL

I always wanted a red corvette.

ARTHUR

Too bad your salary don't pay ya
old man.

CARL

Outta lock your ass up and take it
from ya.

ARTHUR

You're too damn ugly to fit in a
car like that.

Virgil walks back from behind the bar. Barbra sets the drinks on the bar. Arthur and Bo walk up to the bar.

BARBRA

Drinks!

ARTHUR

Appreciate it darling.

Arthur sits, but Bo remains standing. Barbra lifts up a drink for herself.

BARBRA
Cheers gentlemen. To a new
beginning.

ARTHUR
To a new life in politics.

BARBRA
God bless ya dear.

Everyone takes a drink.

ARTHUR
Hmmm. Love it!

Barbra smiles at Arthur.

EXT. BACKYARD - NIGHT

Everyone is sitting around a fire in the backyard. Gina
smokes a blunt. Dale sets his leg up on a rock and puts his
hand on his thigh. Bucky sips on a bottle of whiskey, still
in a bit of pain.

WENDY
He needs a doctor.

BUCKY
I'm good.

DALE
He'll be all-right, thanks to Gina
the nurse.

Wendy looks at Gina.

WENDY
Thanks for saving my life.

GINA
I'd expect you to do the same for
me.

WENDY
Yes, I would.

GINA
Good.

WENDY
How do you all sleep at night when
you got people coming at you?

GINA

You get use to it.

DALE

We haven't moved around in a while.

BUCKY

Been makin' a name for ourselves
the last few years. Hell, we might
even get coverage on the news.

DALE

I wouldn't want that.

BUCKY

Come on, we could be heroes around
the country.

DALE

More coverage we get, the more we
become a target.

WENDY

More coverage you get, the bigger
army of followers you might get.
You could go to the media.

BUCKY

She's got a point, brother.

DALE

I don't think so.

WENDY

The cops don't care about my son
missing. If we make news in the
media that would be a threat to
them. We can expose them!

DALE

I say first we hit up the Riverfest
Festival this Sunday. The Limbaugh
family will be there along with the
whole town of Crystal City.

WENDY

Whatever you wish.

DALE

Give it patience Wendy. Okay?

WENDY

Okay.

WALT
You need me to come?

DALE
No, you're staying here old man.

WALT
Right. I'll keep an eye on the house.

Wendy walks over and sits down by the fire.

WENDY
Wherever my son is, I hope he's not scared.

GINA
We all have your back.

Gina hands Wendy a blunt. She takes a puff.

DALE
Just remember to not hesitate when the time is right to make a hit.

WALT
Damn right.

Walt takes his Bald Knobber mask. It's dark, with white lines around the eyes and mouth. Horns are sticking out on the top. Walt puts it on his head.

WENDY
Looks like the mask of the devil.

WALT
If you wanna bring justice to the good people of the world, you gotta be meaner than the devil himself.

Walt tosses Wendy a Bald Knobber mask. She puts it on her head. Close-up of the mask on her head.

INT. BULLFROG TAVERN - NIGHT

Close up of Barbra's face. She smiles a crooked grin at both Art and Bo.

BARBRA
May I get you boys another?

ARTHUR
Please!

Arthur hands off his empty glass to Barbra. Barbra smiles a crooked grin at him. Carl remains at the door.

ARTHUR (CONT'D)
I got another one!

VIRGIL
What's that?

ARTHUR
Who's the richest person in the
state of Arkansas?

VIRGIL
Who?

ARTHUR
The tooth fairy!

Arthur starts laughing.

ARTHUR (CONT'D)
Get it? I've never met anyone in
Arkansas who has all their teeth.

VIRGIL
Very clever.

ARTHUR
Ain't you from Arkansas, Carl?

CARL
Funny man you are.

ARTHUR
Don't get butt hurt, copper.

Bo checks his watch.

BO
Where's Ray? Should he be here by
now.

ARTHUR
Right! Where's Ray with the money?

BARBRA
Ray's not coming back with the
money.

ARTHUR
Say again.

VIRGIL

There's no money for you boys tonight.

ARTHUR

Okay, okay. Enough with the jokes. That's two million dollars you owe us.

VIRGIL

We had a mishap. Sorry, but you'll have to be back another day.

ARTHUR

You must wanna die tonight.

VIRGIL

I'm asking you guys nicely to wait until we find our money on another day.

Tension rises between both men. Arthur snaps his fingers at Bo.

ARTHUR

Waste these people!

Bo reaches down to grab his gun from his right ankle. Before he can pull it out, he stops and gets a sharp pain in his stomach. He begins to cough.

ARTHUR (CONT'D)

Give me the gun!

Arthur gets up from his chair, and feels a sharp pain as well in his stomach. He begins to cough. Bo starts to cough louder. Carl walks up towards them with a baseball bat in his hand.

CARL

I got a joke for you clowns. Two boys from Mississippi walk into a bar and drink cognac. Which one of them dies first?

Carl hits Bo in the back of the head. He falls to the ground. Arthur falls to the ground, coughing louder. Barbra walks up to him.

ARTHUR

You poisoned me, bitch!

BARBRA

Watch your language young man. Didn't your mama teach you manners?

Barbra kicks Arthur hard in the head, as falls flat on his back on the ground. Both Bo and Arthur lay unconscious on the ground.

VIRGIL

What are we gonna do with 'em now.

BARBRA

Give my babies another meal.

Barbra smiles her crooked grin at Virgil, as he nods his head.

EXT. PARKING LOT - NIGHT

Virgil and Carl drag one of the bodies covered in tarp and haul it into the back of Virgil's van. He closes it and locks it up.

CARL

I'll take the corvette.

Carl walks over to the red corvette, and takes out the keys. Opens the door, gets in, and sits in the seat. Mumbles to himself.

CARL (CONT'D)

Too ugly to fit in here. Ha.

Carl drives the corvette out of the parking lot.

EXT. BACKYARD - NIGHT

Dale is sitting by the fire in the back yard. Wendy walks up and sits down next to him.

DALE

Can't sleep?

WENDY

Nope.

DALE

The futon sucks, I know.

WENDY

It's not that, just have a lot on my mind.

DALE

What happened to your son's father?
If you don't mind me asking.

WENDY

The fucker cheated on me while I was in Iraq.

DALE

Sorry you had to go through all that.

WENDY

I'm over it. My son is the only thing that has kept me going on.

DALE

I was thinking about what you said about getting word to the media.

WENDY

Yeah?

DALE

You're right. I think it's a good idea, since Captain Reed and Officer Carl have control over Crystal City law enforcement.

WENDY

Tomorrow I'll make my way to Crystal City to the CFVS news station.

DALE

You need me to go?

WENDY

No, it's better I go alone.

DALE

As you wish.

WENDY

Thanks for helping me out with all this.

DALE

Felt like the right thing to do.

WENDY

That's not the only reason.

DALE

Well....you know.

Wendy kisses Dale on the lips. They both share a passionate kiss with one another by the fire.

EXT. OAK LANE MANSION - NIGHT

In the back yard of the mansion, Carl and Virgil toss the last body rolled in tarp over the balcony to the alligator pond below. Barbra, Ray and Derrick, walk up to the balcony. All five of them stare down at the pond.

RAY

The Dixie Mafia are gonna be after us now.

BARBRA

More importantly, we need to find the money.

RAY

I looked everywhere for it, I swear.

CARL

Check the vault again.

DERRICK

It's been checked.

VIRGIL

Check it again.

RAY

Yeah Derrick, check it again.

DERRICK

I said it's checked Ray.

BARBRA

If any of you guys are lying about the money, I'll throw you over this balcony myself. Understand?

RAY

Yes, mama.

BARBRA

Derrick?

DERRICK

What?

BARBRA

You stay here Sunday and watch the kid, in case Wendy comes looking for him.

DERRICK

Got it.

BARBRA
It's time to make this town mine.

EXT. PARKING LOT - NIGHT

Andrea walks out to her car, Wendy walks up from behind her wearing a hooded shirt and sunglasses.

WENDY
Miss Ramos.

Andrea jumps in shock.

ANDREA
Oh God! You scared me. Can I help you?

WENDY
I believe we could help each other, you have a minute?

INT. DINER - NIGHT

Wendy is still wearing her disguise, as Andrea sits across from her, sharing a cup of coffee with one another.

ANDREA
Why not go to the cops?

WENDY
The cops are a part of it. They just wanna see this town destroy itself again just the way it was ten years ago.

ANDREA
I suspected there was something going on here. I never trusted the Limbaugh family.

WENDY
We're asking for your support.

ANDREA
This could be great for my career, although I might be risking my life.

WENDY
It's up to you.

ANDREA

We could gain national attention
with all of this.

WENDY

Exactly.

INT. JAIL CELL - MORNING

Joel lays in a small cot in the jail cell. A GUARD comes by.

GUARD

Stick your hands out.

Joel puts his hands out of a small opening of the jail bars.
His right hand is bandaged up, with one finger missing. Guard
cuffs him.

GUARD (CONT'D)

Stand back.

Guard opens the cell door.

GUARD (CONT'D)

Step out, to the left.

Joel walks out to the left.

INT. PHONE BOOTH - MORNING

Ray sits in a chair at the phone booth. Joel approaches the
booth and picks up the phone with his left hand.

JOEL

What the hell you want?

RAY

Is that the way to treat an old
friend?

JOEL

You set me up.

RAY

I treated you like a friend,
remember that. Besides you know
something I don't.

JOEL

What?

RAY

The money.

JOEL

What do I get out of this? They're gonna put the death penalty on me.

RAY

I know you took the money, Cutelli. Just tell me where it's at.

JOEL

Either way I'm dead.

RAY

Yeah, you are.

JOEL

Why should I tell you then?

RAY

There's a daughter in St. Louis I know you care very much about. Your ex-wife Shannon? Of course, she's not as important as little Lucy, am I right?

JOEL

Okay, asshole. I know who has it, but I don't know where it is. Derrick. Derrick has the money.

Ray nods his head.

RAY

Take care of that hand.

Ray hands up the phone and exits.

INT. OAK LANE MANSION - EVENING

On the huge television screen, Andrea is seen speaking, as Barbra and Virgil watch from the living room having a drink.

ANDREA (V.O.)

The search for Jamal Fisher is still ongoing here in Crystal City, however is law enforcement really doing enough? How trustworthy is the law enforcement in this town? Many unanswered questions have remained. Some even suspect the Limbaugh family might have ties to the mob involving the death of former mayor Don Mclain.

(MORE)

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

A battle between power and a vigilante group may have started with the proof of this calling card.

Andrea reveals to the camera a mask of the Missouri Bald Knobber. Barbra takes a drink. Virgil whips out his gun and shoots the television. The television is destroyed and inaudible.

BARBRA

That was our anniversary gift, babe.

VIRGIL

Sorry honey.

Barbra has furious rage in her eyes.

BARBRA

I need that bitch dead before the Riverfest festival.

Virgil gets up, walks over to the phone and dials a number.

VIRGIL

Yeah, Carl.

INT. CAR - NIGHT

Andrea is driving in her car on the lone dark highway outside of town. A cop car is seen with it's lights on behind her. Andrea takes notice.

ANDREA

Are you kidding me? Geez!

Andrea pulls over to the side of the road. She remains calm as footsteps are heard walking toward her car. Carl shines a light into her face from the driver's side window.

CARL

Around here the speed limit on the highway is forty five, ma'am.

ANDREA

How fast was I going?

CARL

Forty.

ANDREA

You pulled me over for going too slow?

CARL
People who drive too slow are under
suspicion of a DUI.

ANDREA
I'm clean.

CARL
Let me see your driver's license.

Andrea hands him her driver's license.

CARL (CONT'D)
You're that lady on the news, Miss
Ramos.

ANDREA
That's me, sir.

CARL
Quite honored to meet you.

ANDREA
Pleasure is all mine.

CARL
It sure will be. I recall you had
your words on our local law
enforcement, did ya? Exposing the
Limbaugh family, River City Demons?

Carl whips out a pistol pointing it at Andrea's head. Andrea
is scared still.

ANDREA
Sir.

CARL
What's the news about these
Missouri Bald Knobbers?

ANDREA
I can explain it, if you let me.

CARL
Go ahead.

Carl spits some tobacco from his mouth.

ANDREA
I had a visit with Wendy Fisher,
she's the one who explained it to
me.

CARL

I thought so. The word is out there. Might even catch the attention of CNN.

ANDREA

If you let me go I won't say a word about anything anymore.

CARL

Can't do that.

Carl shoots Andrea in the head. She falls over to the side in her car as blood squirts onto Carl. He slowly walks away and back to his car leaving her there on the side of the highway.

EXT. FAIR GROUNDS - DAY

Many CITIZENS of Crystal City are walking around with families at the fair. Some ride the rides, while other eat cotton candy. Some are dressed up in random costumes like it's Halloween.

A group of PROTESTERS are seen chanting and holding signs. One sign reads "JUSTICE FOR MCCLAIN." Another one reads "RESTORE PEACE IN CRYSTAL CITY." Another one reads "STOP BRINGING DRUGS TO OUR KIDS, and "FIND JAMAL FISHER."

INT. VAN - DAY

Wendy, Dale, Bucky, and Gina are sitting in the van gathered around planning out their game plan.

DALE

If something happens, let's head toward the parking lot where the van is.

WENDY

Got it.

BUCKY

Me and Gina will take the east side of the fair grounds, you take the west side.

DALE

Yep.

BUCKY

Take these.

Bucky hands Wendy some binoculars.

GINA
An extra magazine.

Gina hands Wendy an extra magazine for her pistol.

WENDY
Thanks.

DALE
Go do your thing.

Wendy nods and heads off. The rest of them put on their Bald Knobber masks. They get out of the van and walk out into the parking lot, blending in with other people wearing random costumes.

EXT. MAIN STAGE - DAY

Don's widow, Alma is at the podium of the main stage. The protesters are chanting, and others cheer when she appears.

ALMA
Good afternoon citizens of Crystal City, and welcome to the seventieth annual Riverfest Fair. Times have been tough on us of late, but we have to remain strong and work together. My husband did his best to preserve the peace that this town deserves by offering power to it's citizens. With my approval I'd like to present our next mayor. A lady who promises to bring justice to tragedy, and hope to a new tomorrow. Mrs. Barbra Limbaugh.

Barbra walks up towards the podium of the main stage. She shakes Alma's hand.

BARBRA
God Bless you angel.

Alma smiles at Barbra and walks away. Some of the protesters start to "boo" while some other people begin to cheer. From far away Wendy is seen watching Barbra with the binoculars.

BARBRA (CONT'D)
To the fellow citizens of Crystal City, I'm honored to be your mayor. In order for me to gain full approval, I must strive to eliminate the division among ourselves. I realize we are in times of uncertainty and injustice.
(MORE)

BARBRA (CONT'D)

Back in 1994, I proudly stood in protest for racial equality. I knew someday I'd be given power to become a leader. Our children will remain highly educated, more jobs will be offered, and I promise to bring the tax rate down for the middle class. After all, the heartland provides some of the most hard working people in the country.

WENDY

Give me back my son!

Wendy is standing in the third row from the stage. Barbra directs her attention to her. People in the audience are stunned.

BARBRA

Excuse me young lady.

WENDY

I'm Wendy Fisher, the mother of Jamal Fisher. You kidnapped my son.

BARBRA

That is the most absurd thing I've ever heard of. May we get this young lady escorted out of here. Thank you.

WENDY

You killed Don McClain!

BARBRA

I understand you're upset about your son ma'am. Our police force is on the case. I suggest you calm down and let them do their job.

Carl and Ray walk through the crowd and take Wendy by the hand.

CARL

Let's go miss.

WENDY

You're a crook and a thief.

RAY

Calm down now, right this way.

Wendy addresses the crowd.

WENDY

They're murders, all of them!

Carl and Ray escort Wendy out of the crowd. The crowd begins to get loud.

EXT. FAIR GROUNDS - DAY

Gina and Bucky are watching from far away.

BUCKY

Should we go after her?

Gina takes out her portable radio and speaks into it.

GINA

Dale, close in on the right side.
We'll stay to the left and block
'em in their path.

DALE (O.S.)

Copy that, moving in.

Bucky and Gina make their way down toward Carl and Ray.

EXT. MAIN STAGE - DAY

Various protest remarks are made from the crowd. Alma is a bit concerned on the stage next to Barbra.

BARBRA

Everyone remain calm. We're here to
help this young lady find her son.
She just needs some help. Let's all
stick together now.

Virgil is on the side of the stage speaking to various SECURITY GUARDS and COPS as they walk out towards the crowd to keep things in control.

BARBRA (CONT'D)

We want a family friendly
environment here.

People from the crowd begin to attack the stage, as the chants get louder.

CROWD

Justice for McClain! Justice for
McClain!

Virgil runs out and takes Barbra from the main stage. Alma is also escorted off the stage. A riot begins to break out as the security and police manage to keep things under control.

EXT. PARKING LOT - DAY

Ray takes out a gun to Wendy's back, as Carl assists him in escorting her towards his patrol car. Carl looks around to make sure the coast is clear.

RAY

Been waiting a while for this Miss Fisher.

Carl reaches for her pockets and takes out her gun.

CARL

You think you're a smart one, huh?

WENDY

I should turn your ass in to Captain Reed.

CARL

Captain Reed is on our side darling, he's gonna be glad once he gets a hold of you.

WENDY

Get your hands off me you crooked bastard!

CARL

Watch your mouth pretty girl! Get in!

Bucky and Gina come running down towards the parking lot.

BUCKY

Hold! Let her go!

Bucky and Gina draw weapons on Ray and Carl. Ray has the gun on Wendy. Carl draws his gun on them.

CARL

The Missouri Bald Knobbers. You're all dead, you hear me.

GINA

Drop the guns now!

BUCKY

Let her go!

RAY

You shoot, and she dies!

There is a stand off moment until Wendy quickly kicks Carl's gun out of his hand, and elbows Ray in the head. Both Carl and Ray drop their weapons. Dale coming running towards them on the other side closing in.

Just as Dale makes the scene, a car rolls by with Virgil in the front seat shooting at Bucky and Gina, hitting both of them with rounds. Dale fires at the car, Virgil ducks for cover. Ray picks up his gun and hits Dale with a round, Ray dives to the ground, avoiding shots fired from Dale.

Carl gets up and swings his baton at Wendy. Wendy ducks and she kicks him in the face and then the stomach, knocking him to the ground. She draws a gun over the top of him.

CARL

You can't do it. You won't do it!

Wendy fires a round into Carl's head, killing him. Before she can do anything else Ray and Virgil draw guns on her.

RAY

Drop it now!

VIRGIL

Don't shoot her, Ray.

Wendy is frozen and drops the gun.

VIRGIL (CONT'D)

Get her in the car.

Ray grabs Wendy and puts her in the car. Car takes off with Wendy inside. Dale is hit in the shoulder, and stumbles his way over to help an injured Bucky and Gina into the van.

INT. OAK LANE MANSION - EVENING

In the living room, Derrick is sitting with Jamal playing the game Duck Hunt from the original Nintendo on the television. Jamal holds the plastic gun at the screen. He fires and misses.

DERRICK

Hold the gun level, like this.

Derrick takes the gun and shoots at the television, and hits the ducks on the screen.

DERRICK (CONT'D)

Try again.

Jamal takes the gun and fires at the ducks on the television again, and hits them all.

DERRICK (CONT'D)

Nice job! You're a natural with a gun.

JAMAL

This is an old game.

DERRICK

Never go wrong with old school, big man.

JAMAL

I'm gonna be a cop when I grow up.

DERRICK

A cop, huh? You got your whole life ahead of you.

JAMAL

I know.

DERRICK

Let me give a word of advice. You ready to listen?

JAMAL

Yeah.

DERRICK

There are things in life out of your control, like being born into a family business. Don't ever back away from what your heart really tells you what to do. You don't wanna live with regrets.

JAMALS

What are regrets?

DERRICK

Something that you wish you would've done but didn't do.

JAMAL

Okay.

Phone rings. Derrick walks over to talk on the phone.

DERRICK

Hello. Yeah, got it.

Derrick walks back over to Jamal.

DERRICK (CONT'D)
You miss your Mama?

JAMAL
Uh-huh.

DERRICK
You're gonna see her tonight.

INT. VAN - EVENING

Dale is driving back to the house. Gina and Bucky are laying down in pain. Gina has her eyes open, but Bucky is not awake.

DALE
Gina? Can you hear me?

GINA
Yeah.

DALE
Where you hit?

GINA
Left side of my hip. It's a good thing I'm tall.

DALE
How's Bucky, he awake yet?

Gina turns her head and takes a look at Bucky.

GINA
He's not moving. It doesn't look good.

Bucky is revealed to be fatally wounded in the chest. Dale pulls to the side of the highway. He quickly gets out and opens the side door of the van.

DALE
Bucky? Can you hear me?

Bucky is unresponsive. Dale taps him on the face a few times.

DALE (CONT'D)
Bucky!

Dale buries his head onto Bucky's shoulder knowing he is now dead.

INT. BULLFROG TAVERN - NIGHT

Wendy is handcuffed with her hands behind her back, and a sack over her head. Virgil and Ray escort her into the tavern.

RAY

Never seen a girl kick like that.

VIRGIL

Sit her down here.

They take Wendy to a chair and sit her down. Virgil ties a rope around her ankles. Barbra appears from the back door. Ray takes the sack off Wendy's head.

WENDY

Where's my son at?

BARBRA

Hello dear.

WENDY

You killed the mayor, didn't you?

BARBRA

Don't be dramatic. You have no idea who I am.

WENDY

Give me my son back.

BARBRA

You'll get him back. I wanna enjoy this illustrious consequence.

WENDY

What?

BARBRA

Your son was at the wrong place at the wrong time, and brought back to me. I never knew I had a grandson.

WENDY

What are you talking about?

BARBRA

Your father was Darryl Fisher, was he not?

WENDY

Yeah.

BARBRA

We knew each other quite well, in fact we had a daughter. He never talked much to you about me, did he?

WENDY

There's no way this could be true.

BARBRA

Hello daughter. We finally meet after all these years. An illustrious consequence indeed.

EXT. DALE'S HOUSE - NIGHT

Rain begins to pour down hard. Dale knocks on the door to his house. He has Bucky by his arms.

DALE

Walt! Walt open up!

Gina still in pain, manages to walk towards the front door limping in pain from her left side.

DALE (CONT'D)

Come on Walt open up! Wait here.

Dale puts Bucky to the ground, and goes over to a window, noticing it's broken like someone broke in. He climbs through it.

INT. DALE'S HOUSE - NIGHT

Dale takes his gun out slowly looking inside the house checking in various areas until he reaches the couch and notices Walt laying there.

DALE

Walt, come on, wake up.

Dale walks over to Walt, and pokes him on the arm but he doesn't move. He turns him over and it's revealed he has a knife in his chest, dead. There is a note attached.

DALE (CONT'D)

Oh God, oh no. NOOOOOOOO!

Dale screams loud. He takes the note covered in blood to read what it says. It reveals saying, "The Bald Knobbers are Dead!"

INT. BULLFROG TAVERN - NIGHT

Barbra stands in front of Wendy smoking a cigarette.

WENDY

My father said you were a crooked woman.

BARBRA

He would say that to a such a pure, sweet innocent daughter. You never saw that side of him.

WENDY

Elaborate.

BARBRA

Your father was a political activist in Crystal City in the '90s.

WENDY

I'm well aware.

BARBRA

He was strong, powerful and fearless. I found myself on the streets along side him. We had our affair in St. Louis. After a few months we decided to move in together. We talked about our future in politics and what we could accomplish. He made me believe that he was the greatest man on earth, until I told him I was pregnant. Before that I was a virgin, can you believe it?

WENDY

Too much for you to handle.

BARBRA

I discovered his love for multiple women.

WENDY

The resentment is on me now, and you have to live with it.

BARBRA

I wanted an abortion right away, but he wouldn't let me. The court declared me mentally unstable, so I didn't get custody.

WENDY

Looks like you turned out well.

BARBRA

I own this town, dear. Someday I'll be governor, hell maybe the first female president of the United States. It's a shame about your father. Would you like to know?

WENDY

Know what?

BARBRA

How your father died.

WENDY

A car accident, they never found his body.

BARBRA

Car accident?

Barbra laughs.

BARBRA (CONT'D)

This town believed it was a car accident? I took care of him.

WENDY

You killed my father?

BARBRA

My crocodiles got hungry.

WENDY

I'm gonna kill you.

BARBRA

Easy darling. Tonight I'll be the one to get rid of the human filth that destroyed my life, forever.

Barbra nods to Ray.

BARBRA (CONT'D)

Let's get her to the mansion.

INT. DALE'S HOUSE - NIGHT

Dale is pacing back and forth unsure of what to do next. Gina is sitting down, holding a towel on the left side of her body.

DALE
This has to end tonight.

GINA
How do we know where they are?

DALE
The mansion, they have to be at the mansion. That's where her son is.

GINA
That could be way too dangerous right now.

DALE
I'll go myself.

GINA
Why?

DALE
This is personal now.

GINA
I'll go with you. I know exactly where the mansion is.

DALE
Take me there.

EXT. OAK LANE MANSION - NIGHT

Barbra walks Wendy up the steps to the front line men who guard the mansion, EVERETT, 30s, and SHOT, 30s.

EVERETT
Good evening ma'am.

SHOT
Good evening Queen.

EVERETT
Who do we have here?

BARBRA
Keep a look out while we take care of some business you two.

SHOT
Yes Queen.

Barbra takes Wendy into the mansion, followed by Virgil and Ray. Ray slaps Shot on the face as he walks by.

RAY
Stay alert.

As they exit, Everett mocks Shot.

EVERETT
Yes Queen?

SHOT
Shut your mouth.

EVERETT
You sound like a damn fool.

SHOT
She likes me.

EVERETT
She doesn't give a damn about you.

INT. MANSION - NIGHT

Derrick walks into the living room with Jamal, just as Barbra and Wendy walk in. Derrick holds a gun on Barbra.

WENDY
Jamal!

JAMAL
Mom!

BARBRA
I told you not to bring him out of the room.

DERRICK
Just let them go.

BARBRA
Derrick, what are you doing?

DERRICK
Let them both go.

BARBRA
This is between me and her.

Ray walks in sticking a gun at Derrick.

RAY
Joel Cutelli told me that he took the money, mama. He's planning on leaving the family business and taking the money with him.

BARBRA
Is that true?

DERRICK
You have no power left.

VIRGIL
Watch yourself son.

BARBRA
Your son! He ain't my son.

Barbra looks over at Virgil.

VIRGIL
You leave now, you won't be a son
to me anymore.

DERRICK
Fair enough. I'll just walk.

RAY
What about the money?

DERRICK
Let her go first.

Barbra nods to Virgil.

BARBRA
Get the cuffs off her.

Virgil takes the cuffs off Wendy. Jamal runs over to her as they embrace.

WENDY
Jamal, baby.

DERRICK
Come on.

Wendy and Jamal walk over towards Derrick behind his back.

VIRGIL
Where's the money Derrick?

Barbra still has her gun at Wendy.

DERRICK
The cabin by Benton Lake.

Derrick tosses the keys to Virgil.

DERRICK (CONT'D)
Take the money and get the hell
outta my life.

Derrick nods to Wendy and Jamal.

DERRICK (CONT'D)
Let's go.

Derrick tries to lead Wendy and Jamal out the back door and
down to the basement.

DERRICK (CONT'D)
This way, come on.

As they make it down the basement, Virgil quickly takes out
his remote device and hits the button. The steel bars slam
down to the ground, trapping them like a jail cell.

VIRGIL
Got 'em.

Virgil nods at Barbra. Barbra smiles and walks towards the
basement. Derrick and Wendy look around in full shock.

DERRICK
Oh shit!

WENDY
What just happened?

Barbra walks down the steps of the basement, facing Derrick.

BARBRA
You never were too bright young
man.

Barbra shoots Derrick in the chest, he falls to the ground
dying instantly. Ray and Virgil walk down the steps.

BARBRA (CONT'D)
Got you right where I want you.

WENDY
What are you gonna do with us?

BARBRA
I'm gonna feed both of you to
crocodiles, like I did your father.
May your family name rot in hell
forever.

Barbra turns to Ray.

BARBRA (CONT'D)
Get the money, Ray.

Virgil hands Ray the keys to the cabin.

RAY
Got it, mama.

EXT. OAK LANE MANSION - NIGHT

Everett and Shot are standing outside with their automatic weapons, keeping an eye on the front gate. Shot takes out Walt's old smith and wesson gun.

EVERETT
What the hell is that?

SHOT
Just a little souvenir I stole from
the old man we wacked.

EVERETT
That's sick, you don't know where
it's been.

SHOT
You wish, Everett.

EVERETT
Put it away, it's bad luck to steal
a dead man's gun.

SHOT
You're tripping.

EVERETT
Get rid of it!

SHOT
No!

A CRASH is heard at the front gate as Dale's van is seen barging through, breaking part of the main gate. The van the destroyed.

SHOT (CONT'D)
What the hell was that?

Shot and Everett head down towards the van with their machine guns in hand.

EVERETT
Cover me.

SHOT
Shut-up and let's just check it
out.

They make it up to the van and notice no one is inside.

EVERETT
No one's inside.

SHOT
Where did they go?

An arrow hits Everett in the neck.

EVERETT
Owww!

Everett begins to bleed from neck, he stumbles and accidentally sets off his machine gun. He's shot once more in the chest by an arrow.

Shot begins to blast his machine gun in the direction the arrow is coming from.

INT. OAK LANE MANSION - NIGHT

Barbra and Virgil hear the sounds of the machine gun and head up from the basement towards the balcony. Ray calls from above.

RAY
Someone made it past the gate!

Barbra and Virgil head up the steps towards the balcony.

EXT. OAK LANE MANSION - NIGHT

Shot is blasting his machine gun in the dark, until he is out of ammo. He drops the magazine, and quickly loads another one until Dale pops out of nowhere from the dark in front of him with the mask on.

SHOT
Who the hell are you?

Dale fires rounds at Shot until he falls to the ground. He notices Walt's smith and wesson gun fall from the pocket. Dale picks it up and looks at Shot.

DALE
You shouldn't steal from an old
man.

Dale shoots him once more. Gina appears with her bow and arrow. They both slowly creep towards the front of the mansion.

INT. OAK LANE MANSION - NIGHT

Virgil is looking down over the balcony at Dale and Gina.

VIRGIL
It's those Bald Knobbers!

Virgil fires his gun at them. Dale and Gina quickly disappear out of sight.

VIRGIL (CONT'D)
Dammit, I lost them.

Gina quickly shoots an arrow into Virgil's shoulder. Then another into his chest. He falls back inside and onto the ground.

BARBRA
Honey!

Barbra rushes to Virgil's aid, as he lays on the ground slowly dying. Dale and Gina quickly head up the steps to the mansion to get inside. Ray runs out and fires at Dale and Gina.

RAY
Die you freaks!

Ray and Dale exchange gun shots. Barbra runs back towards her bedroom to her secret storage area. Dale hits Ray in the ribs with a round, he goes down to the ground.

DALE
Let's go.

Dale and Gina make it inside the mansion.

DALE (CONT'D)
Wendy? Wendy you here?

Dale hears a noise from the basement.

WENDY (O.S.)
We're down here!

Dale and Gina head towards the steps of the basement.

DALE
Are you okay?

WENDY

We're trapped! Get the remote device from Virgil.

DALE

Remote device?

WENDY

He's got it on him.

Dale and Gina goes back upstairs to where Virgil is laying. Dale searches in his pocket and finds the remote device.

DALE

Found it!

WENDY (O.S.)

Hit the blue button!

Dale hits the button. Barbrea walks out with her machine gun and peppers down Dale and Gina. They are badly wounded and hit the ground immediately.

Barbrea walks down towards the basement to look for Wendy. She's vanished out of sight. She notices the back door to the basement is left open and slowly walks towards it. She walks around the mansion in the dark looking each direction but finds nothing.

Finally she makes it to her front lawn and in deep frustration lashes out.

BARBRA

Where are you, you coward!

Wendy comes out into the light behind Barbrea with a machine gun from one of the guards.

WENDY

May your family name rot in hell bitch.

Wendy fires rounds at Barbrea, causing her to drop her machine gun. Barbrea screams in agonizing pain.

WENDY (CONT'D)

You ain't running this town no more.

Wendy walks up to Barbrea with the machine gun points at her. She lowers it to the ground and takes Barbrea by the hair.

BARBRA

Owww! Let go of me!

Wendy drags Barbra towards the backyard of the mansion where the crocodiles are.

EXT. MANSION BALCONY - NIGHT

Wendy takes Barbra towards the edge of the balcony.

BARBRA
What are you doing? Stop! Stop it
now! Let me go!

Barbra is scared in the face. The two crocodiles are in the cage below.

WENDY
See you in hell, mother.

BARBRA
Don't do it, don't do it!

Wendy tosses her into the cage with the crocodiles.

BARBRA (CONT'D)
Noooooooooooo!

A loud thud is heard below. The crocodiles below begin to attack at Barbra's body. Wendy hears the engine of a jeep. She heads down to see who it could be.

It's Ray, he begins to take off in his jeep.

INT. MANSION - NIGHT

Wendy makes it back inside the mansion to where Dale and Gina are. They are fatally hurt and bleeding to death.

WENDY
Dale?

DALE
I'm out.

She takes Dale by the shoulders and drags him out of the mansion.

INT. VAN - NIGHT

Wendy has laid Dale and Gina in the back of the van. Jamal is in the passenger seat. She looks over at Gina and holds her hand. Gina gives her one last look.

WENDY

Thanks Gina.

Wendy looks back over at Dale, who is almost down to his final breath.

WENDY (CONT'D)

I love you.

Wendy kisses Dale on the lips one last time. Dale tries hard to mutter final words.

DALE

Go after Ray.

Wendy nods and closes the back door of the van, making her way to the driver's seat. Wendy straps Jamal in the front seat with a seat belt.

WENDY

Hold on baby.

Wendy locks her seat belt and drives off towards the main highway. She takes her phone out and begins to dial a number.

INT. OFFICE - NIGHT

Ontario is sitting at his desk. A lady from the police unit, LINDA, walks in.

LINDA

Captain, Wendy Fisher is on the highway heading after Ray Limbaugh toward the Benton County Line.

Ontario gets up from out of his chair, grabs his keys and hat.

ONTARIO

Get all the units you can.

LINDA

Yes, sir.

ONTARIO

We may be working overtime tonight.

EXT. CABIN - NIGHT

Ray's Jeep is seen pulling up beside the cabin. He gets his keys and heads toward the front door, unlocking it.

INT. CABIN - NIGHT

Ray heads for the fireplace and looks behind a wooden board where there's a vault. He presses a number to the vault but it fails to open. He tries again, but fails.

RAY
Come on! Open up!

He takes a crow bar and tries to break open the vault, beating it as hard as he can. Suddenly Wendy walks inside the cabin unarmed.

WENDY
Forgot the code?

RAY
What is it?

WENDY
You should've trusted your brother.

RAY
Just give it me and we'll both
walks out of here alive.

WENDY
I didn't come to kill you.

Ray takes the crow bar and walks towards Wendy.

RAY
I don't take it easy on the ladies.

Ray swings the crow at Wendy, she dodges it and hits him in the face and kicks him in the stomach sending him against the wall. He tries again to swing at her, but she blocks it.

His upper body strength causes him to throw her turn the ground. He lifts the crow bar like he is about to come down on Wendy, but she sweeps his leg, causing him to fall on his back. She gets on top of him and punches him over and over until he is almost knocked out.

She finally gets up and walks over to the vault and puts in the code. Vault opens and she pulls out a box. She walks passed Ray with the box. Ray tries to grab her by the leg but fails.

RAY (CONT'D)
I'm gonna kill ya someday, wherever
you go. I'm gonna be there.

Wendy looks at Ray. The siren sounds of police cars are on their way from the highway.

WENDY

Looks like you're going away for a long time, copper.

Wendy walks out the cabin.

EXT. CABIN - NIGHT

Police cars pull on scene. Ontario pulls his patrol car next to Wendy's van. He gets out of the patrol car. Wendy looks at him.

ONTARIO

Where you think you're going, Fisher?

WENDY

I'm leaving town. Never late to start over. Am I right?

Ontario notices her son Jamal is in the passenger seat.

ONTARIO

You need to come with us.

WENDY

No Captain, you're a part of the problem. My father would've been very disappointed in you.

Wendy drives off. A cop, ROB, runs over to Ontario.

ROB

You want us to stop that van?

ONTARIO

No, let her go. Let's go check out the cabin.

Ontario heads back to her patrol car. Many POLICE OFFICERS get out to investigate the scene.

EXT. BACKYARD - DAY

Wendy is seen placing flowers on what appears to be four crosses of buried bodies in the back yard of the old house. A grave for Dale, Gina, Bucky, and Walt. She places a Bald Knobber mask on each one of their graves.

She walks over to Jamal and holds his hand while paying her respects to each of them.

EXT. CAR - DAY

Wendy places the box from the cabin into her car. The box reveals sacks of cash, along with some gold. She closes the box and locks it and closes the trunk.

INT. HOUSE - DAY

Alma is seen sitting in her house watching the television news. A new reporter, HELEN, 30s is speaking live into the camera.

HELEN (V.O.)

In replacement of the late Andrea Ramos, I'm Helen Kinder. A horrific string of events occurred Sunday night involving the Limbaugh family here in Crystal City. Multiple shoot-outs occurred at the Bullfrog tavern as well as their residence at the Oak Lane mansion. All family members including mayor Barbra Limbaugh were killed along with a veteran Officer from the Crystal City PD. Barbra Limbaugh's body was found in a caged pond in the back yard of the mansion, demolished by two crocodiles. The only surviving member is police officer Ray Limbaugh, who was arrested in the cabin by the river.

Ray is seen in handcuffs being taken in by the police.

HELEN (V.O.)

Ray has been suspected of being involved with the murder of former mayor Don McClain, having ties to the River City Demons. Joel Cutelli, the alleged assassin has now come forth saying he is innocent, and that it was Ray Limbaugh who killed McClain. Investigation has been ongoing, but police were able to find a mask that was left near the scene.

Helen hold up a Baldnobber mask.

HELEN (V.O.)

It's recognized as a Missouri Bald Knobber mask. A vigilante group after the civil war in the late nineteenth century.

(MORE)

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

Some people are claiming these vigilantes are what saved this town from crime and corruption. It all remains a myth here in Crystal City.

A KNOCK is heard at the door. Alma walks over and opens the door. Wendy is standing there.

ALMA

Can I help you?

WENDY

This is for you.

Wendy hands Alma a check.

ALMA

What's this for?

WENDY

An endorsement for your campaign for mayor. This town wants you to carry on your husband's legacy.

Wendy starts to leave.

ALMA

Where you heading off to?

WENDY

It's better you didn't know that.

Wendy walks away leaving Alma in confusion.

INT. PRISON CAFETERIA - DAY

Ray is at a table eating his food while watching the television news.

HELEN (V.O.)

Alma McClain has been named Crystal City's newest mayor. She promises to live up to her husband's legacy in keeping this town the best, west of the Mississippi.

Ray is furious, talking to himself.

RAY

I'm gonna kill that Wendy Fisher.

He hears a familiar voice from twenty feet away.

JOEL (O.S.)
Hey Limbaugh!

Ray turns around and sees Joel Cutelli standing there ready for him.

JOEL (CONT'D)
Not your mother's everyday cooking
is it?

Joel walks closer to Ray. The PRISONERS all gather around the both of them.

JOEL (CONT'D)
You need to stand up. Now.

RAY
Okay Cutelli.

Ray and Joel square off against one another. Just as they start to go at one another it cuts to black.

TITLE CARD: ONE YEAR LATER

INT. PLANE - DAY

Wendy is sitting with Jamal in first class seats on a plane. Jamal is looking out the window towards the ground below.

WENDY
How do you like your first time on
a plane?

JAMAL
I feel like I'm flying.

WENDY
Like Superman?

JAMAL
Yeah.

WENDY
You're adorable.

Wendy kisses Jamal on the head.

JAMAL
I hope we make new friends soon.

WENDY
We will darling. We will.

Wendy hugs Jamal close to her. The camera moves towards the back of the plane away from first class to man revealed to be Ray with longer hair and sunglasses. A flight attendant, MICHELLE, 20s, walks up to Ray.

MICHELLE

May I get anything else for you, sir?

RAY

How much longer till we land?

MICHELLE

Less than an hour.

RAY

How are the winters in Toronto?

MICHELLE

Very chilly. Be sure to dress warm out there. Happy New Year!

RAY

You too.

Ray raises his glass of wine to Michelle.

RAY (CONT'D)

It's gonna be one to remember.

Ray grins looking straight ahead.

FADE TO BLACK:

THE END

LOVE, INTEGRITY, AND THE MILITARY

Written by

Matthew S. Frey

470 Memorial Dr. Apt. 320
Chicopee, MA 01020
818-395-6765

EXT. WESTOVER AIR FORCE BASE - DAY

Bright sunny day in June. Wide view of an Air Force flight line in western Massachusetts.

EXT. PARKING LOT - DAY

Many SOLDIERS are dressed in uniform walking off a bus. Various military WIVES, HUSBANDS, and KIDS embrace each other like a happy ending of a Hallmark film.

A handsome dark haired Sergeant, MILES GRAY, 30s, steps off the bus with a cute lady with a tomboy edge, BRIANA MORALES, 30s. Both are carrying two bags of gear and a suitcase.

MILES

We're finally back.

BRIANNA

Land of the free, not much has changed.

MILES

Everyone looks so happy.

BRIANNA

They can't wait to go home and have sex.

MILES

Right, it's been over six months for them.

BRIANNA

Except for Sergeant Bennett.

Brianna points at a tall sergeant, EVAN BENNETT, 30s, embracing his wife and two kids.

BRIANNA (CONT'D)

You think I should tell his wife about the affair he had with that Sergeant from Grissom?

Miles grins and shakes his head.

MILES

Naw, let it go.

BRIANNA

She'll find out on Facebook eventually.

MILES

I'm lucky I have a faithful girlfriend.

BRIANNA

You sure you really wanna propose today?

MILES

I'm for sure, sure.

BRIANNA

It's only been a year.

MILES

Fourteen months.

BRIANNA

That long?

MILES

Yep, check it out.

Miles takes out a ring and shows it to Brianna. Brianna sarcastically reacts when she sees the ring.

BRIANNA

Oh God! I'll need some time to think about it.

MILES

You like it?

BRIANNA

The ring, yes. Your girlfriend, not really.

MILES

Come on Bri, Hailey ain't that bad.

INT. MILE'S CAR - DAY

Miles is driving while Brianna sits in the passenger seat.

BRIANNA

I don't think she's expecting you there.

MILES

She'll be surprised.

BRIANNA

She's not much into romance.

MILES
Neither are you.

BRIANNA
That's not true.

MILES
When are you gonna to start dating
again?

BRIANNA
People don't date.

MILES
What do you mean?

BRIANNA
People have sexual adventures with
strangers and then they call it
dating.

MILES
Not always!

BRIANNA
Men always lie about wanting a
relationship to get into my pants.

MILES
That never works?

BRIANNA
Nope.

MILES
It's been too long, huh?

BRIANNA
Shut-up.

MILES
Just saying, you could've had me.

Miles grins at Brianna.

BRIANNA
Here we go again! Bringing up the
date we had in tech school.

MILES
You're the one who rejected me.

BRIANNA

I didn't reject you! Your eyes were glued to those waitresses wearing daisy dukes at Twin Peaks.

MILES

That's not true, and it was your idea to go to Twin Peaks.

BRIANNA

Why would that be my idea?

MILES

Because you didn't wanna go to the Riverwalk. You said it was too "romantic."

BRIANNA

I recall the very next day you offered me "a night of passionate sex at a fancy hotel."

MILES

That was ten years ago, and I had nothing to lose!

BRIANNA

I don't have sex with friends.

MILES

I've grown up a lot over the last ten years thanks to you.

BRIANNA

You're welcome. For your sake, I hope she say "yes."

MILES

So do I.

INT. MEDICAL WAITING ROOM - DAY

Miles and Brianna walk into the medical front desk. Many military PATIENTS are waiting to be seen. A female airman, KELLY JONES, 20s stands there.

MILES

Good Afternoon, is Sergeant Whitfield in right now?

KELLY

Do you have an appointment?

MILES

I'm her boyfriend. Just got back from a deployment.

Kelly points to a clip board at the desk.

KELLY

Sign here, and we'll get you in.

MILES

Can I see her now?

KELLY

Sir, we've been working very hard all day. If you please just sign here we'll get you to see her.

MILES

It's urgent.

KELLY

Excuse me?

MILES

I'm proposing to her.

Miles takes out the ring and shows it to Kelly. Kelly suddenly changes her mood when she sees the ring.

KELLY

Oh God, that's so romantic.

MILES

She's the love of my life.

KELLY

Let me check if she's here.

Kelly goes to the back office. Brianna mocks Miles.

BRIANNA

"She's the love of my life."

Miles just glares at Brianna.

INT. OFFICE - DAY

HAILEY WHITFIELD, 30s, is on her desk with an athletic looking man, CLIFF BOTTO, 30s, who is kissing her neck and engaging her in a passionate way. A KNOCK is heard and the sexual activity comes to a halt.

CLIFF

Did you hear something?

HAILEY

Don't stop.

CLIFF

Someone's knocking.

KELLY (O.S.)

Sergeant Whitfield?

Hailey whispers to Joshua.

HAILEY

Oh shit. Hide.

Cliff quickly gets off Hailey and starts to dress himself.

HAILEY (CONT'D)

What is it?

KELLY

Your boyfriend has a surprise for you in the waiting room.

HAILEY

I'll be right there!

CLIFF

You haven't told him yet?

HAILEY

No. He wasn't suppose to come home till Sunday.

CLIFF

Jesus.

HAILEY

Don't worry about it.

INT. MEDICAL WAITING ROOM - DAY

Hailey walks out to the front desk to see Miles.

HAILEY

Hey babe, I thought you were coming home Sunday.

MILES

I wanted to surprise you.

HAILEY

Welcome back, I missed you.

Hailey goes to hug Miles in front of everyone like a happy Norman Rockwell couple in love. Miles gets down on a knee and shows her the ring.

HAILEY (CONT'D)

Oh, no.

Hailey's face turns red in embarrassment.

MILES

You didn't let me ask the question.

HAILEY

Sorry.

MILES

I was thinking we could take things to the next level.

Brianna, Kelly and all the patients in the room wait for what she will say. Hailey softly whispers to Miles.

HAILEY

Miles....we need to talk.

MILES

About what?

The patients in the room are in shock at her response. There is an awkward silence until Kelly yells out.

KELLY

Come on girl, say yes!

INT. OFFICE - DAY

Hailey is nervously putting paperwork in folders as Miles tries to talk to her.

MILES

Did you have an epiphany while I was away?

HAILEY

I realized we're not compatible anymore, and I wanted to tell you when you got back.

MILES

What do you mean we're not compatible?

HAILEY

We want different things.

MILES

Like what?

HAILEY

For one, you don't wanna have kids.

MILES

We talked bout this, they're expensive.

HAILEY

I'm thirty-two! I only have a few more good years to get pregnant!

MILES

Don't be silly!

HAILEY

You don't want the responsibility!

MILES

Are you saying I wouldn't make a great father?

HAILEY

No, I'm not saying that. You don't take your career seriously anymore.

MILES

What are you talking about, I went on this deployment to save money for a house.

HAILEY

You've been a sergeant for like seven years!

MILES

What's wrong with that?

HAILEY

You said you were gonna apply to be an officer so we could PCS overseas.

MILES

Is that what you want?

HAILEY

Yes, I don't wanna be stuck in a small military town in Massachusetts. I have my career too.

MILES

Is there someone else?

HAILEY

I knew you were gonna ask that!

MILES

It's an honest question so just answer it.

HAILEY

Maybe.

MILES

Who?

HAILEY

Master Sergeant Botto.

MILES

Unbelievable!

HAILEY

He takes his career very seriously.

MILES

That's it then.

HAILEY

Sorry, I don't think you're ready for marriage.

MILES

I am. You should give me another chance.

Hailey shakes her head unsure of what to say.

HAILEY

I'll make sure my stuff is out this weekend.

Miles turns around and walks out of the office.

INT. E-CLUB BAR - NIGHT

Miles and Brianna sit together having a beer at the bar located on the military base.

BRIANNA

I knew all along she was wrong for you.

Miles shakes his head.

MILES

She left me for Master Sergeant Botto.

BRIANNA

Trust me, you dodged a bullet, and you're a much better guy than him.

MILES

I've been a sergeant way too long.

BRIANNA

You're a really good sergeant.

MILES

I'm gonna end up dying alone.

BRIANNA

That's not true! Millions of women would love to be with a guy like you. Sweet, handsome, and faithful.

MILES

Do you wanna have kids someday?

BRIANNA

Yeah maybe, but they're expensive.

MILES

Exactly. Hailey wanted kids.

BRIANNA

That's a tough issue to bring up.

MILES

You think I could be an officer?

BRIANNA

Yeah, why not.

MILES

Am I'm too old?

BRIANNA
Never too old!

Cliff, from before, walks up to Miles and Brianna at the bar.

CLIFF
Well, well, well. My favorite
sergeants are back. The Blind
Squirrel and Charlie's Angels.

Cliff pats Miles on the back.

MILES
I'm not blind anymore, sir. I can
shoot rounds up a flea's ass now.

Cliff looks at Brianna.

CLIFF
Look like you been hitting the
weights champ.

BRIANNA
Thanks I'm flattered.

Cliff nervously grins, then looks at Miles.

CLIFF
Look, I'm sure Hailey told you
about...

MILES
She did.

CLIFF
I don't want this to ruin our
relationship in any kind of way.

MILES
It's fine.

CLIFF
You sure?

MILES
I'll survive.

CLIFF
Glad we got that out of the way
then.

Cliff looks at Brianna.

CLIFF (CONT'D)

You still plan to hold on to that
combatives title, Morales?

BRIANNA

I ain't giving it away for free,
Master Sergeant.

CLIFF

I'll consider that a challenge.

Cliff exits. Brianna shakes her head in disgust.

BRIANNA

That guy has a small one for sure.

MILES

How would you know?

CLIFF

An arrogant jerk who drives an
corvette, and uses his rank to
sleep with whoever he wants. I
know.

MILES

Sometimes I wish I had that power.

BRIANNA

Stop being so negative.

Miles looks up at the bartender, AMY, 30s.

MILES

Can I get a shot of jack, please!

BRIANNA

No! I've seen you drunk before, and
I'm not letting that happen again.

MILES

Just this one time...

BRIANNA

We have combatives training in the
morning. In fact, I'm coming home
with you tonight to keep you in
check.

MILES

You are?

BRIANNA

Don't get any ideas, cowboy.

MILES
Of course not.

INT. KITCHEN - MORNING

Miles walks toward his kitchen naked, which is only revealed from the waist up. He yawns and suddenly sees Brianna sitting at the table.

BRIANNA
OHHH GOD!!!!

MILES
AHHHH!

BRIANNA
What are you doing?

Brianna covers her eyes.

MILES
I was gonna make some coffee, and forgot you were here.

BRIANNA
Geez, it's like staring up at me, very... aggressively.

Brianna tries not to peek, and keeps her eyes covered.

MILES
It's just morning wood.

BRIANNA
Go put on some pants, I'm going outside.

MILES
Going right now!

Miles goes back toward his room. Brianna gets up out of her chair and takes a few steps toward the door embarrassed and slowly opens the door. Miles walks back into the kitchen still naked.

BRIANNA
What the hell!

MILES
Oh shit!

BRIANNA

I thought you were putting on some pants!

MILES

I thought you were going outside!

Miles quickly goes back to his bedroom, and Brianna quickly goes outside.

INT. COMBATIVES ROOM - MORNING

Miles and Brianna are wearing gloves and protective gear as they walk on the mats in the combatives room. A few other TROOPS are training one another, hitting bags, pads, etc.

MILES

It's too early in the morning for this.

BRIANNA

This will help you get rid of all that anger inside. Are you angry?

MILES

Very angry.

BRIANNA

Good, you'll feel more confident once you kick some ass.

MILES

I'm ready!

Brianna notices Hailey wearing some boxing gloves getting some lessons from Cliff on hitting the bag.

BRIANNA

Speak of the devil.

Brianna points towards Hailey, and Miles notices her.

MILES

What's she doing here? She hates sports.

BRIANNA

Just ignore them, come on.

MILES

This pisses me off.

BRIANNA

There you go! Match up with Davidson, I think you can take him. Show her what you're made of.

MILES

Good idea. Why don't I spar with you?

BRIANNA

Haha, that's not a good idea.

MILES

Are you afraid of a man?

Brianna chuckles.

BRIANNA

I don't wanna put you in the hospital like I did in tech school.

MILES

Come on, I've been training five days a week.

Brianna calls out to Davidson.

BRIANNA

Davidson! Come spar with Sergeant Gray!

A big husky man, ZACK DAVIDSON, 20s, walk over to Miles and Brianna. Hailey and Joshua notice Miles is present and is about to spar in the ring.

ZACK

All right! I've been waiting a long time to kick your butt sergeant.

MILES

Not today bulldog, I need myself I real challenge.

Zack smirks and shakes his head, Miles turns away and whispers to Morales.

MILES (CONT'D)

I can't take him, just let me spar with you. Make me look good.

BRIANNA

You're gonna get hurt.

MILES

Just take it easy on me.

Zack yells out to everyone in the room.

ZACK

Check it out! We got Sergeant Gray
against the Sergeant Morales.

Everyone else stops to watch Miles take on Brianna.

MILES

Let me get a few jabs in there.

Miles throws a few jabs at Brianna. She dodges them. He
throws a right, a jab, and another right, but misses again.

MILES (CONT'D)

Come on Charlie's Angels!

Everyone reacts as Miles begins to taunt her. He throws a few
more punches, each one faster than the other.

MILES (CONT'D)

I'm much better, huh?

BRIANNA

Slow down, keep your guard up.

Miles quickly throws a right, but Brianna blocks and grabs
his arm.

MILES

Owww!

She kicks him in the stomach, than then once again knocking
Miles to the mat.

BRIANNA

Okay, that's enough.

Miles gets up and charges at Brianna, but she quickly grabs
his arms and flips him over, judo style. Miles falls flat on
his back. Everyone in the room notice Miles on the ground,
amazed at Brianna's martial arts skills. She gets behind
Miles on the ground in a choke hold.

BRIANNA (CONT'D)

You gonna tap out?

MILES

I can't.

BRIANNA

Tap out Miles!

Miles finally taps out, and Brianna lets him go. Miles lays on the mat, barely moving. Everyone gives Brianna a round of applause.

ZACK

She's still undefeated folks!

Miles looks up at Brianna who is standing over him.

BRIANNA

Reminds me of the moment I first met you.

MILES

This time I think you broke my neck.

Brianna calls out to the other guys on the mat.

BRIANNA

Let's get him to medical!

Hailey takes off her gloves and rushes to help Miles. Brianna lifts Miles off the mat.

INT. MEDICAL ROOM - DAY

Miles lays back on a chair in the medical room with a neck brace on. Hailey walks in with a clip board.

HAILEY

You really took a beating.

MILES

I took it easy on her.

HAILEY

She's a third degree black-belt, isn't she?

MILES

Whatever degree is the highest, that's what she is.

HAILEY

She's pretty rough around the edges.

MILES

That's why we were never a couple.

Hailey observes his neck.

HAILEY
How does it feel?

MILES
It's okay as long as I don't turn
my head too much.

HAILEY
Can you sit up?

Hailey assists Miles to sit up in the chair, holding his
hand. The warm touch of her hand brings a smile to his face.

MILES
Thanks.

HAILEY
I can get you put on quarters,
until you feel better.

MILES
I'll be fine.

HAILEY
You sure?

MILES
Absolutely. I've got a military
base to protect.

HAILEY
Go home rest a while.

MILES
I can't, I'm off to see my Unit
commander.

HAILEY
What for?

MILES
To hand in my application for
Officer Training School.

HAILEY
You don't have to do all of this
for me.

MILES
I'm not, I'm doing this for me.

HAILEY

Good for you.

MILES

Yeah.

HAILEY

Take care of that neck, Miles.

INT. COMMANDER WRUCK'S OFFICE - DAY

MAJOR TASHA WRUCK, 40s, commander of the Security Forces Unit is sitting at her desk. Miles stands at attention in front of her desk along with Cliff.

TASHA

What makes you think you're a good candidate for OTS?

MILES

My good conduct in the last ten years of service should account for something.

TASHA

Expect for one letter of reprimand three months ago in Kuwait.

MILES

I thought that was thrown out.

TASHA

Nope, I have friends from Grissom. I know more than you think.

MILES

I hardly count that one.

TASHA

Apparently you had a verbal altercation with two tech-sergeants from Grissom.

MILES

I was only defending my actions. They were out to get me the whole deployment.

TASHA

You always respect your superiors under any circumstances, it's in the enlistment handbook.

MILES

Yes ma'am.

Tasha looks at a transcript.

TASHA

What was your degree in?

MILES

Creative writing.

TASHA

Sounds amusing.

MILES

I realize my degree is useless to the military, but I'd be a valuable asset somewhere.

TASHA

It's gonna be a challenge trying to get your application in, due to rollbacks. However, I have one opening in the next six months.

MILES

Sure, I can wait.

TASHA

Here's the deal, Gray. You spend the next six months as flight chief on Bravo flight. If my expectations are met, then I may consider giving you a recommendation for OTS.

MILES

Yes ma'am.

TASHA

Bravo flight has caused our Unit lots of trouble lately. Valuable assets have been stolen from the armory and sold online.

MILES

I wasn't aware of all this.

TASHA

I need someone I can count on to straighten them out.

MILES

I'll try my best.

TASHA

Master Sergeant Botto will help
guide you along the way.

CLIFF

Will do ma'am.

TASHA

This is your chance to prove you're
officer material.

Tasha stands up out of her chair. Miles does the same.

MILES

Major, I'll make sure Bravo flight
wins flight of the quarter.

TASHA

I'll hold you to that. Good luck,
sergeant.

MILES

Thank you ma'am.

INT. COMBATIVES ROOM - DAY

Miles, still with the neck brace on, wears gloves and
practices his punches, while Brianna holds up pads on each
side.

BRIANNA

You're serious about becoming an
officer?

MILES

I have to wait six months.

BRIANNA

That's a long time.

MILES

Life in the military will be much
better when I commission.

BRIANNA

How will it make your life better?

MILES

I have lots to prove.

BRIANNA

You don't have to prove anything,
especially to Hailey.

MILES

This is not for Hailey!

BRIANNA

Right.

MILES

Besides I need to PCS out of this place. Maybe somewhere overseas.

BRIANNA

It's overrated.

MILES

I bet women in England would love my accent.

BRIANNA

Give me a break.

Cliff sneaks up on Miles and Brianna.

CLIFF

Gray!

MILES

Sir!

CLIFF

You outta be taking it easy on that neck. Morales may break both your legs this time.

Cliff hands Miles a huge binder of studying material.

CLIFF (CONT'D)

Here's a summary the flight chief duties. Read everything before zero six hundred Monday morning.

MILES

Will do sir.

CLIFF

You wanna be officer material, I'm setting it straight, it won't be easy. I'll still be here for you if you need my help.

MILES

I appreciate that sir.

Cliff pats Miles on the shoulder and exits.

BRIANNA
You're a flight chief now?

MILES
Yeah, I'm gonna need your help.

INT. GUARDMOUNT ROOM - MORNING

Miles and Brianna stand in front of the troops, HERMAN WONG, 20s, LIZ QUACKENBUSH, 20s, WALTER COOK, 20s, and KELLY JONES, 20s. Zack Davidson, from before, also stands in formation with the troops.

MILES
Morning Defenders!

EVERYONE
Morning sir!

MILES
If you don't know already, I'm
Sergeant Gray and this is my
partner in crime, Sergeant Morales.

BRIANNA
Morning.

MILES
First thing. The Unit thinks Bravo
flight is a group of dirt bags, so
that all changes today. Second, we
need to pass the flight exercise
next month. It's essential to
everyone's military career.

Miles looks at Liz. Liz is caught looking at her cell phone.

MILES (CONT'D)
Ouackenbush!

LIZ
Sir?

MILES
Put down the cell-phone. In fact
everyone, hand over your phones.

ZACK
I hate this flight!

MILES
Lock it up Davidson!

Miles hands over his uniform cap to Liz. Everyone puts their phones inside of it.

MILES (CONT'D)

No more Facebook, no more Instagram, and no more posting videos on Tiktok.

LIZ

This is so lame.

COOK

Sergeant? How do we call for emergencies if the phones on post don't work?

LIZ

Yeah, those phones are from like last century.

Miles turns and picks up a box full of pagers.

MILES

If your radios die, then you can communicate with these bad boys.

ZACK

What the hell?

MILES

Party like it's 1999 folks.

COOK

Motivated!

Everyone takes a pager.

MILES

Airman Wong!

HERMAN

Sir?

MILES

Keep a look out for any suspicious looking people at the main gate and check all ID cards.

HERMAN

Yes sir.

MILES

Stay alert, stay positive, and
don't fall asleep on post. Let's
bring it in.

Everyone puts in a hand.

MILES (CONT'D)

On the count of three, Bravo
Flight. Ready? One...

EVERYONE

Bravo Flight.

Everyone quickly disperses and goes to work. Miles stands
alone with his hand out.

MILES

Motivated.

EXT. MAIN GATE - DAY

Herman is at the main gate checking ID cards from a PASSENGER
in a car. Car drives away. A big donut van rolls through the
gate with the lettering on the side, "Davy's Donuts."

HERMAN

Welcome to Westover, may I see your
ID badge?

A big tough looking man, DAVY, 40s, rolls down the window and
begin to sing.

DAVY

*"I'm Davy Davy's Dounts, here to
put a smile on your day, I'm Davy
Davy's Donuts, here to help you on
your way. Hooray!"*

HERMAN

Very... inspiring.

Davy hands Herman a box of donuts.

HERMAN (CONT'D)

Wow, thank you.

DAVY

I'm starting my donut business bra!

HERMAN

Sounds great.

DAVY

I don't have a proper military ID on me, but last time they let me come through the gate...

HERMAN

You're good to go.

DAVY

Bless you young man. I hope those donuts help put a smile on your day.

Davy drives off. Cliff rolls up in his Dodge Challenger, with a latte in his hand.

CLIFF

Look who we have here, Wishy Washy Wong. Everyone feels safe with you guarding the gate.

Herman is a bit intimidated, but let's it go with a bit of his sarcasm.

HERMAN

They sure they do, sir.

CLIFF

Where's your post briefing, Airman!

Herman stands still at attention.

HERMAN

Airman Wong reports as ordered, the main gate is all secure at this time, would you like a post briefing?

CLIFF

Not today, I'll give you a break.

Cliff snatches the box of donuts from Wong's hand.

CLIFF (CONT'D)

These will give you diabetes.

HERMAN

Can I make one request Captain?

CLIFF

What is it Airman?

HERMAN

Request permission to leave post
and utilize the latrine, sir.

CLIFF

Number one or number two?

HERMAN

A quick number one, sir.

Cliff finishes his latte and hands Herman the empty paper cup.

CLIFF

Use this and be a man. Back when my
Daddy was an MP in the Army he had
no latrine. You kids these days got
it easy.

Cliff drives off. Herman looks at the paper cup and sighs.

CLIFF (CONT'D)

Thanks for the donuts.

INT. PATROL CAR - MORNING

Miles is driving, patrolling the main road as Brianna sits in the passenger seat.

MILES

Was I too harsh on them?

BRIANNA

No way.

MILES

Taking away their phones wasn't too
much?

BRIANNA

If they get bored they can play
cards.

Miles pulls into the medical parking lot.

BRIANNA (CONT'D)

Why are we at the medical building?

MILES

CPR class.

BRIANNA

Who's teaching it?

MILES

Hailey.

BRIANNA

Of course.

MILES

CPR training will save someone's
life one day.

BRIANNA

Sure it will.

Miles and Brianna get out of the car.

INT. MEDICAL HALLWAY - DAY

Miles walks up and knocks on the door to the medical
classroom. Brianna looks at the sign on the door, that reads,
"8 A.M. CPR TRAINING SESSION FULL."

BRIANNA

Guess you'll have to come back
another day Romeo.

Door opens, and Hailey steps out.

HAILEY

Sergeant, what brings you here
today?

MILES

Is the class still full?

HAILEY

Yes it is.

BRIANNA

Thanks anyway!

Brianna begins to leave.

HAILEY

But we can fit you two in no
problem.

MILES

Great!

Hailey turns her attention to Brianna.

HAILEY

Sergeant.

BRIANNA

Hello.

HAILEY

Have you beat up any more guys?

Brianna smiles and chuckles.

BRIANNA

Only the ones that need some sense
knock into them.

Brianna smacks Miles on the shoulder.

HAILEY

Come on in.

INT. MEDICAL ROOM - DAY

About a dozen MILITARY MEMBERS are sitting at tables with plastic mannequin of a head and chest in front of them. Miles and Brianna are left without one.

HAILEY

We're out of mannequins, but if you
want you can simulate the movements
on each other.

MILES

Sure, we can do that.

Brianna rolls her eyes at Miles. Cliff walks into the room unexpectedly.

HAILEY

Class, this is Master Sergeant
Botto from Security Forces, he'll
be my partner in crime today.

CLIFF

Morning folks, as most of you know,
this training saves lives and
should be taken very seriously.

HAILEY

Okay first group, get ready. Make
sure you keep the rhythm to the
music.

Hailey lays down on a table in front of the rest of the class. Cliff stands over the top of her.

CLIFF

Remember you want do the chest compressions at a rate of one hundred to one hundred and twenty beats per minute. Then one breath every thirty compressions. Ready?

Brianna turns to Miles.

BRIANNA

You lay down.

MILES

I can't.

Miles points at his neck brace.

BRIANNA

Fine, I'll be the victim.

Brianna lays on the ground in front of Miles.

CLIFF

Place your hand on top of your other hand.

Miles starts to place his hands over Brianna's breast plate. Brianna quickly grabs his wrist and shoves it back.

BRIANNA

Easy where you place those hands cowboy.

MILES

We've been friends long enough Bri! Get over it.

CLIFF

Pay attention Gray!

MILES

Got it!

HAILEY

Begin now!

Music begins. Everyone begins doing chest compressions to the music.

HAILEY (CONT'D)

Make sure you're pressing hard enough.

Miles looks up at Cliff giving Hailey chest compressions. Cliff begins pushing harder and harder on Hailey's chest.

HAILEY (CONT'D)

Harder, harder. Yes, harder. That's fantastic!

Miles begins to feel a sense of jealousy watching Cliff with Hailey. Brianna tries to snap him out of it.

BRIANNA

Hey! I'm dying down here mister, you gonna save me or not.

Miles continues giving Brianna chest compressions.

BRIANNA (CONT'D)

Press harder, I'm not made of plastic.

Miles gives Brianna harder compressions.

CLIFF

Stop! Give a nice long rescue breath. Make sure you tilt the chin up.

Cliff tilts Hailey's chin up and proceeds to lean close towards her like he is gonna kiss her on the mouth. Before Cliff makes contact with Hailey's mouth, Miles looks down at Brianna, leans in and gently touches his lips on her mouth.

There are a few seconds of silence with the vision of Miles kissing Brianna like he's Prince Charming and she's Sleeping Beauty. Hailey and Cliff both take notice.

HAILEY

Miles!

CLIFF

Sergeant Gray!

MILES

Yes!

CLIFF

You don't need to touch her lips.

MILES

Uh-huh, right.

Brianna's eyes open as she looks at Miles.

BRIANNA
What just happened?

INT. PATROL CAR

Miles is driving, while Brianna sits in the passenger seat.

MILES
Are you gonna say anything?

BRIANNA
I have nothing to say.

MILES
I'm sorry, I must've...

BRIANNA
It's fine.

MILES
You sure?

BRIANNA
Yeah. It's CPR training, no big deal. It meant absolutely nothing.

MILES
Right! Absolutely nothing.

RADIO (V.O)
Police one, are you negative?

Brianna takes out her radio and responds back.

BRIANNA
Affirmative.

RADIO (V.O.)
An alarm went off in the armory, I need you in route.

BRIANNA
Copy, on our way.

EXT. ARMORY BUILDING - DAY

Miles and Brianna walk around the building, looking out for any suspicious activity and ready to draw their guns if they need to. They make it to the front door.

Miles checks the front door to the armory, but struggles to open it.

MILES

It's jammed. Let's check the back door.

Brianna kicks opens the door wide open without much effort.

MILES (CONT'D)

Or you could do that.

Brianna and Miles walk into the armory building and make it to the door. Through the window she sees Davy from before, outside the vault to the armory.

MILES (CONT'D)

It's the custodian.

BRIANNA

Is he allowed in the armory?

MILES

I don't know.

BRIANNA

Let's go!

Brianna and Miles barge through the door and Brianna draws her weapon.

BRIANNA (CONT'D)

Hold it right there, and put your hands in the air!

Davy puts his hands in the air.

DAVY

Don't shoot! I'm here to clean.

INT. INTERROGATION ROOM - DAY

Miles and Brianna sit with Davy at a table along with Zack.

DAVY

I came here to bring some of my donuts, I didn't mean to intrude.

MILES

You're not allowed into buildings that are restricted areas without supervision.

ZACK

Sorry sir, it won't happen again.

DAVY

My apologies.

MILES

You just need to go through a background check before getting on base.

DAVY

My father, rest his soul, was a Army veteran who brought a smile to everyone's day bringing service members donuts.

MILES

Sorry about your father, he sounds like a great man.

DAVY

He was great to my mother. I'm not the same person without my parents. They were married for forty years.

Davy breaks down and begins to cry.

DAVY (CONT'D)

These donuts are the only things I have left of my parents. I miss them so much it hurts talking about it.

Zack tries to comfort Davy.

ZACK

I feel ya man.

DAVY

Would it be okay if I brought donuts to everyone on this base a few times a week.

ZACK

He seems harmless to me.

MILES

I suppose it wouldn't hurt anything.

Davy gets up and gives Miles a hug.

DAVY

God Bless you!

MILES

Anytime.

INT. E-CLUB BAR - NIGHT

Miles and Brianna are sitting at the bar having a drink together. Karaoke songs are being performed in the background.

BRIANNA

That man really loved his parents.

MILES

I know, so sad. Too bad marriage isn't what it use to be.

BRIANNA

Has anything really changed?

MILES

Communication, patience. Not everyone has those qualities anymore.

Miles look over and sees Hailey and Cliff sitting at a table with a few other SERGEANTS from the Unit.

BRIANNA

The more you search for those qualities in a person, the more upset you become.

MILES

Story of my life.

BRIANNA

I don't have to look for anyone.

MILES

Maybe that's why you're still single.

BRIANNA

Shut-up.

MILES

You don't give guys a fair chance.

BRIANNA

I had no chemistry or connection with those other guys.

MILES

You said the same thing about me.

Brianna blushes, lost for words.

MILES (CONT'D)

You're way too picky.

BRIANNA

Nothing wrong with that.

MILES

Nope, but you can't start a fire
without a spark.

Miles begins to sing a Bruce Springsteen's "Dancing in the
Dark."

MILES (CONT'D)

"You can't start a fire..."

Brianna breaks the tension by joining in.

BRIANNA

*"You can't start a fire without a
spark..."*

MILES/BRIANNA

*"This gun's for hire, even if we're
just dancing in the dark."*

MILES

"bum, bum, bum, bum, bum!"

Miles and Brianna share a laugh.

MILES (CONT'D)

Bruce is the best.

BRIANNA

The very best! I'm going to the
ladies room.

Brianna pats Miles on the shoulder.

MILES

All-right, we'll continue this
conversation when you get back.

Brianna exits toward the bathroom. Cliff walks up to the bar
next to Miles.

CLIFF

Two bud-lights please.

Cliff turns to Miles.

CLIFF (CONT'D)

That was quite a job you did in CPR training today.

MILES

It saves lives.

CLIFF

You have a thing for her, don't you?

MILES

Who?

CLIFF

Come on, you know who.

MILES

Morales? We're just friends.

CLIFF

Good, cause she's a lesbian all the way.

MILES

How would you know that?

CLIFF

Think about it.

MILES

You're wrong.

Cliff grabs his beers.

CLIFF

Whatever bro.

The karaoke lady, WANDA, speaks in her mic.

WANDA

Can I get Cliff and Hailey to the stage.

CLIFF

I'm up, catch you later.

Brianna walks back to the bar.

BRIANNA

What did he want?

MILES

Nothing.

The song "Sara Smiles," begins to play on stage. Cliff and Hailey get ready to sing.

MILES (CONT'D)

No way.

BRIANNA

What?

MILES

This was our song.

BRIANNA

Sara smiles?

HAILEY/CLIFF

"Baby hair with a woman's eyes..."

MILES

Yeah, Hailey's middle name is Sara.

BRIANNA

Oh. Wanna get out of here?

MILES

Yep, we gotta be up early in the morning.

INT. MILES'S CAR - NIGHT

Miles pulls into the parking lot to Brianna's apartment to drop her off, and parks the car.

BRIANNA

You're still smitten by Hailey, aren't you?

MILES

Occasionally.

BRIANNA

Good night.

MILES

I'll see you in the morning.

Brianna opens the door and gets out of the car.

BRIANNA

Hey.

MILES

Yeah.

BRIANNA

You're gonna make a great officer someday. I mean that.

MILES

Thanks.

Brianna walks away toward her apartment.

INT. GUARDMOUNT ROOM - MORNING

Miles stands in front of his troops with Brianna by his side.

MILES

Morning Defenders!

EVERYONE

Morning sir!

MILES

We'll be conducting lots of training today.

LIZ

This is not what I planned to do with my day off.

ZACK

Me neither.

MILES

If we wanna make flight of the quarter we have to go the extra mile.

ZACK

Who says we wanna make flight of the quarter?

MILES

You all really wanna be kicked out of the military?

KELLY

Kicked out?

WALTER

Who says we're getting kicked out?

MILES

The commander. She says Bravo flight is the worst in the Unit and if this keeps up she's gonna put everyone on the rollback list.

LIZ

That's bullshit!

HERMAN

Fine with me, I ain't re-enlisting.

MILES

Fair enough. Everyone has dreams way beyond the military and that's fine. Right now, I'm your General Patton and you're my troops!

LIZ

Who's General Patton?

MILES

Let's prove to the leadership in this unit they're wrong! Throw it back in their faces for once. Let's be proud to be Bravo Flight! I tell ya, time flies and one day many years from now, you're all gonna look back at this and remember. It wasn't so bad after all. It can be fun! We are one team, one fight! What do you say?

Everyone just stands there for a second in dead silence.

MILES (CONT'D)

If you all make flight of the quarter I get to go to Officer Training School.

HERMAN

Let's do it!

MILES

That a boy Wong!

KELLY

I'm in!

WALTER

Motivated!

ZACK

Let's do it for Sergeant Gray!

LIZ

As long as we can start using our cell phones again.

MILES

Great! Let's go troops!

Everyone heads out the door. Brianna walks up to Miles.

BRIANNA

Kicked out of the military? Nice touch.

MILES

Whatever gets them motivated.

EXT. TRAINING GROUNDS - DAY (MONTAGE)

An upbeat motivating song plays during the course of the training montage. Miles stands in front of his troops as they begin doing push-ups. Herman struggles to push them out.

MILES

Come on Wong! Push them out!

Zack and Brianna are side by side doing push-ups.

MILES (CONT'D)

Way to go Wash and Morales!

Zack looks over at Brianna.

ZACK

I can't let you beat me!

Brianna keeps pushing them out until Zack falls on his face in the dirt. He lifts his head and spits out a wad of tobacco from his mouth. Brianna is repulsed.

BRIANNA

I'd quit that habit if I were you Arkansas.

MILES

Okay everyone up! To the obstacle course!

Everyone starts running towards the obstacle course at full speed. One by one they begin to climb a wall, and swing from the ropes.

MILES (CONT'D)

Let's go, let's go! Double time!

EXT. TRAINING GROUNDS - DAY

Kelly walks up with a pair of handcuffs and puts them on Anthony's hands that are behind his back.

MILES

What do you do next?

KELLY

Double lock, sir.

MILES

Great job. Quackenbush, what do you do next?

Liz has a pair of cuffs on Walter who has his hands behind his back.

LIZ

Conduct the search, sir.

MILES

Good job.

Liz holds on to the cuffs with her left hand, while conducting a search with her right hand on Walter's uniform. Walter is enjoying it.

ZACK

Careful, he's tickle-ish.

WALTER

Don't break a nail, quack, quack.

Walter smiles. Liz trips Walter's leg and forces him to the ground holding onto the cuffs.

WALTER (CONT'D)

Oww!

ZACK

Damn!

Miles is impressed. Liz finds a fake gun in his uniform pocket.

LIZ

Found a weapon sir.

MILES

What do you do next?

LIZ

Re-initiate the search all over again.

MILES

Good job Quackenbush!

WALTER

I can't feel my legs.

ZACK

Don't be a baby, Cook!

EXT. TRAINING GROUNDS - DAY

Miles stands in front of his troops with a can of pepper spray in his hand. Zack has a look on his face like he is about to cry.

ZACK

Can you not spray in the face?

MILES

Everyone on this flight is required to get pepper sprayed in order to be certified.

Zack stands forward.

MILES (CONT'D)

Ready? One, two, three, pepper spray!

Zack gets sprayed in the face.

ZACK

Owww! Owww! It burns! My eyes feel like they're melting.

Walter steps forward as he laughs at Zack.

WALTER

What a wuss.

MILES

Ready Cook? One, two, three, pepper spray.

Miles sprays Walter in the face with pepper spray.

WALTER

Holy shit! This stuff is strong!

Walter tries to put his hands on his eyes.

MILES

Don't put your hands on your eyes,
it makes it worst.

Brianna steps up very confident in herself.

MILES (CONT'D)

Okay Bri, you ready?

BRIANNA

Hit me with your best shot!

MILES

One, two, three, pepper spray!

BRIANNA

It's not too bad, I don't know what
you guys are....oh my God! Owww!
Owww! Owww!

Brianna begins jumping up and down much to Miles's pleasure.

KELLY

Are you certified on the pepper
spray Sergeant Gray?

MILES

Okay, okay. Have at it.

All troops gather around to watch Miles get sprayed as
friendly payback.

MILES (CONT'D)

Count to three, one....

Wong sprays Miles in the face with pepper spray.

MILES (CONT'D)

Holy Chuck Norris, I wasn't ready
for that!

EXT. TRACK - DAY

Miles runs with his troops on the track. Everyone is huffing
and puffing, singing a Chuck Norris jody.

MILES

"I see a bearded ninja."

EVERYONE

"I see a bearded ninja."

MILES

"His name is Chuck Norris."

EVERYONE

"His name is Chuck Norris."

MILES

"Chuck Nah Nah Nah Norris"

EVERYONE

"Chuck, Chuck, he's the man!"

MILES

"Roundhouse kick to the face."

Zack interrupts the jody.

ZACK

Where's the finish line?

MILES

All-right stop!

Everyone stops, out of breath.

MILES (CONT'D)

Great day of training today. Bring it in.

Everyone puts their hands in.

MILES (CONT'D)

One, two, three...

EVERYONE

Bravo Flight, huah!

MILES

Now go wash your ass!

Hailey walks up on Miles.

HAILEY

Ease up on them, sergeant!

MILES

Hey you.

HAILEY

They look worn out.

MILES

We all got pepper sprayed earlier.
It's okay, cause the running helps
getting more air to the face.

HAILEY

Is that right?

MILES

What brings you here out here
today?

HAILEY

I'm selling tickets for the
military ball next month, I was
seeing if you'd like to go.

MILES

Sure, that would be great. I have
to get my blues ready, but it's a
great idea we go together.

HAILEY

I already have a date.

MILES

Of course.

HAILEY

Tickets are cheap.

MILES

I'm probably not going, thanks.

HAILEY

Okay, well come by my office if you
change your mind.

MILES

Will do.

HAILEY

Ready for the flight exercise
tomorrow?

MILES

I hope so.

Brianna quickly walks on up to Miles and Hailey with a pepper
spray can in her hand.

BRIANNA

Congratulations on your promotion
Tech Sergeant.

HAILEY
Thank you, Morales.

MILES
Ah, you promoted to Tech.
Impressive.

HAILEY
Finally. What's that in your hand?

BRIANNA
Just some pepper spray. You wanna
get sprayed?

HAILEY
Umm no thanks, I have to sell some
more tickets. See ya.

Hailey exits.

BRIANNA
Tickets to the military ball?

MILES
She's going with Cliff.

BRIANNA
I'm sorry, Miles. Military balls
are lame anyway.

MILES
Yeah, you won't see me at one.

BRIANNA
Me neither.

MILES
I just remembered something.

BRIANNA
What?

MILES
Taking a shower after getting
pepper sprayed reactivates the pain
on the face.

LOUD NOISES are heard from the troops at the dorms adjacent
from the track.

ZACK (O.S.)
AHHHHHHHHHHH!

BRIANNA
They just found out!

INT. GUARDMOUNT ROOM - MORNING

Miles stands in front of his troops at Guardmount.

MILES
Okay troops. Today is the day.
Refer to your training, I have full
confidence in all of you.

KELLY
Who's conducting the exercise sir?

MILES
Master Sergeant Botto and Mr.
Stephan Dartez from Special
Investigations.

ZACK
Mr. Dartez? Great, the exercise
Nazi.

MILES
He's a Desert Storm veteran, so
have respect. Remember, the duress
word is Platypus. When you hear the
duress word, that's when the
exercise begins.

ZACK
Platypus? Isn't that an animal from
Austria?

LIZ
Australia.

MILES
Thank you Quackenbush. Everyone be
vigilant and alert. For safety
purposes you've all been given
simulator rounds.

Miles hands out simulator safety round magazines. Everyone
puts them in their rifles.

MILES (CONT'D)
Hold down that main gate Wong.

WONG
Yes sir!

MILES

Let's go Bravo flight! Huah!

TROOPS

Huah!

EXT. MAIN GATE - AFTERNOON

Davy rolls up to the main gate in his white donut van. Wong walks out to check his ID card.

DAVY

What's up bro? I got a special delivery this morning.

WONG

Let me guess, a box of diabetes.

Davy shows Wong his visitor pass.

DAVY

I finally got my visitor pass.

WONG

It's expired sir.

DAVY

Come on, you recognize me.

WONG

Okay fine.

Davy hands Wong a box of donuts and coffee.

DAVY

Thanks buddy!

Davy takes off. A big white Chevy Silverado rolls through the gate and stops. STEPHAN DARTEZ, 50s, is in the driver's seat, and Cliff is in the passenger seat.

Cliff smiles and gets out of the truck and walks up to Wong. Wong stands at attention with the box of donuts in his hand and cup of coffee.

WONG

Sir, Airman Wong reports, the main gate is all secure at this time. Do you request a post briefing?

CLIFF

What's your first general order?

Cliff grabs the box of donuts from Wong, takes one of them and begins munching on one.

WONG

Sir my first general order is I will take charge of my post and protect personal and property for which I am responsible until properly relieved.

CLIFF

You need to take a latrine break?

WONG

That would be nice, sir.

Cliff takes the coffee out of Wong's hand, pours it on the ground until it's empty and hands it back to him. Wong takes the empty coffee cup. Cliff walks back to the truck with the box of donuts. He smiles at Wong.

CLIFF

Don't be such a Platypus!

Chevy Silverado takes off. Wong acknowledges the code word and gets on the his radio.

WONG

Control this is the main gate, a white Chevy Silverado with two occupants, both Caucasian have ran the gate and are heading down Wing street! Exercise!

EXT. OVER WATCH POST - DAY

Miles and Brianna are both running from their post to their patrol car in the parking lot.

MILES

Let's get 'em!

BRIANNA

Copy that main gate, this is call sign Charlie's Angels.

Miles looks at Brianna and shakes his head.

BRIANNA (CONT'D)

We're in route toward Wing street to look for a white Chevy Silverado.

WONG (O.S.)

Copy that!

MILES

I'm driving!

BRIANNA

No you're not!

MILES

I got the keys!

Miles holds the keys in front of Brianna. Brianna points down the road.

BRIANNA

Oh look! The base commander is here!

ZACK

What?

Miles turns his head in confusion toward the road. Brianna snatches the keys out of his hands.

BRIANNA

Ha! In the passenger seat cowboy!

MILES

You snake!

Brianna makes her way into the driver's seat and Miles makes his way to the passenger seat. Brianna starts up the engine, but fails.

BRIANNA

You idiot.

MILES

What?

BRIANNA

You forgot to fill the gas tank this morning.

MILES

Oops.

EXT. FLIGHT LINE - DAY

Walter is driving a patrol car with Liz in the passenger seat on the flight line.

WALTER
Motivated!

Liz calls on her radio.

LIZ
Charlie's Angels this is call sign
Avocado, we will be setting up at
the paint shack checkpoint to keep
eyes on a Chevy Silverado. How
copy?

EXT. MAIN ROAD - DAY

Brianna and Miles are hustling on foot down the road toward
the Medical Building area.

BRIANNA
Copy that Avocado, we are close to
the medical building. Give us about
five to ten mike, my dumb-ass
partner forgot to put gas in the
tank.

LIZ (O.S.)
Copy that.

MILES
Let's take a break in the medical
building.

BRIANNA
Suck it up cowboy!

Miles stops and sees Davy's donut van straight ahead.

MILES
Wait!

BRIANNA
What?

MILES
Follow me!

INT. PATROL CAR - DAY

Zack is in the driver's seat of his patrol car and sees the
Chevy Silverado blazing down the road. Zack turns on the
siren and lights. Kelly sits in the passenger side.

ZACK

This is call sign Thundercat. I have a visual on a Chevy Silverado heading northbound toward the flight-line, and I'm prepared to cut the road off. Avocado I need you for back-up.

LIZ (O.S.)

Copy that, we're in route!

EXT. MAIN ROAD - DAY

Zack pulls the vehicle to block the road. The Silverado comes to a complete stop. Kelly gets out of the car leaving the door open to use as a shield for cover. She gets her rifle ready, and YELLS at the men.

KELLY

Halt! Put your hands in the air and slowly step out of the truck! Now!

Cliff and Stephan put their hands in the air and slowly step out of the Silverado.

KELLY (CONT'D)

Turn away from the sound of my voice!

Cliff and Stephan turn away from her with their hands still in the air.

ZACK

Avocado be advised, we have the Silverado blocked on the main road adjacent to the flight line. I have two suspects, both Caucasian, one wearing OCPs, the other in a black polo shirt and jeans. Both look unarmed at this time.

LIZ (O.S.)

Copy, we're making our way on scene!

ZACK

Go cuff them.

KELLY

Should I wait for back up?

ZACK

I got your back.

Kelly yells at Cliff and Stephan.

KELLY
Put your hands behind your backs,
please!

When Kelly lowers her weapon and takes out her cuffs, Cliff and Stephan both draw their pistols and fire simulator rounds at Zack and Kelly hitting them both in the chest.

KELLY (CONT'D)
Oh shit!

CLIFF
You're both dead!

ZACK
Avocado be advised, call sign
Thundercat has been shot to the
ground.

Liz parks her patrol car behind the Silverado.

LIZ
Come in Charlie's Angels! We need
back-up! The suspects from the
Silverado are armed and dangerous.

Cliff and Stephan turn and face the patrol car pointing their pistols at Liz and Walter.

WALTER
What should we do?

LIZ
We gotta wait for back-up.

WALTER
They haven't arrived yet.

Cliff grins at them. Walter rolls down his window.

WALTER (CONT'D)
Drop your weapons and put your
hands in the air!

Cliff and Stephan both drop their pistols and put their hands in the air.

LIZ
We got them!

WALTER
Motivated!

Liz and Walter get out of the patrol cars. Cliff and Donald quickly draw another pistol from their belts and fire simulator rounds into the chests of Liz and Walter.

CLIFF

You're dead Airmen!

Liz calls on the net.

LIZ

Shots fired. Be advised, call sign Avocado has been turned to guacamole.

Cliff and Stephan walk back into the Silverado and head down the main road toward the flight-line. The Silverado is about to cross into the restricted area.

Suddenly out of nowhere, the white donut van coming speeding down the main road in its path blocking them off.

MILES

Ahh ha ha ha! Charlie's Angels
bitches!

The Silverado comes to a sudden halt, as Stephan slams on the breaks. Cliff is stunned. Brianna and Miles quickly get out of the patrol car.

BRIANNA

Put your hands in the air and step
out of the truck now!

Cliff and Stephan do not move. Brianna fires a warning shot in the air.

MILES

What are you doing?

BRIANNA

It's just a warning shot.

Cliff and Stephan get out of the truck with their hands in the air.

BRIANNA (CONT'D)

Slowly reach for your weapons and
drop them on the ground or I'll put
a round in both your heads!

Cliff and Stephan slowly reach for their weapons and drop them on the ground. Stephan gasps for breath and puts his hands on his chest.

STEPHAN

My chest.

BRIANNA

Keep those hands up sir!

Stephan holds his hands on his chest and falls to the ground
WHEEZING in pain.

STEPHAN

I can't breathe!

MILES

I ain't falling for that trick
again, Mr. Dartez.

Stephan lays on the ground sweating in pain.

CLIFF

Mr. Dartez?

BRIANNA

Maybe he's really in pain.

MILES

It's just one of his tricks.

Stephan gasps for more breath and lays flat on the ground.

BRIANNA

He doesn't look too good.

CLIFF

I'll call medical. You guys perform
CPR on him! That's an order!

Cliff runs to the truck to grab his phone.

BRIANNA

I'll do the chest compressions. You
give mouth to mouth.

MILES

Me?

BRIANNA

I ain't putting my mouth on him!

MILES

Paper, rock, scissors?

Miles makes a fist.

MILES (CONT'D)

Miles, grow yourself a pair of balls and kiss the man on the mouth!

Brianna performs chest compressions on Stephan. Miles gets on his knees, leans down and moves closer in on Stephan's face. He tilts Stephan's chin up, and blows air into his mouth.

MILES (CONT'D)

Bleech! He tastes like copenhagen and pop-tarts.

Brianna performs a few more chest compressions. Miles's bitter face leans in once again and presses his mouth on Stephan's lips. Stephan's eyes open, and he regains his breath. Cliff notices he is breathing again.

CLIFF

He's back!

MILES

I'm gonna be sick.

The medical van shows up on scene. The MEDICAL AIRMEN get out and unload a stretcher and proceed to get Stephan in the medical van. Brianna walks up to Miles and pats him on the back.

BRIANNA

I knew you had it in ya.

MILES

Right.

Miles walks over to the donut van.

MILES (CONT'D)

Gonna see if there's something I can throw up in now.

Miles opens the back door of the van. He finds a few rifles and ammo in the back.

MILES (CONT'D)

What's this?

Brianna walks over and notices the weapons.

BRIANNA

That janitor must be a busy man.

The janitor, Davy comes running from the road towards his van with toilet paper flinging from his shoe.

DAVY

Hey you! You stole my van!

MILES

You left the keys inside. Care to explain this?

DAVY

Preparing for the zombie apocalypse, man.

Brianna walks from behind Davy and begins to cuff him.

DAVY (CONT'D)

Oh shit.

INT. COMMANDER'S OFFICE - DAY

Tasha is sitting at her desk as Miles stands at attention directly in front of her. Cliff stands next to Tasha.

TASHA

Job well done Sergeant.

MILES

Thank you ma'am.

TASHA

It turns out Davy, the janitor worked active duty ten years ago, before getting discharged for drug use.

MILES

How did he have access to the armory?

TASHA

He remembered the code, and had a spare key to a lock that hasn't been replaced in years.

MILES

Did you get all the weapons back?

TASHA

The serial numbers on the weapons have been located and tracked down. It's a matter of time before all assets are returned.

MILES

Good thing I got a hold of that van.

TASHA

That van was registered to his parents.

MILES

He said his parents were dead, geez what a liar.

TASHA

I'll personally write a recommendation for OTS.

MILES

Much appreciated ma'am.

TASHA

Keep up the great work Sergeant.

Miles salutes Tasha.

INT. GYM - MORNING

Brianna is in the weight room with a few dumbbells in her hands doing some squats. She observes herself in the mirror looking at her figure. Liz unexpectedly walks from behind her.

LIZ

Nice job on them calves, Sergeant.

BRIANNA

What brings you to the gym on your day off?

LIZ

I workout, sometimes.

BRIANNA

Not judging.

LIZ

I wish I had a figure like yours.

BRIANNA

Are you kidding? I wish I knew your skin care secret.

LIZ

Vegan moisturizer.

BRIANNA

Does it have to be vegan?

LIZ

Yeah, you should try it sometime.

BRIANNA

You say I look old?

LIZ

No, well, I mean. You could exfoliate a bit.

Morales glares at Liz.

LIZ (CONT'D)

You asked, I'm just giving advice.

BRIANNA

I'm bet Tech Sergeant Whitfield exfoliates her skin and uses vegan products.

LIZ

She looks like she does.

BRIANNA

Yeah, probably washes her hair with organic apple cider vinegar too.

LIZ

She has really beautiful hair.

BRIANNA

I know.

LIZ

Do you have a thing for Master Sergeant Botto or something?

BRIANNA

No way!

LIZ

Oh, right. I should have known.

BRIANNA

What?

LIZ

You're totally crushing on Sergeant Gray.

BRIANNA
We're just friends.

LIZ
Actually the flight has been
talking about it for a while.

BRIANNA
Don't believe everything you see.

Liz moves forward and touches the pins that hold Brianna's hair in a bun.

LIZ
Maybe if you take those pins out of
your hair, and got a shoulder
length cut.

Brianna's beautiful long hair falls down.

LIZ (CONT'D)
Oh wow, for sure.

BRIANNA
You think so?

LIZ
Definitely. You got a date for the
military ball?

BRIANNA
I'm not going.

LIZ
Yes you are.

BRIANNA
Excuse me?

LIZ
When I get done with you, you're
going.

INT. OFFICE - DAY

Hailey is working on the computer in her office, as Miles drops on by with a bottle of champagne.

MILES
Afternoon, just wanted to bring you
a gift for your promotion.

HAILEY

That's very sweet, thanks.
Congratulations on passing the
Flight exercise.

MILES

It was nothing.

HAILEY

Have you made up your mind on going
to the military ball yet?

MILES

Not sure, but I'll take a ticket
just in case.

Miles hands her some money.

HAILEY

Your ticket's on me. It'll be fun.

MILES

I'll be going alone.

HAILEY

I'll dance with you.

MILES

Promise?

HAILEY

Yes.

MILES

Okay then.

INT. BALLROOM - NIGHT

Many military ENLISTED PERSONAL are socializing and dancing
in their service dress wear. Other CIVILIAN GUESTS are
dressed up socializing.

Miles walks into the ballroom dressed in his blues uniform
and runs into Liz, Zack, Kelly, Walt all dressed up in blues.
Herman is dressed up in a Tony the Tiger costume.

LIZ

Looking very sharp sir!

MILES

Thank you, I haven't worn this in
ten years.

Miles notices Herman in his costume.

MILES (CONT'D)
Did you lose a bet Wong?

HERMAN
Davidson told me this was the
Halloween costume party.

MILES
That's not till next weekend.

HERMAN
I know that now, thanks.

ZACK
He actually fell for it!

Zack begins to laugh.

MILES
It looks...vintage.

ZACK
He sure does looks grrrreat!

Zack imitates Tony the Tiger. Everyone shares a laugh. Miles
walks away.

MILES
You kids stay out of trouble.

Miles walks over to Hailey and Cliff across the dance floor.

HAILEY
You made it.

Miles looks around the room.

MILES
Yeah, a lot more people than I
expected.

CLIFF
Didn't think you were coming.

MILES
Last minute decision, I thought I'd
check out the elegant decor.

Cliff notices Brianna walk into the ballroom.

CLIFF
Speaking of elegant.

MILES

What?

Miles sees Brianna. His face lights up like he's watching a Christmas tree on a dark snowy night. Her hair is down and cut perfectly which brings out her beautiful brown eyes.

MILES (CONT'D)

Good Lord.

HAILEY

Is that Morales?

Miles smiles and walks up to Brianna. It's been many years since she's dressed so feminine.

MILES

You look very...stunning.

BRIANNA

Been a long time since I've worn heels.

MILES

Can you dance in them?

BRIANNA

I don't dance, you know that.

MILES

Come on.

Miles sticks out his hand.

BRIANNA

Okay.

Miles and Brianna move over to the dance floor, and begin to slow dance.

MILES

Thanks for all your help with the flight so far.

BRIANNA

My pleasure.

Hailey and Cliff begin dancing next to Miles and Brianna.

CLIFF

You're glowing tonight Morales.

HAILEY

I like your hair. Makes you look younger.

BRIANNA

Umm...thank you.

Hailey and Cliff wonder along the dance floor leaving Miles and Brianna alone.

BRIANNA (CONT'D)

This isn't easy for me.

MILES

What?

BRIANNA

Trying to be all romantic.

MILES

You're great at it.

BRIANNA

Shut up.

Cliff quickly grabs the microphone and speaks loud and clear to everyone in the ball room.

CLIFF

Excuse me, can I get your attention everyone. First of all, thanks for coming out tonight. Without further ado, I'd like to recognize the Airman of the Quarter, Mr. Tony the Tiger!

Cliff points at Wong, embarrassing him in front of everyone as the crowd laughs. Brianna looks confused at Miles.

MILES

Don't ask.

EXT. PARKING LOT - NIGHT

Miles and Brianna walk together in the parking lot.

MILES

Did you feel like a prom queen tonight?

BRIANNA

I missed out on my prom.

MILES

All the guys couldn't take their eyes off you.

BRIANNA

You clean up very well too.

MILES

I feel like a different man.

BRIANNA

In what way?

MILES

Like that George Jones song, "He Stop Loving Her Today." Country song.

BRIANNA

I don't listen to country.

MILES

It's about a guy who was in a love with his ex-wife, but suddenly woke up one day to realize he's not in love with her anymore.

BRIANNA

You're over Hailey now?

MILES

I think so.

BRIANNA

That's great.

Miles leans into kiss Brianna, but she turns her head away. He is very embarrassed.

BRIANNA (CONT'D)

Sorry.

MILES

My mistake. I don't know why I did that.

BRIANNA

It's okay. See you Monday?

MILES

Yeah. Monday.

INT. MILES'S APARTMENT - NIGHT

Miles walks into his apartment, throws his keys on the table and begins to take off his blues uniform. He hears a KNOCK at the door. He walks over to open it, and reveals Brianna standing there in the way.

MILES

Did you forget something?

BRIANNA

Yeah.

Brianna begins to kiss Miles passionately, their first real kiss since they've known one another.

INT. BEDROOM - NIGHT

Miles and Briana lay in the bed together. Brianna has her head on his chest cuddling one another after an unexpected sexual affair.

EXT. MILE'S APARTMENT - MORNING

Hailey knocks on Miles's apartment door. Miles slowly opens and notices Hailey outside.

HAILEY

Hey babe.

MILES

I didn't know you had my address,
what's up?

HAILEY

Can we talk?

Brianna notices Hailey at the front door.

MILES

Now is not a good time.

HAILEY

Me and Cliff broke up.

MILES

Why, what happened?

HAILEY

I realized it was just a fling
between us, nothing special.

MILES

You had another epiphany?

HAILEY

The last few months I've seen how much you've changed.

MILES

I'm still the same guy as before.

HAILEY

It made me realize how much of a mistake I've made.

MILES

That's in the past.

HAILEY

Can I come in?

MILES

No.

HAILEY

Meet me later?

MILES

Where?

HAILEY

Norman Rockwell Museum, at one?

MILES

Sure, I'll be there.

HAILEY

Thanks, babe.

Hailey kisses Miles on the cheek.

INT. MILES'S APARTMENT - MORNING

Miles goes back inside and sees Brianna already fully dressed about to leave.

MILES

Did you wanna grab some food.

BRIANNA

No, I'm good.

MILES

You don't have to leave right now.

BRIANNA

It's better this way, you have plans.

MILES

I wasn't expecting her today.

BRIANNA

Doesn't matter, you got what you wanted.

MILES

What are you talking about?

BRIANNA

Our passionate night of sex.

MILES

That was never my intention.

BRIANNA

You're just using me to get over Hailey.

MILES

I really do like you.

BRIANNA

Once again, men lying to get what they want!

MILES

Brianna, you've known me a long time, when have I ever lied to you!

BRIANNA

Let's just leave alone, okay. Soon the whole damn Unit is gonna find out we've slept together and I don't wanna be the topic of everyone's conversation right now.

MILES

Why did you come to my place last night?

BRIANNA

Why?

MILES

Yes!

BRIANNA

I thought I had feelings for you.

MILES

Was that a lie?

BRIANNA

Forget it!

MILES

Tell me the truth, what do you want from me?

BRIANNA

Nothing. Maybe it's better we're not friends anymore!

MILES

Is that what you want?

Brianna walks away to her car.

BRIANNA

We burned that bridge after last night.

INT. MUSEUM - DAY

Miles and Hailey are walking together at the museum checking out that artwork.

MILES

Why would Master Sergeant Botto be jealous of me?

HAILEY

He told me.

MILES

He has no reason to be jealous of me, I was just doing my job.

HAILEY

He believes you're stealing all his thunder after everything you've accomplished this quarter.

MILES

That ridiculous.

HAILEY

I said the same thing, so I left him.

MILES

What does he think of this?

HAILEY

He also thinks you're sleeping with Morales.

Miles shrugs it off and doesn't say anything.

HAILEY (CONT'D)

You are, huh?

MILES

That shouldn't matter, it means nothing to her.

HAILEY

It's fine, babe. Let's start over again, yeah?

INT. GUARDMOUNT ROOM - MORNING

Miles stands in front of his troops armed up and ready to go.

MILES

Morning Defenders.

EVERYONE

Morning sir!

MILES

Major Wruck has awarded Bravo with Flight of the Quarter, so I wanna thank you for your efforts the last few months.

LIZ

Are you going to Officer Training School?

MILES

My application is about to be sent by the Major.

WALTER

Motivated!

MILES

Has anyone seen Sergeant Morales this morning?

KELLY

No sir.

MILES

Okay let's hold her down out there.
Post!

All troops break off and go to work.

INT. OFFICE - MORNING

Miles walks into Cliff's office with his thermal of coffee in his hand. Cliff is at his desk using the computer.

MILES

Sir.

CLIFF

Hey, the Blind Squirrel. Aren't you suppose to be on post?

MILES

You gotten word from Morales?

CLIFF

She's transferred to Alpha Flight upon request.

MILES

Transferred? When?

CLIFF

Yesterday. Don't worry I'll get a replacement for you soon. For now, you can patrol alone.

MILES

Copy that.

CLIFF

While you're here I need you to take a survey on the computer in the training classroom.

MILES

Sure.

CLIFF

You can drop your gear right here.

Miles takes off his pistol and holster, places his thermal on Cliff's desk.

CLIFF (CONT'D)

Take care of Hailey for me. She's a tough cookie.

MILES

Too rough around the edges for you,
huh?

CLIFF

You know it.

Miles nods his head and walks into the training classroom. Cliff quickly takes out a small can of an infused cannabis drink and pours it into Mile's thermal. He seals it back up.

EXT. PARKING LOT - NIGHT

Miles is walking to his car and accidentally drops his bags. Zack and Walter walk by him.

ZACK

You okay sergeant?

MILES

I think so, just a bit dizzy.

WALTER

Need a ride?

MILES

Naw, I'm good.

EXT. MAIN ROAD - NIGHT

Miles is swerving a bit down the main road on the military base at night. A patrol car spots him and follows him with lights and sirens.

Miles pulls over to the side of the road. A Sergeant on patrol, Evan Bennett, from the opening scene, walks up the driver side window flashes her flashlight at him.

EVAN

Good evening sir, I'm Sergeant
Bennett from Security Forces.

MILES

Yeah, I just got off shift.

Evan recognizes Miles.

EVAN

Sergeant Gray! You feeling all
right?

MILES

I'm just a little dizzy.

EVAN

Can you turn off the engine?

Miles turns off the engine.

EVAN (CONT'D)

Thank you. I just need your driver's license and registration.

Miles hands him his license.

EVAN (CONT'D)

You been drinking at all today?

MILES

You kidding me, I just got off shift.

EVAN

Stay calm sir, I'll be right back.

INT. INTERROGATION ROOM - NIGHT

Miles is sitting in a car speaking with Evan at a table filling out some paperwork.

EVAN

You claim to have dizziness and paranoia?

MILES

Yes.

EVAN

Okay, we'll keep you here a bit until you feel safe to drive.

Brianna walks into the room.

BRIANNA

What happened?

EVAN

I pulled him over for suspicion of a DUI. He wrote a statement.

BRIANNA

Can I see it?

EVAN

Sure.

Evan hands her the paperwork.

EVAN (CONT'D)

I already took him down to get a urinalysis.

BRIANNA

You should've come to me first before you did that.

EVAN

If he's clean, he's got nothing to worry about. Right Sergeant?

MILES

Right.

EVAN

He ain't drunk.

BRIANNA

I'll take care of this, thank you.

EVAN

Ah no, I got this ma'am, you just go back to working the desk.

BRIANNA

How would you like it if I told your wife about that Sergeant from Grissom back in Kuwait?

EVAN

Using blackmail on me now?

BRIANNA

I know more than you think.

Evan gives up and walks out of the room. Brianna looks at Miles.

BRIANNA (CONT'D)

Did you take any drugs?

MILES

No way.

BRIANNA

You look stoned.

MILES

I swear.

BRIANNA

Hopefully it's nothing. I'm
throwing this paperwork out.

MILES

Thanks.

Brianna rips up the paperwork report.

BRIANNA

I'm on a break now, I'll give you a
ride home.

INT. BRIANNA'S CAR - NIGHT

Brianna is driving Miles who is laying back in the passenger
seat.

MILES

It's not the same without you on
Bravo Flight.

BRIANNA

It's for the best.

MILES

I still want us to be friends.

BRIANNA

She living with you now?

MILES

Only because she has no where else
to go.

BRIANNA

How nice.

MILES

It's been strictly platonic.

BRIANNA

Strictly platonic, huh?

MILES

She sleeps on the futon in my
living room. She has no place else
to go.

BRIANNA
What about her sister?

MILES
She lives in Baltimore.

BRIANNA
Then make her drive to Baltimore.

Miles smiles.

MILES
You would say that.

EXT. MILES'S APARTMENT - NIGHT

Miles gets out of Brianna's car.

MILES
You gonna show up to the award's
ceremony next week?

BRIANNA
What for?

MILES
Bravo flight will be awarded Flight
of the Quarter. We still consider
you a part of Bravo flight.

BRIANNA
I'll think about it.

MILES
Okay.

BRIANNA
See ya.

Brianna drives off.

INT. KITCHEN - MORNING

Miles walks into his kitchen and sees Hailey at the table
with a warm cooked breakfast and freshly made coffee.

HAILEY
Morning sleepyhead.

MILES
Hey.

HAILEY

Made you some breakfast.

MILES

You cook now?

HAILEY

It took effort, so humor me and enjoy it.

Miles sits at the table.

HAILEY (CONT'D)

I wanted to tell you something.

MILES

What's that?

HAILEY

Yes.

MILES

Yes, what?

HAILEY

I'm saying yes I would like to marry you, silly.

MILES

I wasn't asking you again.

HAILEY

I'm thinking when you make officer, we can travel overseas together. Lord knows how much money we could save overseas.

MILES

Hailey.

HAILEY

We could come back to the states rich, and in ten years retire. Imagine the house we could buy with a VA loan.

MILES

Hailey?

HAILEY

We can wait on having kids like you said.

MILES

Hailey! What if I don't wanna PCS
out of here?

HAILEY

You wanna stay in Massachusetts?

MILES

It's just, we want different
things. You said so yourself.

HAILEY

We can still work it out.

MILES

Were you sleeping with Botto while
I was deployed?

Hailey leans her head back and roll her eyes.

HAILEY

Fuck!

MILES

What?

HAILEY

You wanna know everything.

MILES

I value a relationship with full
integrity, so yes I do.

HAILEY

Four times. Four times while you
were away.

MILES

Four times.

HAILEY

Including the day you got back.

MILES

The day I proposed to you?

HAILEY

Yes.

MILES

Jesus.

HAILEY

You're still in love with her.

MILES

How would you know?

HAILEY

A guy in love with another woman
wouldn't be making me sleep on his
futon.

MILES

She's not in love with me.

INT. BANQUET ROOM - DAY

Tasha stands in front of many MILITARY MEMBERS at a podium.
The troops from Bravo Flight are also present.

TASHA

I'm pleased to announce this year's
NCO of the quarter, a Sergeant who
lead Bravo flight to Flight of the
Quarter, Sergeant Miles Gray.

Everyone applauds, as Miles walks up to accept his award, and
salutes Tasha. He speaks into the microphone.

MILES

I wanna thank Bravo Flight for all
their hard work, and especially to
Sergeant Morales for her
assistance. I couldn't have done it
without her.

Miles steps down. We see Brianna standing in the back of the
room.

INT. HALLWAY - DAY

Miles runs out of the banquet room, trying to catch up with
Brianna.

MILES

Bri!

Miles gives her his NCO of the Year award.

MILES (CONT'D)

I want you to have this.

BRIANNA

No, I can't.

MILES

You deserve it more than me.

Stephan, the special investigations guy, walks up to Miles, along with Evan.

STEPHAN

Sergeant Gray.

MILES

Mr. Dartez, nice to see you're doing better.

STEPHAN

Thank you. Good job on NCO of the quarter, we'll talk about that later. Right now, I need you to come with me to see the commander.

MILES

What's going on?

STEPHAN

We won't discuss that here, just come along with us.

Miles follows Stephan and Evan out of the building. Brianna is suspicious of what's going on.

INT. COMMANDER'S OFFICE - DAY

Miles sits in a chair across from Stephan and the commander Tasha.

TASHA

This was brought to my attention only a few hours ago.

STEPHAN

We received your urinalysis, and it came back positive for THC.

MILES

You sure about that?

TASHA

Is there something you wanna tell us?

MILES

I haven't been taking any drugs.

STEPHAN

You have a right to a lawyer if you choose to have one, but you're being put under investigation for use of an illegal substance.

MILES

What about my application for Officer Training School?

TASHA

I'm gonna have to take away your application for OTS while you're under investigation.

MILES

Is there anyway this investigation can be put on hold until I go to OTS?

TASHA

I've already sent Master Sergeant Botto's application sent to OTS.

MILES

Sergeant Botto? I didn't know he was applying!

TASHA

I only had one slot to fill.

MILES

What about flight?

TASHA

You can finish up this cycle, but you'll be placed on detail squad till then.

EXT. MILES'S APARTMENT - NIGHT

Miles is helping Hailey take her suitcases to her car.

HAILEY

That should be everything.

Hailey gives Miles a hug.

HAILEY (CONT'D)

I know you'll get through this.

MILES

You believe me?

HAILEY

I do believe you. You gonna be okay?

MILES

I'll be fine.

Hailey gets in her car and drives away.

INT. JOSHUA'S HOUSE - DAY

Knock is at the door. A woman wearing dreadlocks, and a hippie style shirt, ANGIE, 20s, sighs and walks to the door. She sees Hailey when she opens the door.

ANGIE

You ain't moving back in here are ya?

HAILEY

Negative.

ANGIE

Good.

HAILEY

Is your brother here?

ANGIE

He's at work, I think.

HAILEY

Thank you.

ANGIE

If you see him, tell him he owes me one of these cans.

Angie takes a sip of an infused cannabis drink, the same one Joshua used on Miles.

HAILEY

He owes you one of those?

ANGIE

Hell yeah he does, these fuckers are expensive.

INT. PATROL CAR - NIGHT

Brianna is sitting in her patrol car. Hailey rolls up in her car next to her.

HAILEY

Excuse me Sergeant.

BRIANNA

What can I do for you, I'm very busy right now.

HAILEY

It's about Miles, I'm sure you've heard.

BRIANNA

Yes I have, why?

HAILEY

I have some evidence for you.

INT. GUARDMOUNT ROOM - MORNING

Miles stands in front of his troops in the Guardmount room.

MILES

Morning defenders.

TROOPS

Morning sir!

MILES

As some may already know, today will be my last day as your flight chief. None the less, I'm very proud to have had the opportunity to train and spend time knowing all of you. Today is Wong's last day on flight.

Everyone applauds.

WONG

I made it through my four year enlistment!

MILES

Thank you Wong, for your hard work and efforts. He requested to work the main gate one last time, so hold down that gate.

HERMAN

Are you going to OTS, sir?

MILES

That's a negative. Master Sergeant Botto has taken that slot.

ZACK

I hate that jerk.

KELLY

He doesn't deserve it like you do.

MILES

Things always happen for a reason.

WALTER

You gonna come back and visit us?

MILES

You can count on it. Right now, let's enjoy this last day on flight. Bring it in one last time.

The troops all get together and put their hands in the center.

MILES/TROOPS

One team! One fight! Bravo flight! Huah!

MILES

Post!

Troops disperse and post out.

MILES (CONT'D)

Quackenbush.

LIZ

Yes sir.

Miles notices Liz still has a pager tied onto her vest.

MILES

You still carrying that lame ass pager with you?

LIZ

Social Media is overrated. I've learned to party like it's 1999.

Miles smiles as Liz walks away.

EXT. MAIN GATE - MORNING

Herman is checking an AIRMAN'S military I.D card at the gate. He gives him a thumbs up and the car drives away. Cliff's corvette begins to roll up. Herman notices him, and takes a coffee cup, hiding it behind his back.

Cliff, dressed in his full service uniform, comes to a stop as Herman walks out and stands in front of his car with his hands behind his back.

CLIFF

Hey hey Wishy Washy Wong, I heard
it's your last day in the Air
Force.

HERMAN

Sir! Airman Wong reports, the main
gate is all secure at this time, do
you request a post briefing?

CLIFF

I sure as hell do, give it to me
Airman.

HERMAN

Piss off Botto!

Herman tosses the a cup full of piss onto Cliff's face, that also covers his service dress uniform. Cliff screams in shock and anger.

CLIFF

What the hell! What...the...hell!
I'm gonna kill you Wong!

A car pulls up behind Cliff's corvette, and HONKS their horn.

HERMAN

You're backing up my line sir.
Carry on!

Cliff opens his door and tries to get out, but forgets his seat belt is still attached to him, and gets stuck. He slams his door in anger. Cliff's face turns red.

CLIFF

You're dead! I'm going to see the
Major right now!

Cliff floors the gas pedal and takes off. Herman smiles as he leaves.

INT. COMMANDER'S OFFICE - MORNING

Cliff barges through the commander's door. Tasha, Miles, Angie, Evan, and Stephan from special investigations, are present. They all turn their heads and stare at Cliff.

TASHA

Excuse you Master Sergeant.

Cliff looks around the room in shock.

CLIFF

What's with the full house? Angie, what the hell are you doing here?

ANGIE

Why are you doing stealing my shit!

TASHA

Hold up! Lower your tone when you speak sir.

Tasha looks directly at Cliff.

CLIFF

I want that Airman Wong written up immediately for throwing a cup of piss on my service dress uniform. I hold Sergeant Gray responsible.

Cliff looks at Miles.

TASHA

Before we proceed with your current alibis, this meeting actually concerns you.

STEPHAN

We're gonna need you to answer some questions first.

CLIFF

Fine.

STEPHAN

Take a seat.

Cliff is about to take a chair.

TASHA

Keep standing! I don't want piss on my chair.

Cliff frowns and remains standing.

STEPHAN

You're under suspicion for drugging
Sergeant Gray.

CLIFF

What?

STEPHAN

Your sister claims that you've been
taking cannabis supplies from her.

CLIFF

I don't know what you're talking
about.

TASHA

Civil engineering finally come
through, and finally installed
surveillance cameras on every room
in our Unit.

Stephan turns on the surveillance tapes on a monitor, and
shows it to Cliff.

STEPHAN

We had to go back and review the
tapes the day Sergeant Gray got
pulled over for suspicion of a DUI.

The tapes show Cliff pouring a cannabis infused drink into
Miles's coffee mug.

STEPHAN (CONT'D)

That's the same substance your
sister has possession of.

CLIFF

It was a joke.

STEPHAN

No joke at all. You're placed under
investigation and relieved of duty.

CLIFF

I was never notified of these
surveillance cameras!

ANGIE

Don't ever steal from me again you
idiot!

CLIFF

Shut up freeloader! You're kicked
out of the house!

ANGIE

I hope they lock your ass up for a long time!

STEPHAN

Knock it off! Sergeant Gray, you have anything to add.

Miles looks at Cliff.

MILES

This whole time I thought you were a mentor and friend.

CLIFF

Eat shit, Gray.

MILES

Enjoy confinement, sir.

STEPHAN

Sergeant Bennent, take Master Sergeant Botto to Investigations and read him his rights.

EVAN

Yes sir.

CLIFF

I'm getting a lawyer.

Evan takes Cliff out of the room.

STEPHAN

Ma'am, you'll come with me for further questioning.

Stephan and Angie head towards the door. Stephan turns back to Tasha.

STEPHAN (CONT'D)

Sorry to bother you this early in the morning Major.

TASHA

This is what I do.

Stephan and Angie exit. Tasha turns to Miles.

TASHA (CONT'D)

As of next week you'll be re-assigned to Bravo Flight. I can get your application resent next quarter for OTS.

MILES

No need. I'm gonna remain enlisted.

TASHA

Fair enough.

MILES

I haven't been stoned since high school, I was really impaired.

Miles laughs a bit.

MILES (CONT'D)

I owe much gratitude to Sergeant Whitfield and Sergeant Morales for saving my ass.

TASHA

You have many people at this base who care about you.

MILES

If only Sergeant Morales would come back to Bravo Flight.

TASHA

She's gonna enjoy being in Italy.

MILES

Italy?

TASHA

She got orders to Aviano.

MILES

Is she out-processing?

TASHA

Last I heard, at the MPF building.

Miles stands up.

MILES

It's been a pleasure ma'am.

Miles salutes Tasha and heads out the door.

INT. OUT-PROCESSING ROOM - MORNING

Brianna is standing in front of a desk getting her paperwork signed by a Captain, WENDY, 40s.

WENDY

Okay, looks like everything is good to go. Hope you enjoy Italy.

Wendy smiles at Brianna.

BRIANNA

I'll try, thank you.

In a loud voice from the patrol car intercom we hear Miles's voice.

MILES (O.S.)

Sergeant Brianna Morales, if you're in the building I need you to step out the front door right now.

All MILITARY MEMBERS in the room look confused upon hearing his voice outside. Brianna is stunned but curious.

WENDY

You under arrest?

BRIANNA

No worries. He'd forget to read me my rights if I wasn't there to remind him to do so.

MILES

I need to ask you a question, and you have the right to answer yes or no.

WENDY

A question?

BRIANNA

He's crazy.

Everyone in the room is curiously staring at Brianna, waiting on her to make a move. She turns around and sees Miles standing at the front glass door. He opens the door and holds out the same ring from the opening scene. Wendy takes notice.

WENDY

I wish my husband proposed to me like that.

Miles smiles at Brianna in a desperate, yet sincere manner.

BRIANNA

Miles, what are you doing?

MILES

I heard you're leaving for Italy.
Why didn't you tell me?

BRIANNA

I had to do this for myself.

MILES

For ten years we've known each
other, there's no way I can let you
go like this.

BRIANNA

You're going to Officer Training
School.

MILES

Not anymore. You're right, I don't
need it. I'm so in love with you.
I've been in love with you since
the first time you kicked my ass in
combatives. Then, after you decided
to only be friends...

BRIANNA

You only wanted to be friends.

MILES

I wanted more than that!

BRIANNA

Why didn't you make your move back
then?

MILES

I didn't wanna ruin what we had.

BRIANNA

How would you ruin that?

MILES

Every woman I've ever tried to get
close to has either broken my heart
or shut me out of their lives
forever without any kind of
explanation. It's hurtful, and can
make a man bat shit crazy! Life is
way too short for that.

BRIANNA

What about Hailey?

MILES

Hailey was someone I thought I wanted. She was never what I needed. I knew the night we had sex it was gonna change everything, cause it usually does.

Everyone in the room reacts.

MILES (CONT'D)

But now, there's no way I can live without you, cause I know you're the only one that will be there to save me when everything else in life makes no sense.

BRIANNA

Miles...

MILES

Tell me you feel the same way about me.

BRIANNA

I do. I just don't know if I can trust you.

MILES

You've told me many times you've given up on men.

BRIANNA

Right.

MILES

I gotta trust myself first.

Brianna nods her head.

MILES (CONT'D)

You're the only one who allows me to do that.

Miles walks up to Brianna and hands her the ring. She smiles holding the ring.

BRIANNA

I really wanted this ring.

MILES

Is that a yes?

BRIANNA

You're gonna need orders to Italy.

MILES

Deal.

Brianna hugs and kisses Miles. Everyone in the room applauds and cheers for them.

TITLE CARD: SIX MONTHS LATER (AVIANO AFB, ITALY)

INT. BASE BAR - NIGHT

Miles and Brianna are sitting at a table talking with another military couple, EDWIN, 30s, and NYA, 30s.

MILES

I was very intimidated to meet her family for the first time.

BRIANNA

My family is muy loco!

MILES

I had to get her brother's permission to marry her, and he outweighs me by a hundred and fifty pounds.

BRIANNA

He's warming up to him, slowly but surely.

MILES

You should've seen the look on his face when I told him we were both moving to Italy.

BRIANNA

He skypes me once a day to make sure he's still treating me right.

MILES

I have no choice, they can both kick my ass.

Miles laughs.

NYA

You two were friends for like ten years?

MILES

Ten in a half.

EDWIN
That's a lot of work bro.

MILES
Oh yeah!

NYA
Are you gonna have any kids?

BRIANNA
Yes.

MILES
No.

Brianna looks at Miles.

MILES (CONT'D)
After we both get our promotion
next year.

BRIANNA
Right.

MILES
Right.

A tall lean looking man, BUTCH, 20s, walks up to the table
and looks at Miles.

BUTCH
Excuse me, are you the undefeated
champion of combatives from
Westover Air Force Base?

Brianna raises her hand.

BRIANNA
Over here. That's me.

Butch looks at Brianna.

BUTCH
I'm Butch McFalls, the undefeated
champion here at Aviano. You up for
a challenge?

BRIANNA
Got an extra pair of gloves?

BUTCH
Always.

BRIANNA

Let's do it.

Miles smiles and shrugs.

MILES

That's my wife.

THE END

