

FADE IN:

1 EXT. CLEAR RIVER - MORNING 1

Fog lifts in the small, quiet town of Clear River.

DISSOLVE TO:

2 INT. SAMPSON HOUSE - SAME 2

RUSTY SAMPSON, early 30s with rugged good looks, walks out of the bathroom in his underwear. He moves to the dresser and finishes putting on his CLEAR RIVER Police Uniform. A BADGE, PAIR OF HANDCUFFS, TIE CLIP and KEYS are laid out uniformly on the dresser. Meanwhile, his unassuming, attractive wife RACHEL wakes up in bed. *

RUSTY

Good morning Ms. Snooze Bar,
how long you gonna push off
getting up this morning?

RACHEL

Mmmm... Forever?

RUSTY

That would make you pretty
late, wouldn't it?

Rachel stretches her arms above her head. SAMMY, a large Labrador, is sleeping on the bed.

RACHEL

Well technically no, since
forever would mean I never
go.

RUSTY

"And why are you retiring Ms.
Sampson? To spend more time
with your family? To take on
a new venture?" --"No, I'm
retiring due to morning fatigue."--
"Oh, that makes sense."

RACHEL

It's the first Friday of the
month smart guy, Elle has her
meeting so she lets me take
the morning off, remember?

(beat)

I actually was thinking you

(MORE)

RACHEL (cont'd)
might hang around an extra
hour or so too.

Rachel extends her bare leg sexily and rubs it against
Rusty's.

RUSTY
Can't today, have to be at court
first thing, and then a meeting
with Gene at noon.

RACHEL
You'll be home for dinner
though...and maybe a little
dessert?

RUSTY
I think I'm gonna swing by Jeremy's
at around five to finally get the
DVD he's borrowed for six weeks
now, but that'll just take a few
minutes.

Rusty leans over, kisses Rachel and pops his sunglasses on.

RUSTY (CONT'D)
Think you can wait that long?

RACHEL
Any later and I'll start without
you.

RUSTY
(Lowering his sunglasses)
Very funny, gotta go.

RACHEL
Have fun protecting the world
sweetheart.

Rusty finishes putting on his police jacket.

RUSTY
Whatever. Don't sleep all day. I
love you.

RACHEL
I love you too.

Rusty walks out of the bedroom. Rachel pets the dog.

DISSOLVE TO:

3 EXT. SAMPSON TRUCKING - DAY 3

The small main building is seen, with a few bays and a few trucks that say SAMPSON TRUCKING on the side.

CUT TO:

4 INT. SAMPSON TRUCKS - SAME 4 *

A sign that reads: SAMPSON TRUCKING is on the wall.

JEREMY SAMPSON, early 30s, focused and all business, is walking back to his office with a cup of coffee. *

BETH MEYERS, a few years removed from her high school prom queen days, sits at a small desk in the small office building. She is dressed finely, has a lot of gold around her neck, diamond earrings and many rings. A LOUIS VUTTON HANDBAG sits on her desk. *

There is an empty desk next to her and another small room with Jeremy's name on the door.

JEREMY

How many outgoings on today's log did you say?

BETH

Just the two. The big one to Philadelphia that was supposed to go out yesterday, and the new one from New York to Pittsburgh.

JEREMY

And we have the shipment from Montreal coming in this afternoon, right?

BETH

Uh, yes. Right.

JEREMY

You're on top of that, right? We need to be punctual with our new clients.

BETH

Of course. It should be right on time.

JEREMY

Good, we got to maintain our reputation.

BETH

Right. I know, you told me.

JEREMY

OK.

CUT TO:

5 EXT. BROKEN DOWN HOUSE - DAY

5

The house is surrounded by thick woods, very secluded. A truck that reads: SAMPSON TRUCKING on the side is parked near the garage.

IZZY JONES, a weathered, tattooed truck driver in his late 30s, closes the truck doors at the back of the truck. Izzy reaches into his pocket and pulls out a large roll of money.

TED SMEERS, a very rural looking man, thin, with a long drug history look to him, stands next to Izzy. Ted is an older looking late thirties.

IZZY

(Handing Ted money)

There's a lot more coming, we're just starting this shit.

TED

Sounds good man.

A BEAT UP BUICK four door, drives down the dirt driveway. The Buick parks and YOUNG GIRL (8), and a YOUNG BOY (10) exit the car and race toward the house.

LILA SMEERS, a haggard looking woman in her early thirties, exits the driver's side door and begins to unload grocery bags. Only one side of Lila's face is seen.

LILA

Teddy, can you help me with the groceries?

TED

In a minute, I'm just finishing up

IZZY

Mother?

TED
My wife.

Izzy looks at Lila and nods hello.

LILA
Hello.

Lila turns her head to reveal that the right side of her face is horribly scarred from a burn. Her right arm is burnt as well.

Izzy is unnerved but ignores the sight of Lila.

IZZY
So same time.

TED
Same time, safe trip.

Izzy hops into the truck and starts her up.

6 INT. TRUCK - CONTINUOUS 6

Izzy puts the truck in drive, looks to Lila and Ted unloading groceries. Izzy fires up a lighter and lights a cigarette.

CUT TO: *

7 INT. TRUCK - PENNSYLVANIA HIGHWAY - DAY 7

Izzy is nervously tapping the steering wheel to music. He looks in the rearview mirror and then looks at his watch anxiously.

He takes the steering wheel with his knee, pours some cocaine onto his hand between his finger and thumb and snorts a bump of coke. He washes it down with a swig of scotch, fixes himself up in the rearview mirror, and begins tapping the wheel again. *

8 EXT. PENNSYLVANIA HIGHWAY - SAME 8 *

Truck drives past CLEAR RIVER ROAD SIGN. *

DISSOLVE TO:

9 INT. CLEAR RIVER DINER - SAME

9 *

RUSTY eats with SHERIFF GENE WILSON, who looks younger than his thirty-seven years of age under his sheriff's hat. They eat at the counter.

*
*
*

WILSON

How'd court go this morning?

RUSTY

Remember the guy who cut the brakes on his shrink's car?

WILSON

Yeah, Dr. Pottner, he broke his back and both legs.

RUSTY

Right. The patient wound up pleading temporary insanity. And now the guy's lawyer is asking for the shrink to testify.

WILSON

For the patient?

RUSTY

Yeah.

WILSON

Wasn't it the psychiatrist that sued?

RUSTY

The lawyer is demanding that he testify against his own case. You believe that?

WILSON

I believe anything when it comes to lawyers.

RUSTY

You should've seen the poor shrink's face.

WILSON

Devil visits a lawyer's office, says, "I have a deal

(MORE)

WILSON (cont'd)
to offer you. I'll increase
your income ten-fold. Your
partners will all love you,
your clients will respect
you, you'll have four months
of vacation each year, and
you'll live to be a hundred.
All I ask in return is that
your wife's soul, your children's
souls, and their
children's souls rot in hell
for eternity."

RUSTY
Lawyer asks him if there's a
catch.

WILSON
Well... hey, if you knew it why
didn't you stop me?

RUSTY
You told it different this
time, I wasn't sure it was
the same joke.

WILSON
I told you that one? Well anyway,
look Sampson, I... I wanted to talk
to you about something else.

RUSTY
What's up?

WILSON
Looks like the drug situation is
taking a turn for the worse.

RUSTY
What do you mean?

WILSON
Haven't you noticed anything
unusual lately?

RUSTY
What, a few hustlers? We deal with
them all the time. I'll keep my
eyes open.

WILSON

It's more than just that. What about those empty vials we found?..And to boot I got a call from the Feds the other day. They think that a location of a small town like ours could be a hub point for a major setup in Philly.

RUSTY

The Feds looking at anyone in particular?

WILSON

No, They don't have any real leads yet, they're just warning us. I wanna tell you and a few other guys, just so we all start keeping our eyes open.

CUT TO:

10 INT. MISS PARKER'S GIFT SHOP - DAY 10

RACHEL is sitting at the front counter , sketching. ELLE PARKER, 56 and on the heavy side, bursts out from the back and throws on her jacket, jolting Rachel. *

ELLE

OK Rach, I'm outta here. You'll lock up at six?

RACHEL

I, um, well, I was supposed to... sure Elle.

ELLE

Thanks a million. Any problems give me a ring.

RACHEL

I'll be fine.

ELLE

I know. I'll see you tomorrow.

RACHEL

OK, bye.

Elle leaves. Rachel reaches down and brings the magazine she was reading back up.

DISSOLVE TO:

11 OMITTED 11 *

12 EXT. SAMPSON TRUCKS - SAME 12 *

RUSTY pulls up to the trucking company. He parks his TRUCK and gets out. He has taken his tie off. He enters the building. *

CUT TO:

13 INT. SAMPSON TRUCKS - SAME 13

Rusty walks into Jeremy's office. Jeremy is meticulously organizing files. RUSTY walks to a drawer in the office and pulls out his CIGAR CASE. *

RUSTY

Hey, where is everyone?

JEREMY

Joey called out sick this morning and Beth had to leave early. We're light today though, I'm just waiting on one truck from Montreal that's running a little late.

RUSTY

(Sitting)

You're gonna stay here all night doing paperwork, then just go home and crash, and ruin a perfectly good Friday night again, aren't you. *

JEREMY

We don't use the word "crash" around here.

RUSTY

(Pulling out a two cigars)

Cigar?

JEREMY turns to RUSTY.

JEREMY

Why do you always smoke those when you come by?

RUSTY

Because Rachel would kill me if I smoked them at home. Besides, it's a bonding thing. So in the interest of bonding, when was the last time you got laid?

*
*

JEREMY

That's really none of your business. Your DVD is on my desk. Did you know that since Dad passed away, business is up nearly double?

*
*

RUSTY

You've done a great job with the business.

JEREMY

I really didn't have a choice. You didn't want it.

RUSTY

No I didn't. And you didn't either.

JEREMY

But some how I ended up here.

RUSTY

Look, I know this wasn't your life's ambition. I just don't want this place to do to you what it did to Dad. Days, nights, weekends. It ended up being the only thing he had after Mom left. Understand?

JEREMY

I do. Really. And thanks, I appreciate that.

RUSTY

But you do have to get out more. What about that Beth? She's pretty hot.

Jeremy sits. Lights his cigar.

*

JEREMY

Little young don't you think?
Besides, she wouldn't be interested
in me.

RUSTY

Right there, that's what I'm
saying. You've been cooped up in
here too long. Whaddya say we go
fishing tomorrow morning, just you
and me? We'll go down to the river
bank, remember, like the old days?

JEREMY

We haven't been there since we were
little.

RUSTY

So what? If you want, you can wear
a business suit.

JEREMY

I'll think about it.

RUSTY

Don't work so hard, ok.

Rusty grabs his DVD and walks out. Jeremy resumes filing.

CUT TO:

14 EXT. SAMPSON TRUCKS - DUSK 14 *

The sun is setting as Rusty pulls away from the trucking
company.

CUT TO:

15 EXT. PLAYGROUND - BASKETBALL COURT - SAME 15 *

TYRELL WIGGINS (14), a young African American boy, is sitting
against a fence on a basketball court. The basketball is
between his legs, using its surface to put a small amount
crystal meth into a pipe. He prepares to take a hit when he
notices a police car approaching. He quickly gathers all the
paraphernalia and stuffs it into his pocket. He grabs the
basketball and jumps up. Tyrell shoots and the ball clangs
off of the back of the rim.

RUSTY (O.S.)

Follow through Tyrell!

Tyrell retrieves the ball and turns to see Rusty yelling out the driver's side window of his patrol car.

RUSTY

We're not going to beat Ridgefield on Saturday with you shooting like that. Follow through.

TYRELL

Got it coach!

RUSTY

Now get home, it's gotta be time for dinner.

Rusty drives off. Tyrell smiles and takes a shot, the ball swishes through the net and the ball bounces to lie against the fence. Tyrell trots over to get the ball.

Tyrell watches RUSTY drive off. He takes the pipe and a lighter from his jacket pocket. He lights.

CUT TO:

- | | | | |
|----|--|----|---|
| 16 | INT. RUSTY'S CAR - EVENING | 16 | * |
| | Rusty drives alongside the river. | | |
| 17 | EXT. CLEAR RIVER - SAME | 17 | * |
| | He pulls over to the side of the road and stares down toward the river. | | * |
| | He gets out of the car and steps over the side barrier to walk down toward the river. | | |
| | Rusty walks along until he gets to a spot around the bend. As the sun begins to set, he feigns casting a fishing rod into the river. In the corner of his eye, he sees the back of a truck pull around a bend, on a paved road that runs off toward the other side of town. The truck stops. | | |
| 18 | EXT. CLEAR RIVER - CONTINUOUS | 18 | * |
| | Rusty quietly creeps closer to inspect it. Rusty hears the back door of the truck roll open. | | * |
| | Rusty walks up to the back of the truck to see boxes stacked up on the right, cleaning products next to them and full garbage bags on the left. | | |

Rusty rips open one of the cardboard boxes and pulls a small box that reads; pseudo-ephedrine on it.

RUSTY
Cold medicine?

Rusty tears open one of the garbage bags and pulls a clear plastic bag full of small vials with what looks like soap chips in them. Rusty face has a look of realization.

Izzy, off near some bushes, shakes and then zips his fly. He turns to walk back to the rear of the truck.

IZZY
Hey, that you?

Izzy rounds the truck to find Rusty's revolver aimed at his head.

RUSTY
Yeah, it's me.

IZZY
What the fuck is this?

Rusty holds the clear plastic bag full of vials up to Izzy.

RUSTY
Maybe you should tell me.

Rusty let's go of Izzy and grabs his walkie-talkie.

RUSTY (CONT'D)
Sampson here. I need some backup,
right now. I'm at the riverbank,
about... 200 feet off of Main, at the
end of the Overbrook just before
River Road. Suspicious man with
possession. (Find out the proper
lingo that cops use)

Rusty puts his walkie-talkie back and shoves Izzy.

RUSTY (CONT'D)
Interlock your hands behind your
head. Who you waiting for? Who is
this delivery for?

Rusty pulls his cuffs out.

IZZY
You're making a big mistake here
cop.

RUSTY
We'll see about that.

Izzy's eyes look over Rusty's shoulder momentarily. He looks back at rusty with a twinkle.

A gunshot is heard. Izzy's face splatters with blood.

Rusty, shot in the head, falls slowly to the ground. He drops his gun and the bag. Blood pours over his face, his eyes open.

SIRENS are heard in the distance. He sees arms reach for the bag.

Rusty's eyes are still open as he lies in the mud, looking dead to the world.

FADE TO BLACK *

19	EXT. CLEAR RIVER - NIGHT	19	*
	RUSTY'S POV of EMT's working over him		*
20	EXT. CLEAR RIVER - DAY	20	*
	WILSON investigates shell casings at crime scene. While a PHOTOGRAPHER takes pictures at the scene.		* *
21	INT. SAMPSON HOUSE - BEDROOM - DAY	21	*
	RUSTY and RACHEL in bed laughing.		*
22	INT. HARRY DOYLE'S BREWHOUSE - DAY	22	*
	IZZY on a pay phone.		*
23	INT. SAMPSON TRUCKS - DAY	23	*
	JEREMY is sitting in his office, crying. BETH comes over to comfort him.		* *
24	INT. TRUCK - DAY	24	*
	IZZY driving.		*

25 INT. HARRY DOYLE'S BREWHOUSE - NIGHT 25 *

HARRY is serving drinks to a PATRON. The bar is decorated for Christmas. *

26 INT. SAMPSON HOUSE - BEDROOM - NIGHT 26 *

RACHEL sits in the dark by her art area. *

27 INT. SAMPSON HOUSE - BEDROOM (DOUBLES AS HOSPITAL) - DAY 27 *

RUSTY has seizure in his bed. (ECU) *

28 INT. SAMPSON TRUCKS - DAY 28 *

RACHEL and JEREMY talk. *

29 EXT. SAMPSON HOUSE - DAY 29 *

RACHEL helps RUSTY out of the car. RUSTY has brace crutches. *

30 INT. SAMPSON HOUSE - BEDROOM - NIGHT 30 *

RACHEL tends to RUSTY through a seizure. *

FADE TO BLACK. *

INSERT : Two Years later

FADE IN:

31 INT. HARRY DOYLE'S BREWHOUSE - DAY 31

CLOSE-UP on an old television, which is showing the five o'clock news.

It is a narrow, dimly lit bar. Though the booths along the right side are all unoccupied, a haze of smoke fills the entire place.

HARRY DOYLE, mid 60s, stands behind the bar with his back to the bar, watching the news. Rusty sits alone at the bar. A scar leading toward his hairline is a reminder of why he is at the bar, no longer active.

Rusty, looking as though more time has passed than just two years, holds a small glass of scotch up to the light, turning the glass in his hand.

RUSTY

Lemme get one more Harry.

Harry pours whiskey into the empty glass.

HARRY

Didn't you say you were on new medication?

RUSTY

(Pulling the bottle out)
It says right here on the bottle,
"Alcohol may intensify this effect"
so if it's gonna work, it's really
gonna work with a booze chaser.

HARRY

Who am I to argue with medical science?

Harry pours out another scotch.

HARRY

What happened to the cutting down on drinking plan?

RUSTY

Fell through like fat guy on a rotten roof..Ha, ha, ha, ha...

Rusty begins to laugh hysterically at his own joke. Even Harry chuckles. Rusty then looks to the television. A news reporter is describing an incident going on in a nearby town. A school fire in Honesdale.

NEWS REPORTER

...officials aren't quite sure started the blaze, but they did say it started in the gymnasium.

Rusty slams down his drink and shuts his eyes as if a sharp pain is going through his head.

A YOUNG BOY IS HEARD CRYING for help. Rusty's dirty fingers reach for his temples.

Harry looks at Rusty.

HARRY
You okay, Sampson?

32 RUSTY'S VISION 32 *

A room. An empty seat.

A young boy hides in a closet, smoke creeping up under the door. The boy is crying.

33 INT. HARRY DOYLE'S BREWHOUSE - CONTINUOUS 33

Rusty's eyes open. His voice is distant, fearful.

RUSTY
There's a child inside.

Harry takes the soda gun and lightly sprays it jokingly into Rusty's face.

HARRY
Snap out of it.

Harry laughs to himself. Rusty's head pains get worse.

RUSTY
Those firemen, they don't
know...but he stayed inside, hid in
the closet. *

HARRY
I think you've had enough, Sampson.

RUSTY
No, I saw him. He's in danger.

HARRY
What are you talking about. *

Harry takes away his glass.

RUSTY
I'm telling you, I see it happening
like it's right in front of me. We
have to call them.

HARRY
Rusty, go home.
(Looks up at the television)
See? They got everyone out.

RUSTY
I'm telling you, there's a
young boy inside.

Harry turns off the television.

HARRY
Go home, Sampson.

Rusty swipes a quarter off of the bar, next to his small pile of money and races to the back of the bar and picks up the pay phone.

CUT TO:

34 EXT. DOWNTOWN PHILADELPHIA - APARTMENT BUILDING - DAY 34

Kids run around in front of the building.

ELI SPECTOR, early 30s rides up on a motorcycle. He turns the cycle off, takes off his helmet, tosses his gloves into the helmet and gets off the bike.

DASHON WILLIAMS, a young African-American kid walks to Eli. They salute with an intricate handshake. DASHON plays a handheld game. *

DASHON
Sup, Eli.

ELI
What's up Dashon, staying out of trouble?

DASHON
No doubt.

ELI
How's your grandma? How'd you do on the test?

DASHON
She cool, got a ninety.

ELI
A ninety? What happened to the other ten?

DASHON
They must a got lost somewhere.

*
*

ELI

Must a..

ELI enters to the apartment building. *

35 EXT. HARRY DOYLE'S BREWHOUSE - DAY 35 *

Rusty stumbles outside and rubs his face. He starts to walk to his pickup when he hears A PHONE RING. He grabs his head in pain and doubles over. A man speaks into a phone. *

MAN *

It's me. What's going on. *

We now see the man's face. It is Izzy. He wears prison fatigues. *

IZZY (CONT'D) *

Tomorrow's the day, baby. Don't worry about them, I can handle them.. What are we gonna do? We're gonna stick to the plan. I going to finish this thing...finally. Sit tight. I know, I know, don't worry. Jeremy Sampson will be out of the picture soon enough. *

36 EXT. HARRY DOYLE'S BREWHOUSE - CONTINUOUS 36 *

Rusty opens his eyes and panics. *

RUSTY *

Jeremy... *

37 INT. ELI'S APARTMENT - DAY 37

The apartment reeks of bachelorhood, it is sparse and unkept. Eli pounds a HEAVY BAG that hangs in a corner of the room. Eli hits the bag as if there is something personal between he and it.

Eli's cordless phone rings. Eli pounds the bag in a frenzy. The phone rings again and again. Eli continues to pound until he is punched out.

Eli grabs the phone and answers it.

ELI
 Hello?...Yeah..When?...Exactly?...
 Okay thanks Coop, I owe you..Yeah
 you're right we're even, stay safe..

Eli clicks the phone off and looks around the room in thought.

38 INT. APARTMENT COMPLEX - THIRD FLOOR - DAY

38 *

Eli knocks on a door in the apartment complex.

A tall, skinny man named CARL, wearing just a white t-shirt and boxers answers the door.

CARL
 Hey.

ELI
 I'm heading out today, ok?

CARL
 Sure.

ELI
 Just do me a favor, go by every
 couple of days, feed Valentino and
 make sure the water looks clear.

CARL
 Fine, but I ain't taking your fish
 for a walk.

ELI
 A real friend would.

CARL
 You should get that fish a bigger
 bowl one day, and yourself a bigger
 apartment.

ELI
 Yeah, one day.

Eli and Carl shake hands and Eli begins to walk off

CARL
 And hey, use protection.

ELI
 Watch my fish.

Eli walks off down the hallway. Carl shuts the door.

39 EXT. WORTHAM PRISON - DAY 39 *

Izzy stands out side the gate. He takes a deep breathe of free air extending out his arms.

The sound of a car screeching to a stop and a car door opening is heard. Izzy is startled.

DINO, late twenties springs from the rear door of a dark stretch limousine. Dino is huge, 6'6' at least wide shoulders and sleeves of tattoos.

Dino throttles Izzy by the neck and tosses him headlong into the back of the Limo.

40 INT. LIMO - CONTINUOUS 40

Izzy falls onto the floor of the limo. Dino enters the limo, slams the limo door and sits calmly.

41 EXT. LIMO - CONTINUOUS 41 *

The limo races off, screeching its tires again.

42 INT. LIMO - CONTINUOUS 42 *

LOUIS DEMARCO, late fifties and FRANKIE DEMARCO early thirties, sit at the back of the limo. Louis is a stoned face, deliberate man of little words but a piercing glare. Frankie is a hotheaded mean looking man. Both are olive skinned Italian men, both are dressed as mob types.

Frankie and Louis watch Izzy get up from the floor of the limo, compose himself and sit opposite them.

IZZY

Frankie, Mr. Demarco, I was gonna call you first thing.

Frankie reaches forward like lightning and backhand slaps Izzy very hard.

LOUIS

Where's your hat?

IZZY

My hat?

LOUIS

There's an old saying, that when someone fucks up, fails to come through, or doesn't do what was expected of him, he returns with his hat in his hands.

IZZY

I don't have a hat.

LOUIS

No, but you did fuck up.

FRANKIE

My father is insulted.

IZZY

Insulted? I never meant any disrespect..

FRANKIE

My father is insulted that a very lucrative and well thought out plan has been delayed for almost two years, because of fuckin' you....Over a two-bit coke possession charge!

Frankie reaches forward like lightning and backhand slaps Izzy again.

IZZY

I'll make good on the money you fronted me.

FRANKIE

You're damn right you will!

Izzy puts his hands up in defense as if he was going to get slapped again.

LOUIS

Frankie. Easy, easy. You will make good on the money we fronted, you will set up shop again, and you will give us our tribute.

IZZY

I will Mr. DeMarco, I promise.

FRANKIE

Fucking hick.

Frankie punches Izzy in the balls, Izzy doubles over in pain.

Mr. DeMarco leans forward and grabs Izzy's knee, closing his hand around it tightly causing pain.

LOUIS

The next time, I won't be expecting a hat in your hands..It'll be your balls...Because you realize that the only reason you made it through Wortham was because of us don't you?

IZZY

I appreciate what you've done for me Mr. DeMarco.

LOUIS

I could have had you killed in there just as easy as I can out here. Or I could have turned you into the prison bitch, passed around like a joint between junkies. You fuck me on this, there is no place in this world that you can hide from me. Every moment of every day you will be thinking, is he coming for me today? Is he in my apartment waiting for me? Is he behind that bush? Is he behind that tree? Is he down that dark alley? Every moment of every day you will be wondering, is he?

FRANKIE

You got that?...Izzy.

The car comes to a stop. Gus throws open the limo door, throttles Izzy again and tosses him from the limo.

43 EXT. LIMO - CONTINUOUS 43

Gus hands Izzy a roll of bills and a cell phone.

GUS

Here's cash and a cell phone, get to Clear River.

Gus gets back in the limo, slams the door and the limo races off.

44 INT. TRAIN - PHILADELPHIA TRAIN STATION - DAY 44
 The compartment is nearly empty. There is an elderly woman a few seats from IZZY, looking out the window. IZZY sits. *

45 INT. NEXT COMPARTMENT - CONTINUOUS 45
 There is only one person in this compartment. It is ELI sitting alone reading a magazine. *

46 EXT. SAMPSON TRUCKS - DAY 46 *
 Rusty pulls up to the trucking company and jumps out of his pickup. *

47 INT. SAMPSON TRUCKS - CONTINUOUS 47 *
 Rusty charges into Jeremy's office *

JEREMY
 Rus? What's up? *

RUSTY
 I need to talk to you. It's important. *

JEREMY
 You ok? *

RUSTY
 Someone's after you. *

JEREMY
 Whaddya mean someone's after me?

RUSTY
 I saw it. Him.

JEREMY
 Where'd you see him?

RUSTY
 In...my head. *

Jeremy takes a deep breath.

JEREMY
 Rus, are you taking your medication?

RUSTY

I know, I know, but that's just it.
It won't stop the visions.

JEREMY

So then we gotta get you on a new
medication again.

JEREMY (CONT'D)

I'm going to call Dr. Shuman...

RUSTY

No! Please. This is the only meds
to stop my headaches this past
year. I can't go back to those
headaches. I can't. Put down the
phone, please, listen to me.

(beat)

I saw him say he was going to kill
you when he found you.

Jeremy puts the phone down and takes another deep breath.

JEREMY

Rus, look. These visions in your
mind, I know they appear real to
you. But you have to realize it's
all in your head. After your
injury, and now you're mixing drugs
and alcohol...

RUSTY

I get the feeling he has something
to do with the night I was shot
too.

Jeremy's face turns pale.

JEREMY

Who?

RUSTY

The guy in my vision.

JEREMY

I thought you said you don't
remember anything from that night.

RUSTY

I don't. But, I could see his face,
and it... it's hard to explain, but
it reminded me of that night.

JEREMY

You think it might be the guy who shot you?

RUSTY

I don't know.

JEREMY

Maybe you're starting to remember something.

RUSTY

He said he was going to kill you.

JEREMY

Rus, How long have you been at Harry's today?

RUSTY

I'm telling you, please.

JEREMY

You've gotta get yourself together. I know things have been next to impossible for you lately, but you can turn it around. Look at me. I barely graduated high school, no one thought I could do anything for myself, and here I am, running dad's business better than ever, and I'm the envy of all the guys in town because I wound up with Beth Meyers. Beth Sampson now. You have to pick yourself up and move on brother.

RUSTY

Move on? Look at me! I can't work anymore, I can't do nothing. Being a cop is all I ever wanted to be. That bullet may not have killed me that night, but slowly I feel like I've been dying.

JEREMY

It doesn't have to be like that. You can do anything you want. You can stop drinking, try new meds... You can work for me.

RUSTY

You don't want me here, messing things up. Besides, what can I do around here. I'm useless.

(beat)

What's killing me most is what I'm doing to Rachel.

JEREMY

You've been pushing her away.

RUSTY

I know, I... I can't help it. The first vision I had, this morning, was of her crying at home alone.

JEREMY

That one I believe.

RUSTY

Hey, let's go out to the old spot by the river tomorrow morning. Like the old days, huh?

JEREMY

Tomorrow's Friday, big shipping day. Beth wants me in at eight to get the logs ready.

RUSTY

Envy of the fucking town.

48	INT. TRAIN COMPARTMENT - DAY	48	*
	IZZY sits on a train. He's searching through his DUFFEL BAG. He finds his CIGARETTES.		* *
49	INT. TRAIN COMPARTMENT - SAME	49	*
	ELI is reading (a file) on the train.		*
50	INT. TRAIN COMPARTMENT - SAME	50	*
	IZZY sits the in forward compartment. ELI sits in the next.		*
51	INT. HARRY DOYLE'S BREWHOUSE - DAY	51	*
	Izzy walks up to the bar and sits at a stool.		

IZZY
Jack, extra rocks.

Harry didn't hear Izzy come in and turns toward the voice.

HARRY
Holy shit look it is, you gotta be kidding me.

IZZY
No, I like Jack and I like rocks.

HARRY
The bartender carries minimal cash, just so you know..Where have ya been?

IZZY
Did a little time in Philly, just got out.

HARRY
What'd ya do?

IZZY
Nothing. Got popped for possession. Bullshit charge. Did two years.

HARRY
Glad your back in town, you still got an open tab.

Izzy sets down some cash. Harry pours the bourbon into glass sets it down and takes some money.

IZZY
(Under his breath)
Not everyone will be glad I'm back in town.

Izzy holds up his glass as a toast and takes a drink.

52 INT. SHERIFF WILSON'S CAR - LATE DAY

52

Sheriff Wilson drives down Main Street, glances out the passenger window. He has grown a small moustache to appear older, but it doesn't help.

WILSON
 Sampson, where ya going...?
 He pulls his car off the road,
 where Rusty is stumbling
 along the sidewalk. Wilson opens
 the passenger window.

WILSON
 You ok?

RUSTY
 I'm fine.

WILSON
 You don't look fine. Where ya
 coming from?

RUSTY
 Actually just making my way
 back from Jeremy's.

WILSON
 Yeah? Well, if you're heading
 home, it's the other way ya know.

RUSTY
 No, I'm not heading home
 yet, I have something,
 I gotta... uh...

WILSON
 Left your tab open at Harry's?

RUSTY
 Something like that.

WILSON
 How 'bout you leave it open and go
 home. Need a lift?

RUSTY
 I'm fine Gene, really. I'm
 fine.

WILSON
 You take it easy Sampson, ok?

Wilson drives away. Rusty stumbles ahead.

53 INT. HARRY DOYLE'S BREWHOUSE - SAME

53

Harry pours Izzy a fresh drink.

HARRY
So where are ya staying?

IZZY
I don't know, I just got back
in today. Probably go stay
over at Burt's for a night or
two, get my feet back under
me.

HARRY
Burt's always got rooms.

54 EXT. HARRY DOYLE'S BREWHOUSE - SAME 54

Rusty walks up to the door and sees Izzy at the bar. He
freaks out and ducks out of sight. Izzy and Harry continue to
talk, unaware that Rusty is peering in.

Rusty puts his hands to his head and closes his eyes to
gather himself.

55 INT. MISS PARKER'S GIFT SHOP - LATE DAY 55

Rachel walks behind the counter at the gift shop when the
door CHIMES. Sheriff Wilson walks in.

RACHEL
Hi Sheriff, how are you
today?

WILSON
I'm just fine sweetheart, and
how are you holding up?

RACHEL
Just fine, just fine. What
can I get you today, some
scratch-offs?

WILSON
No, no, I have to cut back on
the scratch-offs lately,
Margaret's been a little
miffed with my gambling
budget as she calls it.

RACHEL
So what brings you around?

WILSON

It's Rusty. I wanna know how everything's been going lately. I haven't heard a whole lot in the past few weeks, and I've been starting to see him around town lately, uh... hitting the nightlife a little hard, but not just at night if you know what I mean.

RACHEL

I know what you mean. But he's ok. Really. I think it's just a phase.

WILSON

A phase?

RACHEL

He needs to get through this on his own I think.

WILSON

He's still on his medication though isn't he?

RACHEL

He's been trying different ones, none of them seem to be helping the pain.

WILSON

I hate to see him suffer so much.
(beat)
How have you been handling all this?

RACHEL

OK I guess. It can only get better from here, ya know? I just have to have faith that he'll keep getting better, one day be the Rusty of old. I see signs sometimes.

WILSON

I just saw him stumbling on Main Street on his way to Harry's, two sheets to the wind.

Rachel bites her lip.

WILSON (CONT'D)

Looked like a sign of trouble to me.

RACHEL

Well... after I stop for dinner I'll swing by Harry's to make sure he's not still there. If he is I'll take him home.

WILSON

You let me know if you need anything, ok darling?

RACHEL

Thanks Gene, I will.

WILSON

OK. You know what, give me one quick Win for Life. Real quick. Like it didn't happen.

56 INT. CLEAR RIVER LODGE - EVENING

56

Eli walks into the Clear River Lodge and steps up to the front counter, which is off the door to the left.

BURT SLATER, a single man in his 40s leans back is at the counter.

*
*

ELI

Burt, right?

BURT

Why yes, to what do I owe the pleasure?

*
*

ELI

You got a room open?

BURT

There's always rooms here, including mine if you're interested..

ELI

No thanks. I'll take one of the empty ones.

BURT
Absolutely...no problem.

*

CUT TO:

*

56A INT. CLEAR RIVER LODGE - IZZY'S ROOM - SAME
IZZY is snorting coke and twirling his gun.

56A

*

*

BACK TO:

*

56B INT. CLEAR RIVER LODGE - CONTINUOUS
Burt brings out sheets of paper.

56B

*

*

BURT (CONT'D)
Fill out these forms and I'll also
need a major credit card.

ELI
I've stayed here before, I still
need to fill all this out?

BURT
Standard policy.

Eli starts scribbling his name and information.

BURT (CONT'D)
I'm not very good with faces,
sorry. What brings you back into
town?

ELI
I'm here visiting a
friend.

BURT
Oh? And who's that? It's a small
town, everyone knows everyone.

ELI
It's none of your business.

*

BURT
Ooooh, I see. I'm sorry. A
secret rendezvous!

ELI
 No offense but, do you think
 we can move this along?
 Burt takes the credit card.

BURT
 Soorrryyy...

Burt pulls back a sheet to reveal another sheet.

BURT (CONT'D)
 You need to initial here, and sign
 once more here, and..

Burt grabs a key.

BURT (CONT'D)
 Your room key, and you are room
 four on the right.

ELI
 Thanks.

Eli swipes the key, grabs his bag and heads to room four.

He stops and turns back.

ELI
 Hey, do you know a good place to
 get something to eat around here?

BURT
 Sure! The diner about half mile
 south, is the best in all of
 Pennsylvania, I guarantee you that.

ELI
 In all of Pennsylvania, huh?
 (smiles)
 Is that your guarantee or the
 diner's.

BURT
 Ummm.. mine.

ELI
 I'll check it out, thanks.

57 EXT. CLEAR RIVER GIFT SHOP - SAME

57 *

RACHEL locks ups the shop and exits.

*

58 EXT. BREYER STREET - EARLY EVENING 58
 Rusty drives up to his house in his pickup. He slams on the brakes and stumbles out.

59 INT. SAMPSON HOUSE - FOYER - SAME 59 *
 Rusty walks into his house and throws his keys on the table. He puts his hands over his face, shakes his head and rubs his eyes. *

60 INT. SAMPSON HOUSE - CONTINUOUS 60 *
 Rusty walks from the kitchen with a beer. Enters the living room. He stands and takes a long sip, and his eyes catch a unfinished painting Rachel started a year ago in the studio area. He walks up to it and stares. Rusty grabs his head. *
 *
 *
 *
RACHEL is sitting with ELI at the diner.

ELI
*It's okay for us to be here? **

RACHEL
Of course. Like you said, we're just two people talking, nothing else. Besides, everyone knows I would never do something like this.

ELI
*Something like what? **

RACHEL
*Whatever people may think. **

ELI
*What do you mean? **

RACHEL
 (Playful)
*What do you think? **

*Rachel smiles. **

61 INT. SAMPSON HOUSE - LATER 61 *

Rusty's eyes snap open. He's sitting on the floor with the painting. *

62 EXT. SAMPSON HOUSE - CONTINUOUS 62 *

Rachel's old VW Beetle pulls into the driveway behind Rusty's pickup. The Sampson house looks lonely, there are no neighbors in sight. Rachel steps out of the car and heads for the front porch. Meeting her halfway is Sammy, panting and begging desperately for attention. Rachel stops, leans over and gives Sammy a rub on the head and a kiss.

RACHEL

Yes, hello Sammy... how's my big boy?

Rachel straightens up, wipes her eyes again and takes a deep breath before making her way to the doorway.

63 INT. SAMPSON HOUSE - NIGHT 63

The clock reads 7:45 P.M. as Rachel enters the house. Rusty is sitting in the corner, on the floor with the lights off. She looks to the floor and sees her painting materials all over the floor. *

RUSTY

Welcome home.

RACHEL

What are you doing alone in the dark?

Rachel, a bit startled, turns on the light.

RUSTY

I was only alone because you weren't home.

RACHEL

I'm sorry, I told you I was meeting someone for dinner. Remember?

RUSTY

Who?

RACHEL

Lisa, I told you that.

RUSTY
Lisa, right. Good ole Lisa.

RACHEL
How much did you drink today Rusty?

RUSTY
Do I not make you happy anymore?

RACHEL
What?

RUSTY
Do I... not make... you happy... anymore?

RACHEL
Of course you make me happy,
I love you... You've just been
through a lot.

RUSTY
What the hell does that mean?

RACHEL walks over to the couch and sits.

*

RACHEL
Sweetie, it's ok. It rough, I know
it is. What happened - we can't go
back and change it. But we can get
through it. I know we can. I know
you can't be a cop ever again but...
you need to find something in your
life again to satisfy you. I know
you have it in you still to be the
old Rusty, the one I love.

RUSTY
So you think the old Rusty is gone.
Is that what you think? That the
man you love is gone and never
coming back?

Rachel sits next to Rusty.

RACHEL
That's not at all what I said.
Where would you get that?

RUSTY
If you don't love me anymore, go
ahead and run off with this new guy
in your life.

RACHEL

New guy? Rusty, please. There's no one else. I love you.

RUSTY

I want you to be happy. All I ever wanted was for you to be happy.

RACHEL

I don't want to leave, I just want it to be the way it was. Us.

*

RUSTY

I'm not sure if I still have that in me..

Rusty pauses, then gets up, shuts the lights and walks off. Rachel watches Rusty disappear into the next room. Rachel stands alone in the dark room.

64 INT. SAMPSON TRUCKS - MORNING

64

Jeremy sits outside his office by the file cabinets. The drawers are open and files are all around him. Beth walks in and sits down next to him.

BETH

Whatcha doing?

JEREMY

I'm looking through our files.

BETH

I can see that. I thought I said we needed to get the logs for the week done. We'll be behind schedule.

JEREMY

I know, we can do those later.

BETH

No, we can't do them later. You can check through the files later. Do you want the business to fail?

JEREMY

I'm sorry. I just wanted to see something.

BETH

Mind telling me? I am your wife you know. You should be able to trust me.

JEREMY

I know, I just didn't wanna bother you with it because it's about Rusty, and I know you think he holds me back.

BETH

What about Rusty?

JEREMY

Last night I got to thinking... remember the night he was shot?

BETH

Of course I do.

JEREMY

A delivery was late that night, remember? The truck came in a little after dark?

BETH

I don't remember that, but so what? A truck was late. You think they're related somehow?

JEREMY

I don't know. Something Rusty said has me thinking...

A frustrated Jeremy throws a file down.

JEREMY (CONT'D)

Where the hell is this file?

BETH

Babe, here we go again. Rusty has been trying to remember that night since he came out of the coma, and you've been running in circles trying to help him.

JEREMY

I know. I'm his brother.

BETH
 He's helpless sweetheart. Some day
 you're going to have to realize the
 fact..he's a lost cause.

JEREMY
 Don't say that.

Jeremy drops the file he was looking through and stands up.

BETH
 I suppose you want me to clean all
 this up?

JEREMY
 If you don't mind.

BETH
 Sure..

Beth kisses Jeremy. Jeremy exits and Beth watches him go,
 then begins to clean up with a huff.

65 INT. CLEAR RIVER LODGE - MORNING

65

BURT is vacuuming the hallway. IZZY rushes past him.

*

BURT
 Have a wonderful day!

Izzy ignores him and shoves open the front door. Moments
 later, Eli walks out of his room.

BURT
 Good morning! Is the bus
 here?

ELI
 What bus?

BURT
 Nothing, just that you both...
 nevermind. You meeting your secret
 friend today?

ELI
 Huh? Oh, yeah, let's get this whole
 secret thing straight, ok? I have
 no secrets pal, just worry about
 yourself and run your business.

BURT
Of course! But if you need a
confidant, I'm confidant that I'll
fill in nicely.

Eli smirks awkwardly and heads for the front door.

ELI
Yeah, I know what you want to fill
in.

BURT
Ready and willing to oblige!

66 INT. SAMPSON HOUSE - SAME 66

RUSTY is on the couch. He's slowly waking up. As he opens his
eyes, he feels a the pain. *

67 INT. MISS PARKER'S GIFT SHOP - MORNING 67

VISION. Eli walks in to the gift shop and smiles at Rachel.

ELI
So this is where you work.

RACHEL
This is me.

ELI
Are you here alone? *

RACHEL
No, Elle is in the
back. You wanna take a walk?

ELI
Sure.

RACHEL
Elle? I'm gonna just run out
for a minute!

Rachel smiles and slides around the counter.

68 EXT. MISS PARKER'S GIFT SHOP - SAME 68

VISION. Rachel and Eli walk slowly along Main Street.

ELI
So how you holding up lately?

RACHEL
Good.

ELI
Are you ok with this? With us?

RACHEL
What, being friends?

ELI
I think it's becoming more than that.

RACHEL
I... can't.

ELI
It's Rusty, isn't it?

RACHEL
Of course. I can't just forget about him and, run away with you so suddenly.

Eli stops and takes Rachel's arm.

ELI
It's not so sudden.
I'm sorry. I don't want to rush you. You can't deny that we have something here.

RACHEL
It's just too confusing.

Eli looks Rachel in the eyes.

ELI
Rachel, look at me. Trust your instincts. Eventually you have to move on. You can't just look away and pretend it isn't there.

RACHEL
It is. Rusty had that sparkle in his eyes once too. He lost it.

They move closer together.

*

*
*
*
*

*

ELI (CONT'D)

*You can't live in the past. One day
you have to finally realize that
those days are gone.*

*

RACHEL

I'm so scared.

ELI

I'm here.

Rachel stares into Eli's eyes. They lean closer.

*

69 INT. SAMPSON HOUSE - MORNING

69

Rusty comes out of the vision. He sits up and surveys the house.

*

RUSTY

Rach?

No answer. Rusty gets up and runs to the door.

70 EXT. SAMPSON TRUCKS - DAY

70

Joey is standing outside the entrance, smoking a cigarette. He pauses when he sees something off in the distance.

*

71 EXT. CLEAR RIVER STREET - CONTINUOUS

71

IZZY is watching the building and then walks off.

*

72 EXT. SAMPSON TRUCKS - CONTINUOUS

72

JOEY squints a bit, then nervously tosses his butt and then starts back inside the building. JEREMY and BETH come out outside.

*

*

*

JEREMY

There you are, I'm grabbing something to eat, you want something?

JOEY

No, thanks. But listen to this. I think I just saw that guy that used to work here, Izzy, Izzy Jones.

BETH

What?

JOEY

I'm almost sure.

JEREMY

Shit.

BETH

What was he doing?

JOEY

He was down the block, just kinda standing there. Lurking. Almost like he was watching the place. Creepy.

JEREMY

Could have been someone else.

JOEY

I'm almost positive it was him. When I looked over at him he turned away, pretended he was looking at something else.

BETH

I don't believe it.

JEREMY

Relax. I'm sure it's nothing.

JOEY

Weird dude if you ask me.

BETH

He's an idiot is what he is.

JEREMY

He's harmless. Let's forget about it ok? I'm sure it's nothing. Come on, let's get back to work, ok?

Jeremy walks into his office.

JOEY

Weren't you going to get something to eat?

JEREMY

Uh, I'm gonna order in.

Jeremy hurries into his office and, suddenly in a panic, opens a file cabinet.

73 INT. MISS PARKER'S GIFT SHOP - DAY

73

Rachel is at the front counter as Elle bursts out from the back and throws on her jacket.

ELLE

I'm late again. Fucking first Friday of the month, I always forget. You'd think 17 years of trying to get out of these town meetings each week I'd remember by now. I'll see you tomorrow, don't forget to lock up, ok?

RACHEL

Of course, Elle. Have a good day.

ELLE

Bye Rachel.

Elle turns to the door and smiles as she sees Rusty approach the front door.

ELLE

Oh, Rusty, excuse me. How have you been?

RUSTY

(Curt)
Fine.

*
*

Elle looks as if she just smelled a skunk. She realizes the skunk is Rusty.

ELLE

Oh...okay. Gotta go.

*

Miss Parker shuffles out with a sour look on her face. Rusty lets the door shut behind him before slowly walking towards Rachel.

RUSTY

I know about your little love affair, you can come clean now. I saw you with him this morning.

*

RACHEL

Rusty, I am not having an affair. I wasn't with anyone this morning, I haven't even left the store.

Rusty fights back tears and grabs his head.

RUSTY

But I saw it! I saw you both.

Rachel reaches for Rusty.

RACHEL

You need to see Dr. Shuman again. You've been drinking so much and..

RUSTY

Stay away from me!

Rachel shudders in fear.

RACHEL

Rusty, what's happened to you?

RUSTY

I... I don't know what to believe anymore.

RACHEL

Believe me. I love you. Please, see Dr. Shuman.

RUSTY

I swear, if you are cheating on me...I...I don't know what I am capable of.

*

Rusty stops when he hears the Sheriff's car pulls up to the shop. Sheriff Wilson walks in.

*

WILSON

Well, well, well! If it isn't the lovely couple.

Wilson's smile fades as he looks over Rusty and Rachel.

WILSON (CONT'D)

You ok Rusty?

RUSTY

Yeah, I was just... dropping off the house keys here, uh-

(MORE)

RUSTY (cont'd)
 she, left without them this
 morning.

*

The room is tense, but Wilson lightens up a little.

WILSON
 Everything alright here
 Rachel?

RACHEL
 Of course Gene. Rusty was
 just leaving.

RUSTY
 Yeah, I've-uh, gotta get home
 and give Sammy a walk.

*

Rusty walks out of the store. WILSON smiles at a frightened
 RACHEL and then follows outside.

*

*

74 EXT. CLEAR RIVER GIFT SHOP - SAME

74

*

WILSON
 Rusty, I was looking for you Rusty.
 You got a second?

*

RUSTY
 Sure.

*

WILSON
 Someone from the FBI came by the
 station a little earlier asking
 questions about you. He wants to
 meet with you.

RUSTY
 Asking questions about what?

WILSON
 About what happened two years ago.
 He's one of the guys who came a
 couple years ago from Philly. Says
 he has a lead.

RUSTY
 I don't want to talk to anyone.

WILSON
 Come on, Rusty. This could help
 you.

RUSTY
 I really don't see how, Gene.

WILSON

Just talk to him. His name is Eli Spector.

*
*

RUSTY

He's not with the feds, I know who he is! That's the guy who's been seeing Rachel.

WILSON

Seeing Rachel?

*

RUSTY

Yeah. I know why he's asking questions about me... he wants to get rid of me.

WILSON

No, he's trying to help us, and help you figure out what might have happened to you.

RUSTY

He's not trying to help me. Did he show you a badge Gene? Did he show you his badge?

WILSON

What has gotten into you? I don't know what you're talking about, but I think you have it wrong.

RUSTY

Why is everyone telling me I've got everything wrong!

WILSON

Rus, he just wants to speak to you. I think you should meet him.

Rusty opens the door to his car and jumps inside.

RUSTY

I'm telling you Gene, you better keep him away from me, and tell him he'd better stay far away from Rachel or... he better just stay away from Rachel!

Rusty starts the car and takes off down Main Street in a hurry.

WILSON
C'mon Rusty! We're trying to help
you!

75 INT. HARRY DOYLE'S BREWHOUSE - DAY

75

Rusty walks into Harry's and slumps onto a stool.

RUSTY
Harry, I need a double.

HARRY
A double what?

RUSTY
Anything. Make it a triple.

HARRY
How 'bout we break 'em up,
start slow.

RUSTY
Fine, but get them to me
fast.

Rusty puts his head in his hand.

RUSTY (CONT'D)
Harry. Do you think I'm losing my
shit?

HARRY
Honestly?

RUSTY
Forget it. You're not alone.
Everyone thinks I'm fucking nuts,
and I'm not so sure they're wrong.

Rusty lays his head in the crook of his arm. Harry pours a
whiskey.

HARRY
Sampson, I've seen a lot of
people sit in that very
stool, wondering that same
thing. People are gonna believe
what they want to believe. In the
end, who's to say what's right and
what's wrong.

RUSTY
 Maybe I should stop drinking, see
 what happens.

HARRY
 Whoa, whoa, whoa, I got bills to
 pay... Just kidding Rusty, you do
 what you got to do.

Harry winks and pats Rusty's arm.

HARRY (CONT'D)
 Trust those who trust you Sampson.

Harry walks toward the back. Rusty takes a swig of his
 drink and ponders.

JEREMY (O.C.)
 Pssst. Rus.

Rusty swings his head around and sees Jeremy sitting alone in
 a corner of the bar, his jacket up all the way.

RUSTY
 Jeremy?

JEREMY
 Yeah. Shhh.

Rusty gets up and walks over to the booth. *

RUSTY
 Why are you whispering?

JEREMY
 Your vision, about the guy
 coming after me.

RUSTY
 I know, I know. You're probably
 right. These visions... are twisting
 my mind apart, I can't tell what's
 real or not anymore. *

Rusty looks at his drink. *

JEREMY
 I think you may have been
 right.

RUSTY
 What? You think they're real?

JEREMY

That guy you saw... do you remember what he looked like?

*

RUSTY

Aw, Jeremy, I'm not sure, these visions, they're very fuzzy, hard to figure out, and I was drunk...

Jeremy reaches into his pocket.

JEREMY

This is a photocopy of a driver's license. It's one of my old drivers. Look at his picture.

Jeremy hands the paper to Rusty.

JEREMY (CONT'D)

Is that the face you saw in your vision?

Rusty doesn't have to look at the photo long.

RUSTY

That's him.

JEREMY

I knew it. Holy shit I knew it.

RUSTY

I saw him here in this bar too, yesterday afternoon.

JEREMY

He came looking for me before.

RUSTY

Really?

JEREMY

Yeah.

RUSTY

Why?

JEREMY

Remember the truck I was waiting for that night? It was late from Montreal. Nearly every truck from Montreal was a little late that entire month. I found

(MORE)

JEREMY (cont'd)
some of those files, and every
delivery was driven by the same
driver - him.

RUSTY
You think this guy might have had
the truck out at the riverbank
each night? You think that's why I
called in for backup, I saw his
truck?

JEREMY
Yes.

RUSTY
How come the feds didn't know about
this?

JEREMY
I never told them about the late
delivery that night.

RUSTY
So why would he be after you?
Wouldn't he be after me?

JEREMY
I don't know. Maybe he thinks I've
figured something out.

RUSTY
Well, you did.

JEREMY
Exactly. I don't know if he
followed me here or not, I gotta
hide out. You said he was looking
for me. I can't let him find me. I
need your help.

RUSTY
OK, OK, don't panic, listen. We'll
take my car. We'll drive around
until I'm sure we aren't being
followed. Then you drop me off at
my place and take it to a hotel out
of town. You'll call me when you
get there and tell me where you
are. Call Beth and tell her to meet
you there, you don't want her alone
in your place if he's after you.

(MORE)

RUSTY (cont'd)

You two stay the night at the hotel and I'll meet you there tomorrow morning, and we'll figure it out then, ok?

JEREMY

Beth won't be home tonight anyway, she's at her mother's. I'd rather not tell her about this just yet.

RUSTY

So then call her when you get there, tell her you... found me drunk on the side of the road, had to take me home. That shouldn't be hard to swallow...

JEREMY

No.

RUSTY

You're gonna stay with me the night. I'll watch out for you.

Jeremy is touched by the notion.

JEREMY

Thanks, Rus.

Jeremy looks out the window.

JEREMY

I don't see anyone outside. If you're going to have one, let me buy you a drink.

76	EXT. SAMPSON HOUSE - EVENING	76	
	Rusty and Jeremy pull over in Rusty's car.		*
77	INT. RUSTY'S CAR - SAME	77	*
	<p style="text-align: center;">RUSTY</p> <p>You know where you're gonna go?</p> <p style="text-align: center;">JEREMY</p> <p>I dunno, maybe Sun City.</p> <p style="text-align: center;">RUSTY</p> <p>You ok?</p>		

JEREMY

Yeah. I hate having to lie to Beth though.

RUSTY

That's the least of your worries.

JEREMY

Yeah. I guess. See you in a bit.

Rusty gets out of the car and heads to the house. Sammy's BARK can be heard from inside the house. Jeremy drives away.

78 INT. SAMPSON HOUSE - CONTINUOUS 78 *

RUSTY enters the living. *

RUSTY

Rach? You home? We need to talk.

Rachel walks out of the bedroom with a bag packed.

RACHEL

We aren't talking now. *

RUSTY

Where you going? *

RACHEL

I'm not staying here tonight with you like this, not after what happened at the shop. *

RUSTY

I'm sorry about that, I just... that's why I wanna talk.

RACHEL

I can't stay here with you. Not like this. Rachel puts on her jacket.

RUSTY

Rach, please wait, I wanna work this out now. I just want to know what's going on with us. Let's talk.

RACHEL

Just sleep this off. We'll talk tomorrow, ok?

RUSTY

Please don't leave me here alone tonight Rachel. Don't do this to me again.

RACHEL

I'm not doing anything to you sweetheart. No one is doing anything to you. It's what's happening to us. Ever since you were shot, and all those months... Rusty, I don't know what's missing, but it isn't the same.

RUSTY

I no longer have a sparkle in my eyes, right?

Rachel is slightly shaken by this.

RACHEL

I do want to work through this. I do love you. I just can't do this now.

Rachel opens the door.

RUSTY

Is this about that FBI guy you started seeing after I was shot?

RACHEL

(With a huff)

Don't drink anymore tonight. We'll talk tomorrow.

RUSTY

Please don't leave. Don't go.
RACHHHHEEEEEELLLL!!!!!!

*

79 INT. JEREMY AND BETH SAMPSON LIVING ROOM - NIGHT 79 *

The PHONE RINGS. Beth runs over and answers it.

BETH

Hello? Jeremy! Where hell have you been? We were all...

80 INT. SUN CITY MOTEL - SAME 80

Jeremy is sitting on a motel bed.

JEREMY

I'm fine, I'm... sorry I didn't call earlier. I ran into Rusty before and he's really not doing well. I saw him on the road, he... I took him home, and put him to bed. I'm gonna just stay with him here, make sure he's ok until Rachel gets home, she's working late. I'm sorry I didn't call earlier.

81 INT. JEREMY AND BETH SAMPSON BEDROOM - SAME 81

BETH

OK, you have everything you need? I can come over and -

82 INT. SUN CITY MOTEL - SAME 82

JEREMY

No, no, you just go to your mom's, I'll stay with Rusty. OK sweetheart?

83 INT. JEREMY AND BETH SAMPSON BEDROOM - SAME 83

BETH

OK, I'll see you tomorrow. Give my love Rachel.

84 INT. SUN CITY MOTEL - SAME 84

JEREMY

Don't stay home tonight, go to your mom's, I'll be fine.

85 INT. JEREMY AND BETH SAMPSON BEDROOM - SAME 85

BETH

Okay I love you.

86 INT. SUN CITY MOTEL - SAME 86

JEREMY

I love you too.

Jeremy hangs up and puts his head in his hands.

87 EXT. CLEAR RIVER LODGE - NIGHT 87

Rachel's VW pulls into the lodge.

88 INT. CLEAR RIVER LODGE - SAME 88

Rachel rings the bell to the front door.

Finally, Burt saunters out from the back room. He opens the door.

RACHEL

Burt, I'm terribly sorry
about this, I know it's late.

BURT

No, no, not a problem.
Rachel, what's happened? Is
everything ok? Please, come
in.

RACHEL

I'm fine thanks. I just, I
just need a place to stay for
the night, that's all.

Burt just nods and walks back to the counter. As he looks for a key, Izzy walks around the corner with a bucket of ice in his hands. He glances at Rachel for a moment, then opens his door and quickly goes inside.

BURT

It's none of my business.
Come on sweetheart, I've
always got rooms, though it
is seems awfully busy for this time
of year.

RACHEL

Thanks Burt.

89 INT. CLEAR RIVER LODGE HALLWAY - SAME 89

Burt leads Rachel to room three, right between Eli and Izzy's rooms.

BURT
 We'll deal with all the paperwork
 tomorrow. If I can get you
 anything, just holler ok?

RACHEL
 Thank you Burt.

Burt hands Rachel a key and stands another moment at the door awkwardly, before nodding again and shuffling off.

90 INT. CLEAR RIVER LODGE ROOM THREE - SAME 90
 Rachel looks around the empty room. She locks the door behind her, then walks over to the bed and sits down. She sighs sadly and looks in the mirror on the far wall, toward the room next door.

91 INT. SAMPSON HOUSE - NIGHT 91
 RUSTY is sitting on the couch. He's really on the edge. *

92 INT. CLEAR RIVER LODGE - NIGHT 92 *
 VISION. RUSTY is lying on the couch, passed out. We hear someone knocking on a door. The door of Room 4 opens. A big smile crosses Eli's face. RACHEL enters the room. *

ELI
 Rachel! *

RACHEL
 I had to see you. I had to get out
 of that house. *

Rachel enters the room. *

93 INT. CLEAR RIVER LODGE - SAME 93 *
 Rachel smiles. Eli smiles back. *

94 INT. CLEAR RIVER LODGE - SAME 94 *
 RACHEL and ELI stand face to face. She starts to take his shirt off. Rachel laughing. *

95 INT. CLEAR RIVER LODGE - SAME 95 *

RACHEL and ELI are in bed. RACHEL is sitting on ELI with her legs wrapped around him. *
*

96 INT. CLEAR RIVER LODGE - SAME 96 *

ELI is kissing RACHEL down her stomach. *

97 INT. CLEAR RIVER LODGE - SAME 97 *

RACHEL is lying on top of ELI. They have just climaxed and they look at each other. *
*

98 INT. SAMPSON HOUSE - LATER 98 *

RUSTY is laying face down on the couch. He is clearly at his braking point. The phone rings. *
*

RUSTY

Hello?

99 INT. SUN CITY MOTEL - SAME 99

Jeremy holds the phone close to his face in a dark motel room. He talks a mile a minute in a panic.

JEREMY

Yeah, it's me, wake up.
This is insane.

100 INT. SAMPSON HOUSE - SAME 100

RUSTY

What are you talking about? What's insane?

101 INT. SUN CITY MOTEL - SAME 101

Jeremy's leg is bouncing up and down anxiously.

JEREMY

I don't know. I'm sitting here in a motel room outside of town, lying to my wife, scared to death, and I don't even know what from.

(MORE)

JEREMY (cont'd)

I'm working on a premonition for Christ's sake. No offense, bro, I believe you, but... isn't this a little ridiculous?

102 INT. SAMPSON HOUSE - SAME 102

RUSTY

Ok stay calm.

103 INT. SUN CITY MOTEL - SAME 103

JEREMY

I wanna call the cops about this, but we need some real, concrete proof. I was thinking: maybe we can track him down tonight, wait him out, a little stakeout. I can't just sit around waiting for something to happen. I'll pick you up in a half hour.

104 INT. SAMPSON HOUSE - SAME 104

RUSTY

I'm with you. Just meet me behind Burt's in an hour, down near the riverbank. I've gotta go after Rachel first, she left me... and she's with someone else.

105 INT. SUN CITY MOTEL - SAME 105

JEREMY

Are you sure?

106 INT. SAMPSON HOUSE - SAME 106

RUSTY

Yeah. I've gotta go now and end it for good.

107 INT. SUN CITY MOTEL - SAME 107

JEREMY

I'll meet you there in an hour. We'll find him, we'll find both of them.

108 INT. SAMPSON HOUSE - SAME 108

RUSTY
I'll be there.

Rusty gets up and runs to the bedroom. He opens his top dresser drawer and moves his socks out of the way. His .38 appears.

109 INT. CLEAR RIVER LODGE HALLWAY - NIGHT 109

Rachel quietly opens her door and tiptoes out of her room. She closes her door behind her and leaves something at the front counter before quietly leaving Burt's.

On the counter is the room key with a note that says:

"Thanks for everything Burt, I decided to go back home tonight. I will pay for the room tomorrow. Rachel"

110 EXT. CLEAR RIVER - MAIN STREET - NIGHT 110

Rusty hobbles hurriedly along the dark sidewalk. Headlights approach. He pulls back and watches Rachel's VW speed past him. Rachel doesn't see Rusty. Rusty continues toward Burt's.

RUSTY
Rach...

111 INT. CLEAR RIVER LODGE - NIGHT 111 *

RUSTY charges past BURT, in a yoga pose, to the hallway. *

112 INT. CLEAR RIVER LODGE - HALLWAY - SAME 112 *

RUSTY comes down the hallway pounding on doors. BURT follows. *

BURT
Rusty, you'll wake everyone!

RUSTY
Burt, I'll break these goddamn doors down! *

BURT
Calm down! *

RUSTY
I'm very calm, as calm as a guy
who's wife is cheating on him could
be.

Rusty pushes past Burt.

BURT
OK, now I assume your looking for
Rachel...

Rusty explodes.

RUSTY
Fuck that! Which room were they in
Burt?

BURT
Rusty, calm down.

Rusty grabs Burt and pushes him against the wall.

RUSTY
Don't think! Just tell
me which room! I know she was
with him! I'll break down ever door
in this fuckin place.

113 INT. ROOM THREE - SAME

113

The muffled commotion from the front area can be heard from inside the room, where Eli sleeps alone. Rusty's yelling is loud enough to wake Eli.

Eli gets out of bed and looks out toward the door. The voices get louder as they approach the hallway.

Eli slightly opens the dresser draw to reveal a nine millimeter Beretta.

BURT (MUFFLED VO)
Rusty, she came here alone. She
just wanted a room for the night, I
swear.

RUSTY (MUFFLED VO)
Get out of my way. You're covering
for her.

Suddenly the DOOR FLIES OPEN and Rusty looks in at the room. Eli stands right in front of him.

RUSTY

I knew it!

Eli's face turns pale. He takes a step back as Rusty enters the room slowly.

ELI

I don't know what you think is going on, but this is my room.

RUSTY

Shut up! I saw her leave here not 20 minutes ago. I fucking knew it!

ELI

Saw who?

Burt is all the way in the room now and puts his hand on Rusty's arm.

BURT

Rusty, what are you doing! You can't just barge into...

RUSTY

Stay out of this Burt!

Rusty pulls his arm away. He grabs Burt and shoves him into the closet. He takes a chair and sticks it under the doorknob, then looks at Eli, who remains calm.

ELI

Go easy man...

RUSTY

So you can take her from me?

ELI

I am not taking anyone from you. I came to this town to help you.

Eli's calmness infuriates Rusty even more. Burt's yells are muffled by the closet door.

RUSTY

You've been helping yourself to my wife.

ELI

Trust me. I am here for a reason.

RUSTY

Reason my ass.

Rusty moves toward Eli. Rusty suddenly grabs Eli's arm and twists him around. He shoves him forward into the far wall, knocking over a lamp. Eli escapes and with a text book FBI move, twists Rusty around and slams him to the ground.

ELI

Don't do this Sampson, it's a mistake.

RUSTY

You're the one making a mistake! You can't just take her from me!..I won' let you.

Rusty begins to whimper and then gets enraged. He quickly turns Eli over and throws him off onto the ground. Rusty becomes psychotic. He lifts Eli and throws him into the desk.

Rusty walks over and grabs Eli again. He pushes him into the wall. Eli, up against the wall, reaches down on Rusty and finds his .38. He grabs Rusty's gun and pushes him off, aiming the pistol at him.

Rusty steps back. Eli is out of breath.

ELI

Sit down and listen to me for one second.

Rusty slowly sits down on the side of the bed.

*

RUSTY

Why not just shoot me, get it over with.

ELI

Would you just listen for one second? I'm not going to shoot you.

RUSTY

Why are you taking her from me?

ELI

I'm not taking anyone from you. You have to just keep it quiet and listen to me. I'm a federal officer from Philly. Narcotics.

(MORE)

ELI (cont'd)

I came to Clear River on a lead,
trailing an ex-con who might be
tied up in What happened to you.

RUSTY

Who?

ELI

His name is Izzy Jones. He's
staying in this hotel.

RUSTY

Izzy Jones. He's the guy after my
brother.

ELI

Your brother with the trucking
company, Jeremy Sampson. Why do you
think he is after him?

RUSTY

I don't know.

ELI

Izzy Jones is a set-up man for the
mob. He gets work at a trucking
company, gains their trust and then
uses the small towns as a hub to
transport drugs through the towns,
small towns first and then on to
the bigger ones.

*

RUSTY

What drugs?

ELI

Crystal Meth.

*

RUSTY

But I've never seen any of that
around Clear River.

*

ELI

That's because you stopped it. Two
years ago, you were shot in the
head and you stopped the flow.
Either they got scared off by a cop
being shot, or Izzy Jones getting
sent up on a possession bid. The
drugs stopped.

RUSTY

I stopped it?

ELI

I think so.

RUSTY

My brother had nothing to do with this though.

ELI

I'm not saying your brother is guilty or innocent of anything of anything, I'm just tailing Jones, and right now, he's leading me right to him.

Rusty stands up.

RUSTY

My brother would never do anything like that! Izzy just wants him dead because he knows too much, that's all.

ELI

Shhh... I'll grant that notion for now, but where is he? If he's in danger we need to find him.

Rusty thinks.

RUSTY

Fuck you. This still doesn't answer why you are sleeping with my wife!

ELI

What are you talking about? Fine, if you want a gesture of good will, here it is.

Eli places the gun down on the bed and folds his arms.

Rusty grabs the gun quickly and points it at Eli's head.

ELI

Easy Sampson.

RUSTY (CONT'D)

I'm sorry, you make a lot of sense, but I just can't believe you, I seen you with Rachel and right now, I have to get to my brother.

ELI

Don't do this Rusty.

RUSTY

Sorry.

Rusty sees handcuffs on the dresser next to the bed. He stretches for them and quickly locks Eli to the dresser. Eli doesn't struggle.

ELI

You have to trust me. You're making a big mistake.

RUSTY

I'll never trust you, I know what I saw.

Rusty storms out of the room, leaving the door half open.

114 INT. ROOM TWO - SAME

114

Izzy has his door cracked open. He sees Rusty leave. Izzy closes the door and looks back toward the bed. He is shirtless.

IZZY

So the plot thickens.

Beth is laying in the bed. She is in a bra and panties.

BETH

Who was the other guy with Rusty?

IZZY

Some guy banging Rusty's wife. She was here before.

BETH

Rachel was here? How do you know that?

IZZY

I saw her checking in earlier.

BETH

Wha- and you didn't tell me? What the fuck is wrong with you? Wait a second. Rusty was supposed to be with Jeremy tonight. He's probably going to see him now.

Izzy grabs his shirt.

IZZY

I'm going after him. Take care of this shit once and for all.

BETH

Honey, don't do anything stupid. I don't want to lose you again.

IZZY

You married this guy while I was in prison and I'm supposed to just forget about that?

BETH

I did it for us! Remember? It's even easier now that I am Mrs. Jeremy Sampson. If he out of the way I get the wholes company, then the plan is back on track. Even the DeMarco's would be happy with that. You'd be a king.

Izzy has finished putting on his shirt and tucking it in.

IZZY

And you'd be my queen.

Beth bows and Izzy races out the door, closing it behind him. Beth jumps out of bed and grabs her clothes.

- | | | | |
|-----|--|-----|--------|
| 115 | INT. ROOM THREE - CONTINUOUS | 115 | |
| | From Eli's room, out the half-open door, you can see IZZY running out the door. | | * |
| 116 | EXT. RIVER STEPS - NIGHT | 116 | * |
| | RUSTY is heading to the river when he hears JEREMY call his name. He stops and grabs his head. | | *
* |
| 117 | <i>EXT. CLEAR RIVER - SAME</i> | 117 | * |
| | <i>JEREMY is standing at the river bank.</i> | | * |
| | <i>JEREMY</i> | | |
| | <i>Rus? Is that you?</i> | | |

118 *EXT. CLEAR RIVER DINER - SAME* 118 *

A gun comes out of the shadows. *

119 *EXT. CLEAR RIVER - SAME* 119 *

JEREMY sees the gun and panics. The gun is aimed right at him. JEREMY takes off running in the other direction, but it's too late. GUNFIRE. *

120 *EXT. RIVER STEPS - SAME* 120 *

RUSTY opens his eyes. RUSTY's vision ends. He starts to run for the back of the hotel, toward the river. *

121 *EXT. CLEAR RIVER - SAME* 121 *

IZZY runs down the street and looks around. He pulls his gun and quickly starts after RUSTY. *

122 *EXT. SAMPSON HOUSE - NIGHT* 122 *

RACHEL is looking around the living room. The phone lies off the hook. She hangs it up and continues to look around the house. *

RACHEL
Rus? Are you here?

In the bedroom, she finally notices RUSTY's top drawer open, and his socks pushed forward. *

RACHEL
Oh shit, Rusty no.

Rachel rushes out. *

123 *EXT. CLEAR RIVER BANK - LATE NIGHT* 123

RUSTY gets to the spot at the riverbank, out of breath. He is at the exact spot where he saw JEREMY get shot. But it is empty. Quiet. *

RUSTY looks around and begins to walk further along the river for JEREMY. JEREMY calls out. *

JEREMY
Rus? Is that you?

RUSTY
Jeremy? I... I thought you were dead!

RUSTY starts toward JEREMY. *

JEREMY
Dead?

RUSTY
I saw you get shot. I had a vision
of you... so, my visions... they aren't
real? Or...

Rusty stops in his tracks. Over Jeremy's shoulder he sees a
man step out of the darkness. It is Izzy.

RUSTY
Jeremy! No! Run!

Jeremy looks up at Rusty.

JEREMY
Rus?

RUSTY
Jeremy, behind you!

Rusty is frozen. He starts to reach behind his back for his
gun, which is in the back of his pants, but it's too late.
Jeremy turns and sees Izzy with his gun pointed right at him.
Jeremy starts to run away in a panic, exactly as he did in
Rusty's vision from earlier. GUNFIRE.

124	EXT. RIVER STEPS - SAME	124	*
	BETH hears the echo of the gunfire. She heads off in that direction.		* *
125	INT. RACHEL'S CAR - SAME	125	*
	RACHEL is driving to find RUSTY.		*
126	EXT. CLEAR RIVER BANK - SAME	126	
	Jeremy has fallen to the ground.		

RUSTY

NO!

Rusty runs up and falls to the ground on top of him.

RUSTY

I saw it. I knew this would happen
and I didn't stop it.

Jeremy looks up at Rusty. He is fine. The two look back at a stunned Izzy. Blood begins to flow out of his chest. He falls forward to the ground, revealing a man standing behind him with a smoking gun. It is Eli.

Rusty is stunned.

Eli reaches into his pocket and pulls out keys to the handcuffs, and he adds a sly half-smile.

ELI

You think I don't have handcuff
keys.

Rusty helps Jeremy up.

JEREMY

Who's this?

RUSTY

FBI.

Eli walks toward them.

JEREMY

Why was Izzy trying to kill me?

ELI

For your trucks. He was running
drugs with your trucks.

JEREMY

I never knew.

RUSTY

I told you, he couldn't jaywalk
without a guilty conscious.

The three men hear something from behind Eli. They look back and see Beth, leaned over Izzy. She is in shock, talking to the dead Izzy.

BETH

Oh, you poor stupid idiot.

JEREMY

Beth? Honey, what are you doing here?

Eli draws his gun on her.

ELI

Who's she?

JEREMY

Put your gun away, that's my wife.

Jeremy pushes Eli's gun down as he walks toward Beth. Eli lowers his gun but keeps his eye on her.

ELI

Your wife?

BETH

(to dead Izzy)
Honey, wake up.

JEREMY

Babe? What the hell are you doing here? What's going on?

Beth suddenly grabs Izzy's gun and jumps up. She holds the gun in both hands, aiming it at Eli.

BETH

Drop your fucking gun, or I'll put a hole in you. Don't test me I could shoot before I could walk.

Eli's gun is down at his side. He drops it and raises his arms.

ELI

Easy. We have no problem here, it's over.

JEREMY

Baby, what the hell are you doing?

Beth doesn't hear Jeremy. She is pissed.

BETH

You shot him...?

Rusty slowly begins to reach around his back for the handle of his .38, which sticks halfway out of his belt.

ELI

I was protecting an innocent man.

Police SIRENS can be heard in the distance. Beth doesn't hear it, she is in a trance.

JEREMY

Beth, what are you doing?

BETH

Oh shut the fuck up, you stupid fucking yokel.

JEREMY

Why...

BETH

Why what? You think I wanted to be married to a trucking owner? I married you so we could get rid of you stupid son of a bitch. Then it would all be ours, the business, the money, and then I could get what I deserve! The good life.

JEREMY

I don't believe you.

BETH

Believe this you sorry sack of shit. I never loved you, I needed you, so we could make our connections. Then your even sorrier brother had to go and see what we were doing, so I shot him, right in the head. And the stupid bastard didn't even have the courtesy to fuckin die!

RUSTY

(A realization)

You shot me.

BETH

(Referring to Izzy)

And you shot him...and now I'm going to shoot you all and blow this town, with the money I've got.

*

ELI

Why don't you put down the gun and we can talk about this.

Eli's eyes fix on the TRIGGER FINGER.

Rusty quickly grabs his gun from the back of his pants and JUMPS IN FRONT of Eli as Beth's GUN FIRES.

As he is falling through the air, Rusty FIRES HIS GUN back at Beth.

Rusty falls to the ground in front of Eli, shot.

Beth is frozen in position. The bullet hit her right between the eyes.

127 EXT. CLEAR RIVER - SAME 127 *

Beth stares right at Jeremy. She falls, dead.

128 INT. RACHEL'S CAR - CONTINUOUS 128 *

RACHEL reacts to "something". *

129 EXT. CLEAR RIVER - SAME 129 *

Jeremy is frozen. Eli kneels down to Rusty, who is on the ground dying. The sirens grow louder. *

ELI

He got it through the chest.

Jeremy is staring at Beth. Then he looks over at Rusty.

JEREMY

Rus! No!

Jeremy jumps down to his side.

JEREMY

No!

ELI

I can't stop the bleeding.

Jeremy reluctantly looks out toward the flashing lights in the distance and runs out, waving his arms.

JEREMY

Over here! Help!

Eli looks down at Rusty, who is pale and gasping for air.

RUSTY
Forget it. I'm not gonna make
it.

ELI
Hang in there, you'll be
fine.

RUSTY
It's ok. I already know. It's
ok.

Jeremy continues to run out toward Main Street to get the
police cars attention. Eli keeps his hand on Rusty's chest.

ELI
Why did you jump in front of
the bullet like that?

RUSTY
You saved my brother's life... I had
to save you. For Rachel.

ELI
Rusty...

RUSTY
Rachel... she's better off with you.
Let her know, I did it for her...

ELI
Rusty, hang in there...

RUSTY
I saw how happy you make her. I
just... couldn't do that anymore.
Promise me you'll take care of her.
Promise me you'll make her happy
again.

ELI
All right, sure. I promise.

Rusty smiles. A confused Eli forces an awkward smile back.
Rusty dies. Eli holds him while the police cars drive into
the riverbank, pulling up to the three dead bodies.

FADE OUT

FADE IN

130 INT. SAMPSON HOUSE - LATE DAY

130

The home is packed with people from town. The gathering of mourners fill the air with HUSHED CONVERSATIONS.

MOURNER #1
...a real hero.

MOURNER #2
...saved his brother like that.

MOURNER #3
What sacrifice.

A portrait of Rusty hangs near the front door, his smiling face welcoming mourners.

On one of the tables is a newspaper, the headline reading: "Ex-cop saves FBI officer, helps bring down drug sting"

One of the mourners approaches Sheriff Wilson.

MOURNER
Hi Sheriff. Is Bobby here?

WILSON
He'll be by later. He's out on duty lending a hand out in Towanda. Nasty fire this morning, they're short-handed.

MOURNER
Another fire?

WILSON
Yeah, and this was worse than the other day. Just terrible. Saved a young boy though, Tyrell Wiggins, basketball player. Goddamn meth lab exploded. He was in a closet...

Dialog trails off as camera moves.

ELI enters the house. Feeling uncomfortable, he makes his way through the house and sees RACHEL and JEREMY sitting together.

Mourners continue to make their way around the house, quietly talking. One person briefly gives her condolences to Rachel.

RACHEL

You have to stop beating yourself up over this.

JEREMY

I know. I just feel so stupid. How did I not see it? I mean, she only married me while he was in prison so they could take the business when he got out... how could I possibly believe that she was in love with me?

RACHEL

It's easy to believe you're in love with someone, when you want to believe it.

(beat)

The hard part is making someone believe you love them, when they don't believe it.

JEREMY

Rusty knew you loved him.

RACHEL

I know.

They look at each other and they each manage a smile.

JEREMY

You need anything?

RACHEL

Are you getting up?

JEREMY

If you need something.

RACHEL

You know something, I need some air.

RACHEL gets up and exits.

ELI approaches. Jeremy looks up and sees ELI.

ELI

How you holding up?

JEREMY

It's been a rough week.

Pause

ELI
How's she doing?

JEREMY
How do you think?

ELI
Stupid question. (pause) Your
brother...was...an interesting guy.

JEREMY
Yeah, he was. (To Eli) When do you
need me in Philly?

ELI
We'll figure that out. Right now
you need time. You all do.

JEREMY
I appreciate that. I know Rachel
will to.

Camera tracks through the room to the television. A news
report gives the details of the fire.

NEWS REPORTER
(on TV screen)
...the final details are coming in
about the horrific fire that tore
through this apartment complex.
We're told that the fire fighters
thought that everyone had been
evacuated. However, firefighter
Andrew Smith had a hunch, based on
an alleged crank call earlier in
the week. He decided to do one last
sweep. That sweep revealed a 14
year old boy in the hiding in the
closet...

CUT TO:

131 INT. HARRY DOYLE'S BREWHOUSE - CONTINUOUS

131

HARRY is watching the news report.

NEWS REPORTER
...in the closet

HARRY turns the television off.

HARRY
Well, son of a bitch. Maybe he
wasn't crazy.

DISSOLVE TO:

132 INT. CLEAR RIVER DINER - DAY

132

RACHEL is sitting alone in a booth staring out a window. ELI is sitting at the counter trying to find the right time to approach RACHEL.

ELI gets up and approaches RACHEL'S booth.

ELI
I'm sorry to bother you.

RACHEL looks up and is startled.

RACHEL
It's okay.

ELI
I don't know what to say. (pause)
I'm sorry.

RACHEL
Thanks.

ELI
We haven't had a chance to talk
about the night your husband...

RACHEL
(cold)
I've heard everything.

ELI
I think it's important for you
to... (pause) Look, if you need
someone to talk to, you know, it's
been a few days and I thought
maybe...

RACHEL
Thanks, but I don't know if that's
such a good idea right now...

Rachel looks up at Eli's eyes and stops in her tracks. She blinks and her gaze fixes in on Eli's eyes.

ELI
 I'm sorry, I... I was just
 trying to be nice, I wasn't...
 I mean, I should have waited...sorry.

ELI starts to walk away.

RACHEL
 I'm sorry. Forgive the grieving
 widow. She going a little crazy
 right now.

ELI
 I can imagine. (pause) Well, I just
 wanted to express my sympathies.
 I'll let you get back to your meal.

RACHEL
 You were there? With Rusty?
 You're the agent from Philly,
 right?

ELI
 Yeah, we haven't formally met
 yet. I thought it best to give you
 a couple of days.

RACHEL
 I appreciate that...

ELI
 I'm Eli. Eli Spector.

RACHEL
 I'm Rachel.

ELI
 It's very nice to meet you.

They shake hands.

CUT TO:

133 EXT. CLEAR RIVER DINER - SAME

133

ELI sits down with RACHEL.

FADE OUT.