THAW

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INT. ICE FISHING TENT - DAWN

DOUG AND DENNY ARMSTRONG sit in an ice fishing tent atop a frozen Lake Winnipipy. Their lines already dangle through a hole in the ice below them.

Doug pours coffee from a thermos. Denny opens a can of beer.

DOUG ARMSTRONG
A beer? It's not even five yet.

DENNY ARMSTRONG
Cheers.

DOUG ARMSTRONG
You're a piece of work. What's for lunch, shots of Jack?

DENNY ARMSTRONG
Before I got married we used to go fishin' five or six times a winter. Now we go once if all the stars align and Tina's not on the rag.

Denny takes a healthy pull off the can.

DENNY ARMSTRONG
(cont'd)
I'm gonna enjoy myself.

Both lines tense up.

The brothers look at each other, then each steadies his line.

DOUG ARMSTRONG
Looks like someone's come to join us for breakfast.

A few bubbles rise to the surface where the lines enter the water. They peer into the hole.

SPLASH.

A head with matted brown hair and china white skin pops through the opening.

INT. POLICE CRUISER - EARLY MORNING

POP. The can of Coke that LIEUTENANT CYRIL CASH holds explodes as he opens it. He continues to drive with his wrists as the can foams out of control.

Cy's fellow officer and partner, JIM WALSH, takes a sip from a Styrofoam cup of coffee.
JIM WALSH  
Shit Cy, why can't you drink coffee in the morning like the rest of us?

Finally, the Coke flow is under control. Cy takes a slug from the can.

CY CASH  
Where do you think those beans come from to make that dirt water you're drinking?

JIM WALSH  
Columbia, I guess.

CY CASH  
Exactly. So it really fucks me off that a former member of New York City's vice squad, like yourself, isn't boycotting all that country's exports.

Jim Walsh looks at his Styrofoam cup.

CY CASH (cont'd)  
You think Juan Valdez doesn't have a few acres set aside for his cartel buddies to manage?

(beat)  
It ain't Cremora they're sendin' up here.

Cy picks up the radio handset and puts it to his mouth.

CY CASH (cont'd)  
Wake up coffee drinkers, wake up.

JIM WALSH  
You're a fuckin' whack.

STATIC can be heard coming across the two way radio.

BEV THE DISPATCHER  
(voice only)  
Lieutenant Cash, this is dispatch.

CY CASH  
(into handset)  
Cash here. What's up Bev?

BEV THE DISPATCHER  
(voice only)  
Cy we just got a call about an hour ago about a body up at Lake Winnipay. Sheriff Carroll would like to have you join him up there as soon as possible.
CY CASH
(into handset)
Another beautiful morning shot in the ass. They got an EMT up there yet?

BEV THE DISPATCHER
(voice only)
Cy, it's in the lake.

Cy lights a cigarette.

CY CASH
(to Jim Walsh)
Looks like we're going fishin'.

INT. BEDROOM - DAY

LIZ CASH, Cy's second wife, moves about the room. Her hands hurriedly pack personal items into a suitcase.

She opens a dresser drawer and takes out a .38 and some money and tosses it all into the suitcase.

On a bedside table sits a small, silver tray with a tiny pile of white powder on it. She leans in and snorts it up.

She removes her wedding band and places it on the tray near a wedding picture of herself and Cyril Cash.

She grabs the suitcase and exits the room.

EXT. THE MAYS' RESIDENCE - DAY

A dilapidated ranch house sits in a heavily wooded area.

INT. THE MAYS' RESIDENCE/LIVING ROOM - DAY

Van Halen's "Ain't Talkin' About Love" blares from a pair of old speakers. RANDY MAYS, the local drug dealer/burnout, sits on a couch a Yankees hat on his head, his pants down around his ankles.

A YOUNG RED-HEAD, shirt open and bra on, but unclasped, works Randy with her head between his legs.

RANDY MAYS
Go baby, uh huh, good, good, go, go, go.

Randy writhes as he climaxes. She obliges and takes it all.

Once done she rises, leans over a coffee table and snorts a quick couple of lines and then heads on down the hallway.
YOUNG RED-HEAD

(voice only)
Where's your toothpaste?

RANDY MAYS
Why? Aren't your teeth already as white as they can be?

YOUNG RED-HEAD

(voice only)
You're a pig.

RANDY MAYS
Don't get bitchy, baby. It's in the cabinet.

Randy pulls up his pants and leans toward a louvered set of closet doors. One door is open slightly.

RANDY MAYS (cont'd)
Right Ricky? That little piece of ass has really grown up, huh?

Randy pulls a box of tissues off the top of an old television.

He hands them toward the opening between the louvered doors. A hand reaches out and grabs the box.

RANDY MAYS
Nothing like a real red-head, huh?
She just took the first deposit on a long overdue payback.

A grotesque squeal emanates from behind the doors.

RANDY MAYS (cont'd)
Quiet now, she'll be gone soon.

INT. BATHROOM - DAY

The young red-head finishes brushing her teeth and goes to put the toothpaste back into the cabinet.

She notices a bottle of pills with the name 'Diane Briggs' printed on the label.

She grabs them and heads back down the hall.

INT. LIVING ROOM - DAY

She enters holding up the bottle of pills.
YOUNG RED-HEAD
You fucking pig. Do all your girlfriends get a shelf, cause I was thinking about leaving some tampons here?

Randy lights up a joint.

RANDY MAYS
Think I gotta cut you back on the meth, baby. You're gettin' pair-uh-noid.

YOUNG RED-HEAD
Is there anyone in this town who isn't fucking that old whore?

She throws the bottle at Randy.

It hits him square in the bare chest and explodes, showering pills all about the room.

She storms out.

RANDY MAYS
You'll be back. Everybody loves to fuck the Mays brothers.

He shoots a glance at the closet doors.

RANDY MAYS (cont'd)
Right, Ricky?

Randy laughs heartily then takes another drag off the joint.

EXT. LAKE WINNIPPI – DAY

Crime scene activities abound.

An OLDER POLICE OFFICER talks with Denny and Doug Armstrong.

A YOUNG COP stretches out crime scene tape.

Cy Cash and Jim Walsh walk by him then stop. Cy Cash has an unlit cigarette in his mouth, he roots around in his pockets for a match.

CY CASH
(to Young Cop)
You gonna shut down the whole lake, kid?

YOUNG COP
Yes sir, that's my intention.
CY CASH
Where you from, kid?

YOUNG COP
Washington D.C., sir.

Cy and Jim Walsh laugh.

CY CASH
You close this lake at the height of ice fishing season and I guarantee we'll be investigating not one, but two bodies out here.

(beat)
Do you wanna be useful to the investigation?

Young Cop nods emphatically.

CY CASH (cont'd)
Then go find me a match or a fuckin' lighter.

SHERIFF WALT CARROLL calls to Cy from the lakeshore.

SHERIFF WALT CARROLL
Quit harassing my new recruit, Cyril.

Cy and Jim saunter down to the lakeshore. Walt hands Cy a lighter.

SHERIFF WALT CARROLL
(cont'd)
I want it back.

CY CASH
Thanks Wally. What we got?

The Sheriff points toward the fishing tent.

SHERIFF WALT CARROLL
Doug and Denny say they caught a 'body' this morning, but it got away so all we have is their story, two nervous boys and one big, frozen lake.

Cy looks out over the frozen lake.

Divers?

CY CASH
SHERIFF WALT CARROLL
We're gonna get a bigger hole out out there, but we'll have to wait on frogs. Jarrett's Diving Service down in Albany doesn't have anyone available for a few days.

Cy stares out at the frozen lake, mesmerized.

CY CASH
Water's fuckin' cold too.

OFFICER JACK HILL stands out on the ice near the fishing tent. He holds up something nondescript over his head and calls ashore.

OFFICER JACK HILL
Sheriff, come have a look at this.

Sheriff Walt Carroll starts off across the frozen lake. Cy Cash doesn't move from where he stands on shore.

SHERIFF WALT CARROLL
Come on, Cy.

CY CASH
No, thanks.

SHERIFF WALT CARROLL
Cy, it's been colder than an old whore's heart the past two weeks. Believe me, she's frozen solid.

Cy waves for Walt to go on without him.

Sheriff Walt Carroll cups his hands to his mouth and yells toward Officer Jack Hill.

SHERIFF WALT CARROLL (cont'd)
Bring it ashore.

Sheriff Walt Carroll rejoins Cy Cash and Jim Walsh on shore. Officer Jack Hill makes his way over.

OFFICER JACK HILL
Look at this.

He holds up a section of fishing line containing tackle and a hook that holds lake plant life.
OFFICER JACK HILL
(cont'd)
This is off of Denny's rod.

Cy lights another cigarette off of the one he is finishing.

CY CASH
I'm not sure I want to look at something off any guy's rod, much less Denny's.

Jim Walsh and Sheriff Walt Carroll roll their eyes.

OFFICER JACK HILL
Very funny, sir. As I was saying, this is Denny's line. There's a little weed on the hook, but here,
(pokes at it with a ball point pen)
here I'm seeing possibly some hair and something that looks like part of a feather.

SHERIFF WALT CARROLL
Alright then, let's bag that line and get it off to Buffalo. I'd like to have a lab work-up on it as soon as possible.

Cy stares off out at the lake.

CY CASH
Let's ride some ass down in Albany, too. I want divers pronto, so at least we can verify that Doug and Denny just didn't catch a buzz this morning.
(under his breath)
Fuck this lake.

INT. KING'S BAR AND GRILLE - NIGHT (10 YEARS EARLIER)

A 25 YEAR OLD CY CASH sits and drinks with KYLE PARRISH at a back table. The table is filled with empties.

A local band pushes a bad imitation of the Lynryd Skynyrd's "Gimme Three Steps" on a boozy crowd.

CY CASH
I'm telling you, man, you're going to miss this shit. You've only been back a year.
KYLE PARRISH
It's a big move, but I always told myself that when I finished Med school I was gonna take a year, do my apps for a residency and then get the hell out again.

CY CASH
You should have applied to Sacred Heart in Albany.

KYLE PARRISH
What, and stay in this frozen fucking wasteland? Sorry Cy, but I got used to the sunny south at school. It's sun and waves in old F-L-A for this boy.

Kyle signals for another round of beers from DIANE BRIGGS, a waitress working the tables.

CY CASH
Have you told Diane yet?

KYLE PARRISH
Why do you think I'm getting drunk?

CY CASH
No nerve, son. No nerve. Mark my words, you'll fuck up and you'll be back.

KYLE PARRISH
When, and if, I come back it'll be in style my man, in style.

Randy Mays enters the bar and Cy notices.

CY CASH
It must be half-price night for assholes.

Kyle turns in his chair and sees Randy, followed by Beth Hargrove, Cy's recent Ex.

KYLE PARRISH
Looks like he's got a date.

CY CASH
That bitch.

Cy stands. He raises his voice well above the din and directs his comments at Randy and Beth.
CY CASH (cont'd)
Look... at... this. If it isn't the burnout and the whore.

Randy and Beth both recognize the bellicose voice and reluctantly turn their attention to an obviously intoxicated Cy.

RANDY MAYS
Fuck you, police academy faggot.

BETH HARGROVE
(to Randy)
Just ignore him. He's drunk as usual.

RANDY MAYS
They teachin' you all the narc tricks down in Albany?

Cy wades into the crowd as far as he can until only a small table of PATRONS separates him from Beth and Randy. Kyle follows.

CY CASH
(to Beth)
I see you're working your way down the food chain again, Beth.

BETH HARGROVE
Go to hell, Cy.

CY CASH
The divorce ain't even final yet and you're already whorin' with not just any asshole, but the biggest shit for brains asshole in town.

Beth holds Randy back. Kyle holds back Cy.

Patrons at the table below them exchange nervous glances.

RANDY MAYS
She woke up from her nightmare marriage to you, killer, and now it's just sweet dreams inside these lovin' arms.

Randy flexes then wraps his arms around Beth's waist.

CY CASH
(to Beth)
Watch you don't wake up in a choke hold, darlin'. By the way, shouldn't you be at home with Katie?
BETH HARGROVE
Don't you dare pretend to be concerned about her. She's safe and sound. Who are you to talk, anyway? You live in this damn place.

She looks past Cy to Kyle.

BETH HARGROVE
(cont'd)
Hello, Kyle.

KYLE PARRISH
Hey, Beth.

Cy pulls out a wad of money, peels off some bills and throws it at them.

CY CASH
Here, get drunk on me. Just do me one favor, fuck him in the car, not in my bed.

Diane Briggs approaches with a tray of beers and hands two to Cy. She flashes Beth a cutting look.

DIANE BRIGGS
Cy, sweetheart, take these two back for you and Kyle, on the house. Now go on.

Cy takes the two beers. He turns to Kyle and foists one of the beers at him.

CY CASH
(mimicking Beth's voice)
Hello, Kyle.
(mimicking Kyle's voice)
Hey, Beth.
(beat)
What are you, the fucking Welcome Wagon?

Cy tips his beer back and takes a long hit.

INT. KING'S BAR AND GRILLE - DAY (PRESENT)

Cy Cash finishes his beer and hands the empty bottle to a waitress named LORRAINE. She sets a fresh one down in front of him. He sits alone at a back table.

CY CASH
Thanks Lorraine.
LORRAINE
You're in early today.

Cy nods.

The bar manager, BUDDY COLE, enters the bar carrying money bags. He moves in behind the register and opens it.

BUDDY COLE
Afternoon, Cy. Lorraine, when the hell does Diane get back?

Cy gives a guarded look.

LORRAINE
In about a week. I think she's scheduled for next Saturday.

BUDDY COLE
No offense, but she's been here so long that the place just doesn't function real well without her.

LORRAINE
None taken. I'm not sure I want to get real good at this.

INT. DIANE BRIGG'S KITCHEN - DAY

A cat sits on the kitchen counter lapping at an old bowl left on the counter. It is startled as the phone begins ringing. The phone rings three times, an answering machine picks up.

DIANE BRIGGS
(voice only)
You missed me, you missed me, now you gotta kiss me. So leave a big wet one at the tone and I'll get back to you just as soon as I can. Thanks.

A long BEEP follows her message.

CY CASH
(voice only)
Diane, listen, I know you're gettin back next Saturday. Please, page me when you hit town. I'm sorry about all this crazy shit, but I just really need to see you.
EXT. PHONE BOOTH OUTSIDE KING'S - DAY

Cy Cash stands in a phone booth, smoking a cigarette. He hangs up the receiver he holds in his hand.

FLASH CUT

INT. CY CASH'S PICKUP TRUCK - DAY

 Aerosmith's "Sick As A Dog" plays on the radio. Cy Cash bops to it as he tries to salvage the last remnants of white powder out of several baggies strewn about the vehicle. He scrapes the remainders into a few scraggly lines on the top of an old road map. He snorts it up.

FLASH CUT

EXT. PHONE BOOTH OUTSIDE KING'S - NIGHT

Cy Cash, receiver in hand, listens to the repeated rings of a phone.

INT. CY CASH'S BEDROOM - NIGHT

On the nightstand near a wedding photo of Cy and Liz Cash, a phone rings. An answering machine picks up. Cy's own voice offers a greeting.

    CY CASH
    (voice only)
    Hay-lo, Liz and I can't get to the phone...

    (female giggling)
    ...we're out in the name of law and order servin' justice upon the evil doers of this fair burg, so leave a message, cause once it's safe to walk the streets again, you'll be gettin' a call back for sure.

INT. PHONE BOOTH OUTSIDE KING'S - NIGHT

Through the receiver in Cy's hand the sound of a female giggling, then the BEEP TONE.

    CY CASH
    Liz, you there? Come on, pick up. Don't be paranoid. I know you're there. Hell, you never leave that fuckin' house, especially when the sugar jar's full of crank. Pick up the damned phone.
Cy slams the receiver back onto the hook.

CY CASH (cont'd)

Shit. Junkie bitch.

Cy looks overhead at a half moon in a clear sky.

EXT. LAKE WINNIPY - NIGHT

A bright half moon hangs over the frozen lake.

INT. CY CASH'S HOUSE - NIGHT

Cy enters the front door. The house is pitch black.

He begins moving from room to room turning on lights.

CY CASH

Liz? Hello. Liz?

Cy turns on the kitchen light. The room is a mess of dirty breakfast dishes and open food containers.

CY CASH (cont'd)

(to himself)

Martha Stewart she ain't.

(yelling)

You asleep... awake... dead?


The room is a tussled spread of blankets, bed sheets and clothing. Liz is not there.

Cy walks to the bed and sits down next to the night table that holds the wedding picture, the phone and the answering machine.

He spots the wedding band on the a tray and delicately plucks it off.

Two messages blink on the machine. He hits play. BEEP. The first message starts. It is noisy, the sound of traffic fills the background.

LIZ CASH

(voice only)

Cy, it's Liz. By now you know I'm gone. There's no way I'll ever get straight if I stay.

(beat)

We're not married to each other, we're married to it.
(beat)
Don't try to find me, I'll be okay. It's time we both start tryin' to take care of ourselves. People like you and I got no chance otherwise.

(beat)
I love you, Cy. I love what we couldn't been. Bye now.

A tear rolls down Cy's cheek.

EXT. LAKE WINNIPPI - NIGHT

Snow falls. BEEP. The second message plays.

CY CASH

(voice only)
Liz, you there? Come on, pick up. Don't be paranoid. I know you're there. Hell, you never leave that fuckin' house, especially when the sugar jar's full of crank. Pick up the damned phone.

BEEP. The message ends and turns to DIAL TONE.

FLASH CUT

INT. DIANE BRIGGS' KITCHEN - NIGHT (TWO WEEKS EARLIER)

Diane Briggs is on the phone and moving about the room as she puts together a bowl of ice cream for herself.

DIANE BRIGGS

This whole thing is a mistake.

(licking off spoon)
Listen, I'm not going to go through it all again. I don't have to explain myself to you. My god, I ought to have my head examined, this just can't continue.

(beat)
No, you can't come over. You know damn well I'm leaving for Florida in the morning.

(beat)
No, I don't need a ride, I've got a cab coming out.

(beat)
Listen, I think it would be better for everyone concerned if you just stopped calling and forget what happened. I'm sorry, but it's over and you've just got to get that through your head. Goodbye.
She hangs up and sighs. She looks at the bowl of ice cream on the counter and shoves it away.

INT. DIANE BRIGG'S BEDROOM - NIGHT

Diane is perched on the edge of her bed, wearing just a tee-shirt and her underwear. She is taking off her earrings. She has one out when loud KNOCKING begins at her front door.

DIANE BRIGGS
(to herself)
I'm gonna kill that son of a bitch.

The KNOCKING becomes louder.

FLASH CUT

INT. CY CASH'S BEDROOM - DAY (PRESENT)

Loud, persistent knocking awakens a bleary-eyed Cy Cash. He fumbles about as he gets out of bed and tries to pull himself together.

CY CASH
Alright already, give it a break would ya'?

Cy makes his way down the hall, detouring just briefly to step into the kitchen and check the sugar bowl. Empty. He makes his way to the front door and yanks it open.

There stands the young red-head from Randy's apartment.

CY CASH (cont'd)
Well, darlin'. What a pleasant surprise. You're up early for a...
(pauses in confusion)

KATIE CASH
Saturday would be what usually follows a late Friday night. Early? It's almost eleven. You forgot again, didn't you, Daddy?

Cy leans out the door and kisses her on the forehead.

CY CASH
Now, Katie Cash, don't jump to any conclusions. I just got in late is all. We've got a murder investigation goin' on down at the station. Give me five minutes.
She steps in through the door and he heads down the hall. She follows him.

INT. CY CASH'S BEDROOM - DAY

KATIE CASH
Murder? Here? In town?

Cy looks at himself in a bureau mirror. He examines the clothes he is wearing that he slept in.

CY CASH
Out at the lake. A woman, we think, but that's just speculation and you didn't hear it here. How's this shirt look?

KATIE CASH
Like you slept in it.

CY CASH
Now that's good police work.

EXT. F & M DINER - DAY

INT. F & M DINER - DAY

LOCALS fill the diner booths and stools. FRANCES MILLS works the register and barks at the YOUNG WAITRESS'. Her husband, MATT MILLS, slings breakfast fare on a grill behind her.

Cy and Katie sit at the counter, midway through their own breakfasts.

CY CASH
How are you and your mother doin'?

KATIE CASH
Okay, I guess. She's on my ass as usual.

CY CASH
Good, somebody's got to keep you out of trouble. School?

KATIE CASH
Alright.

(beat)
You know, mom was talking a lot about you the other day.

Cy rubs his nose and shifts his eyes toward the ceiling.
KATIE CASH (cont'd)
She was sayin' how you always fixed
everything up around the house so good.
She said it was like living with a
handyman.

Cy scoops up the last of his homefries and eggs onto his fork
and shovels them into his mouth.

CY CASH
Reminds me. Tell her I'll try to get out
this week sometime to take a look at that
roof. Still leaking when it rains?

KATIE CASH
Whatever, I guess so.
(beat)
I think she misses you and I know you
still love her, so...

CY CASH
Katie, we've been coming here practically
every Saturday for the past six years and
you always manage to steer the
conversation onto the subject of your mom
and I gettin' back together.
(beat)
If you remember, I got re-married to Liz.
Your stepmother?

Katie's face twists as she looks anywhere except at Cy.

KATIE CASH
(under her breath)
Big mistake.

CY CASH
What?

KATIE CASH
I said, I know.

CY CASH (cont'd)
Besides, that was a long time ago. Your
mother and I are different people now.
(beat)
We were then too. The one thing we do
still have in common, though, is you.

Katie stops eating and stares straight ahead. Cy lights a
cigarette.
CY CASH

C'mon, finish up, I got a lot of work to do today.

(to Fran)

I'll take a coffee to go, Franny.

Fran nods and signals to a YOUNG WAITRESS to get one to go.

A bell above the diner entrance jingles as a punk-rook girl named Stacey Richards enters. She wears all black, hair shaved close on the sides with a full mane, dyed black, flowing down her back. She goes by the nickname STAR.

Frances Mills shoots her a dirty look. Matt Mills tries to be more diplomatic.

MATT MILLS

Mornin' Stacey.

Star gives him a half-hearted nod as she heads toward the counter.

KATIE CASH

Well, well, well. Miss Richards, it's not even noon yet. You're looking chipper.

Star eases herself onto the open stool next to Katie.

Cy rises without acknowledging her and moves toward the register.

KATIE CASH (cont'd)

(whispering)

I waited as long as I could last night, did you ever find any?

STAR

Randy says he ain't cookin' this week, thinks he's being watched. Then I ran into that fuckin' loser Mike, said he was holding. Said he'd set me up, but wanted to fuck first. Turns out he didn't have much and what he had was cut with somethin' nasty. I went home sore and sober about three.

Cy gets his change and his coffee to go from Fran.

Matt stops slin'gin' at the grille, turns toward Cy.
MATT MILLS
Cy, Fran and I were monitoring the scanner yesterday.

(beat)
Heard you got a body up at Winnippy?

CY CASH
Never any secrets in this town, I guess.
Doug and Denny think they saw somethin' through a fishin' hole up there.

Cy shoots a look at Star as he heads toward the door.

CY CASH (cont'd)
Up to a minute ago I was layin' odds with the boys at the station that it was Stacey. But we all know this town's never had that kind of luck.

A ripple of laughter rises from the nearby tables. Katie shakes her head disapprovingly.

CY CASH
(to Katie)
Tell your mother I'll call her. Bye darlin'.

Star sits, turned away from Cy, at the counter. One hand holds a spoon and stirs a cup of coffee, the other is tucked close to her chest, closed into a fist with her middle finger extended.

Cy exits the door.

STAR
(to Katie)
I still refuse to believe you're related to that asshole.

INT. PICK-UP TRUCK - DAY

Cy Cash drives as he talks on the two-way radio. A cutting noise filters through the handset.

CY CASH
How's things goin' up there? Any frogs yet?

EXT. LAKE WINNIPPY - DAY

WORKMEN are out on the ice using an industrial cutter.
INT. POLICE CRUISER - DAY

Jim Walsh sits in a cruiser near the shoreline. Jim talks back to Cy on the two-way.

JIM WALSH

They promised me some divers later this afternoon. Right now, Bill Kennet and his boys are cutting a bigger hole for us.

CY CASH

(voice only)

Tell 'em to bag me some cubes, would ya?
Alright then, I'm following up on a few hunches this morning. Talk to you later. Cash out.

EXT. TWO LANE ROAD - DAY

Cy Cash's pick-up moves up the road.

EXT. THE MAYS' RESIDENCE/GRAVEL DRIVEWAY - DAY

Cy Cash pulls up the drive and stops behind an old, beat up Cadillac.

Cy gets out, then reaches back in and grabs a badge which he tucks into his shirt pocket. He also grabs a handgun which he tucks into the back of his belt.

Distant muffled RIFLE ROUNDS fill the woods surrounding the property.

EXT. THE MAYS' RESIDENCE/SIDE DOOR - DAY

Cy knocks hard on the door and waits. There is no response. More RIFLE ROUNDS go off in the distance. Cy looks toward the woods.

EXT. WOODS - DAY

Cy makes his way through thicket and twisted limb. The RIFLE ROUNDS becoming clearer as he goes.

Cy comes to a clearing. A 50 gallon steel drum, scorched from repeated fires, sits in the middle of it. In it is a mixture of charred beer cans, brush and garbage.

Cy reaches in and pulls out a twist of stripped, blackened pot plants. He takes a sniff.
CY CASH
(to himself)
Not bad for homegrown.

He tosses the twist back into the drum.

EXT. WOODS (DEEPER) - DAY

Randy Mays leans against a tall, dead oak and lines up a shot with a rifle tucked tight in against his shoulder.

At the end of his sights sits a small doe foraging the forest floor.

Cy spots Randy and the doe in the distance. He draws his revolver.

The doe looks up.

Randy begins to squeeze the trigger.

Cy fires into the air and the doe sourries off.

RANDY MAYS
You stupid fuck.

CY CASH
Little out of season, Randy?

Randy lights a cigarette.

RANDY MAYS
Not if that pretty young lady's on my property, killer.

CY CASH
You always have liked 'em underage, huh?

RANDY MAYS
(under his breath)
You got no idea.

CY CASH
What's that, doper?

RANDY MAYS
I said, so sweet the cup so full yet still untouched.

Cy starts peeling off some bills from a roll of money.

CY CASH
Alright Shakespeare, gimme an ounce.
RANDY MAYS
I'm not holdin'. I gave up cookin'.

Cy pulls out his revolver, cocks the hammer and points it at Randy.

CY CASH
Don't give me that bullshit, doper. You been cookin' meth longer than anyone in this 'burg. You'd probably be a millionaire by now if you didn't have to feed that big old monkey on your own back.

Randy digs into his jacket pocket and pulls out a Ziploc sandwich bag about half full of white powder. He throws it to Cy.

RANDY MAYS
There, that's all I got right now. Take it, on the house, killer.

(beat)
Do me a favor and get yourself a new fuckin' source.

Cy walks over to Randy and stuffs the bills into his shirt pocket.

RANDY MAYS (cont'd)
I said, it's on the house.

CY CASH
One thing I know for sure, there ain't nothin' free attached to this shit. You pay for it, you beg for it, you steal for it, you fuck for it and maybe, just maybe, even kill for it.

Cy stuffs the baggie into his jacket pocket and starts to walk away, turning back to Randy at the last minute.

CY CASH (cont'd)
We got an arrangement, scumbag. You keep me supplied, you keep your mouth shut and I keep the rest of the department from coming up here and busting your ass.

RANDY MAYS
I hate your fucking ugly face, get the fuck out of here.
CY CASH
You got a right, I guess. No turnin' the clock back to better days, that's for sure.

(reflects for a moment)
Heard about your mom, sorry.

RANDY MAYS
What do you mean, you killed her twenty years ago. We just got around to burying her last week is all.

CY CASH
Speaking of burials, you don't know anything about a dead gal up at the lake?

RANDY MAYS
I like mine living, thanks.

CY CASH
Well, if it's anyone you fucked then she was probably a suicide. Have a good one.

Cy walks on.
Randy rolls his eyes and then is stopped cold by the sound of something in the brush off to his right.
A doe raises her head and stands still.

EXT. RANDY MAYS' HOUSE - DAY
The side door hangs open. Cy enters.

INT. FAMILY ROOM - DAY
RICKY MAYS, Randy Mays' mentally impaired younger brother, sits on the floor watching pornography on a 35" TV. He is in his pajamas with a Yankees ball cap on his head.
All around him is a mess of old newspapers, fast food bags and containers.

CY CASH
Ricky. Ricky.
Ricky turns his head slowly from the image of a man and woman fucking on the screen. As his eyes set on Cy, he begins rocking back and forth excitedly and squeals.

CY CASH (cont'd)
How ya' doin', buddy?
Cy reaches into his pocket and pulls out a candy bar. He unwraps it and gives it to Ricky.

CY CASH (cont'd)
That crazy Randy treating you alright?

Ricky eats the candy bar and lays his head on Cy's shoulder.

Cy looks around the unkept room. He notices the pills all over the floor, picks one up and then discards it.

He spots the pill bottle and drags it to himself with his foot. He reads the label.

DIANE BRIGGS
1423 W. Marshall Ave.
Cloversville, NY 12144

Take once daily with food.

Cy takes the bottle, scoops a few pills into it and pockets it.

CY CASH (cont'd)
Alright Ricky, gotta get going.

Cy stands. Ricky turns his attention back to the pornography.

Cy notices a large buck knife with blotches of white powder on the blade laying on the coffee table.

He picks it up, licks a finger, swipes the blade with it and tastes it.

CY CASH
Stupid doesn't cover it. Ricky, I swear you got more sense than your brother.

Cy places the buck knife on a high bookshelf.

He pulls a couple twenty dollar bills out of his pocket and stuffs them into Ricky's shirt pocket. Cy pats Ricky on the top of his hat.

CY CASH (cont'd)
You guys and the fucking Yankees.

Cy looks down at the pornography and winces. He grabs the remote and channels through. Cy comes across an episode of the Three Stooges and leaves it on.
CY CASH (cont'd)
Everything in moderation, my man.

Cy pats Ricky on the head and leaves.

EXT. LAKE WINNIPPY/SURFACE - DAY

A large ice cutting machine spits ice shavings and water.

EXT. LAKE WINNIPPY/SHORELINE - DAY

TWO DIVERS suit up. Sheriff Carroll and Cy's partner, Jim Walsh, stand around with other OFFICIAL TYPES.

EXT. LAKE WINNIPPY/SURFACE - DAY

Ice shards spray furiously, whiting out everything.

EXT. ST. PAUL'S CEMETERY - DAY

Cy sits on top of a grave stone. The inscription is hidden by the dangle of his legs.

Cy licks a finger and dips it into the bag of methamphetamine and brings it to his nostril and snorts. He repeats this action again and again.

A final snort and Cy's face becomes a TEENAGE CY's face.

EXT. WOODS/NEAR LAKE WINNIPPY - NIGHT (20 YEARS EARLIER)

Teenage Cy wanders about in the bright moonlight. His perception is fuzzy. He carries a bottle of liquor from which he takes pulls now and then.

TEENAGE CY

(loud and slurring)
Hey, you bastards, where are ya?

(beat)
Gene? Ricky? Randy?

He stumbles on.

Laughter comes from the darkness in front of him. He spots his older brother EUGENE CASH, TEENAGE RANDY and TEENAGE RICKY out in a clearing, but stays in the woods.

EXT. CLEARING IN THE WOODS - NIGHT

Ricky and Eugene dance fingers in front of each others faces. They laugh uncontrollably.
Randy lights a cigarette and continues lighting matches, throwing them in an arc through the air. He watches their paths intently.

**EUGENE CASH**

(to Ricky)

This is some of the best blotter I've ever gotten. Tell me it's blowin' your mind, little man?

**TEENAGE RICKY**

Could you repeat the question?

Both laugh hysterically.

**TEENAGE RANDY**

I don't feel a fucking thing except my skin crawlin' from all the speed and strychnine they cut this shit with now.

(beat)

Would you two girls like to pull it together?

Eugene and Ricky continue trying to freak each other out.

**TEENAGE RANDY**

(cont'd)

Gene, where's that waste product brother of yours? You best keep track of that little skid mark, it's his first trip, man.

Cy bursts out of the woods and plucks Randy's Yankees hat off his head, puts it on and keeps running.

**TEENAGE RANDY**

(cont'd)

You little prick.

Randy, Eugene and Ricky take off after him.

Cy runs through the woods pursued by the other three. He comes to the edge of a frozen Lake Winnippy and heads right out onto it.

He holds the bottle of liquor in one hand the ball cap in the other. He takes a pull off the bottle and puts the cap back onto his head.

Randy, Eugene and Ricky arrive at the shoreline.

Cy goes into a faux pitcher's wind-up.
TEENAGE CY
It's three and two, tying run on second, winning run is waiting for the pitch from this young ace.

TEENAGE RANDY
Get the fuck off the ice you little smear. I want that hat back.
(to Eugene)
He's in for a beating.

TEENAGE CY
He shakes off the sign, shakes off another. I think he wants to serve the high heat and the high heat only.

That's it.

Randy starts across the ice, Eugene and Ricky follow.

EXT. LAKE WINNIPPI - DAY (PRESENT)
The ice cutter whirs away spitting even more shards of white.

EXT. LAKE WINNIPPI - NIGHT (20 YEARS EARLIER)

Here's the pitch.

Cy whips the bottle and it smashes in between Randy and Eugene.

EXT. LAKE WINNIPPI - DAY (PRESENT)
Ice cutting.

EXT. LAKE WINNIPPI - NIGHT (20 YEARS EARLIER)

Stee-rike.

Randy tackles a hysterical Cy. Eugene and Ricky come to a slippery stop near the two of them.

EXT. LAKE WINNIPPI - DAY (PRESENT)
The large circular chunk of ice being cut releases with a SPLASH into the lake.
EXT. LAKE WINNIPHY - NIGHT (20 YEARS EARLIER)

The ice releases beneath Eugene and Ricky and they both plunge into the lake.

EXT. LAKE WINNIPHY - DAY (PRESENT)

DIVER #1 slides jumps into the lake through the new hole.

EXT. LAKE WINNIPHY - NIGHT (20 YEARS EARLIER)

Randy and Cy stop wrestling and look back at where Ricky and Eugene had been standing. The ice below them gives way as well.

EXT. LAKE WINNIPHY - DAY (PRESENT)

DIVER #2 enters the water.

EXT. LAKE WINNIPHY - NIGHT (20 YEARS EARLIER)

Cy plunges down through the freezing water.
Randy scrambles away from the collapsing surface.

EXT. LAKE WINNIPHY/SUB-SURFACE - NIGHT (20 YEARS EARLIER)

Eugene and Ricky plunge further down into the lake as they struggle to shed their heavy winter coats.

Cy attempts to swim toward the moonlight filtering through the ice break and into the water.

EXT. LAKE WINNIPHY/SURFACE - NIGHT (20 YEARS EARLIER)

TEENAGE RANDY
Ricky. Ricky. Help. Somebody fuckin'.
help us.

Over by the original break through, Randy spots a hand shove out of the water. Randy eases his himself over to the hole.

Cy bobs up and down in the opening unable to pull himself up and out.

Randy grabs one arm, then another and pulls until Cy is up on the surface.

TEENAGE RANDY
(cont'd)
Where's Ricky? Where's Ricky?
Randy spots another hand coming from the other break in the ice and begins edging over toward it. He grabs the hand but is unable to pull the weight below it up and out.

Cy sits feet away dazed and panting.

TEENAGE RANDY  
(cont'd)  
Help me, Cy. Help me, Cy. Get off your fucking ass and help me. I'm losing him

Cy's icy/stoned/shocked eyes are unresponsive.

TEENAGE RANDY  
(voice only)  
Cy... Cy... Cy...

EXT. ST. PAUL'S CEMETARY - LATE DAY (PRESENT)

Cy wipes his stoned, tear-filled eyes with his forearm.

He releases the empty Ziploc baggie into the wind and hops down off the cemetery stone which reads:

EUGENE FRANKLIN CASH  
1961 - 1978

INT. KATIE CASH'S BEDROOM - LATE DAY

The room is as neat as a pin. The nature of the decor is for a girl much younger than the seventeen year old Katie. Teddy bears abound. A small wicker table holds framed photos of Katie and Cy down through the years.

The sound of a loud KNOCK, KNOCK, KNOCK.

INT. SITING ROOM - LATE DAY

Cy's first wife, BETH HARGROVE, moves through the room. The KNOCKING persists.

EXT. BETH HARGROVE'S RESIDENCE - LATE DAY

Cy stands at the screen door, it opens.

BETH HARGROVE  
Cy?

CY CASH  
How about a hot cup of coffee for a cold, old bum, Beth?
BETH HARGROVE
Come on in. You don't look too cold.
(chuckles)

Cy enters and chuckles too.

INT. SITTING ROOM - LATE DAY

Cy sits in an old wicker chair and looks at a framed picture of Katie. Beth enters with a tray that holds two steaming mugs.

Cy puts the picture aside.

CY CASH
She's the best of what we had with each other, even if what we had wasn't all that much.

He takes his mug from the tray. She takes hers and they clink them together.

BETH HARGROVE
I'll drink to that.

CY CASH
Wish she'd stop hanging around that Stacey.

BETH HARGROVE
You just don't like the way she looks.

(beat)
Maybe you're right, you are getting old. You seem to forget that you were twice as wild as her at that age. Remember?

CY CASH
It's just that...

Beth cuts him short.

BETH HARGROVE
Stop.

(beat)
You're still the worrier after all these years. Leave it be, she's growing up and all your wishful thinking and all your paranoia can't change that.

Cy winces in pain and pinches his forehead with two fingers.
BETH HARGROVE
(cont'd)
You okay? You don't look good, Cy.

CY CASH
Fine. Just fine. Not enough sleep is all. We got a major investigation going on.

Beth sits behind a table holding a deck of tarot cards.

BETH HARGROVE
I heard, a body up at the lake. Maybe a girl, right?

CY CASH
I'd be surprised if I know anything more than anyone else in this gossip hollow. I mean why should I, I'm only the head investigating detective here in the county.

BETH HARGROVE
Little sensitive? You told Katie this morning, remember?

Cy goes to light a cigarette.

CY CASH
Oh, yeah. I forgot.

BETH HARGROVE
Cy, you know the rule about smoking in the house.

Cy slips the cigarette behind his ear.

CY CASH
You used to be fun.

She picks up the deck of tarot cards.

BETH HARGROVE
I also used to be short of breath, overweight and headed for rehab.

CY CASH
God, those were good times.

BETH HARGROVE
Come here. Let me do your cards.

Cy stands and moves toward her.
CY CASH
You know I don't believe in that crap.

BETH HARGROVE
Humor me.

Cy sits across from her.

EXT. THE HARGROVE RESIDENCE - LATE DAY

Katie Cash approaches the driveway. She notes Cy's pickup. A pleased look comes across her face.

INT. KITCHEN - LATE DAY

Katie enters the house quietly. The murmur of voices can be heard.

She moves slowly down the hall, stopping just short of the sitting room. Out of sight, she props herself against the wall and listens.

CY CASH
(voice only)
I've been thinking about you and Katie being all alone here at the house.

BETH HARGROVE
(voice only)
Been alone together here for a long time.

CY CASH
(voice only)
This lake thing has got me thinking about, well...

BETH HARGROVE
(voice only)
No way. You're not moving back here.

Katie's face falls.

KATIE CASH
(to herself)
Bitch.

INT. SITING ROOM - LATE DAY

CY CASH
Very funny. What it's got me thinking about is that you don't have any protection here. No dog, no alarm, not even a gun.
BETH HARGROVE

That's right. That's how we like it.

She starts turning over the tarot cards. Cy stands and takes his revolver out.

CY CASH

I want you to keep this here. I know you probably haven't fired one in a while, but it's just like riding a bike.

BETH HARGROVE

Forget it. No. No. No.

CY CASH

Yes, yes, yes. Besides, I recall you were quite a shot when I used to take you out to the range.

BETH HARGROVE

God, to think I once considered an outing like that a date.

INT. HALLWAY - DAY

Katie listens.

INT. SITING ROOM - LATE DAY

Cy stands. He checks and sees that the revolver is loaded.

CY CASH

I'm leavin' it here with you.

Katie peeks around the corner.

CY CASH (cont'd)

I gotta get going. Where do you want it?

BETH HARGROVE

You're still as stubborn as the day I met you. You wouldn't take no for an answer then either.

(beat)

Just put it in the tool cabinet in the garage, at least I can lock that.

CY CASH

Good girl. Gotta run. I'll be back next week to have a look at that roof.
BETH HARGROVE
You better be. I don't want to have to use my new firearm to hold you to your word.

Cy leans across the table and hugs her and starts to leave.

CY CASH
Told ya, just like ridin' a bike.

BETH HARGROVE
Hey, what about your cards?

CY CASH
I'll draw two and match the bet.

BETH HARGROVE
Get out of here, non-believer.

CY CASH
Pagan.

INT. HALLWAY TO KITCHEN - LATE DAY

Cy rounds the corner. Katie is nowhere to be seen.

INT. SITTING ROOM - LATE DAY

Beth looks down at the cards and starts turning them over. She turns over three cards with women on them and then the death card.

INT. CY CASH'S PICKUP TRUCK - DUSK

Cy drives. A call comes over the two-way from Jim Walsh.

JIM WALSH
(voice only)
Cyril Cash, you out there. This is Walsh. Come back.

Cy picks up the handset.

CY CASH
Y'ello, Jim, Cash here. What's up?

EXT. LAKE WINNIPPER - DUSK

Diving activity is winding down for the day. Equipment is being stowed.

Jim Walsh stands just outside cruiser, talking into the handset.
I'm hoping a little th. town's first murder inves. twenty years isn't getting a your social calendar?  
(beat)
Where you been?

CY CASH  
(voice only)
Following leads. What's the word?

JIM WALSH
They've been diving all afternoon. Nothing. Shutting it down. Nighttime, you know.

INT. CY CASH'S PICKUP TRUCK - DUSK

CY CASH
Alright then, have a good night and I'll see you out there bright and early. Thanks, Cash out.

EXT. LAKE WINNIPPIY - DUSK

Jim Walsh drops the handset from his mouth and stares out at the frozen lake.

EXT. SOUTH ORCHARD PARK - NIGHT

Star and a teenage boy named ZIPPER get out of a car parked in a local park.

Star pulls a heavy sweater over her topless frame. Zipper adjusts his pants and is about to slip a jacket on.

STAR
Fucking cold. Gimme your coat.

Zipper hesitates.

STAR (cont'd)
Zipper, a gentleman always offers his coat to a lady. So, come on. Give me the fucking jacket.

Zipper tosses it over. Star puts it on.

STAR (cont'd)
Hit 'em with some lights, go on.

Zipper reaches into the car and turns on the headlights.
The lights hit Katie and a teenage boy named BONGO in the midst of making out against a tree in the distance. They stop.

    BONGO
    Kill the lights, man.

Katie is laughing.

    STAR
    What, were you guys talking all this time?

    BONGO
    Don't be an asshole, kill the lights.

    STAR
    I can't help it if she's a prude, Bongo. Now get your ass up here. It's my intention to smoke the rest of your pot.

Katie starts up toward the car. Bongo hesitates.

    STAR (cont'd)
    Bongo, are you deaf? I'm on a tight schedule. I've got to kill your bag and be out of here in the next half hour. I've got a date to keep with a real man with real drugs.

Katie laughs all the way to the car.

Radiohead's "Creep" comes on the car radio.

    KATIE CASH
    Turn it up.

Zipper reaches back in the car and cranks it.

Katie begins dancing in the glow of the car headlights.

Star is transfixed by her movements, which she sees in slowed motion.

Katie's face, hair, lips, breasts, hips and ass.

Bongo and Zipper stand near Star. Bongo offers her a packed bowl.

    ZIPPER
    She's good.

Star lights the bowl and takes a hit.
Perfect.

BONGO

Very hot.

STAR

Don't go fallen in love, boys. She's gonna be my lover.

BONGO

I'm into that, man.

STAR

Three's a crowd, baby.

ZIPPER

What about me?

STAR

Hey, here's an idea. Why don't you put a dress on Bongo, fuck him and I'll watch.

Star turns to Bongo and hands him the bowl.

STAR (cont'd)

This is empty, again.

The dance continues and Star becomes transfixed again.

EXT. THE ROYAL MOTEL - NIGHT

INT. THE ROYAL MOTEL - NIGHT

Liz Cash sits on the edge of the bed. She wears only a towel wrapped tight around her body, her wet hair dangles in front of her eyes.

She lights a cigarette as she talks on the phone.

LIZ CASH

I know what I said a few days ago.

(beat)

I am quitting. Soon. I just need a little to finish out the weekend.

It is unclear who she is speaking to, but Liz listens for a moment.

LIZ CASH (cont'd)

Just a couple of grams is all.

(beat)
Yes, I've got money. Do you want me to swing by?

(beat)
No, I'm not at the house. I'm at the Royal Motel, room 109.

(beat)
So, I'll get it tonight, when?

(beat)
No, I'm not going anywhere. Whenever is just fine as long as it's tonight. I'll be up all night.

(beat)
I left him, but I don't want to talk about that. Hey, tell you what, you bring it down yourself and you'll get more than just cash for your trouble, you'll get a little Liz Cash.

(beat)
Okay then, bye.

She hangs up the phone and catches a glimpse of herself in the mirror on the wall. She fusses with her wet hair just a bit.

EXT. KING'S BAR AND GRILLE - NIGHT

INT. KING'S BAR AND GRILLE - NIGHT

A YOUNG WAITRESS wipes the table off where Cy sits.

The bar is lively and full of PATRONS. A LOCAL BAND plays on a small corner stage.

Cy looks over the crowd. Time passes as he downs drink after drink. After a while he sees Beth enter the bar with THREE FEMALE FRIENDS.

Cy stands and calls across the crowded room for Beth to come over and join him.

She turns to her friends. Their collective body language says 'No, thanks'.

Cy is making a spectacle of himself, gesturing wildly to Beth. She relents and joins him.

CY CASH
Good to see you here. I didn't think you even ventured out anymore.

BETH HARGROVE
I was actually out for dinner with the girls and they talked me into coming here instead of calling it a night.
Cy flags down the Young Waitress.

CY CASH
We're in need of refreshment. The lady will have...

Cy points to Beth.

BETH HARGROVE
Seltzer with lemon.

CY CASH
Come on, how about a glass of wine. Let your Ex buy you a drink for chrissakes.
(to the Young Waitress)
We used to be married you know. I let a good one get away, that's for sure. We got the prettiest daughter you ever seen, though.

(to Beth)
Say, hon, isn't she a rose in full bloom?

YOUNG WAITRESS
She's havin' a seltzer, is that it or do you want somethin' too?

Cy is put off by her impatience.

CY CASH
Sure then, just bring the same low grade poison this place has pushin' since it opened. Double beam, no rocks.

Cy pulls a couple of tens off the table and tosses them onto her tray as she leaves.

CY CASH (cont'd)
Buy yourself some manners when you get off.

BETH HARGROVE
How long have you been here?

CY CASH
Little while.

BETH HARGROVE
How many doubles is a little while?

Cy downs the last of the drink still in front of him.
CY CASH
It's funny, when we were married I was the worry wort.

BETH HARGROVE
I'm not worried about you, if that's what you're implying.

He lights a cigarette.

BETH HARGROVE
(cont'd)
I do care, though, what Katie hears about. People we all know see you in here like this, they talk.

CY CASH
The people in this bar, excuse me, in this town, are all fucking losers and...

Cy stops short and looks out across the crowd. She wrenches around to see what he is staring at.

Cutting through the crowd carrying a tray of drinks is an older Kyle Parrish.

Cy rises from his seat, a glint in his eye.

KYLE PARRISH
Drinks, on the house for the lovely couple occupying table number sixteen on the seating chart.

Cy starts toward him.

CY CASH
I don't believe it. You beautiful son of a bitch. I thought you were dead, you beautiful son of a bitch.

He grabs Kyle in a bear hug. Kyle struggles to keep the tray of drinks from spilling.

KYLE PARRISH
You know I don't dance, chief. Careful.

Cy spins him slightly and lets out a YOWL.

Kyle catches Beth's eye, Beth catches his.

A WAITRESS grabs the tray from a still spinning Kyle.
A tray of fresh drinks arrives at the table that now holds Cy, Beth and Kyle.

**KYLE PARRISH**

I just got sick of the practice. I mean, looking up people's asses all day for four years does something to you. So, I split. Travelled through South America, worked in clinics to keep a little green in my pocket and just basically lived the life of a gypsy.

**CY CASH**

You mean, bum.

**KYLE PARRISH**

Exactly.

**BETH HARGROVE**

That's wonderful. I always wished I'd gotten out of here.

**KYLE PARRISH**

So, you two an item again?

Both Cy and Beth issue quick denials. There is an awkward pause. Cy raises his glass.

**CY CASH**

(slurring)

Who needs one?

**BETH HARGROVE**

No, thanks.

**KYLE PARRISH**

I'm good.

**CY CASH**

Come on, just like the old days. Have another. This is a celebration. You bugged out of here ten years ago and never mailed so much as a postcard. It feels like I got part of my family back.
KYLE PARRISH
I missed you too. I just can't drink
like I used too. But there'll be plenty
of time to catch up, I plan on stickin'
around for a while. Believe it or not,
I'm actually considering settling down
here again, maybe open a practice.

Beth seems pleasantly surprised by this information.

CY CASH
I remember tellin' you ten years ago
you'd be back. I ain't as worldly as
you, but I know people.

Cy rises from the table and hugs Kyle.

CY CASH
Best news I've heard in ten years. Tell
you what, you open that practice and I'll
make sure there's a line of assholes
waiting for you to look up. This town's
still full of 'em.

Kyle nods in appreciation.

CY CASH
I hear the little boys room callin',
don't you dare go anywhere.

Cy leaves and sways through the crowd.

BETH HARGROVE
He missed you something terrible.

Kyle slides his hand across the table and puts it on top of
Beth's.

KYLE PARRISH
Anyone else miss me?

BETH HARGROVE
You know I did. I kept every letter.

EXT. KING'S BAR AND GRILLE - NIGHT

The parking lot is almost empty save for Cy's pickup and
three other vehicles.
INT. KING'S BAR AND GRILLE - NIGHT

The bar is now empty save for the the table that Cy, Beth and Kyle occupy. An extremely drunk Cy spouts on. The lights come on.

    CY CASH
    (slurring)
    Back to my place. Everybody back to my place.

    BETH HARGROVE
    I'm not sure Liz would appreciate that.

    KYLE PARRISH
    Liz?

    BETH HARGROVE
    His wife.

    CY CASH
    She doesn't give a shit, cause she left me the other day.

    Cy tips back in his chair and hits the floor.

    CY CASH (cont'd)
    The bitch.
    (laughing loudly)

Kyle and Beth get up to help Cy off the floor.

The bar manager, Buddy Cole, wanders over.

    BUDDY COLE
    Hello, Beth.

Buddy looks at Cy on the floor. Cy has passed out.

    BUDDY COLE (cont'd)
    Hello, Cy.

Buddy turns to Kyle and extends his hand. Kyle shakes his hand.

    BUDDY COLE (cont'd)
    It's Kyle, right.

    KYLE PARRISH
    You got quite a memory, Buddy. It's been ten years.
BUDDY COLE
I remember two kinds of people, the ones who pay their tabs and the ones I have to toss out of here cause they don't.

KYLE PARRISH
I'm not sure I want to know what category I fall into.

They all look at Cy passed out on the floor.

KYLE PARRISH (cont'd)
I can get him out to the car, but honestly I don't know where he lives these days.

BETH HARGROVE
You know, Buddy, I don't tolerate his boozing anymore. I don't want Katie waking up to this.

BUDDY COLE
Listen, you guys get yourselves home safely. Just help me get him onto the cot in the back office. Tomorrow won't be the first time he's woke up back there.

Cy lays back on the floor and snores slightly.

INT. MOTEL ROOM - NIGHT
The floor of this dark room is a mosaic of discarded clothing. In bed, Kyle and Beth make love.

INT. THE ROYAL MOTEL/ROOM 109 - NIGHT
Liz Cash writhes in sexual climax on the edge of the bed. Though not seen, it is clear that there is someone between her legs.

INT. BACK ROOM @ KING'S BAR AND GRILLE - NIGHT
Cy Cash, fully clothed, sleeps soundly on a cot.

EXT. THE ROYAL MOTEL - NIGHT
An old beat up Cadillac pulls out of the parking lot and onto the highway.

A half moon is high in the sky.
EXT. LAKE WINNIPPY - NIGHT

A half moon is high in the sky.

EXT. LAKE WINNIPPY - DAY

Activity abounds as divers prepare to re-enter the lake. Jim Walsh is summoned on the two-way radio.

    BEV THE DISPATCHER
    (voice only)
    Detective Walsh, this is dispatch.

    JIM WALSH
    This is Jim, Bev. Go ahead.

    BEV THE DISPATCHER
    (voice only)
    Jim, I'm sorry to bother you up there, but no one seems to be able to get a hold of Cy.

    JIM WALSH
    That's okay, I expected to see him up here a few hours ago myself. What can I do for you?

    BEV THE DISPATCHER
    (voice only)
    We just got a phone call from the folks up at the Royal Motel. Apparently one of the cleaning people says she found a body in a room about a fifteen minutes ago.

    CY CASH
    (voice only)
    Walsh, Bev. This is Cash.

Jim Walsh looks at his watch.

    JIM WALSH
    Good morning, sleeping beauty.

INT. CY CASH'S PICKUP TRUCK - DAY

Cy digs in the ashtray with his fingers, pulling out and examining different spent cigarette ends.

    CY CASH
    My wake-up service ain't worth a damn anymore.
Cy pulls a cigarette nub from the tray, pops it into his mouth and lights it. He grimaces as he takes a hit from it.

CY CASH (cont'd)
Listen Jim, I'll head out to the Royal. Probably some high school kid passed out and left for dead at one of them motel mixers they're always having.

(beat)
Bev, anyone else heading out there yet?

BEV THE DISPATCHER
(voice only)
Two black and whites and an EMT so far.

Cy falls into a coughing spat.

CY CASH
Jim, you still there?

JIM WALSH
(voice only)
Back at ya'.

CY CASH
I know I've mentioned my old buddy, Kyle Parrish to you about a thousand times. Ain't seen him in years, right? Well, he's back, saw him last night at King's.

EXT. LAKE WINNIPPY - DAY
Jim Walsh shakes his head.

JIM WALSH
Kings, huh? No wonder you never showed.

CY CASH
What's that?

JIM WALSH
Nothing. Said I'm looking forward to meeting the myth.

INT. CY CASH'S PICKUP TRUCK - DAY

CY CASH
You won't be disappointed. Cash out.

As Cy leans to put the handset back he notices a full, unopened pack of cigarettes in his shirt pocket. He pulls them out, gives them a quizzical look and drives on.
EXT. ROYAL MOTEL - DAY

Cy Cash pulls his truck into the parking lot which already holds various emergency and police vehicles.

He steps out and is met by the Royal Motel owner, JAKE BROOKER, who is a long time acquaintance.

**CY CASH**

I'm tellin' you, Jake, you gotta stop renting rooms to those high schoolers. They're turning your place into a brewery.

Jake is shaking his head as he reaches Cy. He puts his arm around Cy and turns him back toward the road.

**JAKE BROOKER**

Jesus Cy, I'm sorry... uh...

Cy stares dead into his eyes then breaks away, sprinting toward the room that POLICE OFFICERS stand outside.

**CY CASH**

(screaming)

Katie. Katie.

OFFICER JAY COSTELLO blocks the door to Room 109.

**CY CASH (cont'd)**

Costello, get the fuck out of my way.

Officer Costello moves aside.

Cy enters the room.

INT. THE ROYAL MOTEL/ROOM 109 - DAY

Laying on the bed, face up, in just a loose shirt is Liz Cash. A silk scarf is draped across her neck.

**CY CASH**


Cy gently shakes her lifeless body.

The Coroner, BEN OAKLEY, enters the room with Officer Costello. He puts his hand on Cy's shoulder.

**BEN OAKLEY**

Cy, I'm sorry. God, I'm so sorry. Come on, let me take care of her now. Please.
Ben nods to Officer Costello who comes forward to help escort Cy out.

Cy notices the drug paraphernalia sitting on the night table.

CY CASH
(to Ben Oakley)
She wasn't a junkie, Ben. She wasn't, I swear.

BEN OAKLEY
I know, Cy. Listen, whatever happened in here I have a feeling that scarf has more to do with this than whatever residue we find on that stuff. By the looks of her neck, I think that thing ended up pretty tight around it.

Cy leans over and kisses her head. Officer Costello helps him to his feet and leads him toward the door. A teary-eyed Cy turns back at the door.

CY CASH
Ben, be gentle with her.

EXT. ROYAL MOTEL - DAY

Cy wipes tears away and lights a cigarette. He turns to Officer Costello.

CY CASH
Jay, spread the word. Nobody leaves this motel until we get statements from every fucking person staying here last night.
(to Jake Brooker)
Jake, anyone check out yet?

JAKE BROOKER
Not yet.

CY CASH
When did she check in?

JAKE BROOKER
Looks like two days ago. I wasn't here at the time. The register shows she used a different name.

Officer Costello approaches Cy with a group of OTHER OFFICERS.

CY CASH
Alright, let's wake 'em up.
Cy heads for the door marked 110. He knocks hard. There is no answer. He knocks hard again. The door opens. Kyle and Cy stand face to face.

KYLE PARRISH
(sounding surprised)
Cy. Hey, buddy.

Kyle tries to tuck the door tight behind himself.

CY CASH
I'm not here to take you out to breakfast, unfortunately.

KYLE PARRISH
(nervous and puzzled)
What's up then?

INT. ROYAL MOTEL/ROOM 110 - DAY

Beth Hargrove steps out of the bathroom tying a towel around her wet hair and without looking up she begins speaking.

BETH HARGROVE
Kyle darling, let's go get a big ol' breakfast.

EXT. ROYAL MOTEL/ROOM 110 - DAY

Kyle starts to open his mouth, but nothing comes out.

Cy's eyes and lips tighten as he recognizes the voice.

BETH HARGROVE
(voice only)
Eggs, bacon, homefries, the works.

Cy reaches past Kyle, shoves open the door and pushes through.

Beth is stunned.

BETH HARGROVE
(cont'd)
Cy?

CY CASH
You whore.

BETH HARGROVE
You don't own me.
CY CASH
I'm thinking about you kissing Katie with that same mouth later on and it's making me sick inside.

KYLE PARRISH
Cy, don't talk to her like that.

Cy turns and punches Kyle low and hard. Kyle collapses.
Beth screams and goes to his side.

CY CASH
You're under arrest you transient piece of shit not for fucking my first wife...

Cy kicks Kyle hard in the ribs. Beth screams.

CY CASH (cont'd)
... but for killing my second.


CY CASH
Save your tears for Liz. She won't be crying any of her own again thanks to your new boyfriend. He choked the life out of her.

(beat)
The only thing we don't know is whether it was before or after he fucked you.

Cy begins to walk out, but turns back.

CY CASH (cont'd)
How does it feel to have absolutely no soul at all?

Cy heads out of the room.

EXT. THE ROYAL MOTEL - DAY

CY CASH
(yelling)
Somebody come cuff this piece of shit in one ten.

Cy follows the black body bag being carried out of Room 109. The two EMT ATTENDANTS load the bag onto a stretcher and into a waiting ambulance.

The back door to the ambulance closes.
INT. THE HARGROVE RESIDENCE - DAY

The screen door slams closed as Star enters the house through the kitchen. She wanders through the house.

STAR

Star comes to Katie's bedroom.

INT. KATIE CASH'S BEDROOM - DAY

Katie sleeps atop her made bed. She is clothed just in a shirt and panties. Star runs her gaze across the contours of Katie's body.

Star approaches the bed and stands over her. She reaches down and caresses the length of one of Katie's exposed legs.

Katie sighs then awakens, startled.

KATIE CASH
Jesus, what the hell are you doing in here? You scared the shit out of me.

Katie sits up and pulls her arms close across her chest. Star sits down beside her.

KATIE CASH (cont'd)
Did you touch me or was I just having a creepy dream?

STAR
Creepy?

(beat)
No dream, sweetheart. I ran my hand down one of those beautiful legs of yours. Please forgive me. I've been cranking all night and it was just too much, you laying there like a fawn in the dew.

(beat)
I could make you feel so good right now. No one's home. I walked right in.

KATIE CASH
You know, I think the world of you. You're the only friend I've got in this godforsaken place. But I'll say it once again, I just don't feel that way toward you or any other women for that matter. I'm hopelessly heterosexual and you better get used to it. Sorry darling.
Katie gets off the bed and begins slipping into clothing.

STAR
Boys. Men. What do they know? What have they ever known? Just their own selfish needs, that's what. They're all the same. They all want to do as little as possible for you and still expect you to let them come on your face. It's all cheap pornography to them followed by sleep or tv.

(beat)
Only we know what we need. Only I know what you need.

KATIE CASH
Are you done? Listen, I appreciate what you're saying, but you can't fight biology.

STAR
Just remember that.

KATIE CASH
What's that supposed to mean?

STAR
Nothing. I'm gonna go and see if I can score early today. My goal is to be up until homeroom Monday morning. That'll make it close to seventy-two hours without sleep.

KATIE CASH
You're not only a bi-sexual, but a masochist as well.

STAR
That sounds better than bull dyke, I guess.

INT. WINNIPSY POLICE STATION - DAY

Cy makes his way to his desk.

He opens the drawer. In it is a fifth of Jim Beam.

CAPTAIN JOHN GARRETT
(voice only)
If you're pouring one, pour two.

Cy looks up at him. Hesitates.
CAPTAIN JOHN GARRETT
(cont'd)
Go ahead. Who wouldn't, under the circumstances?

Cy unscrews the cap and takes a hit.

Captain John Garrett reaches out, takes the fifth and kicks back a slug.

He settles in on the corner of Cy's desk.

CY CASH
Funny, what your mind settles on. I was thinking, tryin' to remember if the last time I left the house did I say, "Goodbye"... like it matters, like that would have saved her.

CAPTAIN JOHN GARRETT
In thirty-two years of police work, seventeen alone in the Rotten Apple, I've seen it again and again. The last goodbye, the kiss on the cheek, the only ifs. I've had to face a lot of young widows and it always comes down to the little things, a last touch, a look, a word.

CY CASH
How do the priorities get so fucked up?

CAPTAIN JOHN GARRETT
I don't know Cy, but priorities are just as important now that she's gone. Your first one oughta' be to find out who really killed Liz.

Cy gives him a puzzled look.

CAPTAIN JOHN GARRETT
(cont'd)
This guy you had us pull in, Parrish, he's got a pretty good police brutality case against this department if he pursues it.

(beat)
And I certainly can't lock him up for having consensual sexual intercourse with a grown woman.

(beat)
Even if she is your Ex.
CY CASH
I grew up with this guy, but I haven't seen or heard from him in ten years. What's this guy about now?

CAPTAIN JOHN GARRETT
I can appreciate what you're saying, but I've got nothing on him.

CY CASH
All I know is he's been back in town a few days and we got a dead woman in a room right next to his. Add the one that might be in the lake and that's two possible homicides. Hell, we haven't even had one since I came on ten years ago.

CAPTAIN JOHN GARRETT
Funny, we used to get two a day in the ninth precinct in the Apple. I accepted that as normal until I moved up here. But two a day or two every ten years, the same due process applies and I just don't have the evidence to hold him.

(beat)
By the way, he's not pressing charges.

CY CASH
Big of the murdering Don Juan.

CAPTAIN JOHN GARRETT
It's big for you. If he had, I'd have no choice but to suspend your ass. As it is, you can still work. But I want you to take whatever time you need for Liz and yourself.

CY CASH
Thanks, but work is the best for me right now.

Captain gets up.

Cy winces, closes his eyes for a second.

CAPTAIN JOHN GARRETT
You alright.

CY CASH
Sure. I gotta start eating better.
The Captain points at the fifth on the desk.

CAPTAIN JOHN GARRETT
Don't matter what you're eating if you're washing it down with that stuff.
(beat)
By the way, I'm putting you up at the lake.

CY CASH
What?

CAPTAIN JOHN GARRETT
Walsh will lead the motel investigation.

CY CASH
But...

CAPTAIN JOHN GARRETT
Cy, don't fuck with me on this.

The Captain walks away.

Cy stares at the bottle, picks it up and uncaps it and is going to take a hit. He collapses instead.

The TIC TIC TIC of a clock.

INT. HOSPITAL ROOM - DAY

The second hand of a large clock TICS around the face.

Cy's doctor, NORMAN LEID, finishes taking Cy's pulse.

Cy is conscious and sitting on the side of the hospital bed. He roots around in his shirt pocket, pulls out a cigarette and puts it between his lips.

DR. NORMAN LEID
You're a real comedian. Not only will you not smoke that in here, but if I was you I'd think twice about lighting up ever again.

CY CASH
What, are you my doctor?

DR. NORMAN LEID
You're material needs work. When's the last time you were in to see me? Two years ago, three?
Cy shrugs his shoulders.

DR. NORMAN LEID  
(cont'd)
You may have had a heart attack at the station. I'd like to do an EKG, a chest x-ray, draw some blood.

Cy gets off the bed and roots around in his pockets looking for a light.

CY CASH
Sorry, gotta run, Norman. Little busy at the moment, somebody killed my wife this morning.

DR. NORMAN LEID
Sorry about Liz, Cy.
(beat)
Lemme just run a few quick tests. We don't need to lose you too.

CY CASH
See ya'. Thanks

DR. NORMAN LEID
Listen, you've been smoking since you were a kid, you're thirty-five pounds overweight and your idea of exercise is running out for a six pack. Cy, you're not a kid anymore. Just a few tests.

CY CASH
EKG's too long. I've got shit in my blood a police officer should only be policing, if you know what I mean.
(beat)
One chest x-ray. You got ten minutes.

INT. X-RAY LAB - DAY

Cy stands in front of an x-ray panel with his shirt off. He is impatient.

An X-RAY TECH sits at a machine and hits a switch.

X-RAY TECH
Dr. Leid has asked for a series so bear with me. Okay just another second and I'll need you to say cheese. Alright, here we go then. Smile.

A decided BUZZ fills the room for a split second.
The x-ray tech looks around the machine to see that Cy is gone.

**X-RAY TECH**

Asshole.

**INT. THE MAYS' RESIDENCE/KITCHEN – DAY**

Randy finishes cooking up a batch of methamphetamine. Star sits on the counter smoking a joint.

She spins a small prism that hangs in the window above the sink. The sunlight hitting it sprays colorful speckles across the tiny room.

**STAR**

It's like when I was a little girl and my mom baked cookies. I was so impatient, asking her when they'd be ready over and over again. It pissed her off I think. Of course, later she split and that was the end of the cookies.

**RANDY MAYS**

Poor neglected girl, this batch is just for you. I've got my cook so clean and pure now, you'll feel like the Mrs. Fields of crank. Just keep your pants on for another hour, while I strain, dry and bag this shit.

Star is removing her top, revealing her breasts.

**STAR**

You didn't say anything about having to keep your pants on.

She slides off the counter.

Randy turns toward her.

Star's hands reach out and undo his zipper.

Her head moves forward.

**BLACK**

**RANDY MAYS**

(voice only)

Jesus H. Christ.
EXT. LAKE WINNIPPY - DAY

A white, bloated head with long hair comes through the large hole that's been cut in the frozen lake.

Two Divers surface as they try to push the torso out of the water.

Jim Walsh stands above them and directs a number of RESCUE PERSONNEL.

JIM WALSH
Jesus H. Christ. Grab under the arms and pull goddamnit.

The body is pulled from the lake. Rescue personnel help pull the divers out.

Jim Walsh stands over the body and looks down. He shakes his head.

INT. BETH HARGROVE'S KITCHEN - DAY

Beth moves about the kitchen cleaning up dishes from the day before.

Katie wanders in from the hallway.

BETH HARGROVE
Good morning, sleepyhead. Or should I say, good afternoon?

KATIE CASH
(yawning)
I must have fallen back to sleep, I was up earlier. Where were you?

Katie just stares at Beth, a whimsical smile on her face.

BETH HARGROVE
What would you like to eat? Breakfast? Lunch?

Beth opens fridge and peers in.

BETH HARGROVE
(cont’d)
Not much of anything here.

She turns to Katie and notices Katie's odd stare.
BETH HARGROVE  
(cont'd)  
What on earth are you looking at me like that for?

KATIE CASH  
Late night, mom?

BETH HARGROVE  
Yes, I suppose it was.

KATIE CASH  
I ran into Billy Bremmer's cousin Dale at McDonalds last night.

So?

KATIE CASH  
He said he saw you at King's.  
(beat)  
Sitting with Daddy.

BETH HARGROVE  
And?

Katie pours herself a cup of coffee.

KATIE CASH  
Well, it's not like you made it home last night.

Beth pours herself a cup of coffee.

BETH HARGROVE  
Did Billy Bremmer's cousin, Dale, mention that there was another man sitting with us?

The whimsical look leaves Katie's face.

BETH HARGROVE  
(cont'd)  
Sit down, Katie. How do I explain?

Beth stops short. Her eyes glaze over as she stares blankly out the kitchen window.

Her hands begin to tremble and the saucer and cup she holds begin to RATTLE against one another.
INT. THE ROYAL MOTEL/ROOM 110 - NIGHT

The BREAK of glass as a tall, thin vase holding two fake flowers on the nightstand is toppled by Beth and Kyle's lovemaking.

Beth lets go a passionate SCREAM.

FLASH CUT

INT. ROYAL MOTEL/ROOM 110 - DAY

Beth SCREAMS as Cy kicks Kyle.

FLASH CUT

EXT. THE ROYAL MOTEL/PARKING LOT - DAY

The scream of the SIREN as the ambulance transporting Liz Cash's body pulls out.

FLASH CUT

INT. BETH HARGROVE'S KITCHEN - DAY

Katie still stands, confusion on her face.

KATIE CASH

Mom.

(beat)

Mom.

The cup and saucer Beth holds no longer rattle.

Beth stares blankly out the window.

She looks at two young boys playing across the way.

BETH HARGROVE

(voice only)

They ran like wild horses together back then. Everything changed after the accident.

EXT. PORCH SCREEN DOOR - DAY

Cy stands. Listens.

BETH HARGROVE

(voice only)

Cy became distant, haunted. He'd disappear for days.
INT. BETH HARGROVE'S KITCHEN - DAY

Beth stands over the kitchen sink, the same blank look on her face.

BETH HARGROVE
When he was there, we'd just both get out of it...

EXT. PORCH SCREEN DOOR - DAY

Cy stands. Listens.

BETH HARGROVE
(voice only)
... the first years we were married he was hiding from his dead brother. I was hiding from my own heart.
(beat)
I'd fallen in love with his best friend, Kyle Parrish.

A look of dismay comes across Cy's face.

INT. BETH HARGROVE'S KITCHEN - DAY

Beth turns to Katie.

BETH HARGROVE
Do you have any idea what it's like to love two people and lose them both?

KATIE CASH
So, this guy with you and Daddy last night... Kyle, right?
(beat)
So, Daddy's not why you never came home last night?

Beth shakes her head 'No'.

KATIE CASH
Why are you telling me all this now? Why should I care who you slept with last night.

BETH HARGROVE
Not just last night. Oh, darling, I'm so sorry.
EXT. PORCH SCREEN DOOR - DAY

Cy's facial expression puts two and two together.

He shakes his head and silently mouths 'No'.

INT. BETH HARGROVE'S KITCHEN - DAY

Katie glares at Beth.

KATIE CASH
What are you saying? You're not saying...oh, no. No. No fucking way.

BETH HARGROVE
I'm sorry. I should have told you before this. I should have...

Katie cuts her short.

KATIE CASH
This is just your twisted way of getting back at me for being so close to him.
You liar. Shut up. Don't say another word.

Katie puts her hands over her ears and runs out of the kitchen. The front door opens then SLAMS shut.

Beth stands frozen in her space until she hears the SWING and SLAM of the screen door leading out to the porch.

Cy enters the kitchen.

He moves slowly about the kitchen and lights a cigarette.

CY CASH
So, I guess I broke up a little family reunion this morning. Aren't you getting a little old to be trying for number two?

BETH HARGROVE
Please Cy, don't. I want you to know I really did love you.

Don't insult me. Just how much does your lover know?

BETH HARGROVE
He's not my lover.
CY CASH

(laughing)
He sure as hell isn't your accountant.

(beat)
Now that I think about it she's got your hair, his eyes, your body, his nose, your lips...

Cy punctuates the next three words by punching through the glass of a corner cabinet that holds dishes.

CY CASH (cont'd)
... his... fucking... blood.

Beth cowers as a whimper builds into a pained cry.

Cy uses his bloodied hand to remove the smoldering cigarette from his lips.

CY CASH (cont'd)

(quietly)
How long has he known she was his? My guess is he's known from the beginning.

Beth composes herself and nods in affirmation.

CY CASH (cont'd)
You make me sick. You both just turn my stomach. The best friend turned bastard, the bride turned bitch.

BETH HARGROVE
Why is it when a man follows his heart there's this absurd macho integrity attached to it, but when a woman does she's a whore?

CY CASH
Is that what you've been following, your heart? Well, you better start ignoring its selfish beat and hope it can lead you to a very confused daughter wandering around out there.

Cy walks out.

Beth cries.

INT. THE MAYS' RESIDENCE/FAMILY ROOM - DAY

Star sits snorting from a bag of methamphetamine.
Randy, obviously jacked, sits crosslegged on the floor intensely scraping meth into baggies with his buck knife. Lynryd Skynyrd's 'That Smell' plays in the background.

**STAR**

You know, for a guy who's not real good looking, you're pretty lucky?

Randy is annoyed at her confrontational tone.

**RANDY MAYS**

What's your problem, Scar?

**STAR**

Well, considering you get it from both me and Katie.

**RANDY MAYS**

Katie?

**STAR**

Go ahead, pretend to be surprised.

(beat)

Listen, we tell each other everything. Compare notes, you know.

**RANDY MAYS**

Why do you have to be such a bitch? You're bringing me down.

**STAR**

Ooh, wouldn't want to ruin little old Randy's high.

**RANDY MAYS**

Speaking of highs, the Mays brothers keep you and all your pathetic little friends well supplied.

**STAR**

Speaking of brothers, where is the little retard?

**RANDY MAYS**

He's down Albany visiting family.

(beat)

Don't ever fucking call him that again. The last thing I need around here is some disrespectful bitch speaking her mind about shit she doesn't know a fuckin' thing about.
STAR
Who? Like Diane Briggs?

Star begins to walk toward Randy.

STAR (cont'd)
She ain't been around much.

RANDY MAYS
She's in Florida.

STAR
You sure?

RANDY MAYS
What's your point? This is getting
tired.

STAR
What's interesting isn't who Diane's been
fucking, but who else she's been fucking.
(beat)
Cy Cash for instance.

Randy stands up and walks to the stereo and turns the music
down.

RANDY MAYS
I've had enough of your mouth. Why don't
you just take what little is left of that
bag and get the fuck out. Find yourself
a new cook and lick the batter off of his
beater.

STAR
Fine. But I'll bet Diane won't be around
anymore either for your too cut cook and
your too quick climaxes.

RANDY MAYS
You're just talking shit.

STAR
We'll see who's talking shit come spring
when Winnippy thaws.

Randy looks puzzled.

Star walks around the room, licking her fingers, dipping them
into the bag and sticking them up her nose or in her mouth.
STAR
It's funny because I was getting tired of you balling her and Katie was getting
tired of her daddy balling her, although
it was working in her favor as far as
helping to break up his marriage to her
bitch step-mother, Liz.

INT. CLOSET - DAY

Ricky looks on through the louvered doors.

INT. FAMILY ROOM - DAY

STAR
It's interesting how two people can die
so differently.

INT. DIANE BILLING'S LIVING ROOM - NIGHT

Diane kicks and thrashes, knocking over lamps and tables as
she does. Star holds a tight grip on either end of a short
extension cord that she has around Diane's neck.

STAR
(voice only)
I strangled both of them. Diane fought
like hell, real spunky.

EXT. LAKE WINNIPPY - NIGHT

Star pulls the Diane's body out of Randy's Cadillac and
across the the partially frozen lake.

STAR (cont'd)
(voice only)
I should have just left the body there,
but I was so tweaked on meth that before
I knew it I was dragging her out of the
car and across the ice until I found this
spot that wasn't frozen all the way.

Diane's body enters with a splash.

INT. CLOSET - DAY

Ricky watches Star as she talks to a wide-eyed Randy.

STAR
Now Liz, on the other hand, that gal
likes her drugs.
INT. THE ROYAL MOTEL/ROOM 109 - NIGHT

Star helps Liz tie off and shoot up.

STAR

(voice only)
I delivered the bag she called you for, but I helped her shoot up before we even touched the meth.

Star and Liz snort meth.

STAR (v/o cont'd)
We did a bunch of meth but that horse kept her ride real mellow. She got real relaxed.

Star goes down on a bottomless Liz.

STAR (v/o cont'd)
And even more relaxed when I balled her.

Star, laying back on the bed, holds a barely conscious Liz.

STAR (v/o cont'd)
I was rockin' her to sleep when I just pulled back on that stupid silk scarf she had around her neck.

INT. LIVING ROOM - DAY

Star puts her purse across her shoulder and begins digging in it.

STAR
I've got the money for that bag she bought in here somewhere.

Randy shakes his head.

RANDY MAYS
I don't give a damn about the money. You killed two people you sick fuck. Why the hell did you do that?

Star stops digging in the purse.

STAR
Why do I pay you good money for crushed up cold medicine cut with bathroom cleanser, then snort it all in a matter of hours so I can stay up for days fucking anyone and everyone in hopes
they've got just one more line of the same shit?

Randy walks over to an endtable and picks the receiver of a phone up.

RANDY MAYS
I'm calling the cops.

STAR
I hope Katie's more appreciative than you.

Star bends down and picks the buck knife off the floor and lunges at Randy.

INT. CLOSET - DAY

Ricky gasps as he sees Star begin maniacally stabbing Randy.

Randy drops to the floor, unable to ward off the endless thrusting of the knife.

Star straddles him and continues to stab.

All is still.

Ricky squeals slightly.

EXT. LIVING ROOM - DAY

Star hops off Randy and spins toward the louvered doors of the closet.

STAR
And who do we have here?

Star flings open the doors to reveal a trembling Ricky. She grabs him by the hair and pulls him out. He screeches.

STAR (cont'd)
Well, if it isn't Ricky, the retarded peeping tom.

Star pushes him down onto his blood soaked brother.

She picks up the knife and forces him to hold it in his hand.

Ricky sobs.

STAR (cont'd)
Headline: Retard Kills Older Brother In Bloody Stabbing Frenzy.
Star laughs as she rises, stuffs a few of the bags of meth Randy was weighing out into her purse and heads for the door.

She pulls a long leather trench coat off a hook and puts it on.

STAR (cont'd)
Remember Ricky, if you jerk off too much at the mental hospital they'll put you in a straightjacket.

She walks out, laughing.

INT. CY CASH'S PICKUP TRUCK - DAY

Rain falls on the windshield as wipers smear it back and forth.

Tears run down Cy's face. As he drives, Cy scoops white powder from a baggy with his fingers and snorts it up his nose.

A RADIO DJ's voice gives a weather report.

RADIO DJ
(voice only)
The warm, wet weather continues. El Nino is making for one wild ride this winter. Presently it's sixty five degrees with only an expected low of fifty tonight. Tomorrow, cloudy a chance of showers throughout the day with a high of almost seventy. The five day looks like this...

The DJ's voice fades into the background.

A truck drives slowly in front of Cy.

Cy hits the horn.

CY CASH
Come on duffer, it's the one next to the brake.

The brake lights of the truck in front of him glow red again.

Cy whips around the truck into the path of an oncoming car.

INT. KYLE'S RENTAL CAR - DAY

Kyle lays on the horn.
EXT. HIGHWAY - DAY

Cy's truck jerks hard right, goes off the road and busts through some chicken wire, finally coming to rest in a field.

Kyle's rental car speeds past.

INT. KYLE'S RENTAL CAR - DAY

KYLE PARRISH

Asshole.

INT. CY CASH'S PICKUP TRUCK - DAY

CY CASH

Asshole.

Cy picks up the handset of the two-way radio.

CY CASH (cont'd)

Walsh, this is Cash, you around?

EXT. LAKE WINNIPPY - DAY

A black body bag is being zippered up by an EMT.

JIM WALSH

(voice only)

Cy, this is Walsh.

Jim Walsh sits in his cruiser talking into the handset.

INT. POLICE CRUISER - DAY

JIM WALSH (cont'd)

Jesus, Cy, I'm so damn sorry about Liz. She was a lovely lady.

CY CASH

(voice only)

And a junkie, but thanks, I appreciate that.

INT. CY CASH'S PICKUP TRUCK - DAY

CY CASH

I've got a feeling the floater and her have a killer in common. How's the fishing been?
JIM WALSH

(voice only)
We hooked one this morning. It's amazing what water does to a body.

CY CASH
Any chance of making an ID?

JIM WALSH
(voice only)
We're pretty sure it's Diane Briggs, little gal who cocktails over at King's. You know her, right?

Jim's voice continues but Cy is too dumbfounded to hear anything more. His disbelief gives way to a flashback.

EXT. KING'S BAR AND GRILLE - NIGHT

Cy is on the pay phone outside. He is obviously intoxicated.

CY CASH
Diane, just listen, don't hang up. I need you. Please, this thing can work.
(beat)
Can I just come over? Five minutes is all I'm asking for.
(beat)
Let me take you to the airport.

The phone goes dead. Cy slams the receiver again and again into the pay phone cradle.

INT. CY CASH'S PICKUP TRUCK - DAY

Jim Walsh's voice fades back in.

JIM WALSH
(voice only)
We'll be out of here by tonight. Good thing too, all this warm weather's been making for some thin spots out on the ice.
(beat)
Cy, you there?

CY CASH
Sure, Jim. Nice job. Doesn't sound like you need me out there.
EXT. LAKE WINNIPPY - DAY

JIM WALSH
Jesus, Cy. In all the excitement up here I almost forgot. I heard on the wire that a gal workin' the midnight shift at the Mobil Mart spotted an older Cadillac tearing out the the Royal's parking lot at about two-thirty 'a'.

INT. CY CASH'S PICKUP TRUCK - DAY

Cy pulls his truck out onto the road as he lights a cigarette.

CY CASH
Older Caddy? I know where I'm headed. Cash out.

(beat)
Dispatch, this is Cash.

BEV THE DISPATCHER
(voice only)
Go ahead, Cy.

CY CASH
Bev, gimme a couple cars up at Randy Mays place.

BEV THE DISPATCHER
(voice only)
Copy that Cy.

CY CASH
Thanks Bev. Cash out.

Cy secures handset to radio.

EXT. HIGHWAY - DAY

Cy Cash's pickup truck pulls on up the road.

EXT. THE MAYS' RESIDENCE - DAY

Cy pulls his truck up the driveway. A police cruiser is already parked outside the house. The Cadillac is nowhere to be seen.

INT. THE MAYS' RESIDENCE - DAY

OFFICER DONNY FARRIS picks about the living room.
OFFICER BILL ABBOTT holds Ricky by his collar near the body of his dead brother. Ricky whimpers.

INT. ENTRYWAY - DAY

Cy Cash walks through the open door into the house.

OFFICER BILL ABBOTT
(voice only)
What, did your brother try to rape your dumb ass? Just went crazy on him, didn't ya?

Cy draws his gun and bursts into the room.

INT. LIVING ROOM - DAY

Cy levels his gun at Officer Abbott.

OFFICER BILL ABBOTT
Lieutenant Cash, looks like the little retard went nuts on his brother with a knife.

CY CASH
Get your fucking hands off him, Abbott.

OFFICER DONNY FARRIS
Cy, let's just cuff the little bastard.

Ricky tries to move away, but is pulled back by Abbott.

Cy moves forward and hits Abbott in the face with the butt of his gun.

Abbott releases Ricky and drops to one knee.

Ricky cowards in the corner of the room.

OFFICER DONNY FARRIS
(cont'd)
What the fuck are you doing?

Cy levels his gun at Farris.

CY CASH
Back off. This is my case.

Cy looks down at the writhing Abbott.
CY CASH (cont'd)

Pick his ass up and take it outside. Call Bev and have her get in touch with the Coroner's Office.

Farris pulls Abbott up to his feet.

Cy pulls a handkerchief out of his pocket and throws it at Abbott.

Here.

Abbott holds his face.

OFFICER BILL ABBOTT

F*ck you Cash and your little mongrel killer.

Cy walks over and puts his arm around a shaking Ricky.

EXT. HIGHWAY - DAY

Randy's Cadillac motors on down the road.

INT. CADILLAC - DAY

Star drives as she tunes in The Rolling Stone's "Gimme Shelter" on the radio.

EXT. HIGHWAY - DAY

Star spots Katie Cash walking alongside the road. She pulls the Cadillac over, beeps the horn and leans out the window.

Katie turns, runs to the car and gets in.

INT. CADILLAC - DAY

Katie throws her arms around Star's neck.

KATIE CASH

They're killing me, Star.

Who?

STAR

KATIE CASH

All of 'em.

(beat)

You know, my mother just told me some shit about Cy not being my real father.
Katie begins to cry.

KATIE CASH (cont'd)
I can't take it. I just can't take it.

Star strokes her hair.

KATIE CASH (cont'd)
Just make it stop. Make 'em all go away.

STAR
I can do that, you know.

KATIE CASH
(sarcastically)
Sure ya' can.

STAR
I've already been busy. I just hate to see you this way. I just want you to be happy.

KATIE CASH
Let's just go up to Randy's and get out of it.

Star pulls back from Katie and looks into her face.

STAR
You're so beautiful.

Katie wipes at her tears and her nose.

KATIE CASH
Are you kidding, look at me.

STAR
I am.

There is an awkward moment of silence.

Star leans in and tries to kiss Katie.

Katie resists.

KATIE CASH
What are you doing?

Star continues to grope.

STAR
Come on baby, nobody loves you more than me.
KATIE CASH
Stop it. I told you before, I'm just not into it.

They break apart.

STAR
You would be if you let yourself.

Katie fixes herself in the rearview mirror.
Star caresses Katie's face with her hand.
Katie grabs her hand hard at first and then gently moves it back to Star's lap.

KATIE CASH
Come on, let's hit Randy's. I'm buying.

STAR
I don't think we can do that.

KATIE CASH
Why not, is he out of town?

STAR
Out of town and out of time.

Star begins laughing.
Katie looks uneasily at her.

KATIE CASH
You're acting weird, I mean weird even for you. What the fuck are you talking about.

STAR
Let me spell it out for you shoolgirl.
(beat)
I killed him.

Star unbuttons her trenchcoat to reveal her blood spattered shirt and jeans.

STAR (cont'd)
Do you think if I pre-treat these they'll wash out okay?

Katie starts to scream.

KATIE CASH
God damn, what did you do?
STAR
I took a big fucking knife and I stabbed him until he stopped moving.

Katie moves to open the car door.

Star hits the power locks, reaches under the seat and pulls out a handgun.

STAR (cont'd)
Get your pretty little hand away from the door and slide over here. We're taking a ride.

Katie hesitates.

Star shoots out Katie's window.

Katie screams and begins to cry harder.

STAR (cont'd)
Slide over here, bitch. You're gonna drive.

Katie slides over.

Star pulls the keys from the ignition and gets out of the car.

Star opens the back door and slides in behind Katie. She passes the keys to her.

Star grabs a handful of Katie's hair and pulls her head back.

Katie whimpers.

STAR (cont'd)
I should have known this was going to be a bad day. I got my period this morning.

Star leans forward and tongues Katie's ear.

STAR (cont'd)
(whispering)
Start the fucking car and drive.

Katie starts the car and drives.

Star settles back in the seat and lights a cigarette. She begins to speak dreamily as she gazes at nothing out the window.
STAR (cont'd)
What's interesting is I'm starting to understand motivation. My whole life everyone's told me I'm unmotivated. Get motivated. Be motivated.

Star looks away from the window and into the rearview mirror to see Katie's face as she drives.

Katie keeps wiping away tears.

STAR (cont'd)
My step mom, teachers, neighbors, boyfriends,
(she puts a hand on Katie's shoulder)
girlfriends, even my father when he was home between twelve step programs.

Star leans back again and drags deeply on the cigarette.

STAR (cont'd)
Here I am now away from all of them. Here I've found my motivation. You know what it is?

Katie looks into the rearview mirror and shakes her head.

STAR (cont'd)
It's you. You have given me purpose. You and I aren't that different. I want you cause I want to be you, cause really I want to be me with just slightly better circumstances.

(beat)
Katie got a daddy that dotes even if he ain't your real daddy. Katie got a mommy tucks her in at night. Katie's mommy doesn't know Katie's a whore like Star. Katie's mommy doesn't know Katie's a junkie like Star. Katie's mommy doesn't see the hate inside Katie that Star wears on the outside.

(beat)
You see, I've just been you with PR problems, Katie Cash, but now I'm me with motivation.

In the rearview mirror Katie's eyes are filled with tears.

EXT. HIGHWAY - DAY

The Cadillac pulls on up the road.
EXT. BETH HARGROVE'S RESIDENCE - LATE DAY

Beth and Kyle stand next to Beth's old VW Bug. Beth holds her handbag.

KYLE PARRISH
He didn't hurt you when he was here?

BETH HARGROVE
No, nothing like that.
(beat)
I don't think he ever would, no matter what the circumstance.

KYLE PARRISH
I didn't mean to imply anything.

BETH HARGROVE
I know.

She touches his hand.

BETH HARGROVE
(cont'd)
Listen, I've got to go look for Katie. She's really confused by all of this.

KYLE PARRISH
Let me drive you.

Beth kisses his cheek.

BETH HARGROVE
This might not be the right time for you two to meet.

She gets into the car and starts it.

KYLE PARRISH
If I can help find her, at least it's a beginning.

He reaches for her hand. She squeezes his hand.

BETH HARGROVE
I could use the company.

KYLE PARRISH
Good.

Kyle makes his way around the car and gets in. They drive off.
INT. POLICE STATION - DUSK

Through a two-way mirror, Cy watches Ricky sitting at a table inside an interrogation room.

An OFFICER sits in a chair, reading a paper, in the corner of the same room.

Ricky repeatedly attempts to wipe the dried blood off his shirt with his handcuffed hands.

Captain Garrett walks up behind Cy.

CAPTAIN JOHN GARRETT
He's in a lot of trouble.

CY CASH
Maybe. Maybe not.

CAPTAIN JOHN GARRETT
You're in a bit yourself.

Cy nods in affirmation.

Cy turns and starts walking down the hall. Captain Garrett follows.

CAPTAIN JOHN GARRETT
(cont'd)
Abbott's pressing charges.

CY CASH
Let him.

CAPTAIN JOHN GARRETT
Farris is his witness.

CY CASH
Good. Let me know when they're getting engaged. I'll send 'em some fucking flatware.

Cy stops at a vending machine and starts dropping quarters into it.

CAPTAIN JOHN GARRETT
I've gone to bat for you, what, once or twice a year, every year, for the last ten?

(beat)
This time you're on your own, Cy.
Cy's selection doesn't drop. The candy bar hangs half in, half out of the metal coil that feeds it.

Cy starts rocking the machine.

CY CASH

Fucking machine. Come on, give it up.

The Captain steps in between Cy and the machine.

He feeds a couple more quarters in and makes the selection.

Both the hanging candy bar and the one behind it fall.

The Captain retrieves them both.

CAPTAIN JOHN GARRETT

I'm suspending you Cash. I want your badge and your gun on my desk before you leave.

He hands Cy one of the candy bars.

CY CASH

You've had one hell of a week. Do yourself a favor, do me a favor. Go home, have a drink and go to bed.

(beat)

Quit looking for trouble. It's looking for you.

The Captain walks down the hall. Cy heads back toward the interrogation room.

INT. INTERROGATION ROOM - NIGHT

Inside with Ricky is a bandaged Officer Abbott and an investigator named TOM JARROD.

OFFICER BILL ABBOTT

(to Ricky)

Did you stab your brother to death?

(beat)

Why'd you do it?

(beat)

You killed Randy, right?

Ricky just shakes his head 'no'.

TOM JARROD

I think he's saying he didn't.
OFFICER BILL ABBOTT
Of course the little prick is. Who wants
to go to jail for the rest of their life?
(to Ricky)
You can room with Cy Cash when you get
there. Sound good, ya' fuckin' spaz?

Cy bursts into the room.

OFFICER BILL ABBOTT
(cont'd)

Cash.

CY CASH
I can do the other cheek, if you like.

Cy and Abbott square off.

OFFICER BILL ABBOTT
Let's go you sorry alcoholic son of a
bitch.

Sheriff Walt Carroll is heard through a talk-back speaker
hanging in the corner of the room.

SHERIFF WALT CARROLL
Good evening, gentlemen.

Sheriff Walt Carroll enters the room and walks up to Cy.
They shake hands.

SHERIFF WALT CARROLL
(cont'd)
Cy, my condolences. She was a beautiful,
sensitive woman. If there's anything
Mary and I can do just call up at the
house. I mean that.

The Sheriff looks at Abbott.

SHERIFF WALT CARROLL
(cont'd)
They make you an investigator recently,
son?

OFFICER BILL ABBOTT
No. I mean...

SHERIFF WALT CARROLL
Then you've got no business being in this
room.
The Sheriff begins to take his coat off. His star shaped badge is pinned to the left pocket of his shirt.

Ricky’s eyes grow wide. He starts to squeal.

CY CASH
What Ricky? What’s wrong?

Ricky pushes away from the table, stands and moves quickly toward the Sheriff.

He clutches at the Sheriff’s badge.

Abbott, Cash and Investigator Tom Jarrod descend upon Ricky.

Captain John Garrett bursts into the room with his revolver drawn.

Ricky is pried loose but not before ripping the badge from the Sheriff’s shirt.

Ricky scurries into a corner and begins jabbing the badge into his own chest.

Tears roll down his face as he extends the bloodied star for all to see.

Ricky drops the badge. Cy comes to his side.

Abbott moves toward Ricky.

OFFICER BILL ABBOTT

Fucking animal.

CY CASH

Don’t hurt him. I know what he’s doing, I know what he’s doing.

CAPTAIN JOHN GARRETT

Abbott, out of this room now. You too, Jarrod.

Abbott begins to protest.

CAPTAIN JOHN GARRETT
(cont’d)

Out, now. Or I’ll pull your badge and your piece.

They leave.
CAPTAIN JOHN GARRETT  
(cont'd)

You okay, Walt?

SHERIFF WALT CARROLL

Besides having one of my better shirts ripped, I'm okay.

(beat)

Although, I would like to know what in the hell is going on.

CAPTAIN JOHN GARRETT

Cy, you got thirty seconds to explain this bullshit before I have little Ricky, here, fitted for a straightjacket. So, go.

CY CASH

You all know my history with the Mays' brothers. I know as much about them as I know about myself.

CAPTAIN JOHN GARRETT

What's your point?

CY CASH

Randy was a fucking waste for sure, but he loved Ricky and Ricky looked up to Randy like a father. The point is that there's no way in hell he would ever have hurt his brother.

SHERIFF WALT CARROLL

He came at me pretty good.

CY CASH

All due respect Walt, Captain, the killer's still out there.

Cy picks up the bloodied sheriff's star and holds it up.

CY CASH (cont'd)

And this is Ricky's own crude way of telling us what happened to his brother.

(beat)

I'd like to get an APB on Stacey Richards. She goes by the nickname Star and my gut says she just might be our killer.

There is a silence as the Captain, the Sheriff and Cy eyeball the Ricky and each other.
CAPTAIN JOHN GARRETT

My gut says 'no' to this goose chase, but I'm gonna give you one here on account of Liz.

(beat)

I'm still gonna process Ricky and have him taken down to the hospital for observation. You got your APB, but you better hope it pans out. You're treading on thin ice at the moment, very thin.

EXT. GRAVEL ROAD - NIGHT

Randy's Cadillac pulls off the main road down a gravel road with signs that point the way to a rifle range and to Lake Winnippy.

INT. CADILLAC - NIGHT

STAR

Pull over here.

KATIE CASH

Please, just let me go. I won't say a thing.

STAR

No chance doll. Hand me the keys and get out of the car slowly.

Star levels the revolver at Katie as she passes the keys.

Both exit the car.

EXT. GRAVEL ROAD - NIGHT

KATIE CASH

I don't give a fuck about Randy. Please, why are doing this?

Star motions with the gun for Katie to move toward the back of the car.

They make their way back and Star opens the trunk.

STAR

Get in. And think about this while I get into something more comfortable.

(beat)

Doesn't bother you, huh? It bothered you more that Diane Briggs was doing Randy than it did that that old whore was doing Cy. Now get in.
KATIE CASH

Please.

STAR
Get in now or your mom, your dad and your other dad will get a chance to catch up at the funeral.

Katie climbs in. Star closes it. SLAM.

INT. POLICE STATION - NIGHT

SLAM. Cy puts his revolver and then his badge on a counter top.

He stands across the counter from OFFICER ROBERT COYLE.

OFFICER ROBERT COYLE
Sorry Cy, Captain Garrett's orders.

CY CASH
That's okay, Bobby.

OFFICER ROBERT COYLE
Sorry about Liz.

CY CASH
Appreciate that.

Officer Robert Coyle points over Cy's shoulder.

OFFICER ROBERT COYLE
They've been waiting for you.

Cy turns to see Beth and Kyle sitting in a nearby corner.

Cy walks toward and out the double doors just past where they sit.

EXT. POLICE STATION - NIGHT

Cy crosses the parking lot and gets into his truck.

Beth and Kyle follow at cross the lot.

Beth jumps in the passenger side and slides over to the middle to allow Kyle to get in as well.

Cy pulls a revolver from under the dash. He checks its load.

CY CASH
Get out of the truck.
BETH HARGROVE
What, are you going to shoot us?

CY CASH
Turn you two into martyrs? Not a chance.

KYLE PARRISH
Listen, we want to help. This isn't about you or me or Beth at the moment. It's about Katie.

CY CASH
Oh, so now you're a parent. Seventeen years too late you back stabbing bastard.

KYLE PARRISH
I never wanted all this to happen. My god, man. How do you stop feelings that are so strong?

Cy loads the revolver.

CY CASH
You walk away.

BETH HARGROVE
He did.

CY CASH
After the damage was done.

KYLE PARRISH
I left because I didn't want to hurt you or Beth.

CY CASH
But you didn't stay away, did ya'?

KYLE PARRISH
It all caught up to me. I ran as long as I could, but when I stopped I realized I was still in love with her.

CY CASH
Well, so am I. Only I didn't run away from what I thought was my responsibility.

KYLE PARRISH
You call the way you ruined your marriage to Beth responsible?
CY CASH
Keep talking and they'll find your bloat ed body floating face down when Winnie thaws.

BETH HARGROVE
(hysterical)
Shut up. Shut up. Both of you
(to Cy)
Do you have any ideas where she might be? I've been looking in the usual places all afternoon.

CY CASH
All I've got is a hunch.

Cy starts the truck and they pull away into the black of the night.

IN BLACK

STAR
(voice only)
You're awfully quiet in there.
(beat)
How about if I talk?

INT. CADILLAC - NIGHT

Star sits in the back seat. The dome light is on.

She has a pile of methamphetamine lying on a road map in her lap that she snorts from with a silver straw.

STAR
Out of everyone, who has been the most sympathetic to your situation in the past few years?

Star takes a long snort.

INT. CADILLAC TRUNK - NIGHT

Katie shakes and sobs.

STAR
(voice only)
Me, You bitch. That's who
(beat)
I get the sense you don't appreciate what I've done for you.
(beat)
When Diane got in the way of your
happiness, I choked the whoring life out of her. That's a huge favor, don't you think?

(beat)

INT. CADILLAC - NIGHT

STAR
Do you know, I've heard every complaint, every wish, every desperate desire you've ever had? Randy was a mistake I admit. I was pissed. But, Liz, that was gold as far as our relationship goes.

INT. CADILLAC TRUNK - NIGHT

KATIE CASH
(voice only)
Liz? What did you do to her?

The sound of the car door opening and slamming shut. Then footsteps.

The trunk pops open.

EXT. GRAVEL ROAD - NIGHT

Star stands over the trunk with the revolver drawn.

Katie cowers as she moves up onto her knees.

STAR
See, you don't even hear yourself. I'm always looking out for you, hanging on every word. Noting them. Not forgetting a thing.

KATIE CASH
I don't understand.

STAR
That's okay too. You don't have to be smart, you're beautiful.

(beat)

Last summer, and I quote, 'I could just kill that bitch for marrying my father'. But ironically Cy may not be your father, so maybe I shouldn't have killed Liz after all. If I only knew then what I know now.

Star laughs hysterically.
KATIE CASH
No, please say you didn't.

STAR
I did. Now get out of the trunk, darling.

Katie crawls out of the trunk and stands in front of Star. Headlights illuminate them. They both stare into the blinding white. Star slips the gun into her coat pocket.

STAR
Just behave yourself, sweets.

INT. POLICE CRUISER - NIGHT

OFFICER TIM MAYFIELD picks up the handset of his two-way.

OFFICER TIM MAYFIELD
Dispatch, this is Mayfield. I'm out on the road to the rifle range just off Lakeside Highway.

INT. CY CASH'S PICKUP TRUCK - NIGHT

Cy, Beth and Kyle listen intently to the two-way.

OFFICER TIM MAYFIELD
(voice only)
I think I've got a make on that brown Caddy. There appears to be two Caucasian females standing near the rear of the vehicle.

BEV THE DISPATCHER
(voice only)
Approach with caution, Tim. I'm sending backup.

OFFICER TIM MAYFIELD
(voice only)
Copy.

Cy Cash punches the trucks accelerator.

KYLE PARRISH
If I remember, we're not far from there.
BETH HARGROVE

Real close.

EXT. HIGHWAY - NIGHT

The pickup truck pulls on up the road. The outline of the vehicle quickly becomes just two red taillights.

EXT. GRAVEL ROAD - NIGHT

Officer Tim Mayfield approaches the girls with a flashlight.

STAR

What seems to be the problem officer?

The officer works his way to the side of the Caddy.

OFFICER TIM MAYFIELD

Just stay still ladies.

He points the flashlight into the car and sees no one else.

He walks back toward them.

OFFICER TIM MAYFIELD

(cont'd)

I'm gonna need to see I.D. from both of you.

Katie looks at Star who is reaching into her coat pocket.

BLAM. A gunshot rings out.

INT. CY CASH'S PICKUP TRUCK - NIGHT

Turning onto the gravel road, Cy, Beth and Kyle see Officer Mayfield drop to the ground.

Their headlights illuminate the girls at the back of the Caddy even more.

One of the girls turns and runs into the woods.

The second girl takes off in the same direction.

BETH HARGROVE

That's Katie. That's Katie. The first one, I'm certain.

Cy grabs the gun off the dash, opens the pickup door and gets out.

Kyle gets out his side.
Beth starts to slide out Cy's way.

CY CASH

Stay.

BETH HARGROVE

But...

CY CASH

Someone has to be here when back up gets comes. Sit tight, I'll get her.

Cy runs up the road. Kyle follows.

Cy stops and checks Mayfield. He is dead.

Cy and Kyle run into the woods.

EXT. WINNIPPY LAKE - NIGHT

Katie comes running out of the woods and onto the frozen lake. Star follows.

Katie slips and falls and slides across the ice.

Star catches up and grabs her by the hair.

STAR

(out of breath)

I'm starting to get the impression you don't like me anymore.

Star pulls her hair hard. Katie cries out.

Cy and Kyle come out of the woods and stop just short of the ice.

KATIE CASH

Daddy.

STAR

Daddy? You sure about that?

(yelling to Cy)

Are you her daddy? I think I'm gonna need to see a blood test before I can release her to you.

Cy looks at the ice, then back to Star dragging Katie by her hair. He exhales and starts out onto the ice.

Cy's pickup pulls down the boat launch of the lake. The headlights illuminate the action out on the lake.
Beth gets out of the truck and stands by it.

**BETH HARGROVE**

**Katie.** Kay-tee.

Cy makes a slippery beeline toward Star and Katie. Kyle follows.

**STAR**

You two must be related, he's as stupid as you.

Katie takes the revolver away from Katie's head and fires it in Cy's direction.

Cy falls as he is hit in the side. He drops his revolver.

Katie screams. Star laughs.

Kyle moves in and hunches over Cy.

Kyle looks back at Star, grabs Cy's revolver and begins to get up off the ice.

**KYLE PARRISH**

You little bitch.

The ice beneath him releases sending both Cy and he into the lake.

Kyle holds Cy by the arm and flails to stay afloat. Cy is completely submerged.

Star pulls a screaming Katie up by the hair and starts walking her toward the pickup.

Beth looks back into the pickup at her purse which lies on the passenger side floor.

**STAR**

Miss Hargrove. So nice to see you again. Step away from the fucking truck.

SIRENS can be heard in the distance.

Beth backs away slowly.

**KATIE CASH**

Mom. Mom, please, help daddy.

**BETH HARGROVE**

It'll be okay darling. I'm here.
Kyle screams for help.

**STAR**
That's right. Mom is here and you know what? Mom's gonna take a little ride with us too.

(beat)
Okay, mom, get in the middle. Katie-pie's gonna drive.

They all enter the vehicle.

Katie buckles her seat belt and looks at Beth as she does it.

Beth buckles hers too.

The **SIRENS** are getting louder.

**STAR (cont'd)**
Won't be the first time we lost the cops up here, huh, Katie? All those parties, all those drugs, all those boys. Yes, Miss Hargrove, your sweet little Katie. The boys sure got a thing for her and some of the girls from what I understand.

(beat)
Let's go. You know the drill. Up along the grass, around the lake 'til we hit the boat access road.

**EXT. LAKE WINNIPIGY/SURFACE - NIGHT**

The headlights pull off Kyle who pulls Cy just above the surface as he struggles to hang on to the edge of the ice.

**INT. CY CASH'S PICKUP TRUCK - NIGHT**

Katie guns the truck through a small chain barrier and onto the boat access road.

**STAR**
Go on girl, go. That's the spirit.

The truck pulls off into black.

**EXT. LAKE WINNIPIGY - NIGHT**

Two police cruisers pull down onto the boat launch.

**OFFICERS** get out and start out onto the lake.
EXT. LAKE WINNIPPY/SUB-SURFACE - NIGHT

Cy grasps at his chest with his free hand. His body buckles in pain.

EXT. LAKE WINNIPPY/SURFACE - NIGHT

Kyle loses his grasp on Cy. Cy's head slips under once again.

EXT. LAKE WINNIPPY/SUB-SURFACE - NIGHT

Rachmaninov's "Vespers Op. 37" (Joyful Light) replaces the sound of Cy's bubbling descent.

He sees the reflected light from the full moon dancing on the surface above him.

Cy looks down and sees his brother Eugene swimming toward him from below.

EXT. MAIN STREET - NIGHT

Katie races the pickup truck through town.

She swings it onto a road heading out of town.

STAR

How do you ladies feel about Canada this time of year?

Star laughs.

STAR (cont'd)

Of course, driving all that way with Beth here in the middle won't be comfortable for any of us.

(beat)

What do you say we let mommy dearest off up the the road here in a bit.

Star opens the revolver and sees that there are no bullets left. She snaps it shut.

Katie steals a look at her mom.

Their house is coming up on the right side of the road.

Star looks down between her feet at Beth's purse.

STAR

We got any cash or credit cards in here, mom.
Beth grabs for the purse, so does Star.

STAR
Let go of it or I'll shoot you right here.

Katie floors the pickup and veers hard right, off the road and toward the house.

Everyone jams against each other.

Star looks up just in time to see they will hit a tree near the garage.

BAM. The car slams into the tree.

EXT. THE HARGROVE RESIDENCE - NIGHT

A porch light and a garage light illuminate the wreck.

All is quiet for a moment, then Katie pushes her door open and stumbles out onto the grass. Blood drips across her face.

She limps badly toward the garage.

The passenger door kicks open and Star emerges, her face badly cut and bleeding from impact with the windshield.

Star's left arm hangs limply. It is broken.

Through cut lips she slurs.

STAR
Kay dee, cum mon. Don runaway.

Star picks up the pace as Katie enters the garage.

INT. CY'S PICKUP TRUCK - NIGHT

Beth comes out of her haze and releases her seatbelt.

She scans the vehicle and her eyes land on her purse.

She grabs it off the floor.

INT. GARAGE - NIGHT

Katie pulls the door to the tool cabinet open and looks in.

She begins to search frantically, pulling items out by the handful.
KATIE CASH
I know she put it in here. It's gotta be.

Star enters the garage.

STAR
Thstill looing fur love inall the wrong play thez, Kay dee?

Star picks up a broom standing in the corner and snaps the brush part off with a slam of her foot.

Katie raises her arms over her head in self defense.

Star brings the handle into the air.

BLAM. BLAM-BLAM.

Three gunshots stop Star in her tracks.

She looks glassy eyed at Katie for a moment then collapses.

Behind Star stands Beth with a revolver.

She drops the gun and runs to Katie.

They embrace.

SIRENS become louder and louder.

Over the garage the full moon is high and bright.

EXT. SKY - DAY

The sun shines brightly.

The SIRENS become the play-by-play of a New York Yankees' game.

The sound of the game fades.

FLASH CUT

INT. THE MAYS' RESIDENCE - DAY

Randy Mays snorts a line of meth-amphetamine that runs down the from the belly button of a naked Diane Briggs.

Randy finishes the line and buries his face in her crotch.

FLASH CUT
INT. THE MAYS' RESIDENCE - NIGHT

Music blares from the stereo. Star and Katie dance around the room. Randy sits, weighing out meth.

FLASH CUT

INT. THE MAYS' RESIDENCE - DAY

Liz Cash and Star snort from a tabletop of white powder.

FLASH CUT

INT. THE MAYS' RESIDENCE - NIGHT

Randy moves in and out of Liz Cash. Star sits on a couch arm above them surfing channels on the TV set.

FLASH CUT

INT. THE MAYS' RESIDENCE - DAY

Liz Cash sits on the floor and brushes Star's hair.

Randy intensely re-organizes a wall of record albums.

RANDY MAYS

Who put Steppenwolf in with the AC/DC? A fuckin' § goes in the fuckin' § section.

FLASH CUT

INT. THE MAYS' RESIDENCE - NIGHT

Beth Hargrove slides a small baggie of white powder into her purse, leans forward and gives Randy a peck on the cheek.

BETH HARGROVE

Thanks Ran.

She turns and leaves.

FLASH CUT

INT. THE MAYS' RESIDENCE - DAY

Van Halen's "Ain't Talkin' About Love" blares from a pair of old speakers. Randy sits on a couch, a Yankees hat on his head, his pants down around his ankles.

Katie Cash, shirt open and bra on, but unclasped, works Randy with her head between his legs.
RANDY MAYS
Go baby, uh huh, good, good, go, go, go.

Randy writhes as he climaxes. She obliges and takes it all.

Once done she rises, leans over a coffee table and snorts a quick couple of lines and then heads on down the hallway.

KATIE CASH
(voice only)
Where's your toothpaste?

RANDY MAYS
Why? Aren't your teeth already as white as they can be?

KATIE CASH
(voice only)
You're a pig.

RANDY MAYS
Don't get bitchy, baby. It's in the cabinet.

Randy pulls up his pants and leans toward a louvered set of closet doors. One door is open slightly.

RANDY MAYS (cont'd)
Right Ricky? That little piece of ass has really grown up, huh?

INT. CLOSET - DAY

Ricky's eyes peer out the louvered doors.

The sound of a New York Yankees' play-by-play announcer.

INT. HOSPITAL/GROUP TV ROOM - DAY

Ricky's eyes set and not blinking.

He sits in a chair, dressed in institutional pajamas, and watches the Yankees on TV.

ANNOUNCER
(voice only)
A beautiful spring day for the Yankees' home opener this year. The Red Sox in town for a three game series...

Ricky's eyes.