

# **BITTER HARVEST**

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"And I saw a sign on Easy Street, said  
'Be Prepared to Stop'  
Pray for the independent, little man  
I don't see next year's crop  
And I sit here on the back porch in the  
twilight  
And I hear the crickets hum  
I sit and watch the lightning in the  
distance but the showers never come  
I sit here and listen to the wind blow  
I sit here and rub my hands  
I sit here and listen to the clock strike,  
and I wonder if I'll see my companion again"

-- **A Month of Sundays** (Don Henley)

FADE IN:

INT. THE HAVER HOME - LIVING ROOM - NIGHT

An empty living room with the blinds shut off to the world.

The SOUND of RUNNING WATER can be HEARD from somewhere in the house.

KITCHEN

Moonlight shines through the small kitchen windows and on to an empty breakfast table with two chairs.

TOMMY'S BEDROOM

The light shines here, too, but on to the bedroom of a sixteen year old. Posters of football heroes are on the walls and awards litter the window sill.

A collection of shapes form a sleeping figure in the bed.

MASTER BEDROOM

The light shines on another sleeping figure. One half the bed is empty with the covers tossed back.

BATHROOM

BRIAN HAVER (Age 54) sits on the edge of the tub with his back to the door. The grey has begun to overtake his beard, but he is still in excellent shape.

He looks down at the straight razor on his wrist. The blade has lightly broken the skin, but has not gone deep enough to cause irreparable harm.

Brian HEARS a SOUND behind him and turns to see his son TOMMY (8) disappear behind the doorway.

He gets up quickly and puts the razor away in the medicine cabinet. Brian washes his wrist in cold water and then looks outside the doorway.

UPSTAIRS HALL

Tommy is nowhere to be seen.

BATHROOM

Brian heads into the bedroom through the bathroom's second entrance.

## MASTER BEDROOM

He crawls into bed, pulls the covers over himself and stares at the ceiling until he finally falls asleep.

## EXT. FLASHBACK - BRIAN HAVER'S FARM - WHEAT FIELD - MORNING

A field of closely-planted rows of wheat. Ripened buds bounce by and glimpses of sunlight flash through, every now and then.

Only the SOUND of RUSTLING STALKS can be HEARD until there is the ADDITIONAL SOUND of VOICES from far away:

TOMMY (O.S.)

Dad?!

BRIAN HAVER (O.S.)

Don't move, Honey! Jesus! Don't--

TOMMY (O.S.)

Dad!! It hurts!! It--

## INT. THE HAVER HOME - MASTER BEDROOM - EARLY MORNING

Brian sits bolt upright. He looks at clock on his night stand. It reads 5:16pm.

He leans forward and throws the covers off of his legs. He is careful not to wake his partner.

Brian gets up slowly and walks to the bathroom.

## BATHROOM

Brian turns on the light and stares at his reflection in the mirror. Years of working on the family farm have dug deeply into his features. His eyes have a haunted, almost dead, look to them. He turns on the water, splashes some of it against his face then speaks to his reflection.

BRIAN HAVER

God... You're a Goddamn mess.

TOMMY (O.S.)

It's okay, Dad.

Brian turns towards the SOUND of TOMMY'S VOICE.

Tommy is sitting on the lip of the old claw foot tub. He is wearing his favorite work clothes: a plaid shirt, beat-up blue jeans and a Washington State Cougar's baseball cap.

BRIAN HAVER

Thanks, Hon. I love you, Tommy.  
You know that, don't you?

TOMMY

(embarrassed)  
I know that... I do. You don't have to keep telling me that all the time.

BRIAN HAVER

Sorry, kiddo. I'll only tell you once an hour from now on.

Tommy lovingly kicks his dad lightly in the butt and Brian sticks his tongue out at his him.

KITCHEN - MORNING

The wall clock reads 7:04AM.

Brian can be seen walking across the dirt driveway between the house and the barn through a dirty window. There are rows of wheat just beyond the drive.

A radio is tuned to KVOX FM; proudly playing "The hits of the eighties and nineties."

The kitchen is big enough to hold a small table with two chairs, a stove and a counter with a built-in sink. Brian approaches the screen door and walks in.

BRIAN HAVER (CONT'D)

Morning...

TILLIE HAVER (44) is in the kitchen cleaning the breakfast dishes in the sink. She doesn't answer Brian, but continues to put away the dishes as she dries them. He watches her for a moment or two.

BRIAN HAVER (CONT'D)

Morning, Honey...

She still doesn't look at him.

TILLIE

Morning, Bry...

Brian picks up the newspaper.

BRIAN HAVER  
Stomach still bothering you?

Tillie is almost finished with her work. She is still is not looking at Brian.

TILLIE  
No.

Brian sits down and tries to read the Sports Section. Tillie glances at Brian and begins to walk out of the kitchen.

BRIAN HAVER  
Did you have any breakfast, 'Till?

She stops.

TILLIE  
Was Tommy up before you, again?

Brian is quiet for a moment. Not sure how this will end.

BRIAN HAVER  
He was.

TILLIE  
I thought I heard something. Good talk?

BRIAN HAVER  
He's a such a goof. He kicked me in the -- Yeah. Yes, it was good.

Tillie leaves the room.

BRIAN HAVER (CONT'D)  
You always do that, Hon. Start a conversation then leave when --

Brian gets up from the table and starts to follow her.

LIVING ROOM

Tillie makes it halfway across the room before Brian enters.

BRIAN HAVER (CONT'D)  
Don't leave. You always leave.

Tillie grabs her coat off the rack and starts to open the door.

BRIAN HAVER (CONT'D)  
Stop!

She stops, slams the door shut and turns on Brian.

TILLIE

What? What's so damn important?

BRIAN HAVER

You! You are! You're important.

TILLIE

Don't seem like it. Tommy always come first. You talk to him all the time before you --

BRIAN HAVER

'Till... That ain't fair.

TILLIE

It's fair enough to know I come second, Bry, and I'm honestly tired of fighting for it. Second's not how we --

BRIAN HAVER

Tillie, please... You know that -- This all sounds weird coming out of you right now. You know I --

TILLIE

Hell, I ain't even second. Tommy, the farm.. Me. In that order.

BRIAN HAVER

Where is this coming from? We've put almost thirteen years into this farm together. It was my parent's farm before us -- There's history here, Tillie --

TILLIE

That's the point, Bry. There's no "us" anymore. Just... history. 'Cludin' ours.

Tillie opens the front door, pushes the screen door and walks out.

Brian can hear the SOUND of a CAR STARTING and pulling away down their dirt driveway. He stares at the clock on the wall. It is 7:06am.

KEVIN (V.O.)

Having doubts about yourself is a natural thing, Brian. In fact, it's healthy--

INT. KEVIN JARRET'S OFFICE - DAY

Brian sits in expensive leather chair in the office of his psychiatrist KEVIN JARRET (54).

KEVIN

Talking to loved ones about it is natural. Have you told your sister you've been seeing me, for instance?

BRIAN HAVER

I just -- I don't know -- I wanna keep all of this private.

Kevin's office is lined with glassed-in bookshelves that catch the sunlight. There is a clock on his desk that reads 8:50 AM.

KEVIN

Anyone else?

BRIAN HAVER

Tillie doesn't get involved in bank stuff about the farm... So, I don't see why she has to know about this either.

KEVIN

Still arguing with, Tillie?

BRIAN HAVER

(quietly)  
Sometimes.

Kevin makes a note on his tablet.

KEVIN

Let's talk about the "bank stuff."  
Still feel obligated to come here... Because of the bank order. Because of Ms. Orwell?

BRIAN HAVER

Did at first. Now I come because of how we can talk. What you talk about. 'Bout me. And how you listen.

(beat)

Doesn't mean I think you're right. But it always feels like everyone else... Wants to talk at me, lately... Not to me. And You listen to me.

(MORE)



BRIAN HAVER (CONT'D)  
 You ain't like Orwell or.. Hell..  
 Even Tillie sometimes.

Kevin writes something down on his tablet.

BRIAN HAVER (CONT'D)  
 You think I'm sick. Right? That's  
 what you're writing.

KEVIN  
 It's our fourth appointment, Brian.  
 I usually don't tell people they're  
 sick until the seventh.

He looks up at Brian, smiles and goes back to his writing.

KEVIN (CONT'D)  
 Gotta pace myself. Keep the  
 appointments and income coming in,  
 right?

BRIAN HAVER  
 My insurance should cover most of  
 it... I've been paying the co-pays,  
 Kevin --

KEVIN  
 It's a joke, Brian... It's okay.  
 Really. It's okay. Jeez, how long  
 have we known each other? Stop  
 worrying about it. I told you it  
 would take awhile to get through  
 this. Now we talked about using  
 the word "sick," didn't we?

BRIAN HAVER  
 Yeah... You said everyone's got  
 problems, but that don't make 'em  
 "sick." Then you turned around and  
 had me take that test to see if I  
was "sick."

KEVIN  
 That's right... The M.M.P.I.

BRIAN HAVER  
 Said it was a simple test -- And it  
 was -- Simple test that would tell  
 us more about what I'd been  
 feeling... The Minneapolis --

KEVIN  
 The Minnesota Multi-Personality  
 Insight Test.

BRIAN HAVER

Didn't forget. Just didn't remember it right. We even had a laugh about it. 'Member?

KEVIN

I remember, Brian. We should be getting those results back fairly soon. And -- I have to ask you, again, 'kay? Enough with the kicking yourself, okay? Your arguments with Tillie, for instance. How you just want to make it better between the two of you.

(beat)

We talked last session about your need to fix things. To caretake, remember?

Brian begins to fidget in his chair and pick at the edge of the armrest.

BRIAN HAVER

I remember, Kev... Jesus. It's not my fault I care about my family.

KEVIN

I didn't say it was. You just tend to take the problems of others and try to fix them all, right? Before you think of yourself?

(beat)

Fix the unfixable. Your son's -- Your marriage. The farm. It's legacy. You've done enough to fix things from what I've observed... You can't fix everything. Shouldn't have to. Time to let someone else start to carry the weight, don't you think?

(beat)

We really haven't talked that much about how you're doing in general. Things getting any better at home?

BRIAN HAVER

No.

KEVIN

Just "no?"

BRIAN HAVER

That just about covers it.

KEVIN

C'mon, Bry -- We were laughing a second ago -- We can talk about things like this. You just said that I listen to you.

BRIAN HAVER

I'm just not in the mood today, okay? I'm not trying to sound mean or anything. I'm just --

KEVIN

I understand. But --

A soft BELL RINGS.

KEVIN (CONT'D)

That's time for this week. It concerns me, Brian, that we tend to end like this a lot. These casual "getting to know each other again" sessions aren't going to help you as much as you think they might.

BRIAN HAVER

I'm sorry if it feels like I'm just going through the fucking motions for you, Kevin. You and I both know I'm here because of the bank. Orwell wants her "all clear" report in four weeks... I'm trying my best to do what they--

(quietly)

You don't have to pressure me, Kevin.

KEVIN

I'm not, Brian. That wasn't --

BRIAN HAVER

I've got enough to deal with right now --

KEVIN

I know, Brian. I know.

BRIAN HAVER

We really done?

KEVIN

Do you want us to be?

Brian gets up from his chair.

BRIAN HAVER  
What time next week?

KEVIN  
Same as this one.

Brian heads for the door.

KEVIN (CONT'D)  
Bry?

Brian stops short turns around.

KEVIN (CONT'D)  
You really can open up to me more.  
You know that, right? You used to  
tell me shit all the time when we  
were kids. Hell, we even spent a  
whole summer at the lake one year.

BRIAN HAVER  
I know... This --

He looks around the office.

BRIAN HAVER (CONT'D)  
This ain't the same, though. Don't  
make me try and fake that it is,  
'kay?

KEVIN  
Okay, Brian. See you next week,  
then.

Brian heads out the door.

BRIAN HAVER  
Take care, Kev.

KEVIN  
You, too.

The door closes quietly behind Brian.

Kevin reaches for his cellphone. He presses the record  
button and begins to speak into it.

KEVIN (CONT'D)  
Just saw Brian Haver in my office.  
A fifty-four year old native of  
Morrisfield, Washington. Note: He  
continues to be very adamant about  
having invoices from our session be  
sent to a P.O. Box in town.

(MORE)

KEVIN (CONT'D)

No e-mails about our discussions.  
No mail to his home. P.O. Box  
Only. "Best to keep private things  
private," he likes to say.

EXT. KEVIN JARRET'S OFFICE - PARKING LOT - DAY

Brian is getting into his Ford Truck. His eyes are moist and his mouth has narrowed to a thin line.

KEVIN (V.O.)

From discussions, I have found  
Brian to be a pleasant man. Quiet.  
As he always has been since we were  
kids... But with underlying traits  
common with Post Traumatic Stress  
Disorder.

He backs the truck out of the stall of the strip mall.

KEVIN (V.O.)

Although more common with  
individuals that have experienced  
war-time trauma, I believe that  
Brian may have suffered an "event"  
of similar magnitude last year.

The truck bounces over a speed bump at the end of the parking lot and Brian drives out onto Main street without slowing down.

INT. BRIAN HAVER'S TRUCK - DAY

Brian stares the road ahead of him.

KEVIN (V.O.)

On May 27th, 2021, Brian lost his  
sixteen year old son, Tommy, to a  
farming accident.

The small houses, on either side of the road, begin pass by at an ever alarming rate until Brian passes the McDonald's at the edge of town.

KEVIN (V.O.)

Even though his son's death was  
listed as accidental, Haver still  
places the blame on himself. The  
story is fairly well known around  
town...

EXT. HIGHWAY 12

Brian speeds down the two-lane road.

KEVIN (V.O.)

He seems to be preoccupied with asking me questions about my life.. My background.. Always deflecting Although this response is not uncommon, it also shows signs of a schizo-effective disorder mixed with aspects of paranoia.

INT. BRIAN HAVER'S TRUCK - DAY

A single tear catches the stubble on the side of his face and then pools at his jawline.

KEVIN (V.O.)

New paragraph...

(beat)

Signs of Post Traumatic Disorder, as listed in the DSM, include: The existence of a recognizable stressor.

EXT. HIGHWAY 12 - OUTSIDE BRIAN HAVER'S FARM - DAY

Brian pulls the truck over to the side of the road. He gets out and heads for a small outcropping of rocks near a fence posts. A sign next to it reads "HAVER HOME - Welcome Strangers!"

KEVIN (V.O.)

Re-experiencing the trauma by intrusive recollections of the event as well as recurrent dreams of the incident.

He reaches inside an opening in the rocks, takes out a metal flask and sits down next to the fence post. He quickly unscrews the cap, stares ahead and begins to drink.

KEVIN (V.O.)

Numbing of responsiveness to, or induced involvement with, the external world.. As if being smothered by life's challenges.

Brian is moving farther and farther away from sight.

Tops of wheat stalks bounce into view below. Soon the entire field can be seen as Brian becomes smaller and smaller in comparison to it.

KEVIN (V.O.)  
Further examination should provide  
a suitable subtype to Brian's  
condition.

Brian falls farther and farther away until all that can be seen are the Haver house, the barn, fields of wheat, and the long dirt road leading to it from Highway 12.

The farm itself is isolated from the others that dot the surrounding landscape.

KEVIN (V.O.)  
Results of the M.M.P.I. Are  
scheduled to arrive this afternoon.  
If confirmed, I may have to do what  
is necessary and take Brian in for  
observation, but... Until then --

INT. KEVIN JARRET'S OFFICE - DAY

Kevin turns off the recorder on his phone.

KEVIN  
I guess I'll just have to say a  
little prayer.

EXT. BRIAN HAVER'S FARM - "THE MACHINE" - DAY

Brian leans against the barn and stares at the combination wheat threshing, sorting and bailing machine. He puts a package next to "The Machine." His wristwatch reads 9:25AM.

"The Machine" is approximately twenty feet long. The front of it is a mess of blades and mechanical arms that run along the ground.

TOMMY(V.O.)  
Dad?!

BRIAN HAVER (V.O.)  
Don't move, Honey! Jesus! Don't--

TOMMY (V.O.)  
Dad!! It hurts!! It---!

Brian picks up the package, turns the handle and opens the door "The Machine" The inside is dark and cobwebs lace the entry.

He uses the package to knock back the strands, leans inside and pulls on a hanging string.

Light fills the compartment and reveals a narrow metal walkway running the length of "The Machine." Beyond that is a complex series of gears attached to the sorter.

INT. "THE MACHINE" - DOORWAY

Brian steps inside and kicks up some of the settled dust. He puts wrapped package down, opens it and reveals a new thrashing blade.

He can see where it should go from where he is standing and walks the length of "The Machine."

FAR END

It's even darker here. Brian traces the exposed slot where the part should go, lifts it up and tries pushing the new blade home. There is a bit of resistance at first and then it slides into place. He tightens the restraining bolt and connects the assembly arm to the blade.

Brian wipes his forearm across his head, leaving a streak of sweat and grease, and heads back to the doorway.

DOORWAY

He reaches down and picks up the wrappings. His eyes widen. The grease on his hands is laced with traces of blood.

Brian turns and can see a more blood running the length of the blade he just put in. It drips off the end and hisses onto the hot metal grate below.

He begins to suck in air.

Brian drops the wet wrapping, stumbles forward and clammers out of "The Machine."

EXT. BRIAN HAVER'S FARM - "THE MACHINE"

His foot misses the step and he falls forward. As Brian spins around to try and grab the doorway we can see that the blood on his hands has turned back into grease.

Brian hits the ground hard; smacking his head against the dirt pack. It knocks him unconscious.



ORWELL (V.O.)

I know you keep early hours, Brian,  
but could you please stay awake?

INT. FLASHBACK - FIRST NATION BANK - ORWELL'S OFFICE - DAY

Brian opens his eyes to see the manager of First National  
Bank - CYNTHIA ORWELL (37).

ORWELL

Thank you. Brian. It's nice to  
know you're still with me. I want  
you to know that I appreciate  
having you as a member of our  
banking community, but I have to  
ask if you realize that --

BRIAN HAVER

I missed planting for the crops  
last year. It was because of --

ORWELL

That's what concerns me.

BRIAN HAVER

I promise I'll be on top of it this  
season. I've -- There's been --  
Things have been difficult.

ORWELL

I know, Brian... I know. And  
please don't think that the Bank  
doesn't care--

BRIAN HAVER

I'll catch up all the loan payments  
after this season. That's a prom --

ORWELL

By every indication, I know that  
you should -- Or at least half of  
them... I've heard, however, that  
you haven't ordered enough supplies  
for the season. You sure  
everything's okay? You sure you're  
going to be able to do this?

BRIAN HAVER

I don't -- There's -- I've been  
trying to make up ground.

Orwell leans back in her chair and makes a stab at being  
magnanimous.

ORWELL

I understand how your recent difficulties may have --

BRIAN HAVER

I'm on top of this, Ms. Orwell. My father left me this farm and I'm not -- It's been in the family for eighty-three --

ORWELL

Brian --

BRIAN HAVER

My father made it work through the worst drought this side of the mountains. Changes in the market --

ORWELL

Brian, please --

BRIAN HAVER

I can't lose this farm, Ms. Orwell. I can't. It's my family's legacy. My son died there. It means more to me than -- I have to --

ORWELL

Stop. Brian... Stop. Listen... I realize that the loss of your son has clearly affected -- We're not monsters here --

BRIAN HAVER

Thank you, Ms. Orwell! And please thank the people at the Bank --

ORWELL

That being said... We need... Something... To show your commitment to the loan. To help us maintain our relationships with other area businesses. Keep your reputation safe with them, too. You understand? Would you be open to doing something for us, Brian? To make sure those things happen?

BRIAN HAVER

Ms. Orwell, paying the loan is important to me. I hope you know that. Having this loan is a Godsend. I wouldn't have to sell every --

ORWELL

We know, Brian. And, because of that, we're willing to forego all of last year's back-payments and bring the loan current --

BRIAN HAVER

Thank you, Ms. Orwell! You have no idea how much --

ORWELL

If... You start seeing Kevin Jarret.

Brian looks at Orwell in disbelief.

BRIAN HAVER

You want me to see a "shrink," Cindy?

ORWELL

I don't know anyone who could have dealt with what you've gone through, Brian. But... People talk. I hear things. And it might be in your best interest to visit Kevin and talk about Tommy and --

BRIAN HAVER

Jesus...

ORWELL

It doesn't have to be forever. Just until we can get a report back from him that you're back on stable ground.

BRIAN HAVER

I feel stable...

ORWELL

I know you might feel that way... But, please do this for me, the people at the Bank... The community. And we'll continue to carry the loan. Keep it current. Otherwise, we'd have to --

BRIAN HAVER

Fine.

ORWELL

Fine?

BRIAN HAVER

Yes... Fine.

Brian leans back in his chair and closes his eyes wearily.

EXT. PRESENT - BRIAN HAVER'S FARM - "THE MACHINE" - DAY

Brian's eyelids flutter open and he sees that Tommy (8) is straddling his legs and standing above him.

Small pieces of straw cling to Tommy's work clothes. The wind rustles his hair and hands are behind his back. He is smiling oddly.

BRIAN HAVER (CONT'D)

Tommy? Tommy, Honey... What's wrong?

TOMMY

You gotta get up, Dad.

BRIAN HAVER

Tommy... What is it? What's -- ?

Tommy's age shifted from the eight year boy is now a young man of sixteen. TOM HAVER (16) brings a shotgun out from behind his back. He is aiming it at Brian's stomach.

BRIAN HAVER (CONT'D)

Why?

TOM

'Cause, Pop. 'Cause you don't know how to do your job. And if you don't know how to do your job... Then somebody's gotta do it for you

BRIAN HAVER

You're dead, Tom... You can't hurt me.

TOM

Dead, Dad? Then that means I can change the rules as I go along.

Tommy pumps the shotgun.

TOM (CONT'D)

Sorry, Pop... I hurt. Everything still hurts. You should feel it, too.

Brian screams as the blast from the shotgun rips through his world.

INT. THE HAVER HOME - KITCHEN - DAY

Brian opens his eyes and is seated at the kitchen table. An untouched glass of orange juice in front of him. The kitchen clock reads 10:20AM.

TOM

I've always wondered something...

Tom is sitting across from him. The boy's clothes have changed. He is wearing his letterman's jacket, a tattered football jersey and jeans.

TOM (CONT'D)

Why didn't Mom come to my funeral, Dad?

BRIAN HAVER

You already know the answer to that, Honey.

TOM

Dad...

BRIAN HAVER

You dying. The way you died. All of it. Was hard on us, Tommy. Both of us. Your mother couldn't take it. She -- She needed more time and we just didn't have it. The funeral home would only keep you for a short time. We couldn't afford to keep you there while we worked on the lawsuit --

TOM

Which you lost.

BRIAN HAVER

Which "we" lost. We had to bury you, sweetheart... The funeral home couldn't keep you. And... Your mom just wasn't ready for that. God, like anyone was ready -- Like I was ready for it.

TOM

Do you honestly think that's a good enough reason, Dad?

BRIAN HAVER

Why would you ask me -- ?

TOM

Simple question. Should be able to answer it with a simple answer. You're a simple guy, right?

BRIAN HAVER

It's not as easy as you think, Tom. Emotions can play with your head.

TOM

That's the last thing the thresher took, right? My head?

BRIAN HAVER

That's not funny.

TOM

Wasn't trying to be.

BRIAN HAVER

Tommy...

TOM

Don't call me, Tommy.

BRIAN HAVER

You have to understand that we all deal with things differently. Since your mother wasn't able to --

TOM

Refused to.

BRIAN HAVER

Able to... Wasn't able to go to your funeral. I had no choice but to go by myself. The whole town was gonna turn out. They all loved you. I knew I had to be there... To represent our family.

TOM

Thank you, Dad. But, that sounds like your shrink talking --

BRIAN HAVER

I also knew that you weren't really dead. After awhile. -- Once the service was over -- Days, weeks, months maybe... I always felt like you'd still come home. Walk through the door like nothing happened. And I was right... Wasn't I?

Tom stands up from his chair and walks slowly towards Brian through the table. He look as if he is entering a calm lake. The Formica ripples slightly around the tops of his thighs.

Halfway across the table, Tom leans forward, grasps the edge and stares at Brian.

TOM

I'm dead, Pop. That's something that you should never, ever, forget. Keeping me alive pisses me off, Dad. It really, really does.

Tom's eyes begin to fill with a thick film.

TOM (CONT'D)

Dead, Dad. Gone... But not gone. Understand?

Brian nods slightly.

TOM (CONT'D)

Time to face the real world, Dad. So... Gonna need to ask you a pretty tough question, okay?

He nods again.

Tommy has returned to Age 8. He puts his hand on his father's shoulder and squeezes it slightly.

TOMMY

Do you believe me? Otherwise I'm going to have to kick you in the ass again, understand?

Tommy's youthful eyes stay rigid for a moment; locked with Brian's. Finally, they begin to soften and the "film" drifts away. Tom is sixteen again.

TOM

I need you to wake up to the truth, Dad, and help me... You've got some things you need to fix.

EXT. SEATTLE, WA - JULIA HAVER'S HOME - DAY

JULIA HAVER (39) is mowing the lawn of her small house. She is dressed in cargo shorts and a tank top. Attached to one of the loops of her shorts is a digital stop watch. The time reads 11:10AM.

DIANA (34) steps out on the back porch of and yells to get her attention.

DIANA  
 Jules!  
 (waits)  
 JULIA?!

Julia doesn't hear her because earbuds in her ears. Diana steps off the porch, goes to her and touches her on the shoulder.

It startles Julia and she pulls out one of the earbuds.

JULIA HAVER  
 What?! Too loud?

Diana smiles knowingly at her. She turns off the lawn mower.

DIANA  
 Phone. I think its Brian.

JULIA HAVER  
 Bry..? Really? Did I win a prize?

DIANA  
 No, but you could...

That "knowing" smile again.

JULIA HAVER  
 Now? Out here? Neighbors'll love it! Or do you wanna have ago at it while I'm on the phone my brother? That could be awkward and.. A little weird.

Diana turns and heads for the house.

JULIA HAVER (CONT'D)  
 But I like it.

She runs up behind and tries to catch her.

INT. JULIA HAVER'S HOME - KITCHEN - DAY

Julia picks up the extension.

JULIA HAVER (CONT'D)  
 (shouting)  
 I got it, Di!

She waits for Diana to hang up on her end.



JULIA HAVER (CONT'D)  
 Hey, Bry, what's up?

BRIAN HAVER (O.S.)  
 Hey, Jules...

She smiles and tries to mock her brother's tone.

JULIA HAVER  
 (deeper like Brian)  
 Hey, Brian...

He doesn't answer.

JULIA HAVER (CONT'D)  
 You okay?

BRIAN HAVER (O.S.)  
 Yeah... I think so.

JULIA HAVER  
 You don't sound okay.

Brian hesitates for a moment.

BRIAN HAVER (O.S.)  
 I just... Just wanted to call and  
 say I'm sorry.

JULIA HAVER  
 Sorry..? I don't.. I was just --  
 Hey, there's no reason to be --

BRIAN HAVER (O.S.)  
 I don't really know why I --

JULIA HAVER  
 Everything okay? No bad news,  
 right? Things good?

BRIAN HAVER (O.S.)  
 Sure.

JULIA HAVER  
 Then what's going on? You sound  
 really weird. I'm here. You can  
 talk to me ...  
 (beat)  
 Is it Tillie?

BRIAN HAVER (O.S.)  
 I'm not sure.

JULIA HAVER  
 (smiling)  
 Liar..

BRIAN HAVER (O.S.)  
 Never lied to you, Julia... Never  
 did. Never will. Proud of that at  
 least. I just --  
 (softening)  
 Just wanted to hear your voice,  
 Jules. That's all...

JULIA HAVER  
 Ookay..?

BRIAN HAVER (O.S.)  
 Tillie's gonna leave me, Jules --

JULIA HAVER  
 Brian --

BRIAN HAVER (O.S.)  
 -- But I'm okay with that now.

JULIA HAVER  
 Are you? Because --

BRIAN HAVER (O.S.)  
 I know what's next now. I'll fix  
 it. I'll fix everything. Make it  
 better for everyone.

Diana appears behind Julia. She is working her way through a  
 bowl of ice cream.

JULIA HAVER  
 What's that supposed to mean? Fix  
 it?" Where's that come from? I  
 know this must be hard for -- Hey,  
 you need me to -- Do you need me  
 over there?

BRIAN HAVER (O.S.)  
 I'm... I'll take care of it. I'll  
 fix everything. I'm okay. Just  
 wanted to hear your voice. Always  
 makes me feel better. Hearing  
 it...

JULIA HAVER  
 Seriously? You don't sound -- I  
 can catch a plane, be there in less  
 and an hour and a --

BRIAN HAVER

Weird, right? I know. I wasn't good for awhile. I'm be better now. Tommy understands. We talked about it.

JULIA HAVER

Hold on...

BRIAN HAVER (O.S.)

Just gonna do my job... What I'm supposed to do... That's all. Fix it for everyone.

Julia looks at Diana who is becoming more concerned.

JULIA HAVER

Look... Just relax for a bit. Slow your roll. I'll come take care of things. Be on the plane and be over there in --

BRIAN HAVER (O.S.)

No. Don't. I know what to do. And, if I don't, I can make the rules up as I go along.

(beat)

I love you.

JULIA HAVER

I love --

Brian hangs up.

Julia leans against the door frame with the phone still in her hand. She reaches out to her wife.

DIANA

Jules? Everything okay?

JULIA HAVER

I think I have to go...

INT. KEVIN JARRET'S OFFICE - DAY

He is staring at the screen of his computer and reading an email with the words "BRIAN HAVER - MMPI RESULTS" in the subject line. The clock in the corner of the screen reads 11:20AM.

KEVIN (V.O.)  
Haver, Brian (54 year old male)  
Mr. Haver is a withdrawn individual  
who might be on the verge of a  
psychotic break.

Kevin walks across the room to get his jacket.

KEVIN (V.O.)  
This subject seems to be, in some  
respects, suffering from a form of  
P.T.S.D.

He puts on his jacket and begins to fish for his keys.

KEVIN (V.O.)  
However, based on his response to  
some of the test questions, there  
are other "aspects" which have  
surfaced.

Kevin can't find his keys. He crosses back across the room  
and retrieves them from the top of the desk.

KEVIN (V.O) (CONT'D)  
It would appear that the subject  
has a deeply rooted fear of  
authority.

INT. KEVIN JARRET'S ISUZU TROOPER - DAY

He gets inside of his SUV.

KEVIN (V.O.)  
Based on the quality of his  
responses, the subject tends toward  
rationalizing his behavior when it  
comes to violence exhibited towards  
himself or others. This would  
include those closest to himself.

He pulls out of his parking spot and almost slams into  
another car. Kevin looks at his rearview mirror, waves  
"Sorry" and then drives quickly onto Main Street.

MAIN STREET

Kevin roars by in his SUV unconcerned with speed laws. The  
shops on Main Street move past the windows at a dangerous  
pace.

KEVIN (V.O.)

Our consensus is that Mr. Brian Haver should be placed under immediate observation as he should be considered a danger to both himself and others.

As Kevin crosses Morrisfield City Limits, a SOUND of a SIREN can HEARD. He checks his rearview mirror.

CLOSE UP: REAR VIEW MIRROR

He can see a Police Cruiser coming up fast behind him.

EXT. HIGHWAY 12 - DAY

He pulls over to the side of the road just past the McDonald's. OFFICER LEE CARTER (31) gets out of his vehicle and begins to approach Kevin's SUV.

KEVIN (V.O.)

Our consensus is that Mr. Brian Haver should be placed under immediate observation as he should be considered a danger to both himself and others.

Officer Carter is almost to the SUV. Kevin opens his driver's side window.

INT. THE HAVER FARM - BARN - LOFT - DAY

Brian is sitting on a hay bail. A thin veneer of sweat on his skin. A double-barrel shotgun is lying across his legs. From his vantage point, he has a clear view of Highway 12 and the access road to the Farm.

The staggering heat inside the barn doesn't seem to affect Tom who is sitting next to him.

BRIAN HAVER

You're... Really dead... Tommy?

Brian's eyes shift toward Tom.

TOM

Dad, I told you --

BRIAN HAVER

It's hard. You realize how hard this is for me... Don't you?

Tom doesn't answer.

BRIAN HAVER (CONT'D)

I watched you grow up. Saw something new in you every day... Every week. I watched you turn your first words over in your mouth... Saw that.. Magical... Look in your eyes when you knew, for the first time, I was your Dad. When you began to understand what "Dad" was.

(softly)

I saw it. But you've changed. You're not you now.

Brian looks off in the direction of Highway 12.

BRIAN HAVER (CONT'D)

It's not fair I say that... To you. But I can see it now. You're different. All this. All of it. It's my fault. It's my fault you died. I killed you with my work. With the farm. It's because of me that --

TOM

If all you want to do is feel sorry for yourself, Dad, please do me a favor... Put the shotgun under your chin and pull the trigger. I don't need pity. I need you.

Brian looks at his son in disbelief.

TOM (CONT'D)

Please... For the love of fucking God... Go ahead. Do it. You just sit there, now, and think about killing yourself. But while you're sitting there... Thinking.. You're gonna have to listen to what I have to say. My dying wasn't your fault --

BRIAN HAVER

Then who's -- ?

TOM

Shut up! Fuck. Shut up for a few seconds and listen to me. God... Can you listen to me now instead of what's rattling around your head? Just for one goddamn second?

(MORE)

TOM (CONT'D)  
 Seriously? Is that too much to  
 ask?

Tom's words echo in the rafters.

TOM (CONT'D)  
 You didn't kill anybody. People  
 drove you too hard. Didn't they?  
They're the ones who were  
 responsible. They wouldn't let up,  
 would they?

Brian is stunned for a moment. His eyes are wet with  
 understanding. He shakes his head "No."

TOM (CONT'D)  
 All of them. You know who they  
 are. Don't you? You know. Of  
 course you do, Dad... Of course you  
 do.

Tom turns his head towards the SOUND of an APPROACHING  
 VEHICLE. Brian follows his son's gaze and sees the familiar  
 sight of Tillie's truck making its way down the access road  
 to the farm. Moving fast and kicking up a cloud of dust and  
 dirt.

Brian can make out the features of Tillie's face through its  
 cloudy windshield.

He cracks the barrel of the shotgun and sees the two brass  
 ends of its shells. Brian steals a quick glance at Tom.

TOM (CONT'D)  
 I'm dead, Dad. Please understand  
 that. Respect it. And you know  
 why. Please, wake up... You've got  
 things to do. You can fix this.  
 Starting now.

Brian's eyes turn upward.

BRIAN HAVER  
 Thank you, Lord... For sending me  
 my boy... My Angel of Mercy --

He hears the truck pull up and stop outside.

BRIAN HAVER (CONT'D)  
 For his wisdom and all of the  
 blessings that you shine upon me.

INT. SEA-TAC AIRPORT - TICKETING AREA - DAY

Julia Haver is walking past a row of chairs in the ticketing area.

BRIAN HAVER (O.S.)  
I ask for your strength and steady  
hand --

She approaches one of the ticket counters.

BRIAN HAVER (O.S.) (CONT'D)  
As I do what I must do.

Julia places her driver's license and flight confirmation paperwork on the counter.

BRIAN HAVER (O.S.) (CONT'D)  
Amen...

The DESK ATTENDANT (24) smiles at her.

DESK ATTENDANT  
Flight 736 to Spokane, Ms. Haver?  
Any bags to check?

JULIA HAVER  
No, ma'am.

EXT. THE HAVER FARM - DRIVEWAY - DAY

Tillie's truck sits, idling, in the driveway.

DESK ATTENDANT (O.S.)  
What brings you to Spokane?

The engine stops.

JULIA HAVER (O.S.)  
Family emergency...

Tillie opens the driver's side door, steps out of the truck and starts walking towards the tailgate.

INT. BARN - LOFT - DAY

Brian raises the shotgun and tracks Tillie's movements with the barrel. He closes his eyes and fires.



EXT. THE HAVER FARM - DRIVEWAY - DAY

Tillie is hit by the shotgun blast. She screams as the force of the blow spins her violently around and slams her against the truck bed.

She begins to suck in deep, wet breaths as she turns to lean against the truck.

Another shot rings out and Tillie's body is jolted hard against the metal.

Tillie's eyes are fixed in direction of the barn loft. She can see that someone is up there.

INT. BARN - LOFT - DAY

Brian turns and begins to climb the ladder down to the ground level of the barn. Tom is nowhere to be seen.

EXT. THE HAVER FARM - DRIVEWAY - DAY

Tillie is still managing to lean against side of the truck. She has injuries to her shoulder, but she is clutching her stomach. Her breathing has become more shallow.

Even though her vision is hazy, she can see Brian running towards her from the barn. She can't make out what he is carrying.

Tillie tries to move, but her legs aren't working. She begins to slide down the side of the truck.

TILLIE  
(whispering)  
Brian... Brian... Hide -- Someone's  
out --

She sits on the ground. Blood is seeping through her fingers.

TILLIE (CONT'D)  
Please, Baby... Run. There's a gun  
in my truck... I hid it. Behind  
the seats. Take it.

He puts the shotgun behind his back as he gets closer to his wife.

Tillie looks up and sees Brian's worried face. He crouches down in front of her. She tries to reach up for him, but her arm won't work.

TILLIE (CONT'D)  
 (whispering)  
 Honey... I've been shot.

BRIAN HAVER  
 I know, Love... I know...

Tillie is beginning to cry for the first time.

<p>TILLIE          You've got to hide... Call          someone... Help... Hide,          Honey, please..? Please,          find...          (beat)          Is -- Can you see..? Please,          go... Run... Get in the          house...          (beat)          Please, Babe...</p>	<p>BRIAN HAVER (CONT'D)          (calmly)          I know... I know... I know...          (beat)          I will... It's okay... just          relax. We'll take care of          it.          (beat)          It's going to be okay. I          fixed it...</p>
--	--

TILLIE (CONT'D)  
 (smiling)  
 I love you...

Tillie's eyes become vacant and she is gone.

Brian collapses onto the ground and takes her into his arms.  
 His eyes begin to well with tears and his body begins to  
 tremble as he clutches her against him.

He begins to sob.

Tommy walks into view behind him and stands next to his  
 father. He tugs on Brian's shirt and tries to pull him away  
 from Tillie. Brian falls into Tommy's embrace.

The boy holds his father close and begins to rock him back  
 and forth. Tommy whispers into Brian's ear.

TOMMY  
 It's okay, Daddy... shhhhhh. It's  
 okay. Mommy's better now. You and  
 I are going to be okay now. You  
 don't have to worry about her  
 anymore. Shhhh... You did what you  
 needed to do, Daddy... Shhhh...  
 Shhhh.

Brian lifts his head from his child's embrace. He now  
 looking into Tom's eyes.

TOM  
 (soothing)  
 Shhhh... Dad... Dad, it's okay...  
 You fixed it. Hey, hey, hey,  
 hey... Shhhh... Calm down. It's  
 okay. You've got to keep focused.

Brian continues to cry. He clutches at his son's letterman's jacket.

TOM (CONT'D)  
 You've got more work to do.

INT. KEVIN JARRET'S ISUZU TROOPER - DAY

The clock on Kevin's dashboard reads 11:48AM. He sees Brian's pulling out of the driveway of his farm and on to Highway 12. His truck is headed in Kevin's direction.

EXT. HIGHWAY 12 - DIRT ACCESS ROAD - DAY

Brian's truck picks up speed the moment it hits the pavement. Cutting the difference quickly between himself and Kevin's SUV.

INT. KEVIN JARRET'S ISUZU TROOPER - DAY

Kevin leans on the horn, but Brian doesn't show any signs of slowing. The vehicles are less than twenty yards from one another. Kevin starts rolling down his window to say something as they pass one another.

EXT. HIGHWAY 12 - DAY

The driver's side window of Brian's truck is down and a shotgun is sticking out.

INT. KEVIN JARRET'S ISUZU TROOPER - DAY

Kevin sees that Brian is pointing a shotgun at him.

KEVIN  
 Fuck, fuck, fuck!

He frantically tries to crank the window back up in time and turns the wheel hard to the right just as the SOUND of a SHOTGUN BLAST can be HEARD.

Window glass explodes onto Kevin. The shards pepper him as he tries to keep his SUV under control.

EXT. HIGHWAY 12 - DAY

Brian's truck roars by as Kevin's SUV bounces off the road. It breaks through a fence and plows into the wheat field. It finally lurches to a stop in a cloud of dust and broken stalks.

INT. BRIAN HAVER'S TRUCK

Brian pulls the shotgun back inside and props it on the seat between him and Tom.

TOM  
You okay, Dad?

Brian doesn't answer as he rolls up the window.

TOM (CONT'D)  
You okay?

Brian turns on the radio.

TOMMY  
Dad?

BRIAN HAVER  
Shut up, Tommy! Please?! Can you please shut the fuck up for just one fucking minute? Need to think. Please...

Tommy is eight years old again. His eyes begin to fill with tears.

BRIAN HAVER (CONT'D)  
For fuck's sake...  
(softening)  
Oh, Honey... Don't cry, okay? I didn't mean to yell. This is hard on me and --

EXT. HIGHWAY 12

Brian's truck passes the Morrisfield City Limits sign.

BRIAN HAVER (O.S.) (CONT'D)  
I'm sorry, Son.. Daddy's sorry.

INT. KEVIN JARRET'S IZUZU TROOPER - DAY

Kevin is unconscious. His head and body are leaning against the steering wheel.

The clock on the dashboard of Kevin's SUV reads 11:54AM.

Kevin's hand reaches up groggily and turns off the ignition.

He raises his head up and it is battered and bloody. Kevin searches the front of the SUV for his cell phone... It is nowhere to be found.

EXT. HIGHWAY 12 - DAY

Kevin stumbles out of SUV and begins limping towards Brian's farm.

INT. FIRST NATION BANK - LOBBY - DAY

An ornate clock next to the front door which reads 11:54AM.

JENNY COLLINS (23) is doing business with off-duty police officer DARIN JONES (48). He is carrying his sidearm.

She gives him the rest of his cash and looks up to see Brian entering the bank. As he passes by her, she notices that he is wearing a long duster.

JENNY

Good afternoon, Mr. Haver --

BRIAN HAVER

Morning, Jenny... It's 11:54am.  
It's still morning.

She looks surprised as he walks farther away from her.

JENNY

Mister Haver -- ?

BRIAN HAVER

Sorry, Jenny, can't talk right now.

Brian doesn't stop.

Jenny turns to the other teller on duty RYAN PETERS (23).

JENNY

Ryan..? Give Ms. Orwell a call and  
see if she's --

Brian kicks in the door of Orwell's office and goes inside.

ORWELL'S OFFICE

Orwell stands up quickly.

ORWELL  
Brian?!? What the hell do you  
think you're --

BRIAN HAVER  
I think you already know.

ORWELL  
Excuse me..?

BRIAN HAVER  
You killed my son.

Brian pulls the shotgun out from beneath his jacket.

Orwell tries to walk around her desk, but Brian levels the  
shotgun at her.

ORWELL  
Brian... Mr. Haver... I don't --

He kicks the door shut behind him.

BRIAN HAVER  
Sit down.

ORWELL  
Why?

BRIAN HAVER  
Just sit down, Cindy.

ORWELL  
And what will happen if I do?

BRIAN HAVER  
Just sit.

ORWELL  
N-No.

BRIAN HAVER  
Have it your way, then... Sitting  
or standing -- Doesn't make a  
difference to me.

Brian shoots Orwell. The impact throws her against the  
office's glass wall and it shatters. SCREAMS can be HEARD  
outside.

Brian sits down in the chair opposite Orwell. The exhaustion  
on Brian's face is unmistakable.

BRIAN HAVER (CONT'D)

I can't do this anymore. I'm done.

He looks in the direction of Tom who is sitting on the corner of Orwell's desk.

TOM

Not yet. More to do, okay?

BRIAN HAVER

Tired.

TOM

I know, Dad.. But, you need to get ready. There's still people outside.

Brian begins to reload.

BRIAN HAVER

Sorry. I forgot...

LOBBY

VINCE BURTON (38), the Assistant Manager, is trying to call the police.

Jenny and Ryan are trying to get out from behind row of teller windows.

Darin is still at the counter.

A elderly couple, RON (72) and LOREN (70), are trying to get out the front door.

A SHOTGUN BLAST rings out and the front door shatters. Ron and Loren scream and are frozen in place.

Everyone turns to see Brian standing in the doorway of Orwell's office.

BRIAN HAVER (CONT'D)

Please, don't leave.

Ron takes Loren by the shoulders and tries to edge further toward the door. A shotgun blast blows a hole in the wall next to it.

BRIAN HAVER (CONT'D)

Please... I'm asking as nice as I can.

Ron and Loren sit down with their backs against the wall.

BRIAN HAVER (CONT'D)  
That's a good plan. Everyone do  
that... Or just lay flat on the  
floor.

Darin tries to take a step toward Brian. His hands are open  
and his gun is still in its holster.

DARIN  
Brian? Bry, you okay?

BRIAN HAVER  
I'm fine, Darin. Please stay where  
you are.

Darin edges closer.

VINCE (O.S.)  
You look great.

Brian turns and shoots a chair next to Vince. He screams and  
moves quickly away from it. He is still holding his cell  
phone.

BRIAN HAVER  
Put the phone down, Vince. Put it  
down... And go over there with  
Jenny and Ryan.

Vince drops the phone and heads behind the counter. Brian  
turns back around just in time to find Darin a few feet away  
from him.

BRIAN HAVER (CONT'D)  
Darin... Please. I asked you not  
to move closer.

Brian double-pumps his shotgun and Darin stops moving.

DARIN  
Brian, I --

BRIAN HAVER  
Don't act like you're my friend,  
Darin... Please, do me the courtesy  
and go sit the fuck down.

Tom looks through the front door's shattered glass.

TOMMY  
Nice, Dad.

BRIAN HAVER  
Thank you.



DARIN  
You're welcome.

BRIAN HAVER  
What?

DARIN  
I said, 'You're welcome.'

BRIAN HAVER  
For..?

DARIN  
Nothing...

Darin sits down next to Jenny, Ryan and Vince.

BRIAN HAVER  
(to Tom)  
I need to stop now, okay? It looks like everyone is pretty scared --

TOMMY  
Not yet, Dad. Things are going to get interesting real quick... You ready for that?

Brian wearily raises his gun.

TOM  
Good...

EXT. HIGHWAY 12 - OUTSIDE THE HAVER FARM - AFTERNOON

Kevin staggers to the mailbox. There is dried blood on his face. He reaches into his jacket for his cell phone and remembers it's not there.

KEVIN  
Fuck... Me.

He checks his watch. It's 12:01PM

Kevin starts the long walk down the driveway to the Haver Farm.

INT. FIRST NATION BANK - LOBBY - DAY

Brian is sitting on the edge of Vince Burton's desk. Little Tommy is sitting next to him. No one else has moved from their spots.

The clock on the wall reads 12:01PM.

TOMMY  
Dad... I'm bored. Can I play on  
your phone?

BRIAN HAVER  
Quiet now... I'm trying to think.

JENNY  
We weren't saying anything, Mr.  
Haver.

Ryan nudges Jenny.

BRIAN HAVER  
What--? Oh, sorry, Jenny, I wasn't -

TOMMY  
Can we do something else?

BRIAN HAVER  
I don't think so... Not anymore.

Vince looks at Jenny and Ryan and then over to Darin.

TOMMY  
I want to go home.

BRIAN HAVER  
Sweetheart, it's going to be a  
little difficult to do that.  
Especially now.

Tommy looks in the direction of Ron and Loren.

TOMMY  
I don't like it when people do  
that...

BRIAN HAVER  
Do what, Hon?

TOMMY  
Get all mushy like them.

Tommy points in the direction of Ron and Loren who are in  
each other's arms. He is stroking her hair and whispering to  
her.

Brian looks at them. It saddens him.

BRIAN HAVER  
That's what people do when they're  
scared.

TOMMY

I don't like it.

BRIAN HAVER

I'm sorry you don't like it  
 (turning to Ron and Loren)  
 I wish I could help you... From  
 feeling scared... You'll have to  
 do that on your own, okay? There's  
 nothing I can do.

DARIN

Brian... I understand... No one's  
 going to make you change your mind.  
 I can see that, maybe, you're  
 having some trouble right now... Is  
 it hard at home..? Financial  
 problems...? Maybe Both?

(beat)

I can understand what you might be  
 feeling, but -- Why don't you and I  
 take a drive somewhere -- Away from  
 here -- Go somewhere and talk about  
 it, okay?

BRIAN HAVER

What are you talking about, Darin?

DARIN

You look a little --

BRIAN HAVER

I'm tired, Darin. It's hard for me  
 to think when I'm tired. I'm  
 trying to keep everything going at  
 once... So, please, could you be  
 quiet, like the rest of them... And  
 just let me think?

DARIN

Sure thing, Bry. Just trying to --

BRIAN HAVER

Don't... Okay? Just don't.

DARIN

Done.

Tom leans towards his father and whispers in his ear.

TOM

You really going to take that crap,  
 Dad?

BRIAN HAVER  
 (whispers)  
 Tom. Language...

TOM  
 Sorry, Dad.

The hostages look at one another.

Tommy is back and realizes his father isn't looking at him. He starts to pout and begins to kick his heels against Vince's desk.

TOMMY  
 I just wanted to go home... That's all.

BRIAN HAVER  
 Shhhh, hon... shhhh.

Tommy begins to cry and continues to make a drumming sound against the desk.

TOMMY  
 I just wanna --

Brian looks angrily at Tommy a for a moment, but it disappears quickly.

BRIAN HAVER  
 All right, all right... I'll --  
 We'll see what I can do... Okay?

TOMMY  
 (sniffling)  
 Okay.

BRIAN HAVER  
 I just need you to promise me that  
 you'll just sit still and let me  
 think for a few seconds, okay?

TOMMY  
 'Kay.

EXT. FIRST NATION BANK - STREET - DAY

A police car pulls up across from bank.

BRIAN HAVER (O.S.)  
 Thank you, honey...

EXT. THE HAVER FARM - ACCESS ROAD

Kevin approaches the house and can see the barn beyond it. He can see Tillie's truck is parked in the driveway.

BRIAN HAVER (O.S.)  
I'll get us home soon.

FRONT PORCH

Kevin knocks at the front door. No answer. He opens the door and goes inside.

INT. THE HAVER HOME - LIVING ROOM - DAY

Kevin walks in slowly.

KEVIN  
Hello?

The house is silent. Kevin walks into the hall connecting the living room to the kitchen.

HALL

There are doorways on either side of the hall. One leads to what looks like bathroom. The other looks like it leads to a dining room.

Kevin walks to the end of the hall and into the the kitchen.

KITCHEN

An unfinished glass of orange juice sits on the table next to a folded newspaper. It is the only sign of life in the house.

Kevin goes to the wall phone, picks it up and begins to dial.

A clock next to the phone reads 12:07PM.

KEVIN (CONT'D)  
Hello? This is Kevin Jarret, I  
need to report a shooting --  
(listening)  
What?  
(listening)  
Okay... right... Jesus -- Sorry.  
Kind of shook up. I was shot at --  
(Listening)  
Brian Haver --  
(Listneing)  
On the way to his farm. Highway 12.  
My car went off the road and --

(MORE)

KEVIN (CONT'D)

(Listening)

Few minutes ago -- Look, he's headed into town. And--

(Listening)

J-a-r-r-e-t. I'm his psychiatrist--

(Listening)

What?

(Listening)

His house. And --

(Listening)

I told you. My car is -- Is this

Jim Cole? Jim --

(Listening)

Who is this? I just told you.

It's me. What the fuck?

He looks out the kitchen window and sees that Tillie's truck is peppered with shotgun holes. He drops the phone and heads outside.

EXT. FIRST NATION BANK

The clock on the bank sign reads 12:09PM.

Officer Lee Carter pulls up in his police car, parks it and steps outside.

As he approaches the bank he can see the shattered glass from the front door. He draws his service pistol and begins to move closer.

INT. FIRST NATION BANK - LOBBY

Lee pushes the door open and eases his way in. After a quick glance, he sees the lobby is empty.

He carefully makes his way further inside and sees the kicked-in door to the office. He can also see Orwell's body from where he is standing.

He activates his shoulder mic.

OFFICER LEE

Jim?

JIM COLE (O.S.)

Come in, Lee.

OFFICER LEE

We have a shooting victim at First Nation Bank. Requesting back-up and a coroner.

JIM COLE (O.S.)  
Ambulance?

OFFICER LEE  
No.

JIM COLE (O.S.)  
Any others?

OFFICER LEE  
Can't tell.

Lee turns the volume off and starts to search the bank. He makes his way behind the desks in the lobby and to the teller windows. He's begun to sweat.

As he reaches the other side of the windows he can HEAR the MUFFLED SOUND of PANICKED VOICES and SOBBING coming from inside the vault.

He presses the intercom to the right of the vault door.

OFFICER LEE (CONT'D)  
Are you all right in there? Is anyone else injured?

He hears the SOUND of CONFUSED VOICES and MOVEMENT and then:

DARIN (O.S.)  
(from speaker)  
Lee?!? Jesus! Hello?!?

OFFICER LEE  
Darin -- ?

BANK VAULT

Everyone is trying to press up against vault door. Darin is next to the intercom.

DARIN  
He took Jen!! He took--

OFFICER LEE (O.S.)  
(from speaker)  
Who took her?

DARIN  
Haver -- Brian Haver took her -- He had us get in here and told Jenny to come with him.

OFFICER LEE (O.S.)  
Where?

DARIN  
No idea --

LOBBY

DARIN (O.S.) (CONT'D)  
(from speaker)  
Just get us the fuck out of here,  
okay?!?

Lee turns up the volume on his shoulder-mike.

JIM COLE (O.S.)  
-- hurt. Are you listening to me,  
Jason --?

OFFICER LEE  
Jim, send me back up. I don't give  
a shit who... And a locksmith.

JIM COLE (O.S.)  
Come again?

OFFICER LEE  
Looks like our shooter is Brian  
Haver. He shot Cindy Orwell, then  
locked everyone in the vault.

JIM COLE (O.S.)  
Christ...

OFFICER LEE  
He took a hostage with him, too.  
Jen Miller.

INT. BRIAN HAVER'S TRUCK - DAY

Jenny is sitting in the passenger's seat. Tommy, is sitting  
between her and Brian.

JIM COLE (O.S.)  
Any idea where?

OFFICER LEE (O.S.)  
Couldn't tell you. Can't be far.

Brian's shotgun rests across his legs.

TOMMY  
Are we almost home, Dad?



BRIAN HAVER  
Almost there, sweetheart.

Jenny shoots a worried looks at Brian.

BRIAN HAVER (CONT'D)  
Almost home.

TOMMY  
Is Mom there?

BRIAN HAVER  
Of course she is.

Jenny steals a glance outside the truck and sees they have just passed the McDonald's.

JENNY  
Mr. Haver?

BRIAN HAVER  
Yes?

JENNY  
My house is on the other side town  
and --

BRIAN HAVER  
Not your home, Jenny... My home...  
With Tommy and Till.

JENNY  
Tommy?

Tommy looks at Jenny with a confused expression. Indicating "I'm right here."

BRIAN HAVER  
Uh-huh... Tommy. Do you mind if I  
call you, Jen? It's easier.

JENNY  
S-Sure.

BRIAN HAVER  
It's safe at the farm. My family  
loves it there. I just need you to  
stay with us... Just for a while...  
Just in case, okay?

JENNY  
All right, Mr. Haver. If that's  
what you need.

BRIAN HAVER  
 Brian, okay, please? Please, call  
 me Brian, Jen.

JENNY  
 Brian.

BRIAN HAVER  
 Thanks, Jen.

He steals a glance at her and smiles.

BRIAN HAVER (CONT'D)  
 You're not like most people.  
 You're kind. You listen. I like  
 that.

Tom rolls his eyes at his father.

TOM  
 Shit, Dad. Mom's not even cold yet  
 and you're flirting with the bitch  
 from the bank.

BRIAN HAVER  
 When I want you're opinion, I'll  
 ask you for it... All right?

<p>JENNY          (timidly)          Yes, sir.</p>	<p>TOMMY          (sarcastically)          Yes, Sir!</p>
--	--

BRIAN HAVER  
 All right, then. And watch the  
 language.

Brian's truck crosses the outskirts of town and rolls on to  
 Highway 12.

INT. BRIAN HAVER'S FARM - KITCHEN - DAY

The clock on the wall reads 12:18PM.

Kevin can be seen through the window walking back to the  
 house.

INT. THE HAVER HOME - KITCHEN

He goes back to the dangling phone and lifts it to his ear.

KEVIN

Cole?

(Listening)

Jim? Hello?

Kevin hangs up the phone and re-dials.

KEVIN (CONT'D)

Hello -- Jim? Kevin again. Look,  
I think you better get a guy out --  
Busy? Who is it? Lee Carter? Yeah  
I saw him earlier. No ticket, but -

(Listening)

Already at the bank -- What for.. ?  
Fuck, it's Orwell isn't it? Is she  
dead -- ? Never mind how I knew.  
Listen, Jim, I think Brian's lost  
it. He took a shot at me, too..

(Listening)

I don't think he knew who he was  
shooting at -- I don't think he  
hates me. I think I'm okay, but --

INT. FLIGHT 367 TO SPOKANE, WASH

Julia Haver is sitting next to COLIN GAINES (24) who is  
dressed for business.

KEVIN (O.S.)

I'm pretty sure he's making his way  
down a list.

She is trying to concentrate on reading a magazine. It isn't  
working. Colin watches her for a moment before speaking.

COLIN

You okay?

JULIA HAVER

Oh... Thank you. No. I'm fine. I  
think?

COLIN

Sure you couldn't use a drink?  
This flight's a puddle jumper, but  
I bet you could finish one off  
before we land.

JULIA HAVER

Rather not. But, thank you, again,  
for asking.

COLIN

No problem. My name's Colin. You work in Spokane -- ?

JULIA HAVER

No. Visiting family in Morrisfield.

COLIN

Morrisfield?

JULIA HAVER

Small town. About ten miles north of Spokane. Between Martinrock and Barnwald. Blink and you miss it.

COLIN

Sounds nice. Never heard of it, though.

JULIA HAVER

Doesn't surprise me. Most people haven't...

COLIN

So you moved to --

JULIA HAVER

Escaped. Had to get away from my family. Farm life...

COLIN

Oh, sorry.

JULIA HAVER

So am I...

EXT. THE HAVER FARM - ACCESS ROAD

Brian's truck pulls off Highway 12 and makes its way down the dirt access road to the farm.

JULIA HAVER (O.S.)

So am I.

INT. BRIAN HAVER'S TRUCK

Tom is not pleased.

TOM

Dad?

BRIAN HAVER  
Yeah, Hon?

TOM  
Can I get out here, please, and  
walk?

Brian slows the truck down, but doesn't stop. Jenny tightens her grip on the arm rest.

BRIAN HAVER  
You okay?

Jenny looks down and loosens her grip.

JENNY I'm scared, that's all. TOM I just want --

Tom shoots her an angry glance.

TOM (CONT'D)  
Would you tell her not to talk over  
me? It's bad enough that she's --

Brian slams on the brakes and they all lurch forward.

BRIAN HAVER  
That's enough!

JENNY  
I'm sorry, Mr. Haver, I'm sorry!

BRIAN HAVER  
It's not you, Jen. I'm sorry I  
made you feel that way. It's not  
your fault.

JENNY Thank you. TOM Whatever.

Brian turns off the engine and gets out. He goes around the truck and holds the door open for his son. Tom slides out on the driver's side and begins to head for the wheat field.

JENNY (CONT'D)  
Are we getting out here?

Brian gets back into the truck and starts the engine.

BRIAN HAVER  
Not us.

He pulls away from little Tommy, who watches the truck for a moment before entering the wheat field.

BRIAN HAVER (CONT'D)  
 I thought we'd wait in the house.  
 Thirsty. I'm thirsty. You  
 thirsty?

Jenny nods her head.

BRIAN HAVER (CONT'D)  
 Good. I've got pop.. Orange juice.  
 Beer if you want it.

Brian puts his foot on the gas and the truck starts to move again. Jenny watches the stalks of wheat as they rush by.

JENNY  
 Please, Mr. Haver --

BRIAN HAVER  
 Brian.

JENNY  
 Please, Brian... Don't hurt me,  
 okay? I --

BRIAN HAVER  
 Hurt you, Jen?

INT. OFFICER LEE'S SQUAD CAR

Lee eases back into his seat.

BRIAN HAVER (V.O.)  
 Nothing could be further from my  
 mind...

He picks up the SQUEALING TWO-WAY RADIO. The clock next to the it reads 12:28PM.

JIM COLE (O.S.)  
 Jason? Come on... If you're there,  
 man, pick up --

LEE  
 Here.

JIM COLE (O.S.)  
 Done at the bank?

LEE

Coroner from Martinrock showed up.  
Says Chief Carlson's coming over  
with a couple of his deputies to  
help search for Haver.

JIM COLE (V.O.)

Just got off the phone with Kevin  
Jarret -- Haver's shrink -- He's at  
the Brian's farm. Thinks he shot  
up the place before he headed to  
the bank --

LEE

Jesus.

Lee does a U-turn in the middle of Main Street and guns the  
squad car in the direction of the Haver farm.

LEE (CONT'D)

On my way there.

JIM COLE (O.S.)

Hold up. I'll send Carlson and his  
guys there. You head for Kevin's  
office.

LEE

If Kev's at the farm --

JIM COLE (O.S.)

Kevin thinks Brian's got a list and  
he's working his way through it.  
The farm. The bank. His notes are  
at his office. Thought it might  
help figure out who's --

LEE

On the way to the farm. I'll stop  
at his office first --

INT. THE HAVER HOME - KITCHEN - DAY

The clock in the kitchen reads 12:31pm.

OFFICER LEE (V.O.)

And grab 'em on the way.

Kevin is sitting at the table with a bag of ice pressed  
against his forehead.

He hears Brian's truck pull up and park in the driveway in  
front of the house. Kevin can't see him from the kitchen.

He picks up the phone and begins to dial it quickly.

KEVIN  
(whispering)  
Jim? Kevin again... He's here.  
Brian's here at the farm.

As Kevin leans over to get a better look outside.

KEVIN (CONT'D)  
Not sure which way he is coming in.  
Front or back.

JIM COLE (O.S.)  
If he's there --

He has stretched the phone chord as far as it can go and is craning to see out the window.

JIM COLE (O.S.) (CONT'D)  
-- Get out of the house. Hide  
somewhere outside.

Kevin doesn't see that Jenny is standing in the doorway behind him. Brian walks into view behind her.

KEVIN  
I don't see him anywhere. Let me --

BRIAN HAVER  
What are you doing inside my house,  
Kevin?

Kevin, startled, puts the phone behind his back.

KEVIN  
Brian, Listen.

BRIAN HAVER  
Hang up the phone.

Brian pulls a chair out for Jenny.

BRIAN HAVER (CONT'D)  
Please, have a seat, Jenny.

She sits.

BRIAN HAVER (CONT'D)  
Kevin, please... Hang up the phone

Brian walks closer to Kevin and pulls out a chair for him to sit as well. He doesn't.



KEVIN

Brian... I think you might be going through some things that -- Well, that might be difficult for you to understand. Thought you might want to --

BRIAN HAVER

Told you... Don't need to talk about it. Please.. Kevin.. Hang up the phone.

Jenny's eyes tell Kevin that he should do as Brian says.

He doesn't.

KEVIN

I think.. That... If we try to discuss this, Brian.. If we can just calm down and come to some kind of --

BRIAN HAVER

I think I'm calm.

TOM (O.S.)

So do I, Dad...

Brian takes a quick glance to his left and sees that Tom is sitting next to Jenny. There is still an open chair at the table for Kevin.

BRIAN HAVER

Now... I'm being polite... And I'm only going to ask you one more time, Kevin... Because I consider you to be a friend... And I don't want to hurt you... Please... Hang up the mother fucking phone.

KEVIN

I don't think that's in either of our best interests, Brian.

BRIAN HAVER

You're certainly entitled to your opinion--

Brian reaches past Kevin and rips the phone jack off the wall. Jenny screams, but doesn't move from her chair.

BRIAN HAVER (CONT'D)

See? Calm.

KEVIN

Brian... You're going through a lot. I can help you with that.

BRIAN HAVER

I don't think I've got any issues to work through..

Brian smiles at Jenny and Tom.

BRIAN HAVER (CONT'D)

Do you?

JENNY

N-No.

TOM

No, Dad you don't.

KEVIN

I don't agree, Brian.

BRIAN HAVER

You know... that doesn't surprise me. Never took my side in school either. Why is that, Kevin?

KEVIN

We talked about this, remember? Separate the past from the present. That time was then and--

BRIAN HAVER

Quite capable of separating the two. Don't avoid the question.

Kevin looks at Jenny.

KEVIN

He had his crowd... I had mine.

BRIAN HAVER

Stop looking at her. She's with me. Last time... Sit down.

Kevin finally sits. Jenny looks relieved and Tom looks satisfied.

BRIAN HAVER (CONT'D)

So, my question is -- Since you never agreed with me -- Never hung out with me -- Do you even like me?

KEVIN

Do you really think I'm going to answer a question like that? Truthfully? With a gun pointed --

BRIAN HAVER  
Now who's being evasive?

KEVIN  
Give me a fucking break, Bry...

BRIAN HAVER  
Should be a simple answer, I think.

KEVIN  
I liked you, Brian... Okay? My friends thought you were a freak, but I liked you.

BRIAN HAVER  
How about now?

KEVIN  
Right now? Now now? I'm not the best person to ask.

BRIAN HAVER  
Gun aside. Do.. You.. Like.. Me.. Now?

Kevin doesn't answer right away and Jenny kicks him lightly under the table.

Tom is growing impatient.

TOM  
Why's this so important, Dad? Really?

Brian turns sharply to look at Tom and Jenny.

BRIAN HAVER  
Stop!

Jenny stiffens.

BRIAN HAVER (CONT'D)  
This has nothing to do with you.

Little Tommy turns solemn. Jenny is motionless. It's up to Kevin now.

KEVIN  
Yes. Yes, Brian. I do like you now. But, I've gotta tell you.. You've got me really worried, my friend. Why did you have to --

BRIAN HAVER  
 Good to know. That settles  
 everything.

KEVIN  
 It doesn't, Brian. It--

BRIAN HAVER  
 It does to me.

He gets up and rests his hand on Kevin's shoulder.

BRIAN HAVER (CONT'D)  
 Answers my question of should you  
 stay... Or should you go?

EXT. HIGHWAY 12 - DAY

Lee's squad car tears past the McDonald's and flies onto  
 Highway 12 in the direction of the Haver Farm.

INT. OFFICER LEE'S SQUAD CAR - DAY

OFFICER LEE  
What did you hear --?

JIM COLE (O.S.)  
 I heard voices, something breaking  
 and then nothing. Had to be Haver.

OFFICER LEE  
 Shit --

JIM COLE (O.S.)  
 Wait for back-up. Carlson is --

Lee's cruiser rushes by Kevin's office on Main Street.

OFFICER LEE  
 Come again?

INT. MORRISFIELD POLICE STATION - DAY

JIM COLE (22) sits at his desk which is crowded with papers.

JIM COLE  
 Wait for back-up. Wait for Carlson  
 and his people to get there.

OFFICER LEE (O.S.)  
 I can talk him down.

JIM COLE  
No. Not your call. Listen to --

INT. OFFICER LEE'S SQUAD CAR

Lee guns the car even faster.

OFFICER LEE  
I'm not going in there to shoot up  
the place, Jim. I'm --

JIM COLE (O.S.)  
Lee.. Just this once -- Wait for  
back up.

OFFICER LEE  
For Christ's sake, Jim --

INT. MORRISFIELD POLICE STATION - DAY

Jim is gripping his phone tightly.

JIM COLE  
Say it out loud and I'll back off --

OFFICER LEE (O.S.)  
Jesus. Man... you're as bad as  
Sarah...

JIM COLE  
Lee..?

EXT. HIGHWAY 12

Lee drives by Kevin's abandoned SUV.

OFFICER LEE  
All right. All right... if it'll  
make you happy.

Lee's cruiser pulls up on the entrance to the Haver Farm. He  
checks his time on the cruiser's computer as he starts to  
turn in. It's 12:44PM.

OFFICER LEE (CONT'D)  
I give you my word.

EXT. BRIAN HAVER'S FARM - ACCESS ROAD

Lee's cruiser pulls into the driveway and makes its way down the dirt road.

OFFICER LEE (V.O.)  
I'll wait for back up.

EXT. SPOKANE INTERNATIONAL AIRPORT - DAY

Julia Haver steps through the sliding doors and into the eastern Washington heat. A clock above her reads 12:44PM.

She approaches the Taxi Stand and gets in the first one that pulls up.

INT. PAUL BLEVIN'S TAXI - DAY

She opens the door to the taxi and slides into the back seat. PAUL BLEVIN (44) sits behind the wheel.

PAUL  
Where to?

JULIA HAVER  
Just outside Morrisfield.

PAUL  
Morrisfield? That's going to cost  
a little extra --

JULIA HAVER  
Not a problem.

PAUL  
Might be tough to get to. They're  
just kinda busy out there.

JULIA HAVER  
Busy?

Paul eases the cab from the curb and merges into traffic.

PAUL  
Yeah... Some guy shot up the bank  
and then took off. All over my  
scanner.

JULIA HAVER  
God...

PAUL  
They're callin' extra cops in from  
other towns to help find him.

JULIA HAVER  
No shit...

PAUL  
No shit.

Paul makes his way through the airport traffic as quickly as he can.

PAUL (CONT'D)  
Lived over here for nine years.  
Never heard of nothin' like this.

JULIA HAVER  
How much money did he get?

PAUL  
The guy? None. He just went in,  
shot the bank manager and --

JULIA HAVER  
The manager?

PAUL  
Name was Orwell. I think that's  
it. Anyway, he shoots her. Puts  
the rest of the people in the  
vault. Didn't take a fuckin' dime.  
Fuckin' dumb ass.

JULIA HAVER  
Sounds like it.

PAUL  
Fuck an "A" sounds like it.

INT. THE HAVER HOME - KITCHEN - DAY

Lee's police cruiser can be seen through the kitchen window as pulls up behind Brian and Tillie's trucks.

PAUL (O.S.)  
There's gotta be something fucked  
up with a guy like that.

EXT. THE HAVER FARM - DRIVEWAY

Lee gets out and draws his gun.

He makes his way slowly around the side of Tillie's truck and sees two shotgun blasts peppered across it.

OFFICER LEE

Jesus...

Lee turns and heads in the direction of where it looks like the shots were fired from. He heads for the wheat thresher and the barn.

Lee levels his gun in front of him and slowly enters the barn.

INT. BARN - MAIN FLOOR - DAY

His eyes scan the area quickly: stalls, hay bales, tool area and loft.

No one there.

He glances behind him in the direction of the house. The only SOUND he can HEAR is the BREEZE rustling through the wheat fields.

EXT. THE HAVER FARM - DRIVEWAY - DAY

Lee walks back across the driveway and to the back porch.

THE HAVER HOME - BACK PORCH

He eases the door open to the kitchen with the barrel of his gun.

INT. THE HAVER HOME - KITCHEN - DAY

Lee's gun makes its way through the doorway before he does. He cautiously enters the kitchen and finds it empty.

He checks a knob on the door to his left and finds it locked. He knocks on it.

LEE

Morrisfield Police Department.

(beat)

Mr. Haver? Please open the door.

No answer.

Lee leaves the locked door. He keeps it in sight as he walks out of the kitchen and into the hall.



## HALL

He searches the bottom floor of the house and then makes his way up the stairs.

## TOMMY'S BEDROOM

Lee enters Tommy's room.

He crosses to the closet, opens it and finds it empty. A quick glance out the window. No one is out there either.

Lee looks at the bed and sees a form under the covers.

He pulls it back to see that some pillows have been placed there to make it look as if someone had been sleeping inside.

## UPSTAIRS HALL

He finishes a quick sweep and then heads back downstairs.

## KITCHEN

Lee returns to the locked door in the kitchen. Just as he is about to knock again, his shoulder MIC SQUAWKS to life.

JIM COLE (O.S.)

Lee? Lee? Come in, Lee --

He turns off the volume and knocks on the closed door.

OFFICER LEE

Mr. Haver?

This time, Lee HEARS a MUFFLED SOUND from beyond the door.

OFFICER LEE (CONT'D)

Mr. Haver... I promise you.. If you don't open the door... I'll shoot off the lock.

No response.

OFFICER LEE (CONT'D)

Mr. Haver? Mr. Haver, you have until the count of three to comply.

Lee backs away from the door and aims his gun at the knob.

OFFICER LEE (CONT'D)

One... Two... Three.

He shoots it off of the door swings open slightly.

Lee quickly moves to the other side of the doorway and nudges it open with his foot. He steps through the opening with his gun aimed forward.

There are a set of stairs going down into a dark cellar. He tries the light switch, but it doesn't work.

Lee takes a flashlight from his belt, turns it on, places it above the barrel of his gun and aims both of them downward.

He sees a dirt floor and nothing else.

OFFICER LEE (CONT'D)  
Mr. Haver... Please, step into the  
light so that I can see you.

There's no movement from downstairs. Just a quiet, muffled voice that he can't hear what they are saying.

He begins to walk down the stairs.

CELLAR

Lee shines his light into the cellar and sees a body lying face down in the dirt.

He kneels beside it, checks its pulse, turns body over and sees that it is Kevin Jarret.

There is a mix of blood and dirt caked on his face. His forehead is bruised and swollen.

Even though Kevin's eyes are shut tightly, he reacts to the light by squeezing them even tighter.

KEVIN  
Fuck... Enough with the --

Lee sets the flashlight down on the floor.

OFFICER LEE  
Where's Haver?

KEVIN  
Don't know. Forced me down stairs  
and -- You know he's got a girl  
with him now?

Kevin tries to get up and winces in pain.

OFFICER LEE  
Please, take it easy... You look  
like you've been hit pretty hard.

Kevin reaches up and touches the wound on his head.

KEVIN

Well.. The ass end of a rifle is a thing. Is he gone?

OFFICER LEE

His truck is still outside. Anywhere around here he might go to? To stay? Hide?

KEVIN

Sorry... I was eleven the last time I was out here. What time is it?

OFFICER LEE

About one o'clock.

KEVIN

Well, Brian can't be that far.

EXT. THE HAVER FARM - "THE MACHINE" - DAY

The door of "The Machine" swings open and Brian peers outside.

KEVIN (V.O.)

He beaned me about twenty minutes ago.

He steps out of "The Machine;" pulling Jenny along with him.

KEVIN (V.O.)

He said he wouldn't hurt her. I asked him. Asked me if I could trust him. He promised he wouldn't hurt her... It wasn't her fault.

Brian levels the shotgun at Jenny and motions for her to go inside the barn.

INT. BARN - MAIN FLOOR - DAY

Jenny enters the barn and Brian is right behind her.

KEVIN (V.O.)

Told me he had "work to do... Just wanted to take care of it... Fix it... And be done."

Brian indicates that Jenny should climb the ladder to the loft. She does.

KEVIN (V.O.)  
 "Fix what?" I asked him. "You  
 already know," he told me.

INT. THE HAVER HOME - CELLAR

Kevin keeps trying to touch his wounds and winces at the pain, again.

KEVIN  
 He locked the basement door from  
 the inside when we came down.  
 Then this.

Kevin points to his head.

KEVIN (CONT'D)  
 He must have left that way.

Kevin points to the storm cellar doors. Lee crosses over and tries them. They don't budge.

EXT. THE HAVER HOME - CELLAR DOORS - DAY

The sound of pounding can be heard from inside, but a shovel has been pushed through the door handles.

INT. THE HAVER HOME - CELLAR - DAY

Lee crosses to the stairs

OFFICER LEE  
 He's got the doors locked from  
 outside.

Kevin struggles to get to his feet.

KEVIN  
 He said, "I'd know." What's that  
 supposed to mean?

OFFICER LEE  
 Let's get you upstairs... You can  
 get yourself cleaned up.

Kevin crosses in front of Lee and starts to head up. Lee presses the "Send" button on his shoulder mic.

OFFICER LEE (CONT'D)  
 Jim?

JIM COLE (O.S.)  
 Where have --

OFFICER LEE  
Had to go silent for a bit.

JIM COLE (O.S.)  
Had to go -- You're in the fucking  
house, aren't you?

OFFICER LEE  
I found Kevin Jarret, he's --

JIM COLE (O.S.)  
One simple thing --

OFFICER LEE  
Jarret's injured. It looks  
superficial.

He starts up the stairs.

JIM COLE (O.S.)  
Carlson just checked in. They're  
about five minutes away from you.

OFFICER LEE  
Jim. Send an ambulance for Jarret.  
Have 'em wait out on 12. We can  
call them in when its all clear.

KITCHEN

Lee enters the kitchen. Kevin is running cold water over a  
hand towel. He brings it up to his face and then quickly  
jerks it away.

JIM COLE (O.S.)  
Where are you now?

OFFICER LEE  
In the kitchen.

He looks out the windows.

LEE  
Still no sign of Haver.

JIM COLE (O.S.)  
Would it be difficult for you to  
just.. Stay.. Right.. In there?

Kevin turns and smiles at Lee.

OFFICER LEE  
Yup. And you've got my word on  
that, too.

JIM COLE (O.S.)

Fucker.

Lee turns down the volume again and grins at Kevin.

OFFICER LEE

Needs to manage his stress.

Although it feels out of place, Kevin and Lee begin to laugh a much needed laugh to break the tension. The SOUND --

INT. BARN - LOFT

CARRIES far enough for Brian to hear it from the loft's open door.

Little Tommy, is sitting next to Brian and leaning against the door frame.

TOMMY

Why are they laughing at you, Dad?

BRIAN HAVER

They're not laughing at me, Honey. They're probably just blowing off steam.

JENNY

I don't think they're laughing at you.

Jenny is sitting on a bale of hay. Her hands are tied in front of her and her feet are bound. The wristwatch she is wearing reads 1:10PM.

BRIAN HAVER

Thank you, Jenny.

JENNY

You're welcome, Mr. Haver.

JENNY (CONT'D)

Do I have to stay tied up?

TOMMY

I don't like the way she talks, Dad.

BRIAN HAVER

(to Tommy)

You need to stop talking to me right now. Just sit there and stay quiet. If you are up for that. Okay? Just let me concentrate.



BRIAN HAVER

I don't mind. It's a nice story.

Brian watches the sunlight catching the particles in the air for a moment then begins to remember.

BRIAN HAVER (CONT'D)

We named him after my little sister.. Julia. She was kind of surprised when I told her. When we were kids, she used to want to do everything I was doing. Everything that Dad was doing. My Mom called Julia "Her Little Tom Boy." You've heard some girls being called that, haven't you?

JENNY

I have. They called me that..

Brian smiles.

BRIAN HAVER

And when 'Till and I found out we was gonna have a boy... Well... Julia and I used to fight. I mean, like, a lot... When we were little. Julia doesn't realize it, but I do love her.. Now. But I was so mean to her then.

JENNY

This looks like it bothers you, Brian, and if you --

BRIAN HAVER

I didn't want her around, see? She was born when I was seven... And as we got older... She always seemed to be... Around. No matter where I went to go play. No matter who I was hanging out with -- She would just show up. Mom's little "Tom Boy." Getting in my business... Trying to make friends with my friends.

INT. PAUL BLEVIN'S TAXI - DAY

Julia checks her watch... it's 1:20PM. The sights outside of the cab are becoming more and more familiar as they reach the outskirts of Morrisfield.



BRIAN HAVER (V.O.)  
 So, when 'Till and I found out our  
 little boy was coming... Well...  
 Jules laughed so hard when I told  
 her we were gonna name our son  
 "Tom." A little "Tom Boy" of our  
 own... She loved it.

The taxi passes the First Nation Bank and Julia can see the  
 police tape over the shattered door.

PAUL (O.S.)  
 Hey, listen to this.

He turns up the radio.

RADIO ANNOUNCER (V.O.)  
 Authorities have identified the  
 shooter as local farmer Brian Haver  
 of Morrisfield, Washington --

PAUL  
 Man, you picked a great time to  
 visit...

Julia's jaw tightens.

BRIAN HAVER (V.O.)  
 One time -- I was fourteen and  
 Julia was, I guess, about seven --  
 We were playing around... And I  
 tripped her.

INT. BARN - LOFT

Brian is lost in memory.

BRIAN HAVER  
 Jules fell real hard and landed on  
 a glass of water. The glass broke  
 and pieces went in her palm. Cut  
 real deep. Blood was everywhere.  
 It took three hours and almost  
 thirty-two stitches, but they got  
 it all out.

Brian's face softens.

BRIAN HAVER (CONT'D)  
 After we got home from the  
 hospital, my father took me into  
 the cellar and said that I had a  
 choice. I could take a beating...

(MORE)

BRIAN HAVER (CONT'D)

Or I could make sure that my sister's wound healed proper and didn't get infected. I'd have to help her every time it needed cleaning. Guess which one I chose?

Jenny shakes her head. She doesn't know the answer.

BRIAN HAVER (CONT'D)

Of course I took care of her. Who wants to get beat? And, every time I did, I told her how sorry I was. Told her I would try to be a better brother. The first time I cleaned her wounds was the first time I told her that I loved her. I really mean the first. You know what her answer was?

The SOUND of the RADIO BROADCAST can begin to be heard softly UNDERNEATH.

RADIO ANNOUNCER (V.O.)

Cynthia Orwell, the manager of First Nation Bank, has been named as his first victim.

INT. PAUL BLEVIN'S TAXI

Julia holds his hand over her mouth.

BRIAN HAVER (V.O.)

Jules told me she loved me, too. She told me it was her fault that she hurt her hand. Told me she was sorry that I had to take care of her all the time.

The McDonald's passes by the outside of the cab.

INT. BARN - LOFT

Brian's eyes well slightly with tears.

BRIAN HAVER

I never once had to help Julia after that. Not once. Even when we got older. As Jules got older.. She needed me less and less. When she moved away to college, in Seattle, I asked if he needed anything. Jules told me, "No.

(MORE)

BRIAN HAVER (CONT'D)  
 You always tell me you love me...  
 And that's enough."

Brian looks out the open loft doors and can see two police cruisers approaching on Highway 12.

EXT. THE HAVER FARM - ACCESS ROAD - DAY

The cruisers approach the access road and turn in.

BRIAN HAVER (V.O.)  
 When Dad died, she came over for  
 the funeral. We sat on the back  
 porch over there and I asked her if  
 she needed anything. "Just take  
 care of the farm," she told me,  
 "Now it's time for me to be there  
 for you... Never forget that..."  
 And you know what?

INT. PAUL BLEVIN'S TAXI - DAY

Julia is stares out the window watching Morrisfield pass by her.

BRIAN HAVER (O.S.)  
 She told me that she would always  
 love me --

INT. BARN - LOFT - DAY

BRIAN HAVER  
 All the way to the moon... And  
 back.

Jenny tries to puts her bound hands on his.

The SOUND of APPROACHING CARS can be HEARD and Brian stands up. He picks up his shotgun, crosses to the doorway to the loft and peers outside.

EXT. BRIAN HAVER'S FARM - DRIVEWAY - DAY

Two Martinrock Police cruisers pull up behind Lee's.

CAPTAIN JACK CARLSON (58) gets out of one of the cars.  
 LIEUTENANT PAUL LOMIS (36) climbs out of the other.

Carlson heads for the back porch while Lomis stops by the truck to examine the shotgun damage.

INT. THE HAVER HOME - KITCHEN - DAY

Carlson enters the kitchen. Kevin is at the kitchen table with a compress on his head and Lee is at the sink pouring water into a glass.

CARLSON  
You Officer Lee?

OFFICER LEE  
Chief -- ?

CARLSON  
Carson. Jack Carlson. Please to meet you, Lee, I'll take it from here. Mark the time --

OFFICER LEE  
All yours, Sir.

CARLSON  
Lieutenant Lomis with me. He's outside checking out the damage to the truck. Any idea who's -- ?

KEVIN  
It belonged to Tillie Haver.  
Brian's wife.

CARLSON  
You must be Kevin Jarret. How are holding up, sir?

Kevin smiles and lifts his compress.

KEVIN  
I'm not the best judge at the moment...

CARLSON  
Nice bruise...

KEVIN  
Trained professional... Don't try this at home.

OFFICER LEE  
Ambulance is on the way.

CARLSON  
Good. Hold up. You said that the truck "belonged" to his wife? Where's she?

KEVIN

Gone. They divorced about six months ago... Not long after their son died in a farming accident. She tried. She really did. He didn't. Marriage imploded pretty quickly after that.

CARLSON

And she left the truck?

KEVIN

And the farm. Everything mostly. Said she didn't want the memories. Moved to Las Vegas.

CARLSON

Lovely. We'll give her a call, too. We're gonna have quite the little circus here... I saw TV reporters when I came in to town. Won't be long before they try coming out here. I've got two helicopters coming in from Spokane to search the perimeter.

OFFICER LEE

Press will love those.

Lomis enters the kitchen and hands Carlson his notes.

CARSON

Need the birds in the air. Widens the gaze for the search. We're too low on manpower as it is, couldn't even post a car out there at the gate --

Carson checks Lomis' notes.

CARSON (CONT'D)

We'll have them work their way towards us.

OFFICER LEE

While the three of us canvas the farm and its perimeter.

CARLSON

Impressive, Lieutenant. Choppers will start about two miles out and then circle their way in.

INT. PAUL BLEVIN'S TAXI - DAY

As Julia gets closer to the farm, she can see a news helicopter in the distance.

CARSON (O.S.)  
 With any luck, the open rows out in  
 the fields will give him away.

EXT. THE HAVER FARM - ACCESS ROAD - DAY

The taxi reaches the entrance to the farm and turns in. Julia can see the top of the barn peaking out from behind the house. She can see that someone left loft doors open.

INT. BARN - LOFT - DAY

Brian is watching the taxi cab pull in from Highway 12.

TOMMY  
 Dad?

BRIAN HAVER  
 Not now, honey.

TOMMY  
 Please, Dad. It's important.

Brian turns to Tommy who has returned to Jenny's side.

TOMMY (CONT'D)  
 I don't like having her here, Dad.  
 She's why more people are coming.  
 She needs to go away.

BRIAN HAVER  
 I know, sweetheart. But, don't  
 worry... Okay? I think she's only  
 going to be here for a little while  
 longer.

Jenny looks worried.

BRIAN HAVER (CONT'D)  
 Don't be sad, Jen. I promised I  
 wouldn't hurt you and I always keep  
 my promises.

Brian turns back to follow the progress of the taxi. Instead of pulling into the driveway, the cab pulls in front of the house and disappears from view.

TOMMY (O.S.)

Dad, please... Mom wouldn't like having her here.

(beat)

Dad?

(beat)

Dad? Don't you care what Mom thinks? Don't you love Mommy anymore?

Brian turns and finds Tommy standing right behind him.

BRIAN HAVER

Of course I do.

TOMMY

Then why did you hurt her?

Brian doesn't respond for a moment.

BRIAN HAVER

You told me to, Honey. Remember?

Tommy shakes his head "NO."

BRIAN HAVER (CONT'D)

This morning -- You were a little bit older then -- You told me I had to take care of business. Fix things. Take care of the people who hurt me... Pushed me.. Us.. So hard.. Caused you to get hurt. So.. I did. I fixed it.

Tommy points at Jenny.

TOMMY

So... You don't love that lady, right?

BRIAN HAVER

No, Honey. I sure don't.

TOMMY

Then why is she still here and Mom's not?

BRIAN HAVER

Because there are people in the house right now that want to hurt Daddy. I knew they'd come. If Jenny stays... Then they... They won't hurt me -- Right, Jenny?

JENNY

I won't let them hurt you, Mr. Haver. I swear. I'll -- I'll even ask them to help you.

BRIAN HAVER

See?

TOMMY

She's nice, Dad. She's nicer than I thought.

Brian looks carefully into his son's eyes and then at Jenny.

INT. THE HAVER HOME - KITCHEN - DAY

Julia Haver is escorted into the kitchen by Lomis. Carlson and Lee are going over an area map and Kevin is still nursing his glass of ice water.

LOMIS

Sir? This is Julia Haver. Brian's younger sister.

Carlson shakes Julia hand.

CARLSON

Ms. Haver. This is Officer Lee, Morrisfield police.

(pointing)

That's Kevin Jarrett - Your brother's psychiatrist.

(beat)

Lieutenant Lomis you've met.

OFFICER LEE

Ma'am.

KEVIN

Hello.

CARLSON

You've heard the news, I take it?

JULIA HAVER

I came over from Seattle to -- My brother called me this morning. His voice it -- He said his wife was going to leave him and he was going to fix it. Fix everything because his son told him to.

(beat)

But Tillie's been gone for awhile and why would he shoot -- ?



Fuck... KEVIN Jesus. LEE  
Carlson and Lomis turn to the other men in the room.

OFFICER LEE  
Whole town took it pretty hard when  
the kid died.  
(to Julia)  
Sorry for your loss, too, Ma'am...

JULIA HAVER  
Thank you.

KEVIN  
Ms. Haver, your brother has been  
diagnosed with Post Traumatic  
Stress Disorder. Are you aware of  
the details of that condition?

JULIA HAVER  
Heard of it...

KEVIN  
Based on what has happened in his  
past I --

JULIA HAVER  
Do you know where he is? Please...  
I can talk to him. I just need to  
know where he is. I've always been  
able to talk him down.

OFFICER LEE  
We haven't been able to locate him,  
yet, Ms. Haver.

CARLSON  
We feel he's in the immediate  
vicinity.

JULIA HAVER  
The helicopters?

CARLSON  
Searching the perimeter. Officer  
Lee secured this area before we  
arrived.

JULIA HAVER  
The barn?

LEE  
First place I checked, Ma'am.

INT. BARN - MAIN FLOOR - DAY

Jenny is at the bottom of the ladder.

LEE (O.S.)  
Nothing there.

She steps off the last rung and takes one more look up at Brian. He smiles down at her and motions her to go.

She begins to walk slowly towards the exit.

LOFT

Brian watches Jenny as she exits the barn.

TOM(O.S.)  
Good idea, Dad. I knew you'd start thinking straight.

Brian turns and sees Tom who is leaning against the opening to the loft.

TOM (CONT'D)  
Now, shoot her and call it good.

BRIAN HAVER  
What?

Brian steals a glance outside the barn. Jenny is moving at a slow and steady pace towards the house.

TOM  
That's what you were thinking...  
Right? Get her out of here. Away from us. Then --

Tom aims and makes shooting gesture.

TOM (CONT'D)  
Pow. Take her head off.

BRIAN HAVER  
N-No. That's not what I--

TOM  
Don't pussy out now, Dad... Finish the fucking job. It was a mistake to bring her here in the first place. Fix it. Like you "fixed" Orwell... And Mom.

Brian steals another look. Jenny is past the "The Machine." She is approaching Tillie's truck and the squad cars.

BRIAN HAVER

No more killing, Son. I just can't.

TOM

The police are inside the house, Dad. If she gets inside, she'll tell them you are up here. She'll tell them about me. If she tells them about me... They'll think you're crazy. You don't really want that, do you?

BRIAN HAVER

No. You're right.

TOM

What you should have done was get 'em both in the cellar and shoot your shrink and her. That's what you should have --

BRIAN HAVER

You told me not to --

TOM

Fuck, Dad! I don't know who you think you were talking to, but it wasn't--

Jenny is almost to the back porch.

TOM (CONT'D)

Shit, Dad! She's almost there!  
She's almost at the fucking house!  
SHOOT HER!

Brian doesn't hesitate. He lifts the shotgun to his shoulder and is about to shoot --

TILLIE (O.S.)

Don't do it, Bry.

Brian hesitates at the SOUND of his TILLIE'S VOICE. He turns and sees her sitting on the same hay bale that Jenny was. She is wearing the dress that Brian first met her in.

TOM

Mom?

TILLIE

Stop, Brian. This needs to stop.

TOMMY

Fuck you, Mom. You never understood. Shoot Jenny, Dad. Fucking shoot her now! She almost inside!!

Brian turns back around and takes aim at Jenny.

TILLIE (O.S.)

If you ever loved me... Please, Brian... Don't shoot.

Brian's finger tightens on the trigger.

TILLIE (O.S.) (CONT'D)

Don't.

EXT. BRIAN HAVER'S FARM - DRIVEWAY - DAY

Jenny reaches the back steps. Brian can be seen in the doorway of the loft. The sunlight glints off the barrel of his shotgun.

She opens the back door and --

INT. THE HAVER HOME - KITCHEN - DAY

Runs inside.

JENNY

Help me--oh-my-god--Help me! He's-- Please! The Man-Mr. Haver-He's --

Lee is there first, but Julia is right beside him.

OFFICER LEE

You okay?

JENNY

He's -- There's -- He's talking --

JULIA HAVER

Take a breath. Good. Now... Take another one... Please. Are you all right?

Kevin approaches slowly.

KEVIN

It's okay, Jenny. You're inside. He can't see you.

Jenny begins to calm down slightly.

JULIA HAVER

Thank you, Jenny -- Please -- Do  
you know where my brother is?

JENNY

You're his -- ? "Tom Boy!" You're  
his mom's "Tom Boy!" He's in the  
barn? In the loft of --

Julia heads out the back door without hesitation. She is quickly followed by Lee and Carlson. Lomis stays behind with Jenny.

INT. BARN - LOFT - DAY

Brian is holding Tillie's hand as they sit close to one another.

TOM

Why the fuck are you even listening  
to her?

BRIAN HAVER

Watch your Goddamn mouth.  
(standing)  
I can still kick your ass. I don't  
care how old you are.

Tom takes a step towards his Dad.

BRIAN HAVER (CONT'D)

Fuck with me and find out. This is  
your--

JULIA HAVER (O.S.)

Bry!?!

BRIAN HAVER

Jules?

Brian makes his way to the ladder. He leaves his shotgun next to the hay bale.

TOM

See? What I did I tell you?!?

TILLIE

BRIAN! Stay away from the -- !

The SOUND OF A GUN SHOT is HEARD and a large chunk of the door frame next to his head explodes.

Brian drops to the floor and crawls behind the wall.

EXT. THE HAVER FARM - DRIVEWAY

Julia turns to the police.

JULIA HAVER  
Stop shooting! Don't shoot! I can  
talk to him!! Please--

CARLSON  
Not going to negotiate with  
murderer who's got a shotgun.  
Sorry --

JULIA HAVER  
He didn't have -- I didn't see one!

Two police helicopters arrive and begin to circle above the barn. Right behind them is a KGYN News Helicopter.

JULIA HAVER (CONT'D)  
Please, don't... Let me talk to  
him.

VIDEO - BROADCAST FROM KGYN NEWS HELICOPTER

A time signature of 1:54PM is on the lower right hand corner of the screen.

Live footage of the barn is intercut with close ups of reporter DEAN BACKUS (34) and Facebook images of Brian and Tillie from happier times.

INT. BARN - LOFT

THE SOUND of HELICOPTER ROTORS is almost deafening. Brian can barely see his sister Julia through the slats in the wall of the barn.

BRIAN HAVER  
Jules? What are you doing here?

TOM (O.S.)  
She's here because you were weak  
and called her...

EXT. THE HAVER FARM - DRIVEWAY - DAY

Carlson has positioned himself behind Tillie's truck. Lee has moved behind the "The Machine." Lomis has left the kitchen and is now behind one of other police cruisers.

Julia is still standing between all of them and the barn.

JULIA HAVER

I can talk to him. Please... just  
let me go in and --

CARLSON

Ms. Haver -- Julia -- Please... I  
need you to recognize the situation  
here --

JULIA HAVER

I do. I have. I need to help my  
brother.

CARLSON

Sorry. Can't. Not risking another  
hos --

JULIA HAVER

I will.

Julia runs inside of the barn.

VIDEO - KGYN NEWS HELICOPTER - DAY

Footage of Julia running inside the barn.

INT. BARN - MAIN FLOOR - DAY

Julia enters the barn. The SOUND of HELICOPTERS outside has  
decreased.

JULIA HAVER

Brian?

No response.

JULIA HAVER (CONT'D)

Bry? It's me.. Julia. Please,  
listen to me. It's pretty bad out  
there right now. But we can fix  
it. Together. We need to talk. I  
can help.

LOFT

Brian has backed into a corner between two bales of hay.

Tom is sitting next to him on one of the bales, while Tillie  
is on the ground sitting next to Brian.

TILLIE

Let your sister help you.

TOM

No. No, Dad... Don't listen to Mom.  
Aunt Julia isn't a good person.  
She won't help you. She'll just  
make things --

TILLIE

Thomas Harold Haver -- I am talking  
to your father. When I want you to  
be part of this conversation, I'll  
ask you.

Tom looks simultaneously stunned and hurt.

BRIAN HAVER

Please... Both of you. Stop. I'm -  
I'm not angry. I just -- I just  
need some time to think.

Tillie offers Tom a look of apology and he just glowers at  
her.

JULIA HAVER (O.S.)

Bry? I know you're in here, big  
brother...

(whispering)

Fuck. That sounds so stupid out  
loud.

MAIN FLOOR

Julia is searching behind the compressed bales of hay, but  
also keeps double checking the ladder to the loft.

JULIA HAVER (CONT'D)

Brian... Jenny told us you're up  
there. If you let me help you, we  
might be able to walk out of this  
together, okay?

LOFT

Tillie is gripping Brian's hands tightly.

TILLIE

Brian? Honey? Please, listen to  
me. Listen to your sister.  
Please. Do you remember how proud  
she was when Tommy was born? When  
you told her what his name was the  
first time? You remember that?

(MORE)



TILLIE (CONT'D)

She fell in love with Tommy before  
she even met him.

Brian begins to cry.

BRIAN HAVER

Yes.

TILLIE

She said you finally had someone  
else to take care of.

BRIAN HAVER

I know... I remember.

MAIN FLOOR

Julia reaches for the ladder.

JULIA HAVER

Brian..? I'm coming up.

BRIAN HAVER (O.S.)

Okay...

She hesitates. Still unsure. The SOUND of HELICOPTER  
BUZZING BY can be HEARD. Then it moves farther off.

LOFT

Tom is standing near the ladder looking downward.

TOM

Okay!?! You're going to just let --

TILLIE

This isn't about us anymore,  
Tommy... Let your father be.

TOM

What the fuck do you know? When  
did you become the boss?

TILLIE

When did you become a monster?

BRIAN HAVER

Please, stop arguing...

TILLIE

No, Bry. No. Tommy needs to  
understand --

TOM

She's almost to the top, Dad!

TOMMY  
Get your gun!

BRIAN HAVER  
GOD DAMMIT!!!! That's enough!!!

Julia's head pops up through the opening in the floor.

JULIA HAVER  
Whoa, whoa, whoa...

Brian pulls the shotgun closer to him.

BRIAN HAVER  
I'm sorry, Julia... I'm sorry.  
(breaking)  
Sorry. I just --

He begins to sob uncontrollably.

BRIAN HAVER (CONT'D)  
I was just doing -- Trying to do --  
Good work. Before I did what I  
wanted to -- I just wanted to fix  
things. I can't always.

Julia finishes climbing up the ladder and goes to Brian.

JULIA HAVER  
Hey, hey, hey... It's all right.

She kneels beside him and puts her arms around his shoulders.

JULIA HAVER (CONT'D)                      BRIAN HAVER  
Calm down. Just try and                      Fuck, fuck, fuck...  
breathe a little...

JULIA HAVER (CONT'D)  
Calm... down.

Brian tries to catch his breath as he starts to wipe the  
tears from his eyes.

BRIAN HAVER  
I woke up this morning... I had the  
worst nightmare.

JULIA HAVER  
Right...

BRIAN HAVER  
Tommy -- The way he died. I saw  
it. Heard it.. Fucking felt it.  
It was the accident all over again.

(MORE)

BRIAN HAVER (CONT'D)  
 I can't get rid of it. The  
 pictures in my head keep... I --  
 He's --

JULIA HAVER  
 They seem real?

BRIAN HAVER  
 Yes. Yes. They do. But Tommy's  
 alive, Jules. I was wrong. Tillie  
 was wrong. Tommy's okay. I saw  
 him this morning. And... And all  
 day.

JULIA HAVER  
Saw him?

Little Tommy is sitting cross-legged in front of Brian.

BRIAN HAVER  
 I see him now.

JULIA HAVER  
 Where? Where do you --

BRIAN HAVER  
 (pointing)  
 Right there.

Julia turns to look, but doesn't see anything.

The news helicopter buzzes by the opening of the loft;  
 kicking up loose pieces of hay.

Brian watches the pieces of straw dance around his son and it  
 makes him smile.

JULIA HAVER  
 Brian... Honestly. I don't see  
 anything.

Tillie starts to rub Brian's neck. His head nods slightly as  
 he accepts it. It always calms him.

Julia thinks Brian is nodding in agreement with her.

JULIA HAVER (CONT'D)  
 I think you're imagining things,  
 Bry. There's nothing there, Big  
 Brother.

BRIAN HAVER  
 Think so?

JULIA HAVER  
I'm sorry... I do.

CARLSON (O.S.)  
(on speaker)  
Mr. Haver! You have five minutes!

BRIAN HAVER  
Five minutes...?  
JULIA HAVER  
Jesus...

BRIAN HAVER (CONT'D)  
Five minutes until what?

Julia looks at Brian carefully. Measuring him. Sadness begins to fill her eyes.

BRIAN HAVER (CONT'D)  
Five minutes until what, Jules?

TOMMY  
Until they start shooting,  
Daddy.  
JULIA HAVER  
Until they come in here.

TILLIE  
Until it's over.

BRIAN HAVER  
Oh, God...

Brian tenses, pulls away from Julia and starts to stand up.

JULIA HAVER  
Brian... I want you to listen to  
me. Very carefully.

Brian starts to pace very slowly. One hand grips the shotgun while his other one begins to open and close.

JULIA HAVER (CONT'D)  
Brian...

Brian's jaw is tightening and loosening... Tightening and loosening.

JULIA HAVER (CONT'D)  
Hey... Bry.

Brian begins to sob again.

JULIA HAVER (CONT'D)  
Brian. You've got to listen to me.  
BRIAN!!!

Brian stops, looks at Julia and sits down on a bale of hay. His eyes are moist, but he is listening.

Another helicopter buzzes by the barn.

JULIA HAVER (CONT'D)  
You were always a good brother to me --

BRIAN HAVER  
Not always.

JULIA HAVER  
Stop. You learned from your mistakes... You got better.

BRIAN HAVER  
I tried.

JULIA HAVER  
You did... And you did a really good job. But today wasn't a good day and I just -- You need to let me help you now.

BRIAN HAVER  
That's not your job.

TILLIE  
It could be.

JULIA HAVER  
Brian... It's my job now.

Brian starts to cry again.

TOMMY  
Jesus, Dad... Pathetic.

Tom has returned. Brian blinks his eyes and his son is gone.

JULIA HAVER  
There's nothing wrong with me helping you --

CARLSON (O.S.)  
Two minutes, Mr. Haver!

Brian jumps.

JULIA HAVER  
Don't listen to them, Brian!  
Listen to me.

(MORE)



JULIA HAVER (CONT'D)  
But, today --

BRIAN HAVER  
Yeah..?

JULIA HAVER  
Today... Something went wrong.

BRIAN HAVER  
What went wrong?

JULIA HAVER  
You don't remember...?

Tillie looks up from watching Tommy play and smiles at Brian.  
He begins to cry again.

BRIAN HAVER  
I shot, Tillie... I -- I -- Oh,  
GOD!

Brian leans into his sister and begins to cry hysterically.

JULIA HAVER  
Shhhh... Brian... Bry... It's okay.  
Tillie's okay... She is living in  
Martinrock now. She's okay.

Tom has replaced his younger self.

TOMMY  
She's fucking lying, Dad! You  
killed Mom! You held her while she  
was dying.

BRIAN HAVER  
I'm sorry!! I'm so sorry!

JULIA HAVER  
Shhh... You know what we have  
to do now.

TOM  
Shhh... You know what you've  
got to finish now, don't you?

BRIAN HAVER  
Yeah... Yeah... You're right.

JULIA HAVER  
Will you come outside with me? We  
can talk to them and --

BRIAN HAVER  
No.

JULIA HAVER

No?

CARLSON (O.S.)

Times up, Mr. Haver!

JULIA HAVER

He's coming out! Brian, I told --

BRIAN HAVER

I promise I'll come outside, Jules.  
I just -- Please... I just need to  
pull myself together. Don't make me  
go out there.. Like this? Please?

Julia is unsure.

JULIA HAVER

All right. Take a moment. But not  
to many. I'm going to be  
downstairs. Outside by the front  
door so they can see I'm safe.  
Okay?

BRIAN HAVER

I can do this by myself --

JULIA HAVER

I'm walking out of here with you,  
Brian. Next to you. Helping you.  
Okay?

BRIAN HAVER

Okay.

Julia tries to take the shotgun away from Brian. He holds on  
to it tightly and then gently gives it to her.

She crosses to the ladder and starts to make her way down,  
but stops briefly.

JULIA HAVER

I love you... You know that, right?

BRIAN HAVER

All the way to the moon and back?

JULIA HAVER

All the way to the moon and back...

She starts down the ladder.



BRIAN HAVER  
(whispering)  
I love you, too.

VIDEO - KGYN NEWS HELICOPTER - EARLY EVENING

The live feed continues from outside of the barn as the news helicopter jockeys for position with the two from the police.

INT. BARN - LOFT- EARLY EVENING

Brian rubs the back of head. He looks back up and sees that Tommy nor Tom is anywhere to be seen.

He stands up and starts for the ladder.

TILLIE  
Brian?

Brian turns and sees that Tillie is standing in the loft doorway.

TILLIE (CONT'D)  
Aren't you forgetting something?

MAIN FLOOR

Julia reaches the bottom of the ladder and starts to cross to the barn doors.

LOFT

Brian crosses to the bale near where Tommy's had made his circle of hay. He reaches behind it and pulls out the second shotgun which he had hidden there.

MAIN FLOOR

Julia reaches the doorway and waves to the police outside indicating that "all is well."

VIDEO - KGYN NEWS HELICOPTER- EARLY EVENING

The camera is trained on Julia waving from the doorway of the barn.

INT. BARN - LOFT - EARLY EVENING

Brian starts to walk towards Tillie.

TILLIE

I always felt you did the best you could. You know that. Don't you, Brian?

BRIAN HAVER

I -- No. I didn't.

TILLIE

Well... Please know it's the truth.

Brian stops for a moment. Tillie crosses to him and puts her hands on his shoulders.

TILLIE (CONT'D)

You were always the best father you could be. The best husband that you knew how to be. But, somewhere along the way.. I lost you. You went away.

Brian moves to embrace Tillie and rests his head on her shoulder.

BRIAN HAVER

I'm sorry.

TILLIE

Don't have to be. We all lose our way, sometimes... Right? But this is us. Here and now. We've got this.

BRIAN HAVER

Yes. Yes, we do.

TILLIE

We should get the chance to try to make things right.

BRIAN HAVER

I dropped the ball on that one today. Didn't I, Hon?

Tillie pulls back and lovingly puts her hands on the sides of Brian's face.

TILLIE

You didn't know what you were supposed to be doing before.. Did you? But, you do now. Right?

## MAIN FLOOR

Julia looks upward. She can hear Brian talking, but can't make out the words. The helicopters are too loud.

## LOFT

Brian is crying joyful tears.

BRIAN HAVER

Yes. Yes, I do.

He lets go of Tillie and starts to walk towards the to the loft's open doors.

TILLIE

Love you, Bry. On your best day --

Brian turns and smiles at her.

BRIAN HAVER

And on my worst.

Brian finishes is at the open doorway. Little Tommy is sitting on the floor with his back against the wall.

TOMMY

Please, Dad... Make the pain go away.

BRIAN HAVER

I will son. Promise. For both of us. Should have taken care of it last night when I had the chance.

## EXT. BRIAN HAVER'S FARM - DRIVEWAY - EARLY EVENING

Carlson sees Brian approaching the doorway to the loft. He has a shotgun. Carlson raises his gun and aims it at Brian.

CARLSON

Please, Mr. Haver, put down the weapon!

Julia leans out of the barn and sees Brian above her.

CARLSON (CONT'D)

I will not hesitate to shoot.

JULIA HAVER

Put it down, Bry!



THE SOUND OF AN AMBULANCE can be HEARD.

JULIA HAVER (CONT'D)  
Keep it together.. Just --

BRIAN HAVER  
Did it, Jules. Fixed it.

JULIA HAVER  
Please.. Stop it.

Carlson has made it to the loft and the others are right behind him.

JULIA HAVER (CONT'D)  
You're going to be fine.

BRIAN HAVER  
Fixed it. Kept my promise. My word. To me.

JULIA HAVER  
Please... I'm asking you to --

BRIAN HAVER  
Love you. Please, don't forget that.  
(beat)  
Hey, do you see that?

Brian's eyes grow distant and he is gone.

Julia cradles her brother in her arms and rocks slowly back and forth as the others begin to gather around her.

EXT. THE HAVER HOME - BACK PORCH - DUSK

Julia sits and stares at the ambulances, police vehicles, NEWS VANS and CORONERS.

Kevin exits the kitchen, walks on to the porch and sits next to Julia.

KEVIN  
You okay?

JULIA HAVER  
How many times did you ask my brother that same question?

KEVIN  
Not enough it seems.

They both sit for a moment in ugly silence.

JULIA HAVER  
 Didn't mean that. This is -- It's  
 just...

KEVIN  
 I understand.

JULIA HAVER  
 I don't. I called my wife and  
 tried to explain it to her -- I  
 couldn't. I can't find any sense  
 in it.

KEVIN  
 I don't think you're going to be  
 able to. Or force yourself to try  
 to. It's something you're going to  
 have to live with, Julia. Try not  
 to let it overwhelm you like it did  
 Brian.

JULIA HAVER  
 Easy to say.

KEVIN  
 Unfortunately.

Kevin gets up and starts to leave. He stops and pulls a card  
 from his wallet.

KEVIN (CONT'D)  
 If you ever need to talk about it--

JULIA HAVER  
 Really? No thank you.

KEVIN  
 Please, reach out to someone.

JULIA HAVER  
 Yeah.. Okay.

She watches Kevin as he makes his way through all of the  
 vehicles. A tear begins to form in her eye and she lets it  
 run down her cheek.

YOUNG BRIAN HAVER (O.S.)  
 You're such a crybaby sometimes..

Julia looks down at the bottom of the porch stairs and sees  
 YOUNG BRIAN HAVER (14) and YOUNG JULIA HAVER (7). Young  
 Brian is cleaning a wound on her palm.

YOUNG BRIAN HAVER (CONT'D)  
Dad said I have to take care of  
this. Will you please hold still?

YOUNG JULIA HAVER  
It hurts.

Brian continues to try and clean it. He is holding his  
sister's hand as gently as he can.

YOUNG BRIAN HAVER  
Look.. I'm sorry this ever  
happened. And, hey, I know this  
stuff hurts, but Mom says that if  
it didn't hurt it wouldn't heal.  
So, would you please just sit  
still?

Julia Haver smiles. Her tears coming a little easier.

YOUNG JULIA HAVER  
Is it going to hurt long?

YOUNG BRIAN HAVER  
Nah, just for a little while. Then  
it gets better.

JULIA HAVER  
Promise?

YOUNG JULIA HAVER  
Promise?

YOUNG BRIAN HAVER  
All the way to the moon...

JULIA HAVER  
And back.

FADE OUT

THE END