

Bad Day in Beckly

By

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BAD DAY IN BECKLEY

1 EXT./ INT. CAMPER TRUCK - NIGHT

The outskirts of Beckley, West Virginia. A camper truck pulls to the side of the road. The driver, TUFFY NIXON, mid 20's with shoulder-length hair, gets out.

With a staple gun, he attaches a sign to a telephone pole, showing a bold blue arrow, with the letters: HC. It's positioned so the arrow points left. He re-enters the truck, driving a short distance, before turning left into the parking lot of a National Guard Armory. The building is dome shaped.

He parks his truck in the empty lot, crawls in back and prepares for sleep.

2 EXT. TUFFY'S CAMPER - EARLY A.M.

THOMAS HANSEN, 50's, wearing suspenders, the owner of the Royal Hansen Circus, KNOCKS hard on Tuffy's camper. Numerous other travel trailers and various circus trucks, now crowd the area.

THOMAS
Tuffy!

KNOCKING again.

THOMAS (cont'd)

Tuffy! Wake up man. Harold shit himself. You need to wash him down.

He slaps the side of the camper and walks away.

3 INT. TUFFY'S CAMPER - DAY

Not looking his best, Tuffy pulls a soda from a cooler, drinking his breakfast.

4 EXT. TUFFY'S CAMPER/TRAILER CAMP - DAY

He exits the camper, walks through the trailer encampment, crossing a network of electric cables, gypsy boxes and leaky water hose couplings.

A Cadillac, pulling an Avion travel trailer, enters the lot, finding it's way to a parking space, removed from the others. Tuffy waves to the unseen Driver, behind dark tinted windows, as he passes.

5 EXT. TRAILER CAMP - DAY

The Avion is backed into position. Exiting the Cadillac, a tall man with well-groomed facial hair, blowsy silk clothing and wrap-around sunglasses. This is, COUNT DEMONIC, a 42 year-old fire and knife man. He removes his shades, exposing steely eyes. He begins the process of setting up his trailer in it's temporary home.

6 INT. THOMAS HANSEN'S TRAILER - DAY

Thomas and his wife, SOOKIE, have breakfast, while watching the news on a tiny TV. The interior of their Airstream trailer is quite comfortable.

THOMAS
Harold shit himself again.

Sookie's glued to the news, eating a grapefruit.

THOMAS (cont'd)
He's more trouble than he's worth.

SOOKIE
What's he worth? You own him.

Munching his Cornflakes.

THOMAS
He was a gift.

SOOKIE
Gift or purchase, he's still your property.

She pours more coffee.

7 INT. HORSE TRAILER - DAY

A tractor trailer horse truck. Tuffy enters, passing four beautiful circus HORSES and the accessories to maintain them.

(CONTINUED)

At the far end of the trailer, he finds HAROLD, a man of Asian heritage, could be 35, could be 70. Skin like leather, close cropped hair and simple clothing. Sitting on a bed of straw, he eats a large plate of Chinese food with chop sticks. He smiles, as Tuffy approaches.

TUFFY
Harold. What's happening?

Harold's speech lacks badly, but those who know him, understand his primitive form of communication.

HAROLD
Tupeeeee. Untee?

Holding his plate up.

TUFFY
No, thanks. I got to wash you down.

Harold avoids eye contact. Tuffy checks him out.

TUFFY (cont'd)
You smell bad, Harold. I'll get some soap and water, you finish your food.

He walks away.

8 EXT. TRAILER CAMP - DAY

OSCAR, 35, a well built Hispanic man, stands at the rear of an older model Dodge Pick-Up, with circus apparatus tied to the top. He drops the tailgate and removes coils of stainless steel cable, throwing them over his shoulder.

9 INT. ARMORY BUILDING - DAY

The early part of the circus set-up is in progress. DWIGHT, the prop boss, shouts at the SHOW RIGGER, high in the steel supports of the dome roof.

DWIGHT
Any time you're ready!

SHOW RIGGER
Comin' down!

He drops a coil of steel wire from above. Oscar approaches Dwight.

(CONTINUED)

OSCAR
How he is today?

DWIGHT
Fine, I guess. Still up there.

OSCAR
I don't trust his rigging.

DWIGHT
You don't trust anybody's rigging.

OSCAR
Live longer that way.

Oscar smiles and walks off.

10 INT. THE COUNT'S TRAILER - DAY

The Count, listens to classical music, while trimming his beard. The trailer furnishings are exquisite. A polar bear blanket, with head, lies atop his sleeping pallet, surrounded with ornate pillows. Red print cloth and mirrors cover the walls of his tube-like home. Candles and small nude statuettes adorn every corner, the chandelier isn't large, but it's crystal. A palace on Firestone tires.

11 EXT. TRAILER CAMP - DAY

A bug-eyed BOSTON TERRIER, expels his waste, a few yards away from the trailers. A MAN'S VOICE shouts.

MAN'S VOICE
Dogs are out!

The Terrier trembles, at the sight of six BOXER DOGS, running, snarling, barking, glad to be outside. The Terrier, flees.

12 EXT. INEZ'S TRAILER - DAY

INEZ, an aging Brazilian acrobat, with too much make-up, stands in the doorway of her trailer home, shouting.

INEZ
Paco! Paco, andale'!

Paco the Terrier, running. The Boxers close behind. Paco makes it to the trailer just in time. Inez is pissed. She has a thick accent.

INEZ (cont'd)

Hey! What you dogs doin'?! Hey!

A young man, JIMMY, owner of the Boxers, comes around the rear of the trailer.

JIMMY

Inez, I'm sorry. I didn't know Paco was out.

INEZ

One deez days, you dog's gonna' kill Paco. 'Den you be sorry.

She slams the door.

13

INT. THOMAS AND SOOKIE'S TRAILER - DAY

Thomas sits at the table with TWO MEN, wearing suits. Thomas is signing papers.

MAN #1

This is a simple release form, in case of an accident during your visit here.

THOMAS

Accidents are avoidable for the most part, but sometimes necessary.

MAN #2

How's that?

THOMAS

If there's no accidents, there's no need for insurance. Therefore, no need for this release.

He hands them the signed paper.

THOMAS (cont'd)

No doctors or medical-related items. No accidents, no flowers. No accidents, no auto body repair. Hunting mishaps would be a thing of the past, and in general, our economy would suffer.

MAN #1

Well, let's hope this show is accident free.

(CONTINUED)

THOMAS

Let's do. Always good to have hope.

He rises and shakes hands with the Men.

14

EXT. REAR OF THE HORSE TRAILER - DAY

Harold whines, as Tuffy squirts him with a hose. The horses, tied to a line nearby, watch with curiosity.

TUFFY

You better watch what you eat,
buddy. That truck stop food will
kill ya'.

Harold shivers, making a scissors gesture with his fingers.

HAROLD

Ette... ette!

TUFFY

I'll give you a cigarette when
we're finished.

Harold smiles.

15

EXT. BECKLEY, WEST VIRGINIA - DAY

A picturesque mountain town, on a beautiful spring morning. The CAMERA absorbs the atmosphere of Beckley. The hills, the homes (rich and poor), the town and the people. A poster in the window of a cafe, near the end of Main Street, reads: ROYAL HANSEN CIRCUS, SATURDAY APRIL 16TH, TWO SHOWS ONLY.

16

INT. CAROL'S CAFE - DAY

A lively Saturday morning at Carol's. Cigarette smoke hangs in the air, as Waitresses scurry about. Plates and glasses clink, loud laughter comes from a corner booth and a short order COOK, talking to himself, helps create the setting. In another booth we find, TWO YOUNG COUPLES having breakfast.

VERNON, 17, wears a high school letter jacket, beside him, his talkative girlfriend, LILLIAN, 16. Seated across from them are, BEN, 16, not the coolest guy in town, and his giggling girlfriend, SALLY.

VERNON

I think the circus is a buncha'
shit.

LILLIAN
Nobody cares what you think, Vern.

Sally giggles.

BEN
Heck, it only comes once a year.

VERNON
Carney trash.

LILLIAN
Did somebody say something?

Sally giggles again.

LILLIAN (cont'd)

I think it's great. We've gone to
see it every year, since I was a
little girl.

SALLY
Me too. It's the only thing that
ever comes to Beckley.

VERNON
No, it ain't. There's a lot of
shows that come here.

BEN
If you like country music.

LILLIAN
I hate country music.

VERNON
Then you should live somewhere
else.

LILLIAN
Maybe I will someday.

Vernon shuts up and drinks his coffee.

SALLY
I can't imagine what it would be
like to travel with a circus.

BEN
Me either.

LILLIAN
Their costumes are spectacular.

VERNON
Cheap rhinestones.

LILLIAN
You're just jealous.

VERNON
Bullshit. Bunch of fuckin' gypsies.

Lillian blinks at Vernon, then looks to Ben and Sally.

LILLIAN
Vernon has such a way with words.

Sally giggles. Vernon gets up.

VERNON
I gotta piss.

BEN
Me too.

He leaves. Ben follows.

LILLIAN
He's so stupid.

Sally giggles again.

17 EXT. BECKLEY POLICE DEPARTMENT - DAY

Stepping out of his Police car is, OFFICER AMOS BUCKLEY, 28, African-American, 150 pounds, wearing glasses. He puts on his hat, drops his nightstick through a loop on his belt and climbs the steps of the building.

18 INT. BECKLEY P.D. - DAY

Amos enters. He's greeted by, MINERVA, the desk officer, 40, teased red hair and a personality to match.

MINERVA
Good morning, Amos.

AMOS
Minerva.

MINERVA
Fresh coffee in the back.

He walks down the hallway, she's still talking.

MINERVA (CONT'D)
Goin' to the circus?

Over his shoulder.

AMOS
Traffic detail.

Minerva whistles, "Entry of the Gladiators", the circus tune everybody whistles when they think about the circus.

19 EXT. 5TH WHEEL TRAILER - DAY

A shiny 5th wheel trailer, attached to a beautiful truck of matching color.

20 INT. 5TH WHEEL TRAILER - DAY

Standing at the sink, slicing fresh salmon, is, ANDREA, a 26 year-old Germanic beauty with long blonde hair. She's close to falling out of her loosely tied robe, as she serves a lox and bagel breakfast to her shirtless lover, PETER. He's a Hungarian equestrian and center ring star. He sits at the table, peering out a window.

ANDREA
Guten apatiet.

PETER
Danka.

Sipping her champagne.

PETER (cont'd)
Ever been to West Virginia before?

ANDREA
I think once, with my parents. On the Sells and Grey show.

PETER
It reminds me of where I was born.
I can smell the coal.

Looking at her.

PETER (cont'd)

(CONTINUED)

Mountain people are different.

ANDREA

How so?

PETER

I don't know. Just different.

Andrea spreads cream cheese on a bagel, then hands it to him.

ANDREA

Americans are different.

PETER

American mountain people are dangerous.

He leans across the table and kisses her. Her eyes close.

21

INT. ARMORY BUILDING - DAY

The set up takes shape. Colorful ring curbs are connected, red hippodrome carpets are laid. A plethora of cables, ropes, ladders and props crowd the arena. Dwight sips coffee and speaks with Thomas.

THOMAS

How long?

DWIGHT

45 minutes.

THOMAS

Who's that guy?

He points to a man with long hair and a top hat.

DWIGHT

I forget his name. He worked last night and showed up again this morning.

THOMAS

He looks seedy. Make sure he takes that hat off before the doors open, people will think he's part of the show.

Thomas walks away. Dwight tells A WORKER what to do.

(CONTINUED)

DWIGHT

When you finish that, come over here and I'll show you what to do next.

Dwight observes the Workers progress.

22

INT. ROY AND THREASA'S TRAILER - DAY

An older travel trailer with tinfoil taped in the windows. ROY, a grizzled old elephant handler with a genuine case of Tourettes syndrome, receives a scolding from, THREASA, his ethnic wife.

THREASA

Roy! I tell you once, I tell you a thousand times, don't come in this place with dirty feet.

ROY

Oh honey, SUCKMYDICK, my neck, my neck! I'm sorry, I forgot.
FUCKFUCKSUCK.

He puts his knuckles in his mouth, to prevent further rapid fire obscenities from spilling out.

THREASA

Remember! Boots off outside.

ROY

OK, sweetheart, FUCKSUCK, I'll try to remember next time. Got anything, FUCKME, to eat around here? I'm hungry.

23

EXT. TRAILER CAMP - DAY

THREE WORKERS, unload the Count's trunk. Several cases containing, specialized circus equipment, are ready to be moved. The Count hands them each a tip.

COUNT

Thank you.

WORKER #1

Glad to do it, Count. Anytime.

COUNT

When we play Toronto, I'll take you to a place. You'll make lifelong memories there.

(CONTINUED)

WORKER #2
Sounds like fun to me.

24 INT. LILLIAN'S HOUSE - DAY

Lillian and Sally, flip through glamor magazines.

LILLIAN
I think my daddy's a queer.

SALLY
Don't be silly.

LILLIAN
I'm not. He spends all of his time
at the bank. I think he likes men.

Sally giggles.

SALLY
That's absurd.

LILLIAN
I know he doesn't love mom. They
sleep in separate beds.

SALLY
Lots of couples sleep in separate
beds.

LILLIAN
I can just tell. You know, the way
he walks and talks. Kinda like a
woman.

SALLY
I still think it's stupid to think
that. I mean, can you really
picture your dad having sex with
another man?

LILLIAN
Yes.

SALLY
Yuck.

25 INT. ARMORY BUILDING - DAY

The last section of steel cage, being pushed into place by SEVERAL MEN, creating a center ring display for the big cat act. It's filled with heavy iron perches and other cat related props. All that's needed now, is an audience.

26 EXT. TRAILER CAMP - DAY

Roy's in a lawn chair, guarding the foot-shackled ELEPHANTS. Remarkable Creatures, remarkable Man. TWO BOYS, stand on the other side of a perimeter rope, admiring the giant animals.

ROY

You boys ever, RIDESUCK, ride on an elephant?

BOY #1

No, sir.

Roy sticks his knuckles in his mouth. More to come, with a faked sneezing attack, to help prevent being understood.

ROY

There's nothin', FUCKYOUACHOO,
ACHOO, nothin' like it.

Boy #1 heard it. Boy #2 didn't.

BOY #2

Bless you.

ROY

Thank you, son, son,
SUCKMYDICKMYNECK, my neck.

Knuckles back in mouth. Stifled sounds come from Roy. They both heard it that time, and they've seen enough.

BOY #1

See ya'.

They hurry away. Roy mumbles quickly to himself before shouting.

ROY

Suckfuckmydickmyneckmyneck, suckmy
fuckin'ass. Bye bye, Boys!

Roy smiles and waves.

27 INT. LILLIAN'S HOUSE - DAY

Lil and Sal, still flipping through magazines.

LILLIAN
What time is it?SALLY
12:30.LILLIAN
You hungry?SALLY
A little.LILLIAN
You ever do it with Ben?

Sally giggles again.

SALLY
He tried once, but nothing
happened.LILLIAN
Vernon tries all the time and
nothing happens. 'Cause I won't let
him.

They both laugh.

28 INT. PETER'S 5TH-WHEEL TRAILER - DAY

Peter pulls on a pair of tights, then wraps an Ace bandage
around his right ankle. Andrea comes from the rear of the
trailer with a white silk shirt on a hanger.ANDREA
Here's your shirt.PETER
Thank you.

She sits beside him.

ANDREA
I like you better without it.

Playing with a strand of her hair.

(CONTINUED)

PETER
You're exquisite.

He kisses her, then slips on his shirt.

ANDREA
I love you, Peter.

PETER
I love you, too.

29 INT. BACK STAGE AREA - DAY

CLOSE on an air machine, inflating a double balloon. Hundreds of balloons are grouped neatly, ready for sale, as Tuffy ties them to sticks, then binds them with rubber bands. Thomas enters, now wearing a bow tie and festive jacket.

THOMAS
I smell money.

TUFFY
Hope so.

THOMAS
You seen Sookie?

One of the balloons pops.

TUFFY
Not lately.

THOMAS
Those balloons cost a dime apiece.

TUFFY
And sell for a dollar.

Thomas leaves. Tuffy continues his inflating.

30 EXT. MAIN ENTRANCE - DAY

Beckley TOWNSPEOPLE, file into the building. Big-eyed Children, hold hands with big-eyed Adults.

31 INT. ARMORY BUILDING - DAY

PEOPLE scurry for the closest seats. Tuffy wears a striped sport coat and money apron, hawking his balloons.

TUFFY

Mickey Mouse in a glass house! Hey,
hey, hey!.. A dollar for the mouse!
Hey, hey, Mickey! Mickey Mouse in a
glass house.

Kids reach for the balloons, as Tuffy collects parental dollars. Fast sales.

32 EXT. ARMORY BUILDING - DAY

Lillian and Sally, walk among the spectators.

LILLIAN

I just love this.

SALLY

The circus?

LILLIAN

Uh, huh. It's like a little town,
inside a bigger town. Let's go
around back.

SALLY

OK.

They run around the side of the building.

33 EXT. REAR OF ARMORY - DAY

Lil and Sal, arrive near the horses.

SALLY

They're incredible animals.

Lillian sees Peter walk up.

LILLIAN

Sure are.

He wears a robe and clogs.

PETER

Hello, ladies.

Sally giggles.

(CONTINUED)

LILLIAN
Hello.

PETER
Going to the show?

LILLIAN
Uh, huh.

Peter pats one of the large animals and runs his hand down it's side.

SALLY
Are you with the circus?

Lillian rolls her eyes.

PETER
Yes, I am.

LILLIAN
What do you do?

PETER
I ride these horses.

SALLY
Really?

He nods.

PETER
Do you ride?

LILLIAN
I do.

PETER
Perhaps we'll ride together
someday.

Sally giggles. Lillian blushes.

PETER (cont'd)
Laughter makes for a long life.
Enjoy the show.

He walks away, leaving the Girls dumbstruck.

LILLIAN
I think I'm in love.

34 INT. INEZ'S TRAILER - DAY

CLOSE on Inez, in front of the mirror, putting glitter on her eyes with one hand and holding Paco the Terrier with the other. She studies her reflection and kisses Paco.

35 INT. AMOS' POLICE CAR - DAY

Amos sits across the street from the Armory, watching PEOPLE stream into the building.

36 INT. ROY AND THREASA'S TRAILER - DAY

Through a hole in the tinfoil covered window, Threasa watches Roy, sitting with the Elephants. They're wearing their show halters and brightly colored blankets. Roy entertains several onlookers, with exaggerated hand gestures, occasionally sticking his knuckles in his mouth.

37 EXT. HORSE TRUCK - DAY

Harold brushes the beautiful animals. Rubbing their legs and speaking to them, as if they understand. A tiny part of a cigarette, stuck between his lips, went out long ago.

38 INT. TICKET OFFICE - DAY

Thomas collects stacks of money, placing them in a brown paper bag. More money slides in the window, as the TICKET TAKER replaces it with tickets.

39 INT. THE COUNT'S AVION - DAY

CLOSE on the Count's sparkling teeth, as he pulls a grape off the small bunch in his hand. He turns his head sideways, admiring himself in the mirror. Patting a stray hair, then giving it a shot of spray.

40 INT. CAT TRUCK - DAY

An INDIAN TIGER paces back and forth in his cage. A trail of green mucus, stuck on it's massive nostril. Sookie, in costume, watches the cat with concern.

SOOKIE
No work for you today, sweetheart.

She closes the rear door of the truck and walks away.

41

INT. HANSEN'S AIRSTREAM - DAY

Thomas sits at the table, counting out stacks of money and putting rubber bands around them. A nickel-plated .38 revolver, sits close by. Sookie enters.

THOMAS

I was looking for you.

She passes him.

SOOKIE

Tommy's sick. Call a vet.

He stops counting.

THOMAS

How sick?

From the rear of the trailer.

SOOKIE (O.S.)

Sick enough.

With hands full of money.

THOMAS

Can he work the act?

SOOKIE (O.S.)

No.

She comes back to the front, blowing her nose.

SOOKIE (CONT'D)

This fucking weather is insane. One day hot, next day cold. One day sunny, next day rain.

Silence.

SOOKIE (cont'd)

Finish that and make the call. I've got an act to do, without my star.

Thomas resumes counting.

42 EXT. WOODED AREA - DAY

Vernon and Ben sit on the tailgate of Vern's pick-up truck, drinking beer. A deer rifle sits between them.

VERNON
I'm tired of her ass anyway.

He gulps the last of his beer, crushes the can in his hand, and throws it at a tree.

BEN
You and Lil do it much?

VERNON
All the time, but like I said, I'm tired of her ass.

BEN
Yeah, I hear ya'. Lot of fish in the sea.

VERNON
Too bad we live in the mountains.

43 INT. ARMORY BUILDING - DAY

The seats are full, the house lights go out, the CIRCUS BAND, led by the legendary trumpet of Jimmy Isles, cranks up a tunes. In the center ring, our RINGMASTER, in the flood of a carbon-arc spotlight, bellows those famous words:

RINGMASTER
Ladies and gentlemen! Children of all ages! Welcome, to the Royal Hansen Circus!

Lights come up on all three rings, now filled with the opening spectacle. JUGGLERS, CLOWNS, ACROBATS and ANIMALS, parade around the hippodrome.

RINGMASTER (cont'd)
It is our supreme pleasure, to be here in Beckley once again and we sincerely hope you enjoy our show.

FACES in the crowd. HAPPY CHILDREN, SMILING ADULTS, Lillian and Sally, etc., etc.

A medley of circus attractions, in all three rings. When finished, the general lighting fades to black, as the spotlight picks up, The Ringmaster. He introduces the next center ring performance.

(CONTINUED)

RINGMASTER (cont'd)

And now, from the darkest corners
of Amsterdam! As seen throughout
the world! In the center ring, the
master of steel and fire!
Guaranteed to leave you
breathless!... COUNT
DEMONNNNNNNN!

Spotlights catch the Count's flashy entrance. We know we're in for something special.

** (Satani Demon is the actual name of the circus performer that the Count's character is based on. On occasion, he still performs this spectacular act.)

EXT. HILLSIDE BEHIND TRAILER ENCAMPMENT - DAY

Vernon peers through the deer rifle's scope. Ben sits beside him with a beer in his hand.

BEN
This is dumb.

VERNON
You should see some of these
freaks.

WE SEE, through the CROSS HAIRS of a scope.

Tuffy, walking to his camper truck and taking more balloon sticks out of the back.

VERNON (cont'd)
Hippie bastard.

Vernon spots Oscar, in his trapeze outfit, walking to the building with his WIFE and CHILDREN.

VERNON (cont'd)
There's a spic, wearin' tights and
a cape.

BEN
C'mon Vernon, let's go.

VERNON
Not now, this is too much fun.

INT. ARMORY BUILDING - DAY

The Count does an amazing finale. The crowd goes wild. Showman supreme.

RINGMASTER
COUNT DEMONNNNNNNNNNIIIIIC!

Shots of the crowd reacting.

44 EXT. HILLSIDE - DAY

Vernon's still checkin' it out. Ben's bored.

VERNON
Truly weird people, Ben. Here, you take a look.

BEN
Nah.

Vernon spies the Count, emerging from the building.

VERNON
Oh man, check out this fag guy.
He's somethin' else.

The Count passes behind a truck, then reappears. Vernon is tracking with him when suddenly, BANG, the gun goes off. Exploding the Count's head, against a white trailer. Vernon's mouth hangs open, looking at the rifle, as if he'd never seen it before. Time freezes. Ben's horrified.

BEN
What the hell did you do, man?!

Vernon's in shock. Ben smacks him on the arm.

BEN (cont'd)
Vernon!

A beat.

VERNON
... I didn't know it was loaded.

He grabs the rifle from Vernon and looks through the scope. A CIRCUS MAN runs out of the trailer, with part of the Count on the side. He freaks, as other CIRCUS PEOPLE gather, looking in all directions. Ben pulls Vernon to his feet.

BEN
Come on man, let's go!

They scramble to the truck.

EXT. TRAILER CAMP - DAY

Moments after the Count's mishap. A real bad scene.

CIRCUS LADY
Somebody get a fucking blanket
please!

Background chatter among the CIRCUS PEOPLE. Who did this?
What happened? Oh my god! Where's Thomas?

INT. VERNON'S TRUCK - DAY

Ben drives fast, down a narrow dirt road. Vernon holds on,
looking totally lost.

BEN
Where to, man?!

VERNON
... I don't know.

45 EXT. BETWEEN THE HORSE AND ELEPHANT TRUCKS - DAY

Roy and Harold, stand near the fence, having a smoke. They catch a glimpse of Vernon, in the truck, sliding through a turn and vanishing around a corner. The ORANGE truck standing out, against the green of the mountain. Now alerted to the bedlam, we follow Roy and Harold, running to scene.

46 EXT. COUNT'S DEATH AREA - DAY

Thomas arrives at the same time, as Roy and Harold. General chaos breaks out. A towel is thrown over the Count's head. We can't understand what Harold is saying and Roy's profanities flow freely. Thomas tries to calm everyone.

THOMAS
Oh shit, what a mess. God almighty
damn. Anybody call the police?

INEZ
Tuffy did.

THOMAS
Great God almighty damn. I've never
seen... Holy fucking shit.

ROY
What about the, fuckfuckSHOT!,
show?

THOMAS

We finish the fucking thing! Go
Roy! Now! Elephant's in 10. Go, go,
go!

Roy hurries back to get the elephants.

THOMAS (cont'd)

OK, OK. We need to get him moved
over. Clear the entry.

CIRCUS MAN

We can't move him, 'till the cops
see him.

THOMAS

The hell we can't. If he's here
when the elephant's come in, you'll
have to scrape him up with a
fucking shovel.

47

INT. VERNON'S TRUCK - DAY

Ben slows the truck, on a two-lane concrete bridge. Vernon tosses the deer rifle out the window and over the bridge, into the river below. Ben speeds away.

BEN

You've changed our lives, forever.

48

EXT. COUNT'S DEATH AREA - DAY

Officer Amos, is on the scene. Everybody's talking.

AMOS

Please step back. Please! Quiet
down. Thank you.

Harold covers the Count's body with a horse blanket.

AMOS (cont'd)

Sir, I'm going to have to ask you
to step away please.

Harold startles Amos, with a snarling growl.

EMT's arrive, with lights FLASHING.

Two more police cars, ease into the scene.

The Curious look on.

49

EXT. VERNON'S HOUSE - DAY

Ben pulls the truck in the driveway and shuts it off.

BEN

So, what now?

VERNON

I don't know.

BEN

You killed that fuckin' guy!

VERNON

Nobody saw us.

BEN

Us! It's you man, not us.

VERNON

You were there too, you're part of it. You didn't pull the trigger, but you drove the truck.

BEN

Fuck you.

VERNON

Fuck you!

Vernon backhands Ben. Ben swings wildly at Vernon. A bad fist fight erupts in the cab of the truck, resulting in blood from both young men, and a busted rear window. Finally, they finish and settle into the seat.

VERNON (cont'd)

Like I said, fuck you.

50

EXT. TRAILER CAMP - DAY

Roy, in a red coat, leads the elephants quickly to the building, spitting out a string of foul words, as he nears the death area. ONLOOKERS, try and remove themselves, from the fast approaching pachyderms. Another chaotic scene.

Amos, waving his arms.

Roy, cursing violently.

Inez, screams a warning.

PARAMEDICS, trying to place the Count's body on a gurney.

Panic-stricken FACES, flee the scene.

51 INT. ARMORY BUILDING - DAY

Happy FACES watch the show, unaware of the activities outside the back door. Laughter and applause.

RINGMASTER

And now, for the child in us all.
That which makes a circus a circus.
Direct from the jungles of Africa.
Those magnificent pachyderms!

The spotlight picks up Thomas, Roy and the Elephants, as they enter the center ring. Proceeding with the act, despite their emotional state. A PRETTY CIRCUS GIRL enters the ring and styles for the audience. Roy curses as quietly as he can, trying to smile. Thomas taps the animal with a bull hook, causing it's leg to extend, enabling the Pretty Girl to climb aboard.

SUPERIMPOSE: BETWEEN THE MATINEE AND EVENING SHOW

52 EXT. BECKLEY POLICE DEPARTMENT - DAY

Roy and Threasa sit on the front steps. He smokes while she reflects on the departed.

THREASA

He was a handsome man. And oh, how the ladies loved him. There were so many. You think it could've been a jealous boy friend that killed our Count?

The front door opens to reveal Thomas and Harold.

THOMAS

Roy! Your turn.

Roy flips his cigarette away, mutters a few curse words and joins Thomas, as Harold sits beside Threasa.

53 INT. BECKLEY POLICE DEPARTMENT - DAY

Thomas and Roy enter the small room, where Officer Amos and SGT. BAKER are waiting to take Roy's statement.

(CONTINUED)

THOMAS

Sgt. Baker, this is Roy. He's been with the show for 15 years and knows elephants better than anyone on the planet. Unfortunately, Roy is afflicted with Tourettes disease.

The officers rise to shake hands.

ROY

Good to, fucksuck, meet you.

They shake, Roy smiles.

INT. VERNON'S BEDROOM - DAY

Vernon and Ben discuss their day.

VERNON

What if we painted the truck, just to make sure?

BEN

Yeah, right. That takes time.

VERNON

Not if we use spray cans.

BEN

That's stupid, Vernon. Besides, we don't know if anybody even saw the truck.

VERNON

Better to be safe than sorry.

Vernon's MOM, a typical West Virginia woman, opens the door, making the boys jump.

VERNON (cont'd)

Jesus, mom! Knock next time.

MOM

I'm sorry. Thought you boys might want a sandwich or something.

BEN

Not me, but thanks anyway. I should go. Told my dad I'd cut the yard.

MOM
What about you, Vern?

VERNON
Maybe later.

MOM
OK, then. You alright?

VERNON
Yeah, why?

MOM
Your face is red.

She exits, closing the door.

54 EXT. TRAILER CAMP - DAY

The CIRCUS MAN, washes down the side of his trailer and the asphalt where the Count died.

A CIRCUS LADY, places flowers on the wet pavement.

55 INT. TUFFY'S CAMPER - DAY

Tuffy chats with his new friends, Lillian and Sally.

LILLIAN
I've never been in a camper this small.

TUFFY
Want a beer or something?

Tuffy takes a beer from the cooler.

LILLIAN
Sure, I'll have one.

Sally is transfixed by her surroundings.

LILLIAN (cont'd)
It's awful, what happened to your friend. I still can't believe it.

TUFFY
Yeah, he was a legend. He was on The Ed Sullivan Show three times.

SALLY
Three times?

TUFFY
Uh, huh.

LILLIAN
I'm glad we got to see him. He was
really great.

56 INT. PETER'S 5TH-WHEEL TRAILER - DAY

CLOSE on a pistol being loaded and snapped shut. PULL BACK
to reveal Peter.

PETER
I've seen this kind of hatred
before.

ANDREA
You think it's necessary to have a
gun?

PETER
Yes, I do.

57 EXT. INEZ'S TRAILER - DAY

Inez sits on the step, holding Paco's leash.

INEZ
Paco! Don't shit there, somebody
might shoot you. Everybody got guns
here.

Jimmy, the man we saw with the boxer dogs, walks up. (no dogs
this time.)

JIMMY
Terrible, huh?

INEZ
Crazy, crazy, crazy.

JIMMY
The Count was a special man.

INEZ
Not any more.

Paco barks at Jimmy. Nobody cares.

58

INT. BECKLEY POLICE DEPARTMENT - DAY

Roy's still in conversation with Amos and Sgt. Baker.

ROY

So, Harold and me was, fuck,
smokin' a cigarette, suck, beside
the horse truck. Then I see, pussy,
this truck come flyin' by.
Assholeasshole. I seen a boy
inside, dickintheass, with brown
hair. Pussyhair.

The Officers try hard to understand.

AMOS

Do you think you'd be able to
identify the boy if you saw him
again?

Roy thinks about it for beat.

ROY

Sure I would. Fuckyou, achoo.

Roy half-smiles.

INT. TUFFY'S CAMPER - DAY

Tuffy tries to score. Lillian and Sally are entertained.

TUFFY

I was working the trampoline, came
down off center, caught the edge
and smacked my head. Nearly killed
myself.

He touches his head.

SALLY

Oh, my God.

TUFFY

Head swelled up like a balloon.

LILLIAN

Oh, my God.

TUFFY

Yeah, I'm better now. Still get a
little dizzy sometimes.

(CONTINUED)

LILLIAN
I guess so.

TUFFY
Hey, we got a couple of hours
before the evening show. Maybe we
could have sex.

The girls can't believe what they just heard. He squeezes himself.

TUFFY (cont'd)
This thing gets so hard, a cat
couldn't scratch it.

Tuffy smiles.

59 EXT. TUFFY'S CAMPER - DAY

Lillian and Sally blast out the door. Tuffy tries to explain.

TUFFY
I didn't mean anything by it. I
just thought we could have some
fun, that's all. Don't get pissed
off.

The Girls walk away. Tuffy is sad and confused.

60 INT. BECKLEY POLICE DEPARTMENT - DAY

Thomas hands Roy a handkerchief, to wipe the sweat off.

SGT. BAKER
Now Roy, this is just a statement.
There's no need to get all worked
up.

THOMAS
He can't help it, Sergeant.

AMOS
You're certain the truck was
orange?

ROY
It was, cocksuckin', orange I said!

Amos fills in the blank on the statement.

61

EXT. VERNON'S BACKYARD - DAY

Vernon is changing the color of his truck from orange to black. More than half way through, there are at least a dozen empty cans of black spray paint lying on the ground. He takes another can from the case, shakes it, and admires his work. At this point, it looks pretty bad.

Behind him, an older-model Buick rolls in the driveway and stops. A large man wearing coveralls steps out. This is VERNON SR. Dad can't believe his eyes.

VERNON SR.

What the fuck are you doing?!

Vernon's got that whipped dog look.

VERNON

I... I decided to paint my truck.

VERNON SR.

With spray paint?!. That's the stupidest thing I ever seen. What made you do such a dumbass thing?

VERNON

I don't know.

VERNON SR.

Shit! Looks like some kinda goddamn scary Halloween thing.

Dad walks around the truck and spots the cracked window.

VERNON SR. (cont'd)

God almighty, what happened to the window? No, don't tell me, let me guess. You was tryin' to make it look like a fuckin' spider web. Right?

VERNON

No. It got broke by accident.

VERNON SR.

What kinda fuckin' accident?

VERNON

Me and Ben got in a fight.

VERNON SR.

... Did you whip his ass?

(CONTINUED)

VERNON
Yes, sir.

VERNON SR.
Good. That's what counts.

62 INT. THOMAS AND SOOKIE'S TRAILER - DAY

Sookie is cooking, as Thomas enters.

SOOKIE
What happened?

THOMAS
It was a pain in the ass.

SOOKIE
Could they understand Harold?

THOMAS
I translated.

SOOKIE
What about Roy?

THOMAS
They'll never forget him.

Sookie raises an eyebrow.

SOOKIE
I spoke with the funeral home.
They'll ship the body to Sarasota
on Monday.

THOMAS
Anybody notify his people?

SOOKIE
I don't know if he had any, he
never talked about family. His
agent should know.

THOMAS
... He had a great act.

SOOKIE
Why's he dead, Thomas?

No answer.

63

INT. CAROL'S CAFE - DAY

Lil and Sal, have a Coke and french fries.

SALLY

I nearly died when he said that.

LILLIAN

I got excited.

SALLY

God, Lillian.

Sally giggles.

LILLIAN

I did. Think about it. You ever do anything like that before?

SALLY

No.

LILLIAN

Me either. Well, something to think about anyway.

SALLY

Yeah, I guess so.

LILLIAN

Let's go back to the show tonight.

Off Sally's look.

64

INT. ARMORY BUILDING - NIGHT

The evening show is about to begin. Happy FACES fill the arena. The lights go down, the music begins with a soothing trumpet solo, the spotlight shaft finding, a slightly more subdued Ringmaster.

RINGMASTER

Ladies and gentlemen. Children of all ages. Welcome to the Royal Hansen Circus.

The crowd roars it's approval.

RINGMASTER (cont'd)

Tonight's show will be dedicated to the memory of the legendary, Count Demonic. As many of you know, he

(MORE)

(CONTINUED)

RINGMASTER (cont'd)
died tragically outside this
building, earlier today.

Vocal shock from the Audience Members that didn't know of the Count's death.

RINGMASTER (cont'd)

I ask you to share with me in a moment of silence, for one of the greatest showmen the circus world has ever known.

In the dim light, we focus on several faces of SHOW MEMBERS as well as AUDIENCE MEMBERS. Some respect the grief, Some eat cotton candy and wait for the show to begin.

RINGMASTER (cont'd)

Thank you. And now, on with the show!

The music changes tempo, as spotlights crisscross the Audience. CLOSE on the face of a BIG CAT, entering the wire arena in the center ring, followed by FIVE more. All take their place on the heavy iron perches.

Sookie, in stunning attire, cracks a whip and moves with grace among the jungle beasts. Thomas stands outside the giant cage, his hand resting on the butt of a pistol.

65

INT. BECKLEY POLICE DEPARTMENT - NIGHT

Amos and Sgt. Baker are working overtime. Two SUITED MEN are present.

SGT. BAKER

So, that's about it. We know the truck was orange and we know two young men were inside. It was hard to understand everything the witnesses were saying, but they think they can make an I.D.

SUIT #1

How long will they be here?

SGT. BAKER

They leave tonight after the last show, but I have an itinerary of their future dates.

Amos checks some papers.

(CONTINUED)

AMOS

Tomorrow, they're in Huntington.

SUIT #2

How many orange trucks do you think
there are, in a town the size?

AMOS

Not many I guess. Beckley's not a
very big place.

SUIT #1

Then it shouldn't be hard to find.

66

INT. VERNON'S HOUSE - NIGHT

Vernon Sr., Vernon and Mom are having dinner.

VERNON SR.

You see what Junior did to the
truck?

MOM

No.

VERNON SR.

Painted it black. Looks like shit.

MOM

That's nice.

Mom passes the meat.

VERNON

It don't look so bad.

VERNON SR.

I said it looks like shit.

MOM

Well, then shit it is. Could you
pass the vegetables please?

Vernon does. Vernon Sr. eats his meat.

VERNON SR.

Circus trash pulled in town last
night.

MOM

Really, I thought it was next week.

VERNON SR.
Bunch a fuckin' carnies.

MOM
Oh no, not circus people. They're artists. Carnies are people who run games of chance and side-show attractions. Circus people have great skill, often risking their lives for your entertainment.

VERNON SR.
How'd you get so smart?

MOM
Common sense, Vernon. That's all.

67 EXT. TRAILER CAMP - NIGHT

Several FLORAL offerings, now rest on the spot where the Count died. Circus People pass by, as the show goes on inside the building.

68 INT. ARMORY BUILDING - NIGHT

Tuffy, hawks his wares among the Spectators. Several rows in front of him are Lillian and Sally. They hear his call, but don't turn around.

TUFFY
Hey, hey, hey! Mickey Mouse in a glass house! Get a mouse for a dollar!

He walks out of frame, as we PUSH in on the girls.

69 EXT. TRAILER CAMP - NIGHT

Peter and Andrea walk to the building, passing the flowers without a glance. Harold waits with the horses at the door.

PETER
Thank you, Harold.

Peter strokes the horses.

HAROLD
No simrite, no Coun.

PETER

True. It's not right, without the
Count.

ANDREA

Are you OK?

PETER

I'm fine. Let's go.

70

INT. ARMORY BUILDING - NIGHT

The Ringmaster dazzles the crowd.

RINGMASTER

And now, from The Hungarian State
Circus. One of the world's most
celebrated equestrians, Peter
Habner! And lady, Andrea.

Peter and Andrea prance into the center ring and strike a pose for the audience. Two young men take their capes, as Harold leads a LARGE HORSE into the ring.

The act goes smoothly, as Peter holds Andrea on his shoulders, while standing on back of the horse, galloping around the ring.

Harold watches from the side of the ring. Other spotters, including Thomas, make sure the horse doesn't jump the curb.

The crowd cheers their approval. Several other trick moves keep us entertained as we lead up to Peter's final trick.

RINGMASTER (cont'd)

For his final feat this evening,
Peter will now attempt a backwards
somersault from the back of one
galloping horse to another. For
this, I must ask for your total
silence.

The crowd silences as a SECOND HORSE is led into the ring by Harold. Thomas maneuvers the two horses, starting their single-file gallop around the ring.

When they reach the proper gate, Peter runs, steps on a small ramp, and leaps to the back of the first horse. His arms extended, with silk shirt sleeves flapping in the breeze, he looks like a Hungarian God.

(CONTINUED)

At the perfect moment, he launches himself into a backwards summersault, landing on the back of the second horse. His foot slips and he slides down the side of the animal.

The audience gasps. Peter is disappointed and goes through the process again. This time, his landing is perfect.

The crowd reacts, Lillian and Sally sit in awe. Sally whispers to Lillian, without taking her eyes off Peter.

Peter stands in the spotlight, relishing the applause.

71 INT. BECKLEY POLICE DEPARTMENT - NIGHT

Sgt. Baker, alone at his desk, picks up the phone and dials.

SGT. BAKER

Hey, how you been? Yeah, fine.
Listen, your boy still got that old
truck you bought for him? No shit?
Black huh? Vern, I need to talk to
you, in person. Now's a good time.
And, don't tell nobody I called.
OK, see you then.

72 INT. VERNON'S HOUSE - NIGHT

Vernon Sr. hangs up and throws on a jacket, leaving the house without saying a word. He passes the, now black truck, gets in his car and drives away.

73 INT. ARMORY BUILDING - NIGHT

Lillian and Sally stand in line, at a concession booth. Tuffy walks up behind and whispers in Lillian's ear.

TUFFY

Mickey Mouse in a glass house.

She blushes like the school-girl she is. Sally giggles.

SALLY

What do you want?

TUFFY

I thought we talked about that
earlier.

Sally giggles again.

LILLIAN
Talk's cheap.

TUFFY
Really? Follow me.

He walks away. They reluctantly follow.

INT. PETER AND ANDREA'S TRAILER - NIGHT

Andrea, rubs Peter's neck.

ANDREA
Now and then it happens.

PETER
This time, I knew it before it did.
A cloudy mind causes mistakes.
Mistakes are sometimes fatal.

She wraps her arms around him and kisses him softly.

ANDREA
I can clear your clouds away.

74

INT. BECKLEY POLICE DEPARTMENT - NIGHT

Sgt. Baker speaks with Vernon Sr.

SGT. BAKER
Vernon, I ain't sayin' the boy done
it, but it ain't gonna look good if
he painted the thing to cover his
tracks.

VERNON SR.
... It was a high caliber rifle?

SGT. BAKER
That's what it looked like to me.

VERNON SR.
Damn.

SGT. BAKER
Everybody in town knows that truck,
Vern.

VERNON SR.
I know. Shit, I gotta go. Thanks
Fred. I'll talk to the boy and give
you a call. And thanks for keepin'
it to yourself.

SGT. BAKER
Good luck.

75 EXT. TRAILER CAMP - NIGHT

The crowd can be heard, as the show continues. TWO OFFICERS, lean against a Police car, keeping an eye on things. Inez exits her trailer with Paco on a leash. She walks by the Officers and smiles, speaking friendly Spanish as she passes.

INEZ
(In Spanish)
I suppose you worthless bastards
are here to protect us.

The officers smile back.

OFFICER #1
Evenin', ma'am.

She nods.

OFFICER #2
What did she say?

OFFICER #1
I don't know.

76 INT. VERNON'S BEDROOM - NIGHT

CLOSE on Vernon.

VERNON
I don't know!

Seated next to him is, Vernon Sr.

VERNON SR.
You don't know where you were this
afternoon?

VERNON
No, sir.

VERNON SR.
You got fuckin' water on the brain?
Don't lie to me, boy.

Vernon knows this look.

VERNON
Me and Ben was ridin' around.

VERNON SR.
Did you have a rifle?

Shocked.

VERNON
Yes, sir.

His shock turns to tears.

VERNON (cont'd)
I'm...I'm...

Daddy lowers his head and speaks softly.

VERNON SR.
Goddamn, Vernon.

VERNON
I'm sorry. I... I didn't know it
was loaded, I swear I didn't. What
am I gonna do?

VERNON SR.
The first fuckin' thing is quit
that cryin' shit. It gets on my
nerves.

He stops crying.

77 INT. THOMAS AND SOOKIE'S TRAILER - NIGHT

Thomas and Sookie are having a moment.

THOMAS
Your nerves?! What about my nerves?
Give me one of those pills.

SOOKIE
You have to drive tonight.

THOMAS
You do too. Shitty little town. I
had a feelin' this would be a bad
date.

Sookie packs the trailer for travel.

(CONTINUED)

SOOKIE
Sick cat. Dead Count.

THOMAS
Un-fucking believable.

He sits down. Calm.

SOOKIE
Help me secure this stuff.

Thomas picks up the sugar bowl.

78 INT. VERNON'S BEDROOM - NIGHT

Vernon Sr., speaks to his son in a low, direct tone.

VERNON SR.
Your mamma don't need to know any
of this.

VERNON
What about Ben?

VERNON SR.
He won't say nothin'. Who would he
tell?

VERNON
What should we do with the truck?

VERNON SR.
I got an idea.

79 INT. TUFFY'S CAMPER - NIGHT

Tuffy's in bed with Lillian and Sally. He's experienced,
They aren't. He's naked. They wear under things.

TUFFY
What's the matter?

Sally giggles.

LILLIAN
Shhhh, somebody might hear us.
We've never done anything like this
before.

TUFFY
Well I have and it's lots of fun.

He squeezes Sally's ample breast. She giggles again.

TUFFY (cont'd)
That's nice.

Tuffy giggles too.

80 EXT. TUFFY'S CAMPER - NIGHT

Harold stands near the camper, listening to the giggling within.

81 INT. VERNON'S GARAGE - NIGHT

The truck's inside. Vernon Sr. pulls the garage door closed.

VERNON SR.
OK, here's what we'll do.

Rolling a portable hoist in front of the truck.

VERNON SR. (cont'd)
Get a trouble light and roll the tool chest over here. We'll take the motor out.

VERNON
What for?

VERNON SR.
Hard to identify a truck, makin' a getaway, if it ain't got no motor.

Vernon gets the light and tools. Dad opens the hood.

82 EXT. TRAILER CAMP - NIGHT

Harold shuffles away from the rear of Tuffy's camper and across the lot. He rounds the side of the horse truck, in time to see TWO MEN, on the other side of the fence, near where he and Roy spotted the orange pick-up earlier in the day. The Men are carrying RIFLES, as they disappear into the darkness. Harold creeps closer to the fence, certain of what he saw, then darts away.

83 EXT. THOMAS AND SOOKIE'S TRAILER - NIGHT

Harold bangs on the door.

HAROLD
Ommas! Ommas!

Thomas opens the door. Harold rushes inside, nearly knocking him down.

84 INT. THOMAS AND SOOKIE'S TRAILER - NIGHT

Harold's excited.

THOMAS
What's the matter?!

HAROLD
Teendismen wit... Uns!

SOOKIE
Who's got guns?

Harold points.

HAROLD
Ontno.

THOMAS
Show me.

Harold leads Thomas outside.

85 EXT. TRAILER CAMP - DAY

Thomas and Harold stand at the fence, looking into the darkness.

THOMAS
You're sure?

Harold nods.

THOMAS (cont'd)
They weren't police?

He shakes his head.

THOMAS (cont'd)
Go get Peter.

Harold scurries away.

86

INT. VERNON'S GARAGE - NIGHT

Daddy Vernon works with his boy, removing motor parts from under the hood of the truck.

VERNON SR.

The man's dead and that's that.

Vernon wipes his face, leaving a smudge.

VERNON SR. (cont'd)

Them people ain't worth a shit
anyway. Bunch a fuckin' migrant's,
doin' tricks and takin' your money.
Fuck 'em. You done the world a
favor, if you ask me.

Vernon turns a rachet quickly.

87

EXT. TRAILER CAMP - NIGHT

Peter and Harold have joined Thomas near the horse truck.

THOMAS

Harold said they both had guns.

PETER

Everybody has a gun.

THOMAS

There's a lot of money in my
trailer.

PETER

There always is. It's not money
these people want.

THOMAS

Then what?

PETER

Us. They don't like us.

THOMAS

Let's get the cops.

Thomas starts to leave. Peter stops him.

PETER

No cops. They don't like us either.

(CONTINUED)

THOMAS

That's crazy.

PETER

They're mountain people.

THOMAS

I don't care what they are.

Our Trio, looks into the darkness.

PETER

They protect their own, Thomas.
Just as we do. If anything's to be
done it's up to us.

THOMAS

What do you suggest?

PETER

Eye for an eye.

88

INT. ARMORY BUILDING - NIGHT

The Ringmaster introduces the final act.

RINGMASTER

For our final act this evening, the
moment you've all been waiting for.
Defying the laws of gravity, from
one end of the arena to the other.
The human cannonball, Hugo
Zucchini!

The Crowd cheers the arrival of, HUGO, riding on top of a
huge cannon, mounted on the rear of a strange truck, backing
into the arena. A large net is hoisted at the opposite end.
Hugo waves to the Crowd.

The cheering fades, replaced by a song, setting the pace for
the following montage.

89

EXT. ARMORY BUILDING - NIGHT

Officer Amos, sitting in his patrol car, sipping coffee.

90 INT. TUFFY'S CAMPER - NIGHT

Tuffy's under the sheets with Lillian. Sally sits on the cooler, flushed and exhausted.

91 INT. VERNON'S GARAGE - NIGHT

Father and son, continue the motor removal. Both are sweating and greasy.

92 INT. ARMORY BUILDING - NIGHT

Hugo again waves to the crowd, as the cannon raises. He slides himself into the barrel.

93 INT. BECKLEY POLICE DEPARTMENT - NIGHT

Sgt. Baker takes a bottle of whisky from his desk drawer and pours a drink.

94 INT. THOMAS AND SOOKIE'S TRAILER - NIGHT

Thomas stacks money in a cupboard above the stove, checks his pistol and puts it in his pocket.

95 INT. PETER'S 5TH-WHEEL TRAILER - NIGHT

Peter, in a dark jacket, slides his pistol in the pocket.

96 EXT. TRAILER CAMP - NIGHT

Roy and Harold walk with purpose across the lot.

97 INT. ARMORY BUILDING - NIGHT

FOCUS on the end of the barrel, as the song ends and the cannon FIRES. KA-BOOM! Hugo flies out the end, sailing through the air in SLOW MOTION. We hear only the sound of air rushing past, until his graceful landing in the net. The Crowd goes wild. Hugo lowers himself and delights in his moment of adulation.

RINGMASTER

Hugo Zucchini ladies and gentlemen.
We hope you've enjoyed the show and
look forward to seeing you again

(MORE)

(CONTINUED)

RINGMASTER (cont'd)
next season. From the Royal Hansen
Circus, we wish each and every one
of you a safe trip home and dreams
of wonder. Thank you and good night

The Band plays lively circus music.

98 EXT. FRONT OF AMORY BUILDING - NIGHT

Officer Amos stands near his patrol car, as SPECTATORS file past. Other things are on his mind.

99 INT. VERNON'S GARAGE - NIGHT

The chain hoist is in place, in front of the truck. Vernon Sr. is under the truck on a creeper. Vernon works from above, under the hood, as his dad instructs him. The trouble light, gives an eerie look to both.

VERNON SR.
Bolts are out of the motor mounts.
Now, make sure the chain is tight
on the block and hooked to the
hoist, then pump it up.

VERNON
OK.

Vernon tightens the chain to the block, then hooks it to the hoist.

VERNON SR.
Pump it 'till the slack is out.
I'll steady it from here.

He does as he's told.

VERNON
How's that?

VERNON SR.
Good. Good. That's it.

The motor lifts off of the mounts a little, but rotates a few inches. Vernon pumps again. By mistake, his free hand hits the RELEASE LEVER. The motor falls through, CRUSHING the head of Vernon Sr. Vernon's face contorts, from witnessing this horrible turn of events.

100 EXT. TRAILER CAMP - NIGHT

At the rear of the horse truck, in a desperate meeting, are Thomas, Peter, Roy, Harold, and Oscar.

PETER
They won't be hard to find.

THOMAS
Use your head. Don't shoot anybody,
unless they shoot at you.

ROY
Fuckyou. Thomas is right.
Suckmydick.

THOMAS
They both had rifles.

ROY
Fuckfuckfuck.

THOMAS
I think we better get the cops.

ROY
Fuck the cops.

PETER
Let's go.

They move off across the fence.

101 INT. VERNON'S GARAGE - NIGHT

Vernon sits on a box. He looks at the horror beneath the truck a final time, then turns off the overhead light and exits the garage. The trouble light still burns from beneath the truck, next to a pool of blood.

102 INT. VERNON'S HOUSE - NIGHT

Vernon enters the back door, walks through the house, passing the living room, where mom is watching TV.

MOM
Going to bed?

VERNON
Yeah.

Vernon climbs the stairs.

(CONTINUED)

MOM
Where's your dad?

VERNON
Workin' on the truck. Said he'd be
in later.

MOM
Sweet dreams.

VERNON
Good night, mom.

Mom goes back to watching her show.

103 EXT. TRAILER CAMP - NIGHT

The two Police Officers, still lean on their patrol car, looking in opposite directions. Observing the tear down and loading process of the circus. People scrambling around, packing trucks and making their trailers ready for travel.

OFFICER #1
Sad way of livin', huh?

OFFICER #2
Yeah.

OFFICER #1
Be glad when they're gone.

OFFICER #2
Me too.

From Officer #2's point of view, we see the rear door of Tuffy's camper open. Tuffy exits first, then helps Lillian and Sally out.

OFFICER #2 (cont'd)
Hey, check that out.

He points. Tuffy kisses both girls.

OFFICER #2 (cont'd)
Ain't that Sally Reynolds?

OFFICER #1
Uh, huh. I'd know them titties
anywhere.

Tuffy closes the door and the Three walk around the side of the camper.

104 INT. ARMORY BUILDING - NIGHT

Dwight stands watch, as several ROUSTABOUTS roll a huge carpet. He coils electrical cable around his elbow, ties it off and drops it. Other WORKERS, break down the show.

105 EXT. FRONT OF ARMORY BUILDING - NIGHT

Lillian and Sally walk past Officer Amos. Their smiles reflect fresh made memories. Amos doesn't notice.

106 EXT. WOODS - NIGHT

Oscar and Harold, streak through a wooded area. Oscar, with an athletes grace, Harold's more animal-like. Searching, stopping, listening and moving on.

Thomas and Roy, follow the rutted dirt-road. Thomas is terrified. Roy's ready for action, but already exhausted.

ROY
Eatpussy Thomas, I'm give out.

THOMAS
Shhhh. Be quiet.

Roy whispers.

ROY
I'm sorry, sucksuck lickmyass.

They move on.

Peter, moving through the woods, looking much like a hero. With a gun in his hand, he's ready for anything.

107 INT. THOMAS AND SOOKIE'S TRAILER - NIGHT

Sookie opens the door and pokes her head in.

SOOKIE
Thomas?

No response, she closes the door.

108 INT. VERNON'S BEDROOM - NIGHT

Vernon's phone conversations turns ugly.

VERNON

Not so good. I got the truck
painted, but I got a bigger problem
now... Hey! If I got problems, then
you got problems!

He slams the receiver down.

VERNON (cont'd)

Fuck him.

A beat. The phone RINGS. He snatches it up.

VERNON (cont'd)

What?!

109 INT. LILLIAN'S BEDROOM - NIGHT

Lillian's on the phone.

LILLIAN

That's an ugly way to answer the
phone. Yeah... Sally and I went to
the circus. Yeah, you shoulda'
gone. It was great.

110 EXT. WOODS - NIGHT

From behind, we see the Two Men with rifles, that Harold saw earlier. In front of them are, TWO DOGS. Sniffing, catching a scent and moving off to the right. The Men watch the dogs for a few seconds, then follow.

Just below them in the woods, Peter spots the Two Men, freezes, then raises his pistol.

PETER

Stop!

The startled hunters both whirl in Peter's direction. Peter FIRES a single shot, dropping Hunter #1. Hunter #2, wastes no time in a speedy exit. Peter FIRES two more shots, each one misses the fleeing, Hunter #2.

111 EXT. TRAILER CAMP - NIGHT

Officer's #1 and #2 hear the gunshots.

OFFICER #1
That ain't a huntin' gun.

OFFICER #2
Them's pistol shots.

They jump in their patrol car and take off, out the gate and along the dirt road, into the darkness.

EXT. WOODS - NIGHT

Thomas and Roy, also heard the shots and are freaked out.

THOMAS
Goddamnit! I told 'em not to shoot.

ROY
We don't know if, cocksuckfuck, it was us or them that shot. Shitfire.

Thomas calls out.

THOMAS
Peter!

ROY
Thomas! (whispers) Eatmeeatme, be quiet. Somebody might hear us.

THOMAS
That's why I called out. I want somebody to hear me.

ROY
Suckfuck.

They move off, Thomas still calling, Roy chimes in on occasion.

THOMAS
Harold! Oscar!

ROY
Pussy!

112 EXT. WOODS - NIGHT

Standing next to a tree, are Harold and Oscar. Oscar has a pistol, Harold does not. They can faintly hear Thomas and Roy calling.

OSCAR
Sounds bad.

Harold nods in understanding.

113 INT. PATROL CAR - NIGHT

Officers #1 and #2, cruise slowly along the road. Their headlights are OFF. Officer #1 speaks into his radio.

OFFICER #1
Dispatch, this is unit 12. We need
back up on Turkey Ridge, behind the
Armory building. Shots fired.

114 INT. ARMORY BUILDING - NIGHT

Sookie approaches Dwight.

SOOKIE
Dwight, have you seen Thomas?

DWIGHT
Not since the end of the show.

SOOKIE
I can't find him anywhere.

115 EXT. FRONT OF ARMORY BUILDING - NIGHT

Officer Amos, standing near his patrol car, hears his radio.

DISPATCH
(voice over)
All cars in the vicinity of the
Armory. Officers need assistance on
Turkey Ridge Road. Shots fired.

Amos leaps in his patrol car and peels around the building.

116 EXT. WOODS - NIGHT

Hunter #2 runs for his life. Peter isn't far behind.

117 INT. PATROL CAR - NIGHT

Officer's #1 and #2 drive slowly around a bend in the tiny logging road, as Peter bolts across in front of them.

OFFICER #2
Goddamn! Did you see that?

Officer #1, switches ON the headlights and stops the car.

OFFICER #1
I saw he had a gun.

Officer #2, jumps out of the car. #1 calls in.

OFFICER #1 (cont'd)
Dispatch, this is unit 12. We've
got a problem on Turkey Ridge. What
about that back up?

118 EXT. TRAILER CAMP - NIGHT

Inez sees Officer Amos' patrol car whiz past the entrance to the lot. Racing along the fence-line, before turning on the road to Turkey Ridge. His lights are FLASHING. Inez splits.

119 INT. AMOS' POLICE CAR - NIGHT

Officer Amos hurries along the dirt road, speaking into the radio handset.

AMOS
I'm there now, tell 'em to relax.
Amos out.

He tosses the mic in the seat and takes the steering wheel in both hands.

120 INT. PATROL CAR - NIGHT

Officer #1 listens to the radio.

DISPATCH
(voice over)
He said he was there and you should relax.

(CONTINUED)

OFFICER #1
OK. Ten four.

A worried look crosses his face. Officer #2 stands in front of the car, flashlight in one hand, service revolver in the other.

121 INT. AMOS' POLICE CAR - NIGHT

Amos navigates the rutted road at a fast clip, sliding around a familiar bend in the road. He sees Officers #1 and #2's patrol car, stopped dead in front of him. Too late.

AMOS
Oh, shit!

SMACK-O! He rear-ends the other patrol car.

122 EXT. PATROL CAR CRASH - NIGHT

Officer #2, jumps out of the way, narrowly avoiding being struck. Officer #1, climbs out of his damaged car, stumbling around. Amos, exits his car, to survey the damage. STEAM rises from the radiator, his flashing lights, now hang from the side of the car, still flashing.

AMOS
Why were you stopped in the middle
of the fuckin' road?!

OFFICER #1
Where else was I gonna stop! Why
were you drivin' like a maniac?!

OFFICER #2
Hey, we got a guy out here with a
gun!

Amos, draws his weapon. All three are alert now.

123 EXT. WOODS - NIGHT

Thomas and Roy have heard the crash, as they hide among the trees. Whispering.

ROY
What the, fuckyou, was that?

THOMAS

I don't know, but this thing's falling apart fast. I say we get out of here.

ROY

Quickfuck. I'm with you.

Off they go.

Harold, in a tree, has a partial view of the police mayhem, as they filter off into the woods with flashlights.

Hunter #2, is hidden in low brush, as Peter races past him. This man is scared to death. When he thinks his predator is a safe distance away, he sneaks off in the other direction. Within seconds, he's in a full run, smacks into a small tree, falters and runs again. The trio of Police Officers hear the man running and point their flashlights in his direction. Hunter #2 sees the lights, stops and raises his rifle.

AMOS

Stop! Pol...

Before Amos can finish, Hunter #2 FIRES. In response, Officer #2 FIRES several shots at the hunter. All of them finding their target.

Hunter #2 meets Jesus. The three Police Officers, approach the dead Hunter with caution.

OFFICER #2

This ain't the man we seen in the road.

OFFICER #1

Sure ain't. The other man had a pistol.

AMOS

Damn.

124 EXT. TRAILER CAMP - NIGHT

Thomas and Roy chugging across the road. They climb over the fence behind the horse truck and go inside.

125 INT. HORSE TRUCK - NIGHT

Thomas and Roy enter. Roy's wheezing.

THOMAS

Show's over. We got work to do.

ROY

I think, fuckmyself, think I'm gonna die.

Roy leans against one of the stalls.

THOMAS

Roy, none of this stuff happened.

Roy nods.

THOMAS (cont'd)

We didn't see nothin', we didn't hear nothin', we don't know shit.

Thomas picks up a horse brush and brushes through his hair.

THOMAS (cont'd)

Say a prayer for the others. See you in a few minutes.

He leaves.

126 EXT. WOOD LINE - NIGHT

A few seconds apart, Peter and Oscar emerge from the woods, several yards away from each other. They scamper across the road and over the fence. Peter, stealthily finds his trailer and goes inside. Oscar, vanishes into the trailer village. In the distance, on the darkened hillside, we can make out the lights, still flashing, on the crumpled patrol car.

127 EXT. WOODS - NIGHT

Harold crawls down the tree, without a sound and slithers away to safety. Nearby, Officer #1 thinks he hears something, then looks in Harold's direction. Seeing nothing.

128 INT. AMOS' POLICE CAR - NIGHT

He's on the radio again.

AMOS

That's right. Two disabled
cruisers, no officer injuries. One
civilian, 187.

129 EXT. WOOD LINE - NIGHT

Harold squats near a bush and watches, as two more patrol
cars pass, with SIRENS and FLASHING LIGHTS. He trots across
the road, then hops the fence behind the horse truck.

130 INT. ARMORY BUILDING - NIGHT

The circus is disappearing into crates, being wheeled onto
trucks. Thomas enters, sees Dwight.

THOMAS

Dwight. You see Sookie?

DWIGHT

Yeah, she was looking for you.

THOMAS

I was in the horse truck. How many
miles tonight?

DWIGHT

Seventy-five. It's interstate most
of the way.

THOMAS

Good. I dig low milage.

He walks away. Dwight continues his work.

131 EXT. ELEPHANT TRUCK - NIGHT

Roy, loads the final Elephant.

ROY

Ina! Up, up, up. Up Ina!

The animal lumbers into the trailer. He follows it in.

132 EXT. OSCAR'S TRAILER - NIGHT

Oscar, turns the handle on the tongue of his trailer, lowering it onto the hitch of his truck. His Children watch, with a smile. A sweat bead falls from Oscar's nose.

133 INT. VERNON'S BEDROOM - NIGHT

Vernon lies awake in bed, thinking. He gets up and goes in the bathroom.

134 EXT. WOODS - NIGHT

Several other POLICE OFFICERS, now gathered at the shooting sight, stand around and figure things out. Headlights and flashlights, illuminate the area.

135 EXT. ELEPHANT TRUCK - NIGHT

Roy, closes the big doors on the side of the truck. Ready.

136 EXT. TRAILER CAMP - NIGHT

Several vehicles pulling trailers, exit the parking lot. Others are ready to roll.

137 INT. HORSE TRUCK CAB - NIGHT

Thomas climbs inside and brings the big-rig to life. He checks a map, dropping a sweat bead upon it.

138 INT./EXT. HORSE TRUCK TRAILER AND CAB - NIGHT

Harold, secures the last stall, moves outside and locks the door. He climbs in the cab with Thomas.

THOMAS

You sure everybody made it back?

Harold nods.

THOMAS (cont'd)

Thank, God. Nobody went in the woods tonight, understand?

He nods again.

THOMAS (cont'd)

(CONTINUED)

I'll be right back.

Thomas gets out. Harold tunes in a classical music station on the radio and turns it up.

139 EXT. HORSE TRUCK - NIGHT

Thomas comes around the truck, meeting Sookie, face-to-face.

SOOKIE
Where've you been?

THOMAS
... Locking the horses down.

SOOKIE
They were already locked down when I looked.

THOMAS
Then, I was finished.

A beat.

SOOKIE
... Where else?

THOMAS
Nowhere.

SOOKIE
Don't lie to me.

A beat.

THOMAS
... Let's go inside.

They walk to their Airstream, already hooked to the car.

140 EXT. TRAILER CAMP - NIGHT

Roy sits in the cab of the elephant truck, waiting near the gate. Running lights on, the Cummings engine purring. Behind him, other trucks are ready to move.

141 INT. ARMORY BUILDING - NIGHT

Empty of circus stuff. Dwight does a final sweep of the building. Checking around, dressing rooms and such.

142 INT. THOMAS AND SOOKIE'S TRAILER - NIGHT

She's amazed by what he just told her.

SOOKIE

That's insane.

THOMAS

I know.

A beat.

SOOKIE

... Everybody's here?

THOMAS

Yep.

SOOKIE

... Don't know who fired the shots?

THOMAS

No.

SOOKIE

Neither you or Roy fired your guns?

THOMAS

No.

SOOKIE

So, nothing to worry about. Let's go.

They exit the trailer.

143 EXT. TRAILER CAMP - NIGHT

Peter and Andrea about to exit. An Ambulance, SCREAMS by in front of them. Peter watches for a few seconds, as it turns onto the road beside the back fence. He drives out the gate, off to the next town. Andrea studies the Road Atlas.

144 EXT. VERNON'S HOUSE - NIGHT

Vernon exits the back door and walks to the garage. He opens the door, turns on the light, walks over to the truck and bends down on all fours.

VERNON
Daddy? Daddy.

Flathead Dad, speaks no more. Vernon jumps up and rushes out the door, calling for Mom, as he runs to the house.

VERNON (cont'd)
Mom! Mom! Call an ambulance quick!

145 EXT. TRAILER CAMP - NIGHT

Several tractor trailer trucks and the remaining travel trailers, make their way out the gate. A CRANE, allows us an excellent view of the emptiness, as the procession travels beneath it. At a far corner of the parking lot, the Count's big automobile and trailer, sit alone in the darkness.

146 INT. HORSE TRUCK CAB - NIGHT

Thomas, on the CB radio.

THOMAS
Sookie?

147 INT. SOOKIE'S CAR - NIGHT

Sookie responds.

SOOKIE
Yes, Thomas.

THOMAS (V.O.)
What about the Count's rig?

SOOKIE
I gave the keys to the funeral home man. He said he'd pick it up tomorrow and we could leave it there for a few days.

THOMAS (V.O.)
Have Bill fly somebody up here, to take it back to Florida. Talk to you later. Out.

Harold smiles at Thomas.

148 EXT. WOODS - NIGHT

A FLASH bulb pops, as photos are taken of Hunter #2. PARAMEDICS, load him onto a stretcher. SEVERAL OTHER POLICEMEN are on the scene. Sgt. Baker speaks with Amos.

SGT. BAKER
This is an ugly mess here, Amos.

AMOS
Yes sir, I can see.

SGT. BAKER
... I know that man over there.

AMOS
I seen him around.

SGT. BAKER
Why do you think he opened fire?

AMOS
Hard to say.

SGT. BAKER
Well, he was a good coon hunter.

AMOS
Then, the coon's got reason to
celebrate, huh?

149 EXT. WOODS - NIGHT

About 150 yards away from the crime scene, we can see the LIGHTS, FLARES and general movement. The CAMERA lowers, revealing, the yet undiscovered body of, Hunter #1. Two HOUND DOGS sit beside him.

SUPER: TEN DAYS LATER

150 EXT. ROANOKE, VIRGINIA AIRPORT - DAY

A commuter airplane lands.

151 EXT. AIRPORT - DAY

Thomas, Sookie, Roy, and Harold exit the terminal, with Sgt. Baker and Officer Amos. All six, cram themselves into an unmarked Police Car for the ride to Beckley.

152 INT. UNMARKED CAR - DAY

Our six Characters, motor through Roanoke.

SGT. BAKER
We appreciate you comin' back like
this.

THOMAS
How long is the ride to Beckley?

SGT. BAKER
Right at two hours. It's through
the mountains, so you have to allow
for slow movin' vehicles.

A beat.

SGT. BAKER (cont'd)
... It's a pretty drive though.

Nobody seems very happy.

THOMAS
How old did you say this kid was?

SGT. BAKER
Seventeen.

ROY
Fuckfuck, seventeen. Split tail.

A short silence. Sgt. Baker looks in the rearview mirror at Sookie, sitting between Harold and Roy. Amos sits in front, between Sgt. Baker and Thomas. Another few awkward beats. Harold makes little noises.

HAROLD
Uh, uh, uh, uh, huh.

THOMAS
That means, he needs a bathroom.
I'd look for a place, if I were
you.

153 EXT. UNMARKED CAR - DAY

Harold, stands a few feet away from the car, relieving himself. He sings a little song, which we can't understand and admires the beautiful scenery.

154 INT. UNMARKED CAR - DAY

Again, they travel in silence.

AMOS
Harold, did you step in anything?

Sgt. Baker cracks a window. Nobody speaks.

155 EXT. BECKLEY POLICE DEPARTMENT - DAY

The unmarked car pulls up in front. The Occupants exit, enjoying the fresh air.

SGT. BAKER
Welcome back to Beckley.

ROY
Pussy!

SGT. BAKER
Well, let's go inside. This
shouldn't take too long.

They walk in.

156 INT. BECKLEY POLICE DEPARTMENT - DAY

Minerva, the desk officer, greets the Guests.

MINERVA
Welcome back.

SGT. BAKER
Hello, sweetheart.

AMOS
Minerva, you remember these folks
from the circus?

MINERVA
Nice to see you. I'm sure sorry
about what all happened while ya'll
were here.

(CONTINUED)

SOOKIE
We are too.

ROY
Suckmydick, myneckmyneck. Neck,
neck, neck.

Roy rubs his neck. Minerva's concerned.

MINERVA
Can I get you somethin'?

THOMAS
No thanks. Roy has a speech
affliction.

SGT. BAKER
Let's go back to my office.

He indicates the direction.

SGT. BAKER (cont'd)
Amos, run out and get a couple
dozen donuts, if you don't mind.

He pulls out some bills.

AMOS
(whispers)
You be alright?

Sgt. Baker nods. Amos walks off.

157 INT. SGT. BAKER'S PERSONAL OFFICE - DAY

Sgt. Baker sits behind the desk. Four chairs sit in front.
Harold and Roy examine the decor and police memorabilia.
Thomas and Sookie are seated.

SGT. BAKER
The young man denies any
involvement.

THOMAS
But, you have the truck.

SGT. BAKER
Yes. We determined it had been
painted a different color. Possibly
on the day of the accident.

SOOKIE
Excuse me. Accidents are one thing.
Murder is another thing entirely.

Sgt. Baker shifts uncomfortably in his chair.

SGT. BAKER
I know how you feel Mrs. Hansen.

SOOKIE
I don't think you do. Somebody
shits himself, that's an accident.
Somebody blows part of a man's
skull off with a rifle, that's not
an accident.

A KNOCK at the door.

SGT. BAKER
Yes?

The door opens, as Suit's #1 and #2 walk in. Sgt. Baker rises to greet them.

SGT. BAKER (cont'd)
Mr. and Mrs. Hansen, these are
agents White and Black from the
State Bureau of Investigation.

They shake hands.

ROY
White and Black. Fuckme.

A beat.

SGT. BAKER
This gentleman has a speech
problem.

158 INT. BECKLEY POLICE DEPARTMENT - DAY

Officer Amos enters with the boxes of donuts.

MINERVA
I'll have one of those, please.

He stops at the desk, letting her select one.

MINERVA (cont'd)
How's that man's neck?

(CONTINUED)

AMOS

Oh, there's nothing wrong with his neck. Whenever he says somethin' nasty, he tries to cover it up with a similar sounding word.

MINERVA

Cover what up?

AMOS

Whatever he said.

She takes a bite of her donut.

MINERVA

Well, what did he say?

AMOS

He said, "Suckmydick, my neck, my neck". Then he started rubbin' his neck.

She stops chewing. Trying to understand. Amos smiles and walks away.

159

INT. SGT. BAKER'S OFFICE - DAY

Amos enters, with the 23 remaining donuts and puts them on the desk. Harold's eyes light up, as he makes for the boxes, moving a little too close to, Suit #2.

HAROLD

Oooo-nut!

Harold's shrieking makes Suit #2 jump back, reaching his hand in his jacket. Sgt. Baker jumps up, to defuse the situation.

SGT. BAKER

It's OK. It's OK. Harold has a little speech problem too.

Suit #2 relaxes. Harold opens the box, takes out a donut and inspects it, takes out another one, then two more.

SOOKIE

Harold! That's enough.

Harold slinks away to a chair in the corner and eats.

THOMAS
I'm sorry. He's just crazy about
donuts.

SGT. BAKER
Oh, that's no problem. Hell,
there's plenty more donuts in this
town.

Roy grabs a few.

ROY
(whispers)
Eatmefatboy. (loud) Boy! Boy, I
love donuts too!

Roy ducks back. Suit #1, caught what Roy said and shoots him a look.

AMOS
I could get some more.

SUIT #1
That's not necessary. We've got an
I.D. to make.

160 INT. LINE-UP ROOM - DAY

Thomas, Sookie, Roy, and Harold stand with Sgt. Baker, Officer Amos, and the Suits. They stand in silence, looking through a small window, as a group of YOUNG MEN are brought into an adjoining room.

(Flashback) Roy's point of view, of Vernon riding in the truck. A connection is made in the line up.

ROY
There's the little, beatmymeat!,
son of a bitch! Right there.

He points to Vernon. Harold shows his teeth and makes a noise.

SUIT #1
The one in the blue shirt?

ROY
Fuck yes!

SUIT #1
No doubt in your mind?

(CONTINUED)

ROY
Fuck no!

SUIT #2
What about your friend here?

ROY
That's him, ain't it Harold.

Roy points. Harold cocks a lip and nods yes.

ROY (cont'd)
Eatmyass, we was next to the fence
so we could see right in the,
fucksuck, truck.

SUIT #1
Well, OK. That was easy enough.

161 INT. SGT. BAKER'S OFFICE - DAY

Back in the office, Thomas and Sookie look at the papers Sgt. Baker has in front of them.

SGT. BAKER
I'll need your signatures on these,
to verify you're Harold's legal
guardians.

Thomas signs.

THOMAS
Guarding Harold. Sounds strange.

He hands the pen to Sookie.

SOOKIE
It's really quite the opposite?

Thomas smiles at Sgt. Baker.

SUIT #1
There's another matter that we need
to discuss.

SOOKIE
What might that be, Agent Black?

SUIT #1
White.

SOOKIE
I'm sorry.

SUIT #2
I'm Black.

SOOKIE
I see.

Suit #2 is African-American.

SUIT #2
I mean, I'm Agent Black.

SUIT #1
The day you were in Beckley, a
bizarre chain of events took place.

THOMAS
Such as?

SUIT #1
First, we have the death of, Mr.
Demonic.

SOOKIE
Count Demonic.

Suit #1 smooths an eyebrow.

SUIT #1
Although that was tragic, it wasn't
the only tragedy that day.

THOMAS
Really?

SGT. BAKER
No sir, it surely wasn't.

A look from Suit #1, quiets Sgt. Baker.

SUIT #1
Shortly after your evening show,
there was an officer-related
shooting on the mountainside, just
behind the Armory.

THOMAS
Near the trailers?

SUIT #2
That's right.

THOMAS
God almighty, what happened?

SUIT #1
The two Police officers, who were stationed near the rear gate that night, heard gunshots and went to investigate. They called for backup, then witnessed a man with a pistol, run in front of their car.

SOOKIE
Did they hit him?

SUIT #1
No ma'am. He ran across and disappeared in the woods. So, backup arrives and they start to look for the man. As they made their way through the trees, they spotted a hunter with a rifle, who then fired at the officers.

THOMAS
That's bad.

SUIT #1
One of the officers opened fire, killing the hunter.

THOMAS
That's very bad.

SUIT #1
It gets worse. The following day, the body of a second hunter, was found about 100 yards away.

THOMAS
Another hunter?

SUIT #1
Yes, sir. The single slug taken from this hunter was a .38 caliber wad-cutter.

A beat.

SUIT #2
The officer who killed the first
hunter, used a .357 hollow point.
Different ammunition.

Thomas is confused.

THOMAS
What are you saying?

SUIT #1
We still don't know what happened
to the man with the pistol, and
assume it was him, who killed the
first hunter. These would've been
the gunshots the Officers heard in
the first place.

THOMAS
I understand.

SOOKIE
How can we help?

SUIT #1
Would any of your people, have a
reason to be in the woods that
night?

THOMAS
Our people? I certainly don't think
so.

SUIT #2
Anybody hear any shots?

THOMAS
Not that I'm aware of.

SOOKIE
Are we being questioned about a
homicide?

SUIT #1
No, I'm sorry. It's just that we
keep drawing a blank.

THOMAS
Roy, did you or Harold hear any
gunfire, the night we left Beckley?

ROY
Fuckfuckno! No gunfire, not me.

Harold shakes his head.

THOMAS
I can ask around when I get back.

SUIT #1
We'd appreciate it. There's one other thing. Not that it makes much difference, one way or the other. The boy you identified, Vernon, lost his dad in an accident the same night.

SOOKIE
Indeed.

SUIT #2
Truck motor fell on his head.

ROY
Fuckfuckfuck! That's a bad way to go.

SOOKIE
It does make a difference, one way or the other. If this Vernon, killed the Count, then lost his dad, many of Our people would feel silent justification. Eye for an eye, so to speak.

SGT. BAKER
Well, I knew the man that got his head smashed and he didn't deserve to die.

THOMAS
The Count didn't deserve to die either. So, if there's anything else we need to take care of, we should do it quickly. It's a long ride back to the airport.

SUIT #1
We still may need to contact you for the trial process if necessary.

THOMAS
We're not hard to find.

Harold chimes in.

HAROLD

Eeeeat!

SOOKIE

Harold's hungry.

162 INT. UNMARKED CAR - DAY

Amos drives, Thomas sits next to him. Sookie, Harold and Roy, sit in back. Everyone eats fast food, except Amos.

AMOS

What time's your flight?

SOOKIE

4:45.

AMOS

We'll be there in plenty of time.

THOMAS

Were you there, when this guy got shot?

AMOS

Sure was.

Thomas takes a big bite.

THOMAS

Ever kill a man before?

AMOS

Nope.

THOMAS

If you ever do, it'll pop in and out of your mind for the rest of your life.

AMOS

I hope I never have to.

ROY

It ain't so, fuckyou, fuckin' bad.

Some of Roy's lunch flies out of his mouth, sticking on the back of the front seat.

AMOS

What's it like, traveling with a circus?

THOMAS

Good, I guess. It's all I know.

AMOS

I suppose all kids ask that question.

THOMAS

A lot of 'em do, but don't be embarrassed, there's a little kid inside every big person I know. Right, Harold?

Harold squeals with delight.

INT. THOMAS AND SOOKIE'S TRAILER - DAY

Thomas sits at the table. A KNOCK at the door.

THOMAS (cont'd)

Come in.

Peter enters.

THOMAS (cont'd)

Have a seat.

PETER

What's up?

THOMAS

Sookie's at the grocery store, we're alone.

Peter sits down.

THOMAS (cont'd)

Roy and Harold identified the kid they saw in the truck. A cop shot a hunter on the mountain behind the trailers, then another hunter was killed by a mystery man. We've never spoken about that night. As far as I'm concerned, it never happened. That's where I stand.

PETER

What about the others?

THOMAS

We're all family.

163 INT. SGT. BAKER'S OFFICE - DAY

Suits #1 and #2, Sgt. Baker, Vernon and his Parents, listen to Vernon's lawyer, MR. BURNS.

MR. BURNS

I realize you have witnesses, who can put my client, in the area of the crime at the time of the crime, but that is not a crime. You need things like, motive, weapon, eye witnesses. Should you find any of those things, let us know. If there's nothing more, I suggest you release my client and enjoy a nice lunch.

Off the looks.

164 EXT. TWO-LANE ROAD - NIGHT

Late night, no cars. Peter pulls over, stopping on a long bridge. Andrea sleeps in the back seat. He turns on the emergency flashers, gets out and walks to the railing. Taking the pistol from his pocket, he throws it into the raging river below. Gone forever. He drives away.

165 INT. ROADSIDE CAFE - NIGHT

Tuffy sits alone, drinking coffee. A YOUNG WAITRESS, brings his check.

YOUNG WAITRESS
You want anything else?

TUFFY
What else you got?

She smiles.

YOUNG WAITRESS
Oh, we got lots of things.

Tuffy smiles.

YOUNG WAITRESS (cont'd)
What's it like to travel with the circus?

(CONTINUED)

TUFFY
It's like being on a magic carpet ride, 24 hours a day.

YOUNG WAITRESS
I can't imagine anything like that.

TUFFY
It's true.

YOUNG WAITRESS
We almost went, when I was little, but something happened and we never got to.

TUFFY
You've never been to a circus?

YOUNG WAITRESS
Nope.

TUFFY
Well, tomorrow's your lucky day. I've got a ticket with your name on it.

YOUNG WAITRESS
Really?

TUFFY
Absolutely, if I can find one.

Searching his bag.

TUFFY (cont'd)
Here you go. One ticket for, The Royal Hansen Circus.

He hands it to her. She beams.

TUFFY (cont'd)
The show starts at 8:00. What time do you get off work?

YOUNG WAITRESS
Oh, I can get off anytime for this.

TUFFY
Great, maybe I could show you around.

YOUNG WAITRESS
Uh, could I get one more ticket?

Tuffy smiles.

TUFFY
Sure, no problem. Bring a friend.

YOUNG WAITRESS
My husband. He loves tigers. Got a tattoo of a big one on his arm.

Tuffy's smile goes away. He gives her the ticket anyway.

TUFFY
Here ya' go. Say, if you ever decide to break up with this guy, look me up. You're a beautiful girl.

She blushes.

TUFFY (cont'd)
I'm serious. The show always know where to find me and the show's easy to find.

She laughs a little.

YOUNG WAITRESS
You're a funny boy. I gotta get back to work. Thanks for the tickets.

She walks away.

TUFFY
Glad to do it.

He finishes his coffee.

166 INT. HORSE TRUCK CAB - NIGHT

Thomas navigates the West Virginia roadway. He rubs his eyes. Harold's asleep. Thomas shifts to a lower gear, for the incline ahead.

THE END