

QUAGMIRE

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EXT      WOODS      HEAD OF THE CREEK, MARYLAND      1963      SUNSET

COLLIN O'REILY (19), a brilliant bumpkin with the aptitude of a Nobel laureate, rides on a HARLEY with ANNABELLE HICKS seated on the back.

Annabelle (17), is a bad seed and a black sheep. If loving Collin is going to be wrong, she doesn't want to be right.

EXT      TREE

Collin and Annabelle sit on a branch. They kiss. The branch breaks sending them crashing to the earth.

EXT      CREEK

Collin chases Annabelle onto a LOG positioned over a narrow part of the Creek.

Annabelle slips off of the log. She reaches her hands out of the water and pulls Collin into the Creek with her.

EXT      CREEK SIDE

Collin lay on his back on top of a blanket. Annabelle feeds him STRAWBERRIES from a PICNIC BASKET. Collin sits up.

COLLIN

Cover your eyes. I have a surprise.

Annabelle covers her eyes.

COLLIN (CONT'D)

No peeking.

Collin removes a bottle of CHAMPAGNE from the picnic basket. He removes the CORK.

COLLIN (CONT'D)

Open your eyes.

ANNABELLE

The occasion?

COLLIN

Us.

Collin takes a swig from the bottle of champagne. He passes the bottle to Annabelle.

She takes a swig. They kiss.

ANNABELLE

Let's go to the County Fair.

COLLIN

What about Sheriff Hicks?

ANNABELLE

What about my dad? What is he going to do--beat you down right in public.

COLLIN

You're bad, but that's why I love you.

EXT COUNTY FAIR PARKING LOT NIGHT

Collin and Annabelle arrive at the fairgrounds on his Harley. They stroll through the main entrance.

SERIES OF SHOTS

EXT COUNTY FAIR MERRY-GO-ROUND

Collin and Annabelle ride on adjacent horses. They kiss as each horse passes the other while they seesaw up and down.

EXT COUNTY FAIR TILT-A-WHIRL

Collin and Annabelle are crunched together in a car by themselves. Every time the car spins in Annabelle's direction, Collin falls on top of her using it as an opportunity to feel her up. They laugh.

EXT COUNTY FAIR FERRIS WHEEL

Collin and Annabelle's car stops at the top. They kiss.

END SERIES

EXT COUNTY FAIR PIRATE SHIP

Collin and Annabelle sit on the last row of a swaying pirate ship. As Collin and Annabelle's row sways closer to be parallel with the ground, Collin rises out of his seat screaming playfully.

The ride attendant becomes alert of Collin's actions.

RIDE ATTENDANT  
Hey, idiot. Sit down before you  
kill yourself.

Collin continues to pretend to fall out of his seat.

ANNABELLE  
Stop it, you're scaring me.

RIDE ATTENDANT  
Behave, or I'll stop the ride.

Collin continues misbehaving.

EXT COUNTY FAIR CONCESSIONS STAND

SHERIFF HICKS chomps on a sloppy CHILI DOG. DEPUTY BILL bites into a bag of COTTON CANDY.

Sheriff Hicks (58), is a cross between Archie Bunker and a Marine Drill Sergeant with a hidden heart of gold.

Deputy Bill (42), is Sheriff Hick's trusted sidekick. He's the poster pin-up for the "Redneck of the Year."

Deputy Bill spots Collin and Annabelle on the Pirate Ship.

DEPUTY BILL  
Sheriff, is that Annabelle on that  
ride with...

GREASE squirts out of the chili dog onto Sheriff Hicks' shirt.

EXT COUNTY FAIR PIRATE SHIP

Collin hangs out the edge of his seat.

COLLIN

(laughs)

I'm falling, I'm falling.

Annabelle pulls Collin back into his seat.

EXT COUNTY FAIR CANDY STAND

Sheriff Hicks drops his chili dog.

SHERIFF HICKS

Mother fucker.

EXT COUNTY FAIR PIRATE SHIP

The Ride Attendant flips on the emergency break.

Sheriff Hicks and Deputy Bill jog up the platform over to Collin.

Sheriff Hicks snatches Collin by the collar.

SHERIFF HICKS

Stay away from my daughter?

Sheriff Hicks sucker punches Collin in the face.

Collin is dazed. Deputy Bill holds Collin down. Handcuffs Collin to Pirate Ship.

Annabelle screams. Grabs Sheriff Hicks.

SHERIFF HICKS (CONT'D)

(to Annabelle)

You stay out of this.

DEPUTY BILL

I've got her, Sheriff Hicks.

Deputy Bill snatches Annabelle. Drags her away from the scene.

Sheriff Hicks holds up Collin's head.

SHERIFF HICKS

I hate doing this to you, son.  
But, you left me no choice. This  
was a warning, but next time I'll  
have to kill you.

Sheriff Hicks slugs Collin.

EXT OLD CREEK

Annabelle sits alone on a dock. Collin rolls down the dock on his Harley.

COLLIN

Run away with me right now. I've  
got \$10,000.

We can take early retirement and  
see America. We'll come back one  
day and build a house on the Creek.

I'll start a family, go to church,  
get a job in an office, wear a  
tie, and do whatever you want me  
to do.

Please just don't tell me you won't  
give it a chance.

ANNABELLE

Let's get our things.

COLLIN

No, let's just hop on my Harley  
and go. We don't want to tip off  
Sheriff Hicks. We'll never make  
it.

Annabelle leaps on top of Collin. She embraces him with a passionate kiss.

EXT HIGHWAY MARYLAND COUNTRYSIDE

Collin and Annabelle straddle the speeding Harley while whizzing by strawberry fields.

ANNABELLE

We'll never make it. Let's  
give up.

COLLIN

And live the way Sheriff Hicks  
tells me to live? A life I haven't  
chosen to live is not a life worth  
living.

INT PATROL CAR

Sheriff Hicks follows with Deputy Bill in his patrol car.  
Red and blue LIGHTS FLASH in sync with the whirring SIREN.

SHERIFF HICKS

I swear I'll kill him.

EXT HIGHWAY MARYLAND COUNTRYSIDE

Collin turns around to see if Sheriff Hicks is gaining  
ground.

ANNABELLE

My daddy will never give up.

COLLIN

And neither will I.

INT PATROL CAR

Sheriff Hicks grabs the radio.

SHERIFF HICKS

10-18 dispatch. The 10-13 is the  
pursuit of a kidnapper on a Harley  
with one hostage. The 10-20 is  
north bound on Highway 111. We're  
10-17 right behind the perp. It's  
a 10-33 for the State Police. 10-  
30, the perp has my daughter and I  
believe he is armed and dangerous.

Please 10-32 as many as possible.

(MORE)

SHERIFF HICKS (CONT'D)

All units 10-25 to the East End of  
the Chesapeake Bay Bridge. The 10-  
26 is approximately 15 minutes.

EXT MARYLAND COUNTRYSIDE

Collin steers the Harley around a raggedy Ford.

He narrowly avoids a collision with a pick-up in the  
oncoming lane.

Sheriff Hicks attempts to follow. He plays chicken with  
the pick-up.

The pick-up loses, veering off into a strawberry field.

ANNABELLE

I don't want anybody to get killed.

COLLIN

Once we get to the Bay Bridge,  
we're home free. We can sneak  
through the strawberry fields.  
There will be no way Sheriff Hicks  
can catch us.

EXT GAS STATION

STATE TROOPER #1 fills a Styrofoam cup with coffee. STATE  
TROOPER #2 calls out from the patrol car.

STATE TROOPER #2

Charlie, get over here quick!  
We've got a 10-33 at the Chesapeake  
Bay Bridge. The 10-14 is a  
roadblock.

State Trooper #1 drops his coffee. He dashes to his patrol  
car.

EXT MARYLAND COUNTRYSIDE

Sheriff Hicks closes the gap between he and the Harley.

CAR RADIO  
 Sheriff Hicks, that 10-33 is 10-  
 16. Two units are 10-23.

EXT CHESAPEAKE BAY BRIDGE

Two State Trooper patrol cars block off the bridge.

EXT MARYLAND COUNTRYSIDE

The Harley races down the highway.

COLLIN  
 Nothing can stop us now.

INT PATROL CAR

Sheriff Hicks speeds his patrol car inches away from the rear tire of the Harley. He takes a swig from his FLASK.

DEPUTY BILL  
 Sheriff Hicks, ease off. You'll  
 run into them.

SHERIFF HICKS  
 He'll surrender.

EXT MARYLAND COUNTRYSIDE

The Harley speeds towards the road blocked bridge.

ANNABELLE  
 Look out!

COLLIN  
 Damn!

Collin steers the Harley off of the road and towards the Chesapeake Bay.

Collin and Annabelle fly off of the Harley as it dives into the water.

## CHESAPEAKE BAY

Sheriff Hicks spins his patrol car into a three-sixty at the edge of the water.

Collin tows Annabelle safely to shore.

Sheriff Hicks yanks Collin out of the water. He bashes Collin in the jaw.

## SHERIFF HICKS

You don't get it boy, do you? You and Annabelle can never be together.

Sheriff Hicks continues to pound Collin in the face.

## SHERIFF HICKS (CONT'D)

I'll make sure you never touch my daughter again.

Sheriff Hicks holds Collin's head under the water.

Sheriff Hicks clutches his heart.

Deputy Bill grabs Sheriff Hicks' hands.

## DEPUTY BILL

Andy, that's enough!

Sheriff Hicks pulls Collin by the neck out of the water. He shoves Collin's arms behind his back and slaps CUFFS around his wrists.

MATCH CUT TO

INT WICOMICO COUNTY COURT DAY

Collin, with CUFFS around his wrists, and a PUBLIC DEFENDER (26), stand before a JUDGE (63).

Sheriff Hicks and Annabelle are seated in the courtroom.

## JUDGE

The court finds you guilty of evading arrest, reckless driving, and contributing to the delinquency of a minor.

Are there any words you would like to say to the court before I sentence you?

PUBLIC DEFENDER

Yes, my client would like to make  
a formal--

COLLIN

I can speak for myself. What I  
did, I did because I love Annabelle.  
If falling in love is a crime, I'm  
a felon.

If I've only learned one thing in  
this life, it's that if a man wants  
to survive, he can't wait for  
someone to give him what he wants.

He has to take it! The "man"  
expects me to wash dishes and dig  
ditches until I'm old and brittle.

Then I'm supposed to take a short  
retirement that I can't enjoy.  
I'm taking my retirement, now.

Collin drops down on one knee.

COLLIN (CONT'D)

I'm begging the court to send me  
to jail with all of my comrades.  
There, we'll compare notes and  
learn things we never knew before.  
Once I get out, I'll try again to  
take my early retirement. Maybe  
next time I won't get stopped.

The Judge reviews Collin's file.

JUDGE

You were very fortunate that no  
one got hurt. You have only  
misdemeanors and no felony  
convictions. The court sentences  
you to four years probation to be  
served concurrently while attending  
four years at Bowie College. Court  
adjourned.

The judge slams the GAVEL. A BAILIFF (34), jumps to  
attention.

BAILIFF

All rise.

The Judge leaves the courtroom.

PUBLIC DEFENDER

When I think I've seen it all, I  
see some more.

The Public Defender closes his BRIEFCASE and leaves the  
courtroom.

Sheriff Hicks confronts Collin.

SHERIFF HICKS

You may have fooled the judge, but  
you can't fool me. I'll be watching  
you.

And don't bother searching for  
Annabelle. I'm sending her to a  
convent far, far away.

Sheriff Hicks grabs Annabelle and storms out of the  
courtroom. Annabelle looks backwards towards Collin.

ANNABELLE

(mouths)

I love you.

SUPERIMPOSE OVER BLACK      ANNABELLE HICKS

INT      OLD VICTORIAN MANSION      PRESENT

Annabelle (57), sits perched in a WINGBACK CHAIR in a  
traditional style salon.

ANNABELLE

But, he didn't love me. Collin  
never loved anyone but himself.  
Early retirement - it was nothing  
but a crock of bull.

He would do the opposite of what  
was normal or what was right. If  
I jumped off a bridge, Collin would  
jump on the bridge.

If I jumped on the bridge, Collin  
would jump off the bridge.

We tried eloping before a justice  
of the peace, but he was only doing  
it to spite my father. Collin  
knew it would kill the old Sheriff.

EXT WICOMICO COUNTY HOSPITAL 1973 DAY

A UPS TRUCK DRIVER unloads boxes from the back of his truck.

INT WICOMICO COUNTY HOSPITAL BLOOD LAB

DOCTOR KILGORE (68), President of the "Old Boy Network", holds TWO VIALS OF BLOOD high in the air.

The TELEPHONE RECEIVER is stuck between his ear and shoulder.

INT SHERIFF HICKS' OFFICE

Sheriff Hicks sits behind his desk with his office door closed.

INTERCUT DOCTOR KILGORE & SHERIFF HICKS ON PHONE

Doctor Kilgore compares text on the vials to text in TWO FILES.

He shakes his head.

DOCTOR KILGORE

Andrew, since we go way back, I figured I should call you on this one. Annabelle and that O'Reily fellow took blood tests. I'm looking at the test results--

SHERIFF HICKS

Thanks, Doc. I'll be right over.

END INTERCUT SEQUENCE

EXT WICOMICO COUNTY HOSPITAL

Collin and Annabelle parade through the revolving doors arm in arm.

INT WICOMICO COUNTY HOSPITAL WAITING ROOM

Collin and Annabelle fondle each other, giddy and giggly.

NURSE SARAH CRATCHETT (38), peers out from behind an ominous white reception window.

MILITARY DOG TAGS swing from Collin's neck.

COLLIN

The future Mr. and Mrs. O'Reily  
are here to pick up our blood tests.

Nurse Cratchett gives them a blank stare. She types into her computer.

ANNABELLE

I can't believe we're finally going  
to do it.

NURSE CRATCHETT

Sorry folks, there has been a  
problem with your test results.

COLLIN

Problem? What kind of problem?

NURSE CRATCHETT

I would appreciate it if you would  
not use that tone of voice with  
me.

ANNABELLE

Let her talk.

COLLIN

I want to know what in the hell is  
going on.

Doctor Kilgore appears in the reception window carrying a few FILES. He hands one file to Nurse Cratchett.

DOCTOR KILGORE

Sarah, could you check on this for  
me, please? I'll handle these two  
people.

NURSE CRATCHETT

Doctor I can handle it.

DOCTOR KILGORE  
Sarah, that will be all. Thank  
you.

Nurse Cratchett walks away from view in the reception  
window.

COLLIN  
Stop screwing around and let us  
have the results of our blood test.

DOCTOR KILGORE  
Calm down, I explain everything in  
just a moment.

COLLIN  
You calm down, give us what we  
want, and we'll be gone in just a  
moment.

ANNABELLE  
Collin, please stop it. You're  
causing a scene.

Sheriff Hicks enters.

DOCTOR KILGORE  
If you would just wait a few moments--

Sheriff Hicks snatches two files from Doctor Kilgore.

SHERIFF HICKS  
You would realize that there isn't  
going to be no blood test and there  
isn't going to be no wedding.

Sheriff Hicks sets the files on FIRE and tosses them into  
a WASTEBASKET.

ANNABELLE  
Damn, daddy. Isn't there anybody  
on my side in this whole hick town?

Collin snatches Annabelle away from Sheriff Hicks.

COLLIN  
Do you think that's going to stop  
me old man? When my buddies were  
dying in Vietnam,  
(clutches dog tags)  
The only thing that kept me alive  
was knowing that Annabelle was  
waiting for me.

(MORE)

COLLIN (CONT'D)

I'm going to marry your daughter  
whether you like it or not and  
there's nothing you can do to stop  
me.

SHERIFF HICKS

Over my dead body.

Sheriff Hicks lunges for Collin.

He wraps his hands around Collin's throat.

ANNABELLE

Daddy, no!

Collin rips Sheriff Hicks' hands from Collin's throat  
knocking Sheriff Hicks into the reception window.

The WINDOW CRACKS.

Sheriff Hicks clutches his heart. He collapses into the  
floor panting and sweating. Doctor Kilgore quickly attends  
to Sheriff Hicks.

DOCTOR KILGORE

Sarah, get a stretcher in here,  
quick. Sheriff Hicks is having a  
heart attack!

INT INTENSIVE CARE UNIT

Collin argues with Annabelle.

ANNABELLE (V.O.)

Yeah, the old Sheriff had a heart  
condition, but everybody in that  
damn town knew that - including  
Collin. He didn't die that day,  
at least not physically.

Collin saw this as a sign from God  
to go on with the marriage, but as  
much as I hated the man, it didn't  
seem right to rush off to a Justice  
of the Peace while his life was in  
peril.

EXT OLD VICTORIAN MANSION

Uniformed gardeners attend to an elaborate landscape.

INT OLD VICTORIAN MANSION PRESENT

Annabelle sits in her wingback chair staring at a pair of MILITARY DOG TAGS.

ANNABELLE

Collin still insisted that we at least move in together. The idea of having a man in the house living in or out of sin suited me fine.

INT BETHEL TEMPLE 1974

PASTOR REED (40), preaches a fiery sermon from the pulpit.

Pastor Reed is a handsome man with a trusting smile, almost too trusting to trust.

ANNABELLE (V.O.)

My father hated churches.

When Collin went to fight in Vietnam, it was only natural that I started spending time in a place where I knew the old Sheriff wouldn't bother me.

Annabelle stands with Collin in a white robe before the altar amidst an underclass congregation.

Pastor Reed dunks Collin in a BAPTISMAL POOL.

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

When Collin came calling for me, one of the tricks Mr. Opposite used to get back with me was joining my church. That was a huge mistake.

SERIES OF SHOTS

INT B-52 BOMBER SUNSET

Collin wears his military dress uniform. He stares out of the window at the SUNSET.

COLLIN (V.O.)  
Dear, Annabelle--

INT BEDROOM NIGHT

Annabelle kisses on a man's chest. His face cannot be seen.

COLLIN (V.O.)  
The army found me mentally unfit  
for active duty.

INT M.A.S.H. UNIT DAY

Collin writes a letter while lying in his M.A.S.H. Unit bed.

COLLIN (V.O.)  
I'm coming home.

INT BEDROOM NIGHT

The figure kneels behind Annabelle and grabs her waist.  
Her face drips with SWEAT.

COLLIN (V.O.)  
I've really missed you since I've  
been away.

INT MILITARY OFFICE DAY

Collin shakes hands with his C.O.

COLLIN (V.O.)  
I want to be with you.

INT BEDROOM NIGHT

The figure straddles Annabelle. Annabelle MOANS with ecstasy.

COLLIN (V.O.)  
I don't care what Sheriff Hicks  
says.

INT M.A.S.H. UNIT DAY

Collin packs a TRUNK.

COLLIN (V.O.)  
Since I've have lived so near life  
and death, I have become much more  
aware of my own mortality.

INT BEDROOM NIGHT

Annabelle sucks on the figure's FINGERS.

COLLIN (V.O.)  
I want to spend the rest of my  
life with you.

EXT MILITARY AIRSTRIP SUNSET

Collin smokes a CIGARETTE. A B-52 Bomber lands.

COLLIN (V.O.)  
Let's build a house on the Creek  
and take our early retirement  
together while we're young and can  
still enjoy it.

INT BEDROOM NIGHT

Annabelle screams at climax.

COLLIN (V.O.)  
Eternally yours, love Collin.

MATCH CUT TO

INT BETHEL TEMPLE

Pastor Reed preaches a fiery sermon from the pulpit.

Annabelle sits next to a CHRISTIAN WOMAN who screams and flails her arms with the HOLY SPIRIT.

Collin enters the back of the church adorned with medals in FULL MILITARY REGALIA.

All eyes focus on Collin.

Annabelle looks at Pastor Reed.

Pastor Reed returns the glance.

Annabelle runs to the back of the church. Embraces Collin.

INT BETHEL TEMPLE 1975

Pastor Reed closes his sermon.

Collin leaps from his pew.

COLLIN  
Hallelujah!

INT PRISON CLASSROOM

Collin stands in front of a chalkboard. Several convicts are seated before him with open BIBLES.

COLLIN  
And Jesus said to Peter, "Let not  
your heart be troubled."

INT BETHEL TEMPLE

Collin kneels at the altar, tears streaming from his face.

EXT DOWNTOWN SALISBURY

Collin stands in front of a table with several church members serving HOMELESS PEOPLE turkey dinners.

INT BETHEL TEMPLE

Pastor Reed stands in the pulpit. Collin stands next to him along with several other men.

PASTOR REED  
And last, but not least, I present  
to you Deacon Collin O'Reily.

The congregation applauds.

END SERIES

INT PASTOR'S STUDY

Collin slams his Bible on Pastor Reed's desk.

COLLIN  
But, the Bible says that those who  
believed received signs and  
spiritual gifts.

PASTOR REED  
They didn't have a Bible 2000 years  
ago, Collin. The apostles needed  
something to authenticate the  
message.

COLLIN  
They spoke in tongues, too.

PASTOR REED  
Otherwise interpreted "other  
languages". When the apostles  
spoke, there were people present  
who spoke different languages.

They merely had interpreters  
speaking in the different native  
tongues.

COLLIN

You don't believe in this book, do you? You're a disgrace to the faith.

PASTOR REED

That's enough. You won't disrespect me or the position that I hold. You have really come a long way since you came to us. You've been an asset to the church, but when people are new in the "word" sometimes they--

COLLIN

Save it for Sunday's sermon. Maybe this church isn't such a good home for me after all.

Collin storms out of the office slamming the door behind him.

EXT COLLIN'S HOUSE NIGHT

Annabelle leaves the living room and enters Collin's office.

COLLIN'S OFFICE

Collin buries his head amongst the Scofield Bible, Mathew Henry, Josephus, and other Biblical Commentaries, Translations, and Study Aids.

ANNABELLE

You shouldn't argue with the Pastor. The Bible says that you should not argue with your elders.

COLLIN

(snap)

It also says that women should obey their men.

ANNABELLE

Don't try and use the Bible out of context.

COLLIN

Which is exactly my point.

(MORE)

COLLIN (CONT'D)

I'm not sure if Pastor Reed is teaching us what the good Lord wanted us to know or Pastor Reed's own private stock.

Annabelle lovingly wraps her arms around Collin.

ANNABELLE

I worry about you sometimes. I know you love the Lord, but sometimes you get too intense.

COLLIN

I still say he's an idiot, but I suppose Jesus would want me to show him the light. I bet he's still down there. I'll go smooth things over.

ANNABELLE

Don't worry him anymore tonight. At least sleep on it.

I'm spending the night at Lorraine's to help her set-up for her Tupperware party. I'll see you tomorrow.

Annabelle leaves the room. She closes the DOOR behind her.

EXT COLLIN'S HOUSE LATER

Collin closes his Scofield Bible.

COLLIN

God wants me to see Pastor Reed right now. I know he's still down there.

EXT BETHEL TEMPLE

Collin walks through the back door of the church carrying his Scofield Bible.

INT BETHEL TEMPLE OFFICES NIGHT

Collin knocks on Pastor Reed's DOOR. The door pushes open.

COLLIN

Pastor Reed?

Collin steps through the doorway.

PASTOR'S OFFICE

Collin's foot kicks an empty CHIVAS REGAL BOTTLE. He overhears HEAVY BREATHING.

PASTOR REED (O.S.)

Yes, yes. Call me Bishop. Call me Bishop.

Collin pushes a door in the office leading to another room.

PASTOR' STUDY

Pastor Reed's bare behind pumps in circular motions between two long pale legs spread eagle. He is surrounded by several BURNING CANDLES.

COLLIN

Blasphemer!

Pastor Reed rolls off of the legs.

REVEAL ANNABELLE

She screams.

Collin's body is limp. His Scofield Bible falls out of his hand into the TRASH CAN.

Pastor Reed falls to his knees.

PASTOR

Forgive me father for I have sinned.

ANNABELLE

Save it.

A single TEAR rolls down Collin's cheek onto his DOG TAGS.

Collin rips the dog tags from his neck dropping them to the floor.

He turns his back and walks away from Annabelle.

A CANDLE falls into the trash can. The BIBLE ignites with hellish FLAMES.

EXT OFFICE BUILDING PRESENT DAY

A BICYCLE COURIER chains his bike in front of a building in downtown Salisbury, MD.

INT OFFICE BUILDING

KUFFY JONES (45), faces a glass wall. He looks down at the city as if he were it's king and it his loyal subject.

KUFFY

She was the best thing that ever happened to Collin.

Kuffy turns around.

KUFFY (CONT'D)

That's what probably broke him.

Kuffy pours a glass of CHIVAS REGAL.

KUFFY (CONT'D)

Can I offer you a drink? Good stuff.

Kuffy drops two ice cubes in his glass. He takes a sip as he sits behind his desk.

KUFFY (CONT'D)

Collin O'Reily was after God's great gift to the land of opportunity. What I'm talking about is big business.

Collin was a shrewd businessman. As much as he claimed he hated the "man", Collin was just like him - a capitalist that is.

(MORE)

## KUFFY (CONT'D)

I knew he was up to something the first time I met him.

EXT ALLEY

Collin (18), and BO (25), a bossy burley thug, comb through the alley. They stop in front of a steel reinforced door.

BO

Listen up, kid. This isn't the schoolyard; it's the big boss' office. Just keep your mouth shut and follow my lead.

Collin nods. Bo raps on the door.

SLIDING EYE PANEL

A pair of JAUNDICED EYES meets BO'S EYES.

The door opens.

INT GROCERY STORE BASEMENT

Collin and Bo descend an ominous stairwell. At the bottom of the stairwell is bookie central. Dozens of men tabulate monies and slips.

A BULLISH GOON makes eye contact with Bo. The Goon looks at Collin.

Bo provides him with a look of approval. The Goon opens another large steel door.

Collin and Bo enter the room.

KUFFY'S OFFICE

It's a meeting of the boss and his lieutenants: SLICK (33), and LEROY (41). Kuffy sits at the head of the table. All the men puff on CIGARS.

SLICK

Jimmy Greenfield got busted again for numbers running.

KUFFY

Did he talk?

SLICK

No, he ate his slips, but it was a close call.

LEROY

Damn, that's the second time this month we got hit. I thought we were paying protection.

KUFFY

The pigs are greedy.

SLICK

I've never liked this slip idea. It's too risky. The guys are going to have to start memorizing the numbers.

LEROY

Half of them can't remember their own address. Slips are the way it's always been done. Why reinvent the wheel?

KUFFY

Is this the one, Bo?

BO

Yes, Collin O'Reily, Mr. Jones. He's a good kid. Clean record.

COLLIN

I have an idea, Mr. Jones.

Bo places a stack of NUMBERS SLIPS on the table.

BO

I told you to hush. See you next time, Mr. Jones.

KUFFY

What was that?

COLLIN

I don't intend to spend the rest of my life working until I'm old and brittle.

LEROY

We've been running numbers for over 20 years.

You've been with the organization for less than a month and suddenly by divine intervention you see the light?

Slick drops ASHES on Collin's feet.

COLLIN

Yes.

LEROY

While you are still standing, get out of here before I teach you your place.

KUFFY

Let the boy speak.

COLLIN

I've been doing some reading on how the army uses encryption to keep the enemy from understanding their messages.

SLICK

That's a good one, let the army run numbers for us.

COLLIN

I came up with a code that is based on words instead of numbers that would be impossible to trace.

LEROY

That's enough.

KUFFY

Speak.

COLLIN

Most of our providers are grocery stores, liquor stores, and restaurants.

We could use everyday words to mean numbers.

For example one would be onion and two would be toothpaste.

(MORE)

COLLIN (CONT'D)

It would read like a legitimate delivery list.

KUFFY

What if the cops get a copy of our code?

COLLIN

We never write it down, and it doesn't have to be the same words. The client has to orally tell his numbers to the runner and the runner writes down the encrypted words. We can tell the runners how to spell the words for the day without actually writing them down.

LEROY

That's a really...

KUFFY

...interesting idea.

COLLIN

I tried it out this week. Look at my slips.

Collin hands Kuffy his slips.

KUFFY

Eggs - that'll be eight. Onions - that's one. Signs - I guess that's six. A full bag - which is box I suppose.

SLICK

What if the boys get caught with the slips? We're still in the same situation and we don't have a delivery business.

KUFFY

There's no crime in writing grocery lists.

LEROY

Kuffy, how hard will it be for the cops to crack the code?

COLLIN

We'll orally change the codes each day.

(MORE)

COLLIN (CONT'D)

It's still simple enough to understand what each word represents. It's only the first three letters that count.

KUFFY

Who says we can't be in the delivery business? As a matter of fact, that's the perfect cover.

COLLIN

We can have the runners always carry what's on the list for the day to make it look more legitimate. Trust me. We're all going to be able to take early retirement if we do this.

KUFFY

I like it. It sure beats writing the numbers down.

We can work it out so that the clients are merely tipping our boys and the monies we receive as protection we can claim as our fee for the delivery service from each vendor.

(to Collin)

Keep thinking like this and you're going to be the boss.

EXT STREET ONE MONTH LATER

Sheriff Hicks and Deputy Bill sit in a patrol car staking out a grocery store.

Sheriff Hicks takes a swig from his FLASK.

Deputy Bill reads over the SPORTS PAGE.

SHERIFF HICKS

You ever do something that you know was wrong, but you couldn't stop.

Sheriff Hicks observes a PROSTITUTE propositioning a man in a car stopped at a traffic light.

SHERIFF HICKS (CONT'D)

And no matter how hard you wished  
it had never happened, it seems  
like there's nothing you can do to  
make it right.

Sheriff Hicks removes a PICTURE OF Annabelle from his  
wallet. He observes COLLIN leaving the grocery store  
carrying a BROWN PAPER BAG.

Looks at the PROSTITUTE across the street.

Looks at the PICTURE OF Annabelle.

Looks at COLLIN.

DEPUTY BILL

Damn, the Orioles lost again!

SHERIFF HICKS

Bill, you listening to me?

DEPUTY BILL

What was that, Sheriff Hicks?

SHERIFF HICKS

Never mind, let's go pick up that  
O'Reily boy.

Collin casually strolls along the sidewalk. Sheriff Hicks  
and Deputy Bill cut Collin's path off by driving a patrol  
car onto the sidewalk.

Sheriff Hicks and Deputy Bill leap out of the patrol car.  
Deputy Bill snatches the brown paper bag from Collin.

SHERIFF HICKS (CONT'D)

I finally got him.

Deputy Bill sorts through the SLIPS in the brown paper  
bag. Each reads with several combinations of: "ONIONS,  
TOOTHPASTE, THREAD, FORKS, SILK, AND NYLONS."

DEPUTY BILL

Look at this.

Deputy Bill shows Sheriff Hicks the slips.

SHERIFF HICKS

What the hell is this?

COLLIN

Grocery lists, Sheriff Hicks.  
(MORE)

COLLIN (CONT'D)

I'm a delivery boy - an upright,  
outstanding, fully functional  
citizen of society.

DEPUTY BILL

Shall I cuff him, Sheriff Hicks?

Sheriff Hicks grits his TEETH. He tosses the bag of slips  
at Collin. Takes a swig from his FLASK.

Sheriff Hicks gets into his patrol car.

SHERIFF HICKS

Come on, Deputy Bill. Let's go!

Deputy Bill hops in to the patrol car. The patrol car  
speeds away.

COLLIN

And a fine day to you too, Sheriff  
Hicks.

INT KUFFY'S OFFICE PRESENT

Kuffy leans back in his chair with his arms folded behind  
his head.

KUFFY

And that's pretty much how I went  
legitimate. We had Sheriff Hicks  
running around in circles for quite  
some time.

When he finally did lean on somebody  
to tell him the truth, there wasn't  
much he could do to us in a court  
of law.

The delivery aspect caught on so  
well, that people added things to  
their list that weren't on their  
numbers list.

I was making more money off my  
delivery business than my extortion  
and racketeering.

I eventually dropped the numbers  
business.

Kuffy winks.

## KUFFY (CONT'D)

Sheriff Hicks was more upset at me going legitimate than he was at my illegal activities.

Without the payoffs, it severely cut into his income.

To keep the peace, I threw him a bone and paid him to have his Deputies escort my delivery runners in unsafe neighborhoods.

That little Collin was power hungry. The whole encryption thing was just the beginning for Collin.

When Annabelle ripped out his heart, it only made him more devilish. But, I suppose it was his destiny considering--

EXT CRUDDY NEIGHBORHOOD 1976 AFTER MIDNIGHT

SISSY (19), whose dream is to own her own trailer, scuffles with DICK DANBURY (48), on the stairwell of a row-style apartment building.

Dick is a seedy sap adorned in a ruffled power suit. The monograms on his collar and cufflinks all spell the same thing - money.

DICK

I told you to get lost.

SISSY

You owe me. This isn't charity.

Dick palms Sissy face shoving her into the stairwell.

BLOOD streams from the corner of her EYE.

Sissy reaches into her boot. She retrieves a SWITCHBLADE.

DICK

What? So, now you're going to cut me? Do you know who I am? Come on, I dare you.

Sissy trembles.

DICK (CONT'D)

Just like I thought. You can't do it. The world is full of two kinds of people. Winners and losers. I'm a winner and you're a loser.

Dick lunges for the switchblade.

Sissy slashes Dick's arm.

DICK (CONT'D)

You idiot. You cut me. I'm going to make you pay for this.

SISSY

Go to hell!

Dick bum rushes Sissy. He rips the knife from her hand. He punches her in the face and holds his bloody arm in front of Sissy's eyes.

DICK

You're going to pay for this out of your ass.

Dick throws Sissy off of the stairwell.

He drags her around the corner of the building.

ALLEY

Dick pins Sissy face-forward against a brick wall behind a GARBAGE DUMPSTER.

STREET

Collin swaggers along the sidewalk nursing a bottle of CHIVAS REGAL wrapped in a BROWN PAPER BAG.

Collin walks around to the corner of the building.

He whips open his fly and urinates on the wall.

ALLEY

Dick lifts up the back of Sissy's dress. She moans.

Dick covers her mouth with his hand.

DICK (CONT'D)

Shut up.

STREET

Collin overhears moaning.

COLLIN

Hello?

Collin turns, closes his fly, and heads for the front door.

ALLEY

Sissy manages to wiggle a leg free. She kicks the Dumpster allowing a huge THUD to resonate in the alley.

STREET

Collin walks back around the corner of the building.

ALLEY

Collin wanders into the alley. He keeps walking toward the Dumpster.

He spots Dick pinned to Sissy's rear on the wall.

COLLIN (CONT'D)

Sissy?

Dick whips out Sissy's switchblade.

DICK

Back off hayseed, and mind your own business.

Collin snatches the switchblade from Dick's hand.

COLLIN

Have you lost your mind?

He cracks the bottle of Chivas Regal over Dick's head.

Blood streams down Dick's face.

COLLIN (CONT'D)  
 She's not a punching bag; she's a  
 woman - Mother Earth.

Dick lets go of Sissy.

Collin knocks Dick against the Dumpster. Dick rolls onto  
 the ground.

COLLIN (CONT'D)  
 You will treat her with respect.

Collin stomps all over Dick's face and body.

SISSY  
 That's what you get!

Dick tries to crawl away on his back.

COLLIN  
 Say it: Mother Earth.

Collin kicks Dick's body moving him across the ground,  
 out of the alley, and onto the sidewalk.

DICK  
 Please don't kill me. I'll do  
 whatever you want.

STREET

HEADLIGHTS from an oncoming car draw near.

DICK (CONT'D)  
 I have money. Whatever you want.

COLLIN  
 Say it: Mother Earth.

Dick manages to get to his knees. He dashes into the  
 street.

The oncoming car SCREECHES and hits Dick.

He rolls onto the hood of the car and down into the street.  
 Collin runs into the street.

The DRIVER opens the car door.

DRIVER  
 Are you OK?

Collin props Dick up on the hood of the car.

DICK  
Please don't kill me. I have  
family.

He jabs Dick in the face.

COLLIN  
I want you to say Mother Earth.

SISSY  
Damn it, say it!

The Driver closes his door, makes a three-point turn, and speeds away. Collin sits on top of Dick wailing away on his face.

DICK  
Mother Earth.

COLLIN  
Not to me asshole, to her. Say  
it: Mother Earth.

DICK  
Mother Nature.

Collin smacks Dick in the face.

COLLIN  
Mother Earth.

DICK  
(hysteria)  
Other Mearth.

Collin socks Dick.

COLLIN  
Mother Earth.

DICK  
Mother Earth.

COLLIN  
Say it again.

Collin cocks his fist. Sissy grabs Collin's arm.

SISSY  
Ok, he said it. Apology accepted.

Collin snatches Dick's wallet from his suit coat.

COLLIN  
How much does he owe you?

SISSY  
It doesn't matter.

COLLIN  
How much does he owe?

DICK  
Take it all.

Collin divides a WAD OF CASH into a small stack and a little stack.

COLLIN  
I want to be fair.

Collin hands Sissy the large stack and pockets the small stack for himself.

COLLIN (CONT'D)  
I've got my eye on you--

Collin takes a DRIVER'S LICENSE PHOTO from the wallet.

COLLIN (CONT'D)  
Dick Danbury. And I know where you live.

Collin removes a business card from the wallet.

COLLIN (CONT'D)  
And where you work. Remember, Mother Earth.

DICK  
Mother Earth, Mother Earth, Mother Earth.

Collin throws the wallet in Dick's face.

Collin gets off of Dick.

He wraps his arm around Sissy and walks her to the front door of the apartment building.

Sheriff Hicks and Deputy Bill roll up in front of the building in their patrol car.

INT PATROL CAR

Sheriff Hicks chows down on a CHILI DOG. Deputy Bill spots Dick's body crawling in the street.

DEPUTY BILL  
Sheriff Hicks, isn't that Mr.  
Danbury?

Sheriff Hicks shines a SPOTLIGHT through the streets.  
He spots Collin and Sissy.

EXT STREET

Collin pulls Sissy closer to his body.

COLLIN  
Stay cool.

Collin turns to face the patrol car.

Sheriff Hicks and Deputy Bill climb out of the patrol car.

They attend to Dick.

SHERIFF HICKS  
Did that man do this to you, Dick?

Collin locks EYES with Dick.

COLLIN  
(mouths)  
Mother Earth.

DICK  
Mother Earth.

SHERIFF HICKS  
What?

DICK  
No, he rescued me.

SHERIFF HICKS  
Then what's he doing over there?

DICK

He scared off my attackers. Nobody saw anything. I was crossing the street and I fell.

DEPUTY BILL

Sheriff Hicks, he looks like he's been beat up pretty bad. We need to get him to a hospital.

Deputy Bill helps Dick into the patrol car. Sheriff Hicks gestures to Collin.

SHERIFF HICKS

Collin O'Reily, I'm this close to you. Watch yourself.

Sheriff Hicks gets into the patrol car.

INT PATROL CAR

Sheriff Hicks stares through the windshield at Collin. Dick trembles in the back seat.

DICK

(repeats many times)

Mother Earth.

SHEFIFF HICKS

What in the hell is he talking about?

DEPUTY BILL

I don't know. I think he's in shock.

EXT STREET

Collin and Sissy enter the apartment building.

INT SISSY'S APARTMENT

Sissy sits in a rickety chair in a baron efficiency.

Collin affectionately nurses her wounds with a tattered wash RAG.

Sissy tries to kiss Collin.

COLLIN  
That's not necessary.

SISSY  
Come on baby, it's all right. I  
owe you one. Let me show you some  
appreciation.

COLLIN  
Don't. Remember, Mother Earth, or  
did you not learn anything tonight.

Sissy pulls away from Collin.

SISSY  
Fine, then get out.

COLLIN  
I'll leave when I'm finished.

SISSY  
Remember, Mother Earth. Respect  
me. I asked you to leave my home.

Sissy gets up and walks away.

COLLIN  
This makes the third time this  
month, Sissy. What happens next  
time if I'm not around?

SISSY  
Mind your own business.

COLLIN  
I can tell you're an amateur.

Collin places his hand on the inside of Sissy's thigh.

COLLIN (CONT'D)  
Just because you open your doors  
doesn't mean it's safe to do  
business. Go home little girl.  
This is a woman's world.

SISSY  
I can't. My sister watches over  
my mother all day and night. She  
also has six kids to care for.

COLLIN

Six kids? What is she doing making all those babies if she has no way to support them?

SISSY

Don't judge my sister. The Bible says that kids are a blessing from God and they are.

They are all totally dependent on the money I send. I've been seeking representation, but most of the pimps out here want almost all your money.

A TEAR rolls down Collin cheek.

COLLIN

Can you show me dedication?

Sissy moistens her lips with the tear. She slowly works her lips down Collin's body.

Collin drops to his knees.

Sissy's and Collin's LIPS meet.

MONTAGE

EXT DOWNTOWN SALISBURY

Collin rides down Main Street in a Pimp-mobile. He's decked out in a fir wide-brimmed hat.

He watches Sissy among several prostitutes advertising their wares. Collin stops the Pimp-mobile at the street corner in front of Sissy.

She leans against the passenger's side. Hands him a FAT WAD OF CASH.

EXT ALLEY

Collin hands TWO UNIFORM POLICEMAN envelops stuffed with CASH. They GRIN and SHAKE HIS HAND.

EXT DOWNTOWN SALISBURY

Collin is parked on the street corner in front of Sissy. She points to a MAN IN A BUSINESS SUIT.

SISSY

That's him.

The Businessman sees Sissy pointing at him. He runs.

Collin cuts his path off with the Pimp-mobile. Collin jumps out of the car. Hits the Businessman with a bat.

COLLIN

Pay me my money.

EXT STREET

A LESSER PIMP hands Collin an envelop of CASH. They shake hands. Collin points to the curb across the street.

The Lesser Pimp stations two PROSTITUTES on the curb across the street.

EXT STREET

Collin reclines in his Pimp-mobile. Sticks a cigar in his mouth. Lights a match.

Collin stares at the inside of the match cover. It reads: "RUNAWAY HOTLINE 1-800-RUNAWAY".

Collin smiles.

EXT STREET PAYPHONE

A RUNAWAY GIRL (15), stands in the payphone. She reads the "RUNAWAY HOTLINE" number from the inside cover a match book. Dials the number.

EXT OLD BUSINESS BUILDING

A banner in the window reads: "RUNAWAY HOTLINE."

INT OLD BUSINESS BUILDING

Two RUNAWAY HOTLINE COUNSELORS sit opposite each other at adjacent desks.

COUNSELOR #1  
Seems like we haven't had that  
many calls lately.

WE FOLLOW the TELEPHONE WIRE out of the window.

EXT OLD BUSINESS BUILDING

WE FOLLOW the TELEPHONE wire to a junction box that has been broken into. WE FOLLOW another TELEPHONE WIRE to a PAYPHONE.

Collin sits in his Pimp-mobile parked next to the payphone.

The PAYPHONE RINGS.

Collin gets out of the car. Picks up the HANDSET.

COLLIN  
Runaway Hotline.

EXT PAYPHONE

The Teenage Runaway struggles for words.

TEENAGE RUNAWAY  
Please, help me.

EXT COLLIN'S PAYPHONE

Collin lights a cigar in his mouth with a match from the RUNAWAY HOTLINE MATCH BOOK.

COLLIN  
Can you show me dedication?

EXT DOWNTOWN

Collin drives down Main Street in his Pimp-mobile.

He stops the car in front of several YOUNG PROSTITUTES who hand him WADS OF MONEY.

END MONTAGE

INT BALLROOM TWO YEARS LATER

Kuffy Jones stands on a stage before a grand assortment of the upper echelon underworld/street people.

They are decked out in the missing wardrobe from "Superfly".

A SCANTILY CLAD WORKING GIRL delivers a GOLDEN ENVELOPE to Kuffy. He grins and grabs a MICROPHONE.

KUFFY

My esteemed colleagues, for the first time ever in Greater Salisbury, Maryland history, by order of unanimous decision, the "Pimp, Player, and Mack of the Year" awards all go to one "G".

The one and only "Triple L: Ladies Love Collin."

Sissy gives Collin a big hug and a kiss. Collin takes the stage.

He is showered with APPLAUSE.

WOMEN OF QUESTIONABLE VIRTUE award Collin with a SCEPTER, CROWN, and KINGLY ROBE.

Kuffy hands Collin the microphone.

Collin allows the applause to die down.

COLLIN

As much as I would like to accept these awards, I must be honest. There has been a mistake.

The audience is taken aback.

COLLIN (CONT'D)

Kuffy said that the award goes to one individual, but that can't be. Everything I did, I did side by side with the help of my first lady, Sissy. Come on up here, girl and accept our award.

Sissy cries.

Collin helps her onto the stage.

KUFFY

Now, that's game, fellows. Take some notes.

Collin passionately kisses Sissy.

He hands her the scepter and places his crown on her head.

INT     DARK ROOM     LATER

Collin sits at the head of a great table in a meeting of the underworld Chieftains. Among them is Kuffy and BIG MACK (40). Collin puffs on a fat COHIBA.

COLLIN

I have a business proposition that will let us all take early retirement.

KUFFY

I knew you were up to something. What is it?

Collin places a small PACKAGE OF HEROIN on the table.

KUFFY (CONT'D)

Is that what I think it is?

BIG MACK

Prostitution is one thing. Dealing dope is another.

COLLIN

Somebody is going to sell it in Salisbury. It might as well be us.

BIG MACK

But, the mob controls the smack trade.

COLLIN

Greater Salisbury is much too small for the mob. With our combined efforts we have a solid infrastructure.

BIG MACK

I don't like it. It's too risky. I'm a pimp, not a pusher. Count me out.

COLLIN

I don't plan to spend the rest of my life dealing dope. I've devised a 5 year plan that will have us all sitting pretty for the rest of our lives.

Collin distributes binders around the table.

COLLIN (CONT'D)

I've worked up some projections, all in encrypted code of course.

KUFFY

Impressive.

COLLIN

I have a one time deal with an independent supplier.

KUFFY

That's why you're including us. You need capital.

COLLIN

It's business.

KUFFY

This could work.

COLLIN

This will work.

KUFFY

In five years we could all go legitimate.

BIG MACK

My answer is still no. And don't try to sell that smack in my territories either.

COLLIN

We will respect your territories.  
However, keep in mind the police  
and the mob have no such oath or  
allegiance to you.

KUFFY

It's going to happen with or without  
your help. Are you in or out?

BIG MACK

Checkmate.

COLLIN

Good, now that we're all on one  
accord we'll meet again in one  
week to discuss the specifics.

EXT COLLIN'S PIMP PAD BUILDING 3 YEARS LATER

Sissy climbs out of a taxicab. She stumbles to the front  
door of the building.

INT COLLIN'S PIMP PAD

Collin lays stretched out on the floor on top of a TIGER  
RUG with two 14-year-old girls, PENNY and BROOKE, stripped  
down to their PANTIES.

Penny cuts lines of COCAINE with a RAZOR BLADE on a small  
COMPACT MIRROR.

She holds the mirror to Collin's NOSE. He snorts the  
cocaine.

Brooke does a strip tease act while inhaling from a TWO-  
HEADED BONG.

She bends over and allows Collin to inhale from the other  
head. Collin kisses Brooke. Penny kisses Brooke.

Sissy enters the Pimp Pad.

SISSY

What the hell do you think you're  
doing and what are these little  
girls doing in my home?

COLLIN

It's cool, baby. Meet Penny and Brooke. They're trying to show me dedication.

SISSY

Like hell they are.

COLLIN

Easy now. Business is booming. We need new recruits.

SISSY

Get out of my house!

Sissy picks up a LAMP. She BREAKS it against the wall.

SISSY (CONT'D)

Now!

Sissy grabs Penny and Brooke by one ear each.

SISSY (CONT'D)

You're much too young for this, sweeties. You'll thank me for it later.

Penny and Brooke grab their clothes. They rush out of the Pimp Pad.

Collin stands up.

COLLIN

Bitch, have you lost your mind?

SISSY

I can't take it anymore. I want out.

COLLIN

We've got two more years, and then I promise I'll take you home.

SISSY

No, I want out, now.

Collin tries to hug Sissy. She smacks him in the face. He grabs her hand.

COLLIN

Calm down.

SISSY

No, you calm down. Let go of me.

COLLIN

Sissy, pull yourself together.  
You're drunk.

Sissy scratches Collin's face. Collin pushes Sissy onto the couch. Sissy picks up another LAMP.

She SMASHES it over Collin's head. Collin grabs his head. BLOOD streams down over his fingers.

Sissy runs into the bathroom. She locks the door behind her.

COLLIN (CONT'D)

Fuck this shit. I can't deal with  
you when you're like this. See  
you later.

Collin puts on his clothes. He storms out of the Pimp Pad. He slams the door behind him.

INT COLLIN'S PIMP PAD BATHROOM LATER

SISSY wipes tears from her eyes. She snatches a HYPEREMIC NEEDLE from the medicine chest.

EXT COLLIN'S PIMP PAD

Collin staggers to the front door with a bottle of CHIVAS REGAL.

Collin fumbles for his KEYS. The Chivas drops to the ground smashing at his feet.

INT COLLIN'S PIMP PAD BATHROOM

Sissy ties a RUBBER STRAP around her left arm. She slowly depresses the needle.

She goes into convulsions.

EXT COLLIN'S PIMP PAD

Collin stumbles through the doorway.

COLLIN

Sissy, come on, girl. I'm sorry.  
Come give big daddy some sugar.

Collin approaches the bathroom.

He sees Sissy's body slumped over the toilet stool  
motionless with the needle stuck in her arm.

COLLIN (CONT'D)

Sissy!

Collin drags Sissy out of the bathroom.

LIVING ROOM

Collin smacks her a few times hoping to wake her.

COLLIN (CONT'D)

Don't die on me.

Collin reaches for the TELEPHONE. He mashes "911."

EXT STREET

Sheriff Hicks and Deputy Bill cruise by the Creek in a  
patrol car.

INT PATROL CAR

Sheriff Hicks shines a SPOTLIGHT on TWO YOUNG LOVEBIRDS  
nesting in a Buick.

POLICE RADIO

Attention all units. We have a 10-  
18. The 10-13 is a heroin overdose.  
The 10-20 is 35 12th Street  
apartment 145.

SHERIFF HICKS

10-4, dispatch. This is Sheriff  
Hicks. We're 10-17. 10-26 is  
five minutes.

POLICE RADIO

10-4, Sheriff.

Sheriff Hicks fires up the SIREN and the FLASHING LIGHTS.  
The patrol car speeds away.

INT COLLIN'S PIMP PAD

TWO PARAMEDICS (25), rush into the apartment. Collin leads them to Sissy's body on the floor, needle stuck in her vein. Collin shakes Paramedic #1.

PARAMEDIC #2  
Stand back, sir!

Paramedic #1 checks her airway. He administers rescue breaths. He checks for a pulse and quickly commences chest compressions.

PARAMEDIC #1  
I need a Defibrillator, stat!  
Victim has gone into cardiac arrest.

Paramedic #1 tears open her blouse. Cash flutters out of her Bra.

COLLIN  
Hey!

Paramedic #2 hands Paramedic #1 the PADDLES from the DEFIBRILLATOR.

PARAMEDIC #1  
Clear!

Paramedic #1 induces electric shock. Sissy's body jerks from the jolt.

PARAMEDIC #2  
Still no vital signs.

PARAMEDIC #1  
Clear.

COLLIN  
What's wrong? What's happening?  
Why, isn't she breathing?

EXT COLLIN'S PIMP PAD

A patrol car screeches in front, lights blazing, sirens screaming.

INT PATROL CAR

Sheriff Hicks grabs the MICROPHONE to the car radio.

SHERIFF HICKS  
 Dispatch, this is Sheriff Hicks.  
 We're 10-23 on that 10-18.

POLICE RADIO  
 10-4, Sheriff Hicks.

Sheriff Hicks and Deputy Bill leap out of the patrol car.

INT COLLIN'S PIMP PAD

Collin grabs Paramedic #1 shoving him against the wall.

COLLIN  
 Why aren't you saving her? She's  
 going to die. You're not trying  
 hard enough.

PARAMEDIC #1  
 Sir, if you would stand clear and  
 let me do my job, I might be able  
 to save her.

Paramedic #1 runs back over to Sissy's body. Pasty white  
 FOAM oozes from the corners of her mouth.

PARAMEDIC #1  
 Clear!

Sissy's body jerks from the jolt.

PARAMEDIC #2  
 Nothing.

PARAMEDIC #1  
 Clear!

Sissy's body leaps.

STEAM rises from the foam now crusting in the corner of  
 her mouth.

PARAMEDIC #2  
 She's a flat-liner, Willy. Call  
 it.

Paramedic #1 wryly sulks at his watch.

PARAMEDIC #1  
Time of death?

COLLIN  
Time of death my ass. Save her.

Collin whips out his MILITARY SIDEARM.

COLLIN (CONT'D)  
Try it again.

EXT COLLIN'S PIMP PAD HALLWAY

Sheriff Hicks and Deputy Bill run towards an open door.

PARAMEDIC #1 (O.S.)  
Oh my God, he's going to kill us!

INT COLLIN'S PIMP PAD

Deputy Bill and Sheriff Hicks dash into the Pimp Pad.  
Collin aims his sidearm at the paramedics.

PARAMEDIC #1  
Look out Sheriff Hicks, he's got a  
gun!

Sheriff Hicks slowly pushes Deputy Bill's gun barrel to  
the floor. Sheriff Hicks locks eyes with Collin.

SHERIFF HICKS  
Easy, son. You don't want to do  
this. I empathize with your pain.  
But, it's over now. Give me the  
gun.

Collin drops his sidearm. Deputy Bill attempts to pounce  
on Collin, but Sheriff Hicks' intense look of understanding  
towards Collin signals Deputy Bill to stay at ease.

COLLIN  
I'll save her myself.

He runs over to the Defibrillator. Fumbles with the  
controls.

COLLIN (CONT'D)  
How do you work this thing?

Collin tosses the Defibrillator.

He attempts to breathe life into Sissy to no avail. He pounds upon her chest.

Collin collapses his head on Sissy's breasts.

Sheriff Hicks slowly puts his arms around Collin pulling him away from Sissy's body.

Paramedic #2 drapes a BLANKET over her head.

PARAMEDIC #1  
Time of death, 3:13 am. Dead on  
arrival.

INT DARK ROOM 2 YEARS LATER

A meeting of The Underworld Chieftains. Big Mack sits at the head of the table smoking a cigar. Kuffy is seated on his right-hand side.

BIG MACK  
All those in favor of taking over  
Collin's territories for the common  
good of business say "I."

Collin stumbles into the room. He carries a briefcase.

COLLIN  
I think I should have a say in  
this.

Collin is HIGH. He pours a handful of cocaine into his hand. Sniffs it from his palm.

Everyone stares at Collin.

COLLIN (CONT'D)  
The only reason you guys are  
successful is because of me. I  
created the territories to be taken.  
Big Mack, you didn't even want to  
be involved in the drug trade.

Big Mack puffs from his cigar. Blows smoke in Collin's face.

COLLIN (CONT'D)  
Kuffy, I thought you were my friend.

Collin leans over Kuffy. Drops of BLOOD roll out of Collin's NOSE onto Kuffy's hands.

COLLIN (CONT'D)  
Go ahead and vote. What are you punks waiting on?

The men continue to stare at Collin's.

COLLIN (CONT'D)  
What's wrong? Can't do it to my face? It takes a man to kill a man. I'll spare you the vote.

Collin reaches into his briefcase.

All of the men at the table go for their weapons.

Collin removes several KILOS OF COCAINE from the briefcase. The bags are torn and drip cocaine across the table.

COLLIN (CONT'D)  
I'm cashing in my interests and taking my early retirement at the old creek.

Collin collapses on the table.

SUPERIMPOSE OVER BLACK MOTHER O'REILY

INT MOTHER O'REILY'S HOUSE LIVING ROOM PRESENT

MOTHER CAITLIN O'REILY (67), a nurturing institution of a woman wise in the ways of the world, relaxes in a rocking chair.

A PITCHER OF LEMONADE sits on the table with several GLASSES. Mother O'Reily pours a glass of lemonade.

MOTHER O'REILY  
Would you like some lemonade? I squeezed it myself from my lemon trees out in the front yard.

Mother O'Reily sips from the glass of lemonade.

MOTHER O'REILY (CONT'D)  
It's difficult raising a child, even more so if you're a single mother with no traditional skills  
(MORE)

MOTHER O'REILY (CONT'D)  
 in a hick town. Somehow we managed.  
 I couldn't provide Collin with  
 material things or even a father,  
 but I was able to give him love.

He knows that now, but the day he  
 truly did understand that, I really  
 can't say. Maybe it was when he  
 was much younger or it could have  
 even been when he was much older.

EXT MOTHER O'REILY'S HOUSE 1955

Collin (8), strolls down Quantico Road towards his house.  
 Collin enters the front yard.

Sheriff Hicks exits the house and stands on the porch.

Mother O'Reily stands in the doorway, holding open the  
 SCREEN DOOR, slowly buttoning her blouse.

SHERIFF HICKS  
 I almost forgot.

Sheriff Hicks reaches into his pocket. He sticks a WAD  
 OF MONEY in between Mother O'Reily's BREAST with one hand  
 and touches her BUTT with the other hand.

Mother O'Reily kisses SHERIFF HICKS on the lips.

He plucks a LEMON off of a tree.

Sheriff Hicks and Mother O'Reily are startled and  
 uncomfortable to see Collin.

Collin's EYES connect with SHERIFF HICKS' EYES then MOTHER  
 O'REILY'S EYES.

Sheriff Hicks puts on his HAT. Takes a swig from his  
 FLASK.

SHERIFF HICKS (CONT'D)  
 Stay out of trouble, son.

Sheriff Hicks walks away.

Mother O'Reily removes MONEY from her bosom. Sticks a  
 stack of dollars into Collin's hand.

MOTHER O'REILY  
 Bring this to Mr. Peters and tell  
 him it's for our tab. Tell Mr.  
 Peters that I'll have the rest for  
 him later. And pick up some steaks  
 for dinner and be sure to buy  
 yourself a piece of candy.

Collin stares at the money in the palm of his hand.

EXT MOTHER O'REILY'S HOUSE LATER

Collin steps into the yard carrying a GROCERY BAG.

INT MOTHER O'REILY'S HOUSE

Collin stands in the front doorway.

Mother O'Reily screams.

MALE VOICE (O.S.)  
 Take that, you dumb bitch!

The sound of a FIST BEATING FLESH cries out from Mother  
 O'Reily's bedroom.

Collin drops the grocery bag. Runs into the bedroom.

INT MOTHER O'REILY'S BEDROOM

DICK DANBURY (21), prep-school brat, socks Mother O'Reily.  
 He is not wearing any pants.

Mother O'Reily's EYE IS BLACK and her LIP IS SWOLLEN and  
 bleeding.

Collin freezes in the doorway.

DICK  
 You ain't nothing but a whore.

Collin eyes a SWITCHBLADE protruding from the pocket of  
 Dick's pants lying on the floor.

Collin snatches the switchblade. The sound of the  
 switchblade FLICKING OPEN alerts Dick and Mother O'Reily  
 of Collin's presence.

DICK (CONT'D)

You think you're going to cut me.  
Do you know who I am? Come on, I  
dare you.

MOTHER O'REILY

Baby, put down the knife.

COLLIN TREMBLES

DICK

Just like I thought. You can't do  
it. The world is full of two kinds  
of people. Winners and losers.  
I'm a winner and you're a loser.

Dick lunges for the switchblade. He disarms Collin.  
Dick points the switchblade at Collin.

Mother O'Reily stands between Collin and Dick.

EXT MOTHER O'REILY'S HOUSE

A CONVERTIBLE with THREE COLLEGE PREP SCHOOL BRATS pulls  
in front of the house. The Driver honks the horn.

INT MOTHER O'REILY'S BEDROOM

Dick looks out of the window.

MALE VOICE (O.S.)

Hurry it up, Dick!

DICK

My bachelor party awaits me.

Dick grabs his clothes.

DICK (CONT'D)

This time you were lucky.

Dick leaves the bedroom.

Mother O'Reily lies on the edge of the bed.

MOTHER O'REILY

The woman is Mother Earth. Promise  
me you'll never hit one.

Collin EYES stare at Mother O'Reily.

MATCH CUT TO

INT MOTHER O'REILY'S HOUSE PRESENT

MOTHER O'REILY'S EYES gaze out of the window at the front porch.

MOTHER O'REILY  
I can still see my son's little eyes just staring at me. God only knows what was running through his young mind.

J.T. (25), passes the window. He knocks on the screen door.

MOTHER O'REILY (CONT'D)  
Come on in, J.T.

J.T. removes his HAT.

J.T.  
Excuse the intrusion. Is Sunshine here?

MOTHER O'REILY  
She won't be in today.

J.T.  
What about, Candy?

MOTHER O'REILY  
She will be here a little later.

J.T.  
At what time?

Mother O'Reily picks up the pitcher of lemonade.

MOTHER WISLON  
In an hour. Would you like some lemonade?

J.T.  
No, thank you, Mother O'Reily. I'll come back in an hour. Good day to you.

MOTHER O'REILY  
I'll let her know you called upon  
her.

J.T. leaves the house.

MOTHER O'REILY (CONT'D)  
Such a nice young man. Where was  
I? Oh, young minds. The mind is  
amazing. Precious.

It's the most valuable thing we  
have and the first thing to go  
once we get older. Collin lived  
in this house until he graduated  
from high school. From that point  
on he would live on

(points out the window)  
His own out there in the world.  
That is until he--

INT JAILHOUSE FRONT OFFICE 1984 DAY

Collin stands in front of a desk. Sheriff Hicks has him  
sign PAPERWORK.

SHERIFF  
You may be able to fool Doctor  
Bornfree, but you can't fool me.  
I'm going to have my eye on you.

EXT MOTHER O'REILY'S HOUSE NIGHT

Candlelight flickers through a sole windowpane.

MOTHER O'REILY (V.O.)  
Collin lived in my house once again,  
but he wasn't the same. I suppose  
all things change - some for the  
better - some for the worse.

INT MOTHER O'REILY'S HOUSE

Collin slouches in a chair with his head hung back.

A MARIJUANA JOINT slowly slides out of the corner of his  
mouth gliding on oozing SALIVA.

Collin's left hand clutches his SCOFIELD BIBLE.

A RAT runs up Collin leg and into his lap.

Collin does not budge. The rat scurries away.

Collin removes a PICTURE OF SISSY from his bureau mirror.

A single TEAR splatters on to it.

Collin crumples the picture and shoves it into his mouth. He chews and swallows.

Collin's right hand clutches the butt of a REVOLVER resting on his bureau.

A single BULLET stands straight up on the bureau next to a bottle of CHIVAS REGAL.

Collin's THUMB pops open the CHAMBER of the revolver.

Collin uses the same hand to insert the bullet into the chamber. He spins the chamber and cocks the revolver.

Collin sticks the revolver in his mouth.

Click. No bullet.

Collin spins the chamber again.

His hand trembles. He points the revolver at his face.

Click. No bullet.

Collin downs the rest of the Chivas and tosses the bottle.

Collin spins the chamber.

His arm shakes. It is difficult to aim at his head.

EXT MOTHER O'REILY'S HOUSE

A GUNSHOT cries out into the night.

The flickering light in Collin's window extinguishes.

INT MOTHER O'REILY'S BEDROOM

Mother O'Reily flicks on the LAMP on her nightstand. She sits up from bed.

COLLIN'S BEDROOM

A hand pushes open the door.

Mother O'Reily hobbles into the room. She shakes her head.

She picks up the phone. Dials "911".

MOTHER O'REILY  
I need an ambulance.

Collin lies in the floor.

His head is immersed in a pool of BLOOD.

The revolver sits next to his head.

MOTHER O'REILY (CONT'D)  
My son has overdosed.

Collin's left hand is still clutched to his SCOFIELD BIBLE.

A belt is tied just above tracks on his arm. A needle is clasp in his hand.

EXT MOTHER O'REILY'S HOUSE

An ambulance parks on the front lawn.

Mother O'Reily flings open the front door.

TWO PARAMEDICS dash into the house with a STRETCHER.  
(The same two Paramedics who tried to save Sissy).

INT COLLIN'S BEDROOM COLLIN POV

The paramedics storm into the room.

Their movement is otherworldly.

Collin's HEARTBEAT drowns out most of the other sounds in the room.

Paramedic #1 sticks PADDLES on Collin chest.

PARAMEDIC #1  
Clear.

Collin's body jerks from the jolt.

COLLIN POV

Paramedic #1 looks back at Paramedic #2.

PARAMEDIC #1 (CONT'D)

Clear.

Collin's HEART STOPS BEATING.

PARAMEDIC #2

He's a flat liner. Call it.

PARAMEDIC #1

Time of Death is 3:13 a.m.

Mother O'Reily affectionately runs her fingers across Collin's face.

A single TEAR falls from her eyes splashing onto Collin's face.

Paramedic #1 pulls Mother O'Reily away from Collin.

Paramedic #2 stares into Collin's eyes.

He shakes his head and covers Collin's body with a BLANKET.

COLLIN (V.O.)

What are you doing? Shock me again.

I'm not dead, yet. I can still

see you. I'm not dead, yet.

EXT MOTHER O'REILY'S HOUSE

Paramedic #1 and Paramedic #2 carry Collin's body out of the front door on a stretcher.

They place the stretcher down next to the back door of the ambulance.

COLLIN (V.O.)

I'm not dead, yet. Please, God.

No, I want to live. I want to

live. I'm not ready to go, yet.

Paramedic #2 opens the front door of the ambulance.

He removes a CLIPBOARD with several DOCUMENTS. Paramedic #2 brings the clipboard to Mother O'Reily.

PARAMEDIC #2

I empathize with you in your loss.  
As much as I hate to do this, I  
must.

You need to fill out some paperwork  
and instruct us with what you'd  
like to do with the body.

As Paramedic #2 hands the clipboard to Mother O'Reily,  
Collin's hand reaches up and grabs Paramedic #2's arm.

Paramedic #2 screams.

PARAMEDIC #1

It's a bit early for rigor mortis  
to set in.

MOTHER O'REILY

That's because he's still alive!

Mother O'Reily pulls the blanket away from Collin's face.  
Collin struggles to speak.

COLLIN

I.

Mother O'Reily hushes Collin's by placing one of her  
fingers against his lips.

MOTHER O'REILY

Save your strength.

PARAMEDIC #2

Mother O'Reily, he was a flat liner.  
You saw yourself.

PARAMEDIC #1

We've got a 10-18. Let's move.

Paramedic #1 and Paramedic #2 load Collin into the back  
of the ambulance.

Mother O'Reily hops in the back of the ambulance. She  
takes a seat next to Collin.

INT     AMBULANCE

Mother O'Reily gently caresses Collin's face. She clutches  
Collin's hand.

COLLIN

I.

MOTHER O'REILY

Shhh.

EXT WICOMICO COUNTY HOSPITAL

The ambulance screeches to a steamy halt in front of the Emergency Room Corridor. Paramedics #1 & #2 whip Collin and his stretcher out of the back of the ambulance while Mother O'Reily steadily clings to Collin hand.

SUDDENLY

Collin's body convulses.

INT EMERGENCY ROOM

Doctor Kilgore places PADDLES on Collin's chest.

DOCTOR KILGORE

Clear.

NURSE CRATCHETT

He's a flat liner.

COLLIN'S POV

COLLIN (V.O.)

I'm not dead.

Mother O'Reily leans over Collin's face.

Collin's grabs her hand.

COLLIN (CONT'D)

I.

DOCTOR KILGORE

My God.

NURSE CRATCHETT

He wants to live.

INT WAITING ROOM

Mother O'Reily sits on a stale couch.

Doctor Kilgore stands in front of her reading a CHART.

DOCTOR KILGORE

Mother O'Reily, do you believe in  
God?

MOTHER O'REILY

I do.

DOCTOR KILGORE

Then that's my explanation, because  
I have no medical reason to support  
why your son is still alive.

We pumped his stomach only to  
discover that he has been living  
on alcohol and narcotics alone for  
the last two weeks.

Your son has an amazing will to  
live right now, but his body doesn't  
have the strength to do it.

Pray to whatever God you believe  
in and prepare yourself for the  
inevitable.

INT INTENSIVE CARE ROOM

Collin awakens in his bed. He is robed in a HOSPITAL  
GOWN.

He removes several TUBES from his arm. Collin rises from  
the bed.

He leaves the room.

INT INTENSIVE CARE UNIT

Collin tip-toes past Nurse Cratchett sleeping behind a  
counter with several MONITORS.

INT WAITING ROOM

Mother O'Reily sleeps sitting up on the couch.

Collin enters the waiting room. He stares at Mother O'Reily.

INT BEDROOM

Annabelle sleeps in a King size bed next to Pastor Reed.

Collin stands over their bed barefoot still in his hospital gown.

He stares at Annabelle.

EXT PATROL CAR

Sheriff Hicks snores in his patrol car.

A cardboard box with COFFEE and DONUTS rests in his lap.

Collin stands next to the driver's window staring at Sheriff Hicks. His hospital gown blows in the WIND.

INT WAITING ROOM

MOTHER O'REILY'S POV

Collin stares at Mother O'Reily.

COLLIN  
I love you.

INT BEDROOM

ANNABELLE'S POV

A TEAR runs down Collin's face.

COLLIN  
I forgive you.

INT PATROL CAR

SHERIFF HICKS' POV

Collin raises his hand.

COLLIN  
Good-bye.

INT INTENSIVE CARE

Nurse Cratchett is rudely awakened by LONG MONOTONE BEEP.

She looks at her monitors.

INT COLLIN'S INTENSIVE CARE ROOM

Mother O'Reily walks into the room.

She sees Doctor Kilgore pull a blanket over Collin's head.

Nurse Cratchett packs away a Defibrillator.

DOCTOR KILGROE  
I'm sorry.

MOTHER O'REILY  
Don't be.

EXT NURSING HOME PRESENT DAY

A MAILMAN strolls into a decrepit building carrying an overstuffed BAG OF MAIL.

INT NURSING HOME

Sheriff Hicks (97), sits in a chair with TUBES hanging out of his arm connected to a BAG ON ROLLERS.

SHERIFF HICKS

He called it early retirement. I called it trouble. Collin O'Reily was a troublemaker.

Everything he touched amounted to trouble. Collin could screw up a wet dream. Oh yeah, "Sheriff, I meant well." Sure you did, son.

He could get people to leap on the bandwagon, but it never got them anywhere but in trouble.

It didn't matter what the cause was. Sometimes I wondered if that demon seed was the son of Satan himself.

When the Judge gave him that lottery ticket to go to College instead of prison, what did he do?

EXT BOWIE COLLEGE 1967

A REPORTER stands in front of the Administration building.

Sheriff Hicks, his DEPUTIES, and several POLICE OFFICERS surround the building.

REPORTER

Graduating seniors have chained themselves to the doors demanding Equal Opportunity admissions policies for the College.

Wait a minute. The authorities are going in.

INT ADMINISTRATION BUILDING

Deputies and Police Officers cut the CHAINS binding the students to the doors.

Sheriff Hicks searches the doors for Collin.

A deputy cuts the chains binding Collin.

Collin holds one FIST high above his head.

COLLIN  
We shall overcome!

Sheriff Hicks slaps a pair of HANDCUFFS around Collin's extended wrist.

MONTAGE

EXT HIGHWAY

Collin marches through downtown Salisbury. He is surrounded by priests with collars, farmers in overalls, schoolgirls in Sunday's best, and militants in dashikis.

Sheriff Hicks follows slowly in his patrol car.

EXT HOUSE

MEDGAR EVERS is shot in his driveway while getting out of his car.

INT BUS

ROSA PARKS is handcuffed by a police officer.

EXT HOTEL

DR. MARTIN LUTHER KING, JR. is shot on the balcony.

EXT STREET

Collin stands with several Marchers eye to eye with Sheriff Hicks.

Several Deputies stand behind Sheriff Hicks holding back BARKING DOGS.

EXT JUNGLE

A POW is shot in the back of the head execution style.

EXT DALLAS

PRESIDENT JOHN F. KENNEDY is shot while riding in his motorcade.

EXT PARK

Collin and other HIPPIES protect a PREACHER giving a speech before a huge crowd.

Sheriff Hicks stands close by with his Deputies.

INT AUDUBON BALLROOM

Multiple gunmen shoot MALCOLM X while he delivers a speech.

EXT WATTS

RIOTERS smash drugstore windows, tip over hot carts, and burn MTA buses.

EXT PARK

Collin BURNS THE AMERICAN FLAG along with several HIPPIES.

Sheriff Hicks sprays the burning flag with a FIRE EXTINGUISHER.

END MONTAGE SEQUENCE

EXT STREET

Collin leads a band of Civil Rights MARCHERS of various ages and nationalities through downtown towards the steps of City Hall. Hundreds of onlookers are also gathered along the sidewalk.

Collin is dressed in classic Hippie-ware: long scraggly hair, big peace sign medallion, tie-dye shirt, and flowering bell bottoms.

The Marchers confront a barricade of Deputies with BATONS, Policemen with DOGS, and Firemen with HOSES.

Sheriff Hicks stands in front of the barricade holding a MEGAPHONE.

SHERIFF HICKS

This used to be a happy town. Why can't things go back to the way they used to be? Everybody go home.

This is an illegal gathering. You do not have a permit. You will cease and desist or we will use force.

COLLIN

This is my hometown. I was born and raised here.

When I take my early retirement on the Creek, I don't want to move someplace else to enjoy the good life.

If you can't be loved at home then where can you be loved?

An OLD WOMAN on the sidewalk nods her head in affirmation.

COLLIN (CONT'D)

I'm going to keep marching on to victory as long as my feet keep moving.

When I can't march anymore, I'll crawl to the victory. If I can't crawl anymore, I'll sing about the victory.

And, when I can't sing anymore, I'll think about the victory. If I can't think anymore, I'll dream about the victory.

I'll keep walking and talking and singing and dreaming until the day comes, when all men must proclaim that I have the victory.

The Marchers CHEER.

COLLIN (CONT'D)

A life I haven't chosen to live is  
not a life worth living.

As long as I'm living, I will live  
the way I live, and the day I don't  
is the day I'll die.

The entire crowd on and off the streets CHEERS.

Sheriff Hicks removes his HAT. He wipes sweat from his  
forehead. Takes a swig from his FLASK.

SHERIFF HICKS

Turn on the hoses and sick the  
dogs.

The JET STREAM from several fire hoses knocks Collin into  
the Marchers washing him down the street.

Drooling dogs lunge into the sea of Marchers.

People scatter.

Deputies club the closest person each can reach.

COLLIN

Protect the children!

Deputy Bill clubs a young girl.

Collin tackles Deputy Bill. He takes his baton.

Collin beats Deputy Bill with it.

Sheriff Hicks witnesses the beating.

SHERIFF HICKS

Collin O'Reily, I'm going to kill  
you.

Collin drops the baton. He runs into the crowd.

Sheriff Hicks pursues Collin.

ALLEY

Collin climbs over a CHAINED fence.

Sheriff Hicks follows him.

Sheriff Hicks uses his REVOLVER to shoot the chain off of  
the fence.

Collin leaps on top of a Dumpster. He climbs a FIRE-ESCAPE.

Sheriff Hicks climbs behind Collin.

EXT ROOFTOP

Collin stumbles onto the roof from the fire escape. He runs to a DOOR.

Collin tries to open the door. It is locked.

Sheriff Hicks stumbles onto the roof. He shoots at Collin.

Collin runs toward the edge of the roof. He leaps over to the next building. Collin misses, but grabs a hold of the GUTTER.

The gutter breaks.

Collin kicks out a window. He swings through it.

SHERIFF HICKS

Damn!

Sheriff Hicks shoots the DOORKNOB off of the door on his rooftop.

He dashes through the door.

INT OFFICE BUILDING

Collin trips down the stairwell. He pokes his head out of the front door.

EXT OFFICE BUILDING

Deputies swarm the streets like bees around a hive.

Sheriff Hicks steps out of the building next door.

INT OFFICE BUILDING

Collin runs through the hallway. He checks all of the doors to see if they are unlocked.

He finds a door that is not.

INT OFFICE

Collin barges into the office. Several young men stand in a line with their shirts off.

A BANNER on the wall reads: U.S. ARMY RECRUITING OFFICE.

Sheriff Hicks passes by the office window with several Deputies.

Collin confronts a DESK SERGEANT.

COLLIN  
Where do I enlist?

The Desk Sergeant looks through the window at the Deputies. He connects EYES with Collin.

He shoves some papers at Collin.

DESK SERGEANT  
Here, sign this, quickly.

Collin scribbles his signature on several documents.

Sheriff Hicks bursts into the room with several of his Deputies.

SHERIFF HICKS  
Arrest him!

The Deputies grab Collin.

DESK SERGEANT  
Not so fast, Sheriff Hicks. Private  
(looks at paperwork)  
O'Reily belongs to Uncle Sam.  
You're out of your jurisdiction.  
You'll have to file the appropriate  
paperwork if he's broken the law.

SHERIFF HICKS  
Try to stop me.

The Desk Sergeant signals his M.P.s. They point automatic weapons at Sheriff Hicks and his Deputies.

A BEAD OF SWEAT rolls down a DEPUTY'S FACE.

DESK SERGEANT

Our boys are dying in Vietnam and  
Private O'Reily will join them.  
If he has committed a crime, file  
the appropriate paperwork.

Sheriff Hicks snatches the paperwork.

He tears it up and throws it in the Desk Sergeant's face.  
Takes a swig from his FLASK.

SHERIFF HICKS

Leave him.

Sheriff Hicks storms out of the office.

COLLIN

And God bless America to you too,  
Sheriff Hicks.

INT NURSING HOME PRESENT

Sheriff Hicks sits in his chair pounding his fist on the  
table.

SHERIFF HICKS

No sooner than I had him, he was  
gone. I suppose Vietnam was better  
than jail,  
(chuckles)  
Or at least on of us thought so.

EXT VIETNAM SMALL VILLAGE 1971 DAY

Collin and two buddies from his unit, BUTCH (24), burly  
and intimidating and RANDY (19), naive and lanky, stroll  
into the village dressed in military fatigues. Villagers  
stare at the men with great fear.

BUTCH

Looks like we're not going to have  
to wait on three days leave to get  
laid after all.

Butch snatches a YOUNG VIETNAMESE GIRL (15), by the back  
of her hair.

She cries.

Collin frees the girl from Butch's grasp.

COLLIN

Easy now. I'm sure there are professionals.

The Young Vietnamese Girl runs away.

Butch notices that there are several SMALL CHILDREN in the village.

RANDY

Look at all these kids. I wonder if they are hungry.

COLLIN

This isn't a relief mission. We're just passing through.

Butch removes several rations from his backpack. Waves them in the air. Unzips his pants.

BUTCH

Sucky, sucky.

COLLIN

What the fuck are you doing?

BUTCH

Getting laid.

COLLIN

We don't have time for this bullshit.

Butch grabs a VIETNAMESE LADY. He shows her the rations and points to his groin.

She is terrified, but nods affirmatively. Motions for Butch to follow her into a nearby HUT.

COLLIN (CONT'D)

It's not safe. Let me watch.

BUTCH

Fucking pervert, get your own. What is one little rice lady going to do to me? And if she bites down

(holds gun to her head)

I'll shoot her.

The Vietnamese Lady leads Butch into the hut.

Randy picks up a LITTLE VIETNAMESE BOY (3). He lets the boy drink from his canteen.

RANDY  
Hey O'Reilly, this one reminds me  
of my little brother.

Collin takes the Vietnamese boy away from Randy.

COLLIN  
Put him down. It's not safe.  
Once Dumbo has shot his rocks off,  
we're getting the far and fuck out  
of here.

The Vietnamese Lady in the hut SCREAMS.

BUTCH (O.S.)  
Take that you dumb bitch!

The SMACK of a fist pounding on flesh rings out.

COLLIN  
I knew this was a bad idea.

INT HUT

Butch straddles the Vietnamese Lady over a BAMBOO TABLE. His pants couple about his knees while his hands strangle her throat. A DAGGER is holstered to his calf.

The Vietnamese Lady gags as pink foam, mixed with blood, bubbles from a beaten lip. Her left eye swells and drips blood onto Butch's rifle, nestled on the floor amongst his gear.

With each of Butch's forceful pelvic thrusts, his hands simultaneously pound the Vietnamese Lady's head on the table. Crushed wooden bowls and cups fly from underneath her head and off of the table.

Collin barrels into the hut. He brutally captures Butch's barren neck between his forearm and bicep.

COLLIN  
Stop it!

BUTCH  
What the fuck are you doing? She's  
just a rice cunt.

COLLIN

No, she's not. She's mother earth.  
It's all about survival.

Butch snatches the dagger from his calf. He drives it into Collin's thigh. Collin releases his choke hold on Butch.

COLLIN (CONT'D)

Aaaaaaaaaaaaaahhhhhhhh!

The Vietnamese Lady grabs Butch's rifle.

BLANG - BLANG!!!

GOBS OF BRAIN and FLAKES OF SKULL embody Collin's face.

Time seems to stop as Collin and the Vietnamese Lady share EYE CONTACT.

Randy dashes into the hut - rifle ready. He witnesses Butch's headless body wildly kick on the floor. A bloody mush of veins and organs spew from the body's neck.

RANDY

What the fuck?

Randy and the Vietnamese Lady LOCK EYES. Quickly, he goes for the kill shot.

COLLIN

No, wait.

Collin dives towards Randy, but his forehead smacks against the butt of Randy's rifle. BLOOD gushes from Collin face as he crumbles to the floor.

Randy squeezes off three rounds and the Vietnamese lady two.

A bullet tears open Randy's neck as he topples to the floor.

Three bullets disembowel the Vietnamese Lady as she topples to the floor.

Now, Collin, Randy and the Vietnamese Lady all lay on the floor in a bloody mess.

Randy and the Vietnamese Lady slowly reach for their weapons when

SUDDENLY

The Little Vietnamese Boy runs into the hut.

A BLOODIED FINGER slowly squeezes a rifle TRIGGER.

EXT HUT

VIETNAMESE villagers stay clear of the hut.

VIETNAMESE BOY (VIETNAMESE) (O.S.)

(Cries)

Mommy!

Blang!

Blang!

A beat.

BLANG!

The CRYING STOPS.

EXT VIETNAM JUNGLE ONE YEAR LATER NIGHT

Collin sits on a rock surveying the brush. LIAM (22), a follower not a leader, swigs from his CANTEEN.

LIAM

Another Christmas Eve in the jungle.  
What do you want Santa to bring  
you?

CLEETIS (25), a stubborn brood, whips out a PHOTO of a pretty young girl.

CLEETIS

My girl.

Wee-Bo (18), a fragile farm boy, mumbles under his breath.

He lies on a stretcher with his HEAD BANDAGED and his arm in a SLING.

WEE-BO

An honorable discharge.

Collin cocks his RIFLE.

COLLIN

A brand new M16 semiautomatic  
machine-gun.

Cleetis lights a small FIRE on the ground.

Collin quickly smothers the fire with a shovel full of  
dirt.

COLLIN (CONT'D)

Are you trying to give away our  
position and get us all killed?

Cleetis jumps in front of Collin's face.

CLEETIS

What are you, some kind of genius?  
Who died and made you Lieutenant?

WEE-BO

Sergeant Bowman.

Liam motions for the unit to hush. He listens to his  
FIELD PHONE.

LIAM

We have direct orders to fall back  
and not engage the enemy.

COLLIN

We'll never make it. The Mohawks  
our firebombing the jungle. If we  
don't get out of here as fast as  
we can, we'll be blown up.

The fastest way back to H.Q. is to  
keep moving forward. Wee-Bo is  
hurt and we're already tired and  
low on rounds.

It would only be a matter of time  
before we get shot in the back,  
step on a land mine, or run out of  
ammo.

WEE-BO

Please, don't leave me behind.

CLEETIS

I'm getting out of here.  
Especially, if staying means  
disobeying orders.

(MORE)

CLEETIS (CONT'D)

If the V.C. wants to follow us, then let them. But, they'll have to catch me first.

COLLIN

That's exactly what the Generals want them to do. Follow us, while the chosen ones make it off of the front line safely.

LIAM

So, what if they do? It's only four of us. What are we going to do? Take on a whole V.C. Platoon?

COLLIN

Which is harder? Stepping on a nest of ants or swatting a single fly? We have the element of surprise.

RED (23), a career soldier, slithers through the bushes. All of the soldiers take up arms.

RED

Easy, it's me. The enemy is less than a mile behind us. We need to get out of here and quick.

COLLIN

We're going to stay and fight.

RED

What?

CLEETIS

I'm getting the hell out of here. With or without you guys.

WEE-BO

Take me with you.

LIAM

He's right. I'd rather take my chances catching up with another unit than committing suicide.

The soldiers pick up Wee-Bo's stretcher. They walk.

Collin unloads his backpack.

RED

Come on, man. You're going to get yourself killed.

COLLIN

Or keep you all alive.

RED

I know that look. That's the look that will get a man killed in this war.

LIAM

Or medal for heroism. Collin has some kind of plan. What's in the bag?

COLLIN

C4.

RED

How did you get C4? I thought Sarge said the only way someone will get their hands on any more C4 is if they--

LIAM

Steal it.

CLEETIS

So, the country boy is a thief. I'm out of here.

RED

That's not a lot of C4, Collin. The only way you could do some damage to a V.C. Platoon with that little is if they are standing on it.

COLLIN

A wonderful idea. You should try it.

RED

You're crazy.

WEE-BO

Please, somebody get me to a doctor.

COLLIN

I'm going to form a perimeter with trees after the blast.

(MORE)

COLLIN (CONT'D)

Whoever I can't hit with the center explosion, I'll pick off from the trees with grenades and machine gun fire. It will be a slaughter.

LIAM

That's if they don't discover you first or you don't get blown out of a tree by the blast.

COLLIN

They won't know what hit them. I'll wait for them to pass underneath and hit them in the back.

RED

He does have a point. The quickest way to H.Q. is across the river.

If it worked, we could cut our trip to the base in half instead of trying to cross through the mountains.

COLLIN

And, we'd get you to a doctor much quicker, Wee-Bo.

LIAM

I'm in.

RED

I'm in.

CLEETIS

I'm out.

COLLIN

Cleetis, we'd have a better chance with an extra shooter and you'd have a better chance making it to H.Q. with someone to watch your back and stand watch at night.

You're low on ammo. After one skirmish you'll have none. You're not familiar with the jungle, either.

(MORE)

COLLIN (CONT'D)

If this works, not only will you get to H.Q. quicker, you'll probably get recommended for a medal, and get three days leave to fuck all the whores you can find in Saigon.

WEE-BO

I don't know about a medal, but those whores sure sound good.

CLEETIS

If this doesn't work, I swear I'll shoot you before the V.C. does.

Collin extends Cleetis his hand. They clasp. Collin playfully puts Cleetis into a headlock.

RED

We've got to move fast. The V.C. Platoon has camped, but Scouts should already be on their way.

LIAM

Let's do this!

COLLIN

Hoist Wee-Bo in a tree.

EXT NEAR HANOI JUNGLE DAWN

A VIET CONG (V.C.) PLATOON slowly appears and reappears as they advance through milky MIST.

TREES

Collin makes eye contact with Red, Liam, and Cleetis all camouflaged in separate trees.

Wee-Bo is tied high on the trunk of Collin's tree.

WEE-BO

Collin, do you believe in God?

COLLIN

I'm not sure. Is the God who saves us from the V.C. the same God that lets us take them away from their families?

WEE-BO

(whispers)

I promised God that I would be his servant if he would take care of my family while I served my country.

I haven't lived a righteous life. If I die today, I'm afraid he might not make good on his end of the bargain.

If I should die and you should live, promise me you'll turn your life over to Christ.

COLLIN

You're getting out of this alive.

WEE-BO

(raises voice)

Please, promise me.

The SCOUTS leading the V.C. Platoon survey the jungle.

RED

Shut him the hell up before he gets us all killed.

WEE-BO

Promise.

LIAM

Shut the fuck up!

COLLIN

You're going to live.

WEE-BO

No, you have to promise me.

The Scouts for the rest of the V.C. Platoon to follow.

CLEETIS

If he doesn't shut up, I'm going to come over there and slit his throat.

COLLIN

Sure, I promise.

A TONKIN PITVIPER slithers up Wee-Bo's leg. Wee-Bo shivers. Pants heavy.

The LEAVES rustle.

GROUND

The V.C. Scouts smell danger in the air. They signal the V.C. Platoon to halt.

TREES

Collin puts Wee-Bo into a sleeper hold. Wee-Bo faints.

GROUND

The Scouts signal their Platoon to move forward. The soldiers converge a few yards away from the center of the explosives.

The Scouts stand directly beneath Collin's tree.

TREES

The Tonkin Pitviper shows its FANGS.

It gashes Collin's leg.

Collin does not flinch.

A HUGE BEAD OF SWEAT

Rolls down Collin's cheek.

He tries to catch it, but misses.

The sweat splashes onto one of the Scout's faces.

GROUND

It rolls down to his LIPS. The Scout licks his lips.  
Salt.

He looks up into the trees.

Collin throws a KNIFE into the Scout's throat. The Scout's body pummels to the ground like a tree trunk. Blood spatters into the eyes of the V.C. Soldiers.

TREES

Collin ignites the EXPLOSIVES.

Several V.C. soldiers' limbs are torn from their bodies.

As the blast knocks Collin from the tree, he is hit in the stomach by a flying V.C. leg.

GROUND

The V.C. Soldiers are shot by Collin's unit.

Several bullets riddle Collin's shoulder. A broken shoulder blade protrudes through his bloody torn flesh.

TREES

Liam jumps out of his tree.

GROUND

He pulls Collin to cover when

KABOOOM!

Liam' foot is blown off at the ankle.

He falls on top of Collin shaking uncontrollably.

TREES

Red throws a GRENADE at the V.C.

A V.C. Soldier shoots Red in his eye. He missiles from the tree - stream of blood trailing.

A cacophony of flying V.C. eyes, ears, and fingers paint the atmosphere. The EXPLOSION from the grenade knocks down the tree where Cleetis' was stationed.

GROUND

Collin ignites TEAR GAS. Slips on a GAS MASK. Grabs Red's KNIFE.

COLLIN (CONT'D)

Everybody stay down!

Collin crawls across the jungle floor.

He can see the nearby BOOTS of a standing V.C. SOLDIER.

Collin reaches up with one hand and pulls the Soldier to the ground.

He stabs him several times in the heart until it turns to ground beef.

The sound of CHOPPERS swells through the symphony of death.

EXT M.A.S.H. UNIT SAIGON

A CHOPPER lands in the center of the camp. Several DOCTORS AND NURSES rush to greet the chopper.

INT PATIENT TENT

Collin lies in a bed with his head BANDAGED and his arm in a SLING.

FLASHING CHRISTMAS LIGHTS are wrapped around the bed frame. A REEF hangs from the end of the bed.

DOCTOR BORNFREE (48), a self-absorbed soul hiding behind good deeds, sits in a chair next to Collin's bed.

COLLIN

Doctor Bornfree?

DOCTOR BORNFREE

I was already considering enlisting as a psychiatrist before the Draft Board hit Head of the Creek.

I enlisted under the terms that I could be stationed wherever the boys from Head of Creek would be stationed.

It helps to see a familiar face.

COLLIN

This is great news. You can clear me for active duty.

DOCTOR BORNFREE

So soon?

COLLIN

My second tour is up in a couple of weeks. I'm afraid they might send me home. My boys need me. I haven't seen any of them. Did they--

DOCTOR BORNFREE

No, they're all fine, that is, except for Wee-Bo.

He didn't make it. You got sent to a different M.A.S.H. Unit.

Your buddies call you a hero. Your C.O. is recommending you for a "Medal of Honor".

COLLIN

That's why they need me. Whenever they send in the new recruits, they're just fodder for the V.C..

They need an experienced soldier who can give them a fighting chance to live. You can't deny me my third tour.

I don't want to go home. I want to stay and fight.

DOCTOR BORNFREE

Let me know if there is anything else I could do for you.

COLLIN

Get me a bible.

DOCTOR BORNFREE

Sure, Merry Christmas.

EXT BOWIE COLLEGE PRESENT

A US Postal Truck, UPS truck, and a Federal Express truck park in front of an administration building.

All of the drivers leave their trucks and enter the building.

SUPERIMPOSE OVER BLACK DOCTOR BORNFREE

INT DOCTOR BORNFREE'S OFFICE PRESENT DAY

DOCTOR BORNFREE (77), sits behind a large cherry wood desk.

DOCTOR BORNFREE

That was so long ago, but I still remember it like it was yesterday.

It was inspired by a small boy named Collin O'Reily and my experiences with him throughout his life.

He was born a hayseed on the wrong side of the tracks, but he was actually a...

(a beat)

...an anomaly. You see, Little Collin was what we would term a problem child.

EXT CREEK 1955 DAY

COLLIN (8), sits on MILK CRATES.

WINOS and OLD-TIMERS surround Collin while he competes in a CHESS match. His opponent, POPS MAYBRY (63), sucks on a FAT STOGY.

He moves his QUEEN towards Pop's KING.

COLLIN

Checkmate.

The other fellows laugh and toss MONEY on the chessboard. Collin places his hands on the pile of money. Pops grabs Collin's hands.

MITCHEL (61), grabs Pops' hand.

POPS

Not so fast.

MITCHEL

Give it up, Pops. You've lost for the third time in a row. It's over.

POPS

No, it's over when--

SHERIFF ANDREW HICKS grabs Mitchel's hand.

SHERIFF HICKS

I say it's over. And it's over!

The men look up and observe a PATROL CAR parked on the road. Sheriff Hicks clears the money off of the table.

Collin flips over the chessboard. He runs but is captured by DEPUTY BILL.

DEPUTY BILL

I've got him, Sheriff Hicks.

SHERIFF HICKS

You have a serious aversion to going to school, Collin O'Reily. You are truant. Why do you make me keep coming after you?

COLLIN

I prefer rides to walking.

SHERIFF HICKS

You belong in school.

COLLIN

I'm finished with school. They're not teaching me anything I don't already know. Like English.

Pedro can't speak English. He needs English. I already speak English.

I'm taking my early retirement at the Creek, while I'm young and can still enjoy it.

SHERIFF HICKS

I'm a law enforcer, not a baby sitter. I'm taking you to see Doctor Bornfree.

And, if he can't put some sense into you, then maybe a few nights in lockup will.

POPS

Does this mean we can get our money back?

SHERIFF HICKS

Since you've made this generous contribution to the "Head of the Creek Child Education Fund", that means I'll overlook the fact that you are contributing to the delinquency of a minor.

MITCHEL

Which means we just gave him his drinking money.

COLLIN

I'll be back.

INT DR. BORNFREE'S OFFICE PRESENT

Dr. Bornfree walks from behind his desk, in front of it, and leans against the desktop corner.

Doctor Bornfree leans back in his executive chair.

DOCTOR BORNFREE

Obsession, compulsion, and addiction: that was the focus of my research.

I was fascinated with Collin because of his passion. He could have been so many things in spite of some of the cards that life dealt him.

Apparently God does have a sense of humor for some, and others - spite.

EXT ELEMENTARY SCHOOL 1955

A patrol car drives away from the school.

INT OFFICE

DOCTOR BORNFREE (35), reviews test scores.

DOCTOR BORNFREE  
 (to himself)  
 Impossible. An 8-year-old hick.

PRINCIPAL BREWER (50), "Keeper of the Peace," enters the office.

PRINCIPAL BREWER  
 So, what did you come up with,  
 Doctor Bornfree?

Doctor Bornfree is startled.

DOCTOR BORNFREE  
 Collin is a run-of-the-mill little  
 hick child.

COLLIN (O.S.)  
 Hey, Doctor Bornfree.

NEXT ROOM

Collin props his feet up on a desk. A completed TEST is on the desk beneath his feet.

COLLIN (CONT'D)  
 I'm finished with this one, too.  
 How about another drink of water  
 and add some chips to that order?

OFFICE

PRINCIPAL BREWER  
 You were saying.

DOCTOR BORNFREE  
 He has a low IQ and lower attention  
 span. He needs lots of discipline  
 and should be sent to a vocational  
 school when he's old enough.

PRINCIPAL BREWER  
 Just like I thought - another one.  
 Thank you again, Doctor Bornfree.

Principal Brewer leaves the office.

Doctor Bornfree shoves a pile of DOCUMENTS into a large FOLDER, which reads: COLLIN O'Reily.

Doctor Bornfree removes a lighter from his pocket. He sets the file on FIRE and drops it in the TRASH CAN.

INT DOCTOR BORNFREE'S OFFICE PRESENT DAY

Doctor Bornfree leans forward over his desk.

DOCTOR BORNFREE

When Collin had the mind and the desire to do something he did it.

Surprisingly, in spite of his worldly gains or accomplishments, he never did lose his obsession with that old Creek.

It was as if everything he had ever done was for that old Creek. Even when his world had seemingly caved in on him.

EXT CREEK 1983 DAY

A FATHER (37), and his son, LITTLE RUDY (8), drag a rowboat from the tail hitch of a pick-up truck.

Little Rudy steps away from the boat.

He stands motionless.

His Father struggles to move the boat by himself.

FATHER

Come on, Rudy. Give your Pa a hand. What's ailing you?

The Father drops the boat.

He steps around to see what has caught Little Rudy's attention.

He is even more astonished than little Rudy is to see a homeless grungy Christ-like version of Collin standing naked, dazed, and confused before them.

FATHER (CONT'D)

It's all right, son. Take my hand.

EXT CREEK LATER DAY

Little Rudy sits in his Father's pick-up truck. Deputy Bill debriefs the Father.

Sheriff Hicks wraps a blanket around Collin.

He affectionately leads Collin into the back of the patrol car.

SHERIFF HICKS

Son, do you know who I am?

Collin returns a blank stare. Sheriff Hicks warmly grabs his shoulder.

SHERIFF HICKS (CONT'D)

Son, do you know your name?

Collin mumbles unintelligible sounds.

SHERIFF HICKS (CONT'D)

That's alright, son. Everything is going to be OK.

EXT JAILHOUSE DAY

Collin sits in a jail cell reading the BIBLE.

Deputy Bill leads Doctor Bornfree to Collin's cell.

DEPUTY BILL

Doctor Bornfree wants to see you again. Stand clear of the door. Do you want me to cuff him for you, Doctor Bornfree?

DOCTOR BORNFREE

That won't be necessary, Deputy. He's not a criminal.

DEPUTY BILL

Is he?

DOCTOR BORNFREE

He's suffering from a chemical imbalance.

COLLIN

I promise not to bite.

Deputy Bill opens the cell door. Doctor Bornfree enters the cell.

Deputy Bill locks the cell door behind him.

DOCTOR BORNFREE  
Sheriff Hicks says that you think you're ready to go home.

COLLIN  
What do you think?

DOCTOR BORNFREE  
I think you've been through a great ordeal.

COLLIN  
I had a chemical imbalance. I'm clean as a whistle. I would recuperate better in softer surroundings.

DOCTOR BORNFREE  
You were wandering through the woods unclothed, unable to answer to your name.

COLLIN  
Not normal, right?

DOCTOR BORNFREE  
Not normal.

COLLIN  
I've been cooped up in this cell for a month without anyone to speak to other than Deputy Bill.

I rather do enjoy conversation, but one can only talk about hunting and football so long. Can I ask you a personal question?

DOCTOR BORNFREE  
Go ahead.

COLLIN  
Were you a bright boy in grade school?

DOCTOR BORNFREE  
Yes.

COLLIN

All "A's". Much brighter than the rest. Family didn't have a lot of money, but you got a scholarship that paid your way through college.

DOCTOR BORNFREE

Suma Cum Laude at Bowie undergraduate, and I got my doctorate at University of Maryland, College Park.

COLLIN

Most of the other kids were probably on the ditch-digger track in this town.

DOCTOR BORNFREE

An unfortunate reality.

COLLIN

I bet while your friends were out playing, you were at home studying.

DOCTOR BORNFREE

Many times.

COLLIN

So you weren't common.

DOCTOR BORNFREE

No, I wasn't common.

COLLIN

Wandering around through the woods is quite an aberration.

DOCTOR BORNFREE

I'm glad you can see that.

COLLIN

Abnormal.

DOCTOR BORNFREE

I could agree to that.

COLLIN

But, the norm is not necessarily better. Jesus of Nazareth was not normal. Joan of Arc was not normal.

I'd rather be an abnormal than normal. Whose world would you choose?

DOCTOR BORNFREE wears a guilty frown.

DOCTOR BORNFREE (V.O.)

For Collin's entire life, God and his warped sense of humor had been laughing.

Laughing at me. Laughing at you.

Still laughing.

At the age of 8, somehow, somehow Little Collin had figured it all out.

He got it.

For some of us it takes our entire lives to get it. Others never get it.

Collin got it, and now I've got it, too.

SUPERIMPOSE OVER BLACK COLLIN O'REILY

EXT BETHEL TEMPLE ONE YEAR LATER

A white mist rolls off of the Creek onto the Bethel Temple Cemetery.

Sheriff Hicks, in his DRESS UNIFORM, removes his HAT and enters the church.

INT BETHEL TEMPLE

The church is filled with Bible thumpers, numbers runners, prostitutes, drug addicts, veterans, and all-American families.

ALL LIVING CAST MEMBERS are present.

DEPRESSING ORGAN MUSIC makes the mood worse.

Collin's body lays in a casket in front of the altar. He is dressed in his Hippie-war. His Scofield Bible rests under his hands.

An AMERICAN FLAG is draped over his casket.

The last of the mourners in line peer into the casket.

Sheriff Hicks walks alone from the back of church down the center aisle towards Collin's casket.

He stares at Collin. Lays his FLASK in the coffin.

SHERIFF HICKS

I'm sorry it had to be like this,  
son.

Sheriff Hicks slowly turns his head towards the congregation.

Mother O'Reily makes eye contact with Sheriff Hicks.

Annabelle looks at SHERIFF HICKS' EYES. She looks at MOTHER O'Reily'S EYES. She looks at Collin's EYES.

SHERIFF HICKS' EYES.

COLLIN'S EYES.

ANNABELLE'S EYES.

They all have the same eyes. No coincidence.

Annabelle opens her PURSE. She VOMITS into it.

Sheriff Hicks walks to the back of the church. He takes a seat in an empty pew.

Pastor Reed closes the casket. He walks into the pulpit and opens a Bible.

PASTOR REED

Some of you may say Collin was a  
pimp, pusher, and backslider.

Collin opens the casket. He steps out of it. His Hippie-ware is now all WHITE. His body is translucent.

PASTOR REED (CONT'D)

Some of you may say Collin was a  
genius, war hero, and Deacon.

Mother O'Reily, Sheriff Hicks, and Annabelle all rise. They stare at Collin.

PASTOR REED (CONT'D)

All this may or may not be true,  
but some of you may say what some  
of you may say.

Collin smiles.

PASTOR REED (CONT'D)

Whatever wrong or good Collin  
O'Reily may have done during his  
stay on this earth, he did it as a  
man.

PASTOR REED'S POV

The casket is closed.

Pastor Reed gives Mother O'Reily, Sheriff Hicks, and  
Annabelle a funny look. Could his eyes be deceiving him?

PASTOR REED (CONT'D)

A creature flawed by sin, but saved  
by grace and blessed by mercy.

They sit down in their pews. The trio's head's all turn  
in unison as they watch the translucent spirit of Collin  
leave the sanctuary.

PASTOR REED (CONT'D)

Deacon Collin O'Reily was not a  
perfect man but he was a saved  
man.

EXT BETHEL TEMPLE

Collin walks across the Bethel Temple Cemetery to the  
Creek.

A GHOSTLY GONDOLA floats to shore.

PASTOR REED (O.S.)

Whenever God calls upon one of his  
children, it's not a funeral  
mourning.

INT     BETHEL TEMPLE

Mother O'Reily, Sheriff Hicks, and Annabelle gaze out of the church window.

PASTOR REED (O.S.)  
It's a "Home-Going Celebration".

EXT     BETHEL TEMPLE

Collin looks at the faces of Mother O'Reily, Sheriff Hicks, and Annabelle in the window.

PASTOR REED (O.S.)  
Today, Deacon Collin O'Reily is going home to retire early with God.

Collin smiles.

Collin steps into the gondola. He rows the gondola until it disappears on the Creek into the white mist.

FADE OUT

THE END