

S.I.N. - SERVICE INDUSTRY NETWORK

'WELCOME TO QUALITY'

BY:
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TEASER

FADE IN:

EXT. WOODS - NIGHT

Calm. Peaceful. Dark. An OWL'S hoot sets the tone. BRANCHES break and TWIGS crack with each step pacing over the foliage.

An INDISTINGUISHABLE FIGURE runs furiously and trips - falling to the ground.

He gathers himself. Looks side to side.

- VOICES inaudible and approaching fast...

He darts off leaving behind a single sneaker.

Two uniformed guards run up and look around. One of them picks up the shoe - they rush away.

INT. DARKENED HOUSE - ROOM - NIGHT/CHYRON: 24 HOURS EARLIER

CALVIN, dressed in all black, rummages through a desk, dresser, under the bed. He tears this room apart, *looking for what?* He pulls something out and exams it - then exits.

LIVING ROOM

CHLOE and KERION are masked and in dark garb, tearing through the furniture. Kerion grabs a tv and sets it aside.

We'll be formally introduced to these three when their unmasked and back in their street clothes.

CHLOE

What are you doing?

KERION

I just thought...

CHLOE

Don't get greedy. Just get what we came for.

He sets the tv down and walks into the kitchen.

KERION

Yeah, remind me what that is again?

He opens the fridge and peruses momentarily. Calvin joins.

CALVIN
Anything irregular.

Chloe looks over to his direction, then to Kerion. He's slamming a beer from the fridge.

CHLOE
Like that?

She points to a security camera in a corner above Kerion. Calvin looks over, then to Kerion.

CALVIN
KEH - your mask! What are you doing?

He pulls his mask over his face.

KERION
We're here to steal shit and everything I try to steal you say don't be greedy. I'm just going to take this. You guys can take the rest. Or leave it. I don't give a shit.

He holds the sixpack firmly.

CALVIN
How many times have we done this? A lot, right? Do you trust me?

CHLOE
Of course we do.

KERION
Wouldn't be here if I didn't. But come on, it's losing it's thrill if you won't tell us what it is exactly we're looking for.

He holds up a thumb drive.

CHLOE
That it?

CALVIN
Let's get out of here.

He nods. Kerion slams the rest of his beer and throws the bottle through the side window. The GLASS shatters.

What's that - no alarm?

EXT. DARKENED HOUSE - NIGHT

The three scurry out of the darkened derelict house a few blocks away and jump into -

INT. KERION'S TRUCK - NIGHT

The ENGINE surges to a rumbling roar.

CALVIN
Call Steven.

Kerion dials.

KERION
(on phone)
Am I interrupting your game? Hey,
pipe down. We're out. You can let
loose the alarm.

He hangs up his cell phone. Calvin holds up the thumb drive.

CHLOE
What do you think's on it?

CALVIN
Russo will know what to do with it.

The TRUCK whirs away as they disappear to an ALARM screaming in the distance.

END OF TEASER

ACT ONE:

INT. EPICURE - KITCHEN - NIGHT

This a fine dinning restaurant stale to casualness. *Maybe that's its downfall, if you were to pin it on something.*

There are many tables lingering, eating, doing what they do.

STEPHEN (20's) a film aficionado with pedestrian allure is in the kitchen nestled against the back door.

OLIVIA (20's) The hostess approaches with some dirty dishes. She brushes the remains into a trash can.

Stephen shoves a half-eatn piece of food into his mouth.

OLIVIA

I'm not even going to say anything.

STEPHEN

You don't want some of this?

He holds the remains up. She frowns and zips off. He holds out a small camera pinned to his shirt in front of him.

STEPHEN

That's right folks. Survival. In this fast paced live or let live lifestyle - we either live or we die. And I'm not dying of hunger tonight.

STRATTON (30's) A euphoric young buck sees Stephen and strides out from the office.

STRATTON

Stephen, film on your own time.

Thinking of his words wisely...

STEPHEN

Making sure our employees employ the categorization implemented by management. I got you.

STRATTON

Don't you have tables?

STEPHEN

Yeah...

A coworker approaches and places dishes into different bins.

STEPHEN

That's right. Categories. Get out of here.

The employee shakes his head in laughter, then leaves.

STRATTON

Leave the show for after work. You seen Kerion?

Stephen, internally hyperventilating, finds a response -

STEPHEN

You know him. Told him to keep his phone close in case we needed him.

STRATTON

Yeah, that's what worries me.

Stephen gives a nervous laugh. Stratton struts a smile and touches his temple in pain.

STEPHEN

You okay, Stratton?

He walks back to the office. Stephen pulls up his camera.

STEPHEN

Our valiant friends are out on the jaunt claiming the spoils of a life more cavalier. I'd be there but who'd bring you all this real time joy? And some of us can't get our shifts covered. Show some love and comment below. Stephen out.

EPICURE - BAR

CONNIE (40's) Refined under the veneer of make-up and past enchantments, shimmers a smile lingering for something more. She stands at the bar eagerly.

CONNIE

Give me a shot of bourbon. Quickly.

BARTENDER

Got a preference?

She holds up a ten bill.

CONNIE

The rest is yours...

He pours some house bourbon into a shot glass, then slides it over to her. She looks around - then slams it.

CONNIE

Johnny on the spot.

She lays down the bill and walks away.

DINING ROOM - HAYS TABLE

The lobby's full and loud from patrons and the overhead static from the null redundant music.

There's a table that seems outright happy and even to say, out of place. This is the HAYS FAMILY.

SUSIE (10) Prettiest thing you ever saw despite the evident FAS syndrome. She's all smiles.

BENJI (17) A quick whip of wits ready to spread his wings if he could stop caring so damn much.

And at the head of the table, our patriarch - GALDON (40's). He's muscular with a face that's wrinkled from the stress of life. His gaze yields a disguise.

Connie rejoins them.

CONNIE

Out of toilet paper in the ladies room.

They're almost oblivious to the people around. Benji can't help but look around and feel the eyes on them.

Stephen begins clearing some dishes.

STEPHEN

Can I get you anything else? A cocktail? Some port?

Connie looks to Susie who's coloring a kids menu, then over to Galdon. His eyes stare right through her. Her smile fades.

GALDON

We don't drink.

Does he know she just took a shot? Galdon gestures Stephen over and whispers into his ear, then he sashays away.

CONNIE

This has been great. We need to make this a routine now that you won't be working as hard and Benji hasn't started school yet.

GALDON

I think that's a great idea. Ben, have you met any of the kids yet?

VOICE O.S.

Looks like you could use a few pounds.

Galdon shifts his focus to two twenty-something's that sit at an adjacent table.

In few words, it could be described as a horrible first date.

Daisy (20's) A dainty woman who looks uncomfortable, sits across from a douche bag, probably a few years older. Every few words he spits crude remarks to her.

BENJI

It's only been two weeks.

Galdon looks back to Benji.

GALDON

Well you're not going to meet anybody staying around the house. You need to get out more. Find yourself a job.

BENJI

Having a bike as my only mode of transport doesn't help.

CONNIE

It's a small town, baby.

She looks over to Galdon.

BENJI

Mom, I'm seventeen now.

GALDON

Yeah, I've been thinking about that. Talking to your mom earlier. We think it's time you had a car.

Benji's eyes light up.

BENJI
Seriously?

GALDON
Thinking about taking you to the dealership tomorrow. How's that sound?

BENJI
Galdon, you're the best.

Not the response he expected. Galdon's smile fades into an unsettled look to Connie who empathizes.

DOUCHE BAG GUY O.S.
You're not actually thinking of ordering that, are you?

This look only lasts seconds when Galdon's attention is pulled to the table once again.

GALDON
Give me a sec.

He bristles - Connie grabs his arm.

CONNIE
You're not on the job...

GALDON
I'm always on the job.

DAISY'S TABLE

Galdon swings a chair around and sits at the end. Befuddled, they both look over to him.

GALDON
How ya'll doing tonight?

Daisy perks up - interested to see where this is going. The guy holds his macho.

DOUCHE BAG GUY
What are you doing?

GALDON
I can't help but overhear your remarks to this pretty girl here.

DOUCHE BAG GUY

Look pal, I've never seen you in here before. Think you better mind your own business.

GALDON

Never been here before. New to the area. Kind of quaint. Only thing I've noticed not so quaint is your language.

DOUCHE BAG GUY

Who do you think you are? You want to take this outside?

Galdon, ever so calmly, reaches into his pocket and grabs out a wallet like decor and shoves it onto the table.

The guy sits back with a sigh. It's his SHERIFF'S BADGE.

GALDON

We can take this out side but I don't think you'd like that too much. Or I could call a couple of my buddies and have you checked in for the night for harassment. But I don't think you'd like that much either. Is that a fair assessment?

The guy nods.

GALDON

You got ID?

The guy pulls out his ID and shakily hands it over. Galdon takes out a pen and a note pad.

GALDON

I'll tell you what you're going to do. You walk your smart little ass to the front and find somebody to settle up with. You're going to pay for the whole meal - looks like ya'll haven't eaten yet and she shouldn't go home hungry on account of your maturity. How's that sound?

DOUCHE BAG GUY

Yessir. I can do that.

GALDON

I'm jotting down your essentials. You ever bother her again - I'll know where to find you.

The guy's on the verge of pissing himself from the verbal beat down or the overbearing embarrassment - *probably both*.

GALDON

Go on then.

The guy scurries off. Daisy smiles, relieved.

GALDON

I hope that's all right with you...

DAISY

Daisy. I would have left but he drove me here.

GALDON

Well Daisy, we're at that table there. If you'd like to come join us - we'd be happy to have you.

She smiles.

HAYS TABLE

Galdon and Daisy come back to the table and do introductions. Ben's eyes light up. He props back his shoulders.

GALDON

Where's that damn waiter?

CONNIE

Galdon, hush.

GALDON

Well...

Stephen trots over from just a few feet away. He was watching the whole scene.

He sets a cake down in front of Benji.

STEPHEN

Happy birthday, dude.

CONNIE

Happy birthday, baby.

Benji shoots Connie daggers - then to Daisy who's smiling. They SING happy birthday to him.

SUSIE

This is for you, Benji.

She hands him a picture she just finished coloring.

BENJI
Thanks, Susie.

GALDON
Happy birthday, son.

ROLL CREDIT SEQUENCE - TITLE CARD: S.I.N. - *SERVICE INDUSTRY*
NETWORK:

EXT. THE EPICURE - NIGHT

Connie and Galdon are aside hugging and kissing. Susie dances around them. Daisy and Benji stand near the door.

BENJI
So, you work here part time?

DAISY

Used to. I'm a hairstylist at the razor's edge. Still friends with some of the waiters here though.

BENJI
Where were they at tonight?

He tries not to be coy - *has he ever courted a girl before?*

CONNIE O.S.
Honey, take you're inhaler. It's kind of cool out.

This just destroyed any "Game" he's trying to muster. Daisy chuckles. Benji shakes his head.

EXT. COMMUNITY POOL - DAY

A young woman escorts a pool manager to the shallow end. She points down to -

KERION (20's), a paragon of what potential looks like when you drown it in alcohol and live in the now.

He's rested against the edge and eases a beer. Looks like he had a long night and is nursing himself back to health.

YOUNG WOMAN
That's him.

POOL MANAGER
Sir, this is a private pool for residents only. There's no alcohol allowed.

Kerion doesn't show much response. He slowly looks over through his sunglasses.

POOL MANAGER
Are you a resident in this community?

KERION
Yeah.

POOL MANAGER
What's your address?

He gestures with his hands, trying to quickly figure out a lie. Stumbling.

KERION
I live here.

POOL MANAGER
You're trespassing.

His PHONE buzzes. He's slow, but quick in answering to dismiss this annoyance.

KERION
Yes. No, I'm off today. No, you check the schedule, it says off.

He sips his beer. They stand back, agitated.

KERION
On call? -- I'll come in, Stratton, but just know my schedule doesn't revolve around yours. Can you give me a minute? Can we hang up first?

POOL MANAGER
I'm going to call the cops.

He hangs up the phone, then downs the rest of his beer.

KERION
You do that.

He rises out of the pool - totally naked. They gape as he exits.

EXT. IMPOVERISHED APARTMENTS - DAY

This place is cheap. Probably section eight. There's a fully packed moving truck parked in the lot. Stephen closes the rolling door.

STEVEN (20's), a typical gamer resting under the geek physic, strolls over with a box in his hands. Since they share the same name, we'll call him V.

V

Hey, man. I got one more.

STEPHEN

Wasn't sure I'd be able to pull you away from that thing.

He reopens the door. Steven shoves the box inside.

V

Let's go. Internet guy should already be waiting for us.

Stephen closes the door and pulls up his camera. They look over their old house.

STEPHEN

The closing of a chapter. Time to move on and let the new unfold.

Steven throws his arm around Stephen's shoulders. *These guys are close buds.*

INT. RANDOM HOUSE - BEDROOM - DAY

The room's nicely put together. Organized. CHLOE (20's), our damsel in distress shrouded in a rebellious, *"I'll kick your ass persona,"* wakes in the bed and looks around.

She sits up and gathers herself. She then remembers - she's in someone else's room and there's a girl lying asleep next to her. A stranger.

She tries to sneak out of the bed, but the girl wakes. She rolls over and then -

GIRL

You pick me up then leave me, is that it?

CHLOE

I don't normally do this.

GIRL
You did last night.

Chloe smiles, then bends down and gives her a lingering sensual kiss.

She pulls out her bra from under the girl.

GIRL
When can I see you again?

CHLOE
I don't think that's a good idea.

She finishes dressing and heads for the door.

CHLOE
Don't go fallin' for me. It was fun. But I'm not what you're looking for.

She exits the room. The girl sits back, stunned.

EXT. HAYS HOUSE - DAY

TIC-TIC-TIC-TIC - a sprinkler sprays over the lawn.

Galdon stands aside and watches. He notices something off his left shoulder.

Riding a UNICYCLE down the street, slowly but diligently, is CALVIN (20's).

He's got a groomed beard with a serious tone. Earbuds in and in the zone.

He stops promptly in front of Galdon.

GALDON
Looks like a lot of work.

CALVIN
It's a good work out too.

GALDON
I bet.

CALVIN
You new here?

GALDON
About two weeks in.

He walks over. He and Calvin shake hands.

GALDON
Galdon Hays.

CALVIN
Calvin.

GALDON
You be safe on that thing, Calvin.

CALVIN
Always. Welcome to Quality.

Calvin rides away. Benji runs over to the passenger side of Galdon's police cruiser, excited.

GALDON
What are you doing?

Benji's confused. Galdon tosses him the keys.

GALDON
You're driving.

EXT. WOMAN'S HOUSE - BATHROOM - DAY

PEEING is heard, then a sudden unload of VOMIT splatters in the water.

FLUSH. Out walks Kerion in a wrinkled button down and slacks.

WOMAN
I thought you didn't work today.

A naked woman turns over in bed. Breast bare. Kerion sits on the edge.

He slowly walks his fingers from her naval to her nipple - playful. She laughs.

KERION
I'm not sure how much work I'll be doing but they can't run this shit show without me.

More serious now.

WOMAN
Will you call me?

KERION
Of course.

She sits up.

WOMAN
What's my number?

Put off, he grabs her phone off the night stand. He taps in a number, then hands it to her.

KERION
You've got mine.

Getting up...

KERION
I got to go. Call me.

He kisses his fingers and puts it to her lips. He's obviously still drunk. He exits.

INT. GALDON'S CRUISER - MOVING - DAY

Benji's driving. Galdon's in the passenger seat, perplexed.

BENJI
My friends back home would be so jealous you're letting me drive the cruiser.

GALDON
Yeah, just don't tell anybody. Don't want to go getting into trouble the first couple weeks.

Benji slams the breaks at a stop sign. Galdon catapults forward. Saved by his seat belt.

GALDON
Easy on the breaks!

Benji shoots him an excited, yet embarrassed look. A WALKIE-TALKIE squawks in the BG.

GINA PRIM (ON RADIO)
Good afternoon everybody. It's a warm and pleasant day here in Quality land. Today's forecast in crime - just the unsolved double burglaries. Nothing new to report.

They exchange looks. Galdon quickly snatches the walkie.

GALDON

Thank you, Gina for the balmy
projection for the day. Maybe limit
the conversational talk. Over.

GINA PRIM (ON RADIO)

Just trying to do my part, sheriff.
Over and out.

Galdon replaces the walkie which inadvertently unlatches the
glove box. His glock's inside. A picture of a man falls to
the floor.

He retrieves it and holds a stare. Benji notices. A car HORN
blasts from behind. Galdon springs alert.

BENJI

Is that him?

Galdon looks to Benji.

BENJI

Nervous being a cop again?

A speeding car flies past, springing Galdon out of his daze.

BENJI

Whoa!

Galdon - frantic but keeping his cool.

GALDON

Pull over.

He pulls the car to the side of the road.

GALDON

Can you find your way home from
here?

Benji's disappointed, but manages to get some words out.

BENJI

I know the neighborhood by now.

Benji steps out of the car. Galdon gets behind the wheel.

GALDON

Don't worry, well do this again. I
promise.

Does he believe him?

GALDON
See you at the house.

He speeds away after the car. Benji watches. *Step dad or hero? This guy is the shit, but is Ben ready to admit it?*

INT./EXT. COFFEE TIME - DAY

An eclectic coffee house, bustling with patrons.

A young woman donning a delighted smile places down a cup of coffee on the counter. This is WILLA (20's).

WILLA
One Americana with soy.

A young wince of patrolman stares at her salaciously. This is L.W. (30's).

He's a discarded romantic disguised as a police officer.

He takes the cup.

L.W.
Thank you, sweetheart.

Her wry smile retracts.

L.W.
You still working at The Epicure?

WILLA
Not anymore.

L.W.
I don't see a ring on your finger.
Hope you've got somebody taken care
of you through this.

The line grows antsy. Willa looks over L.W.'s shoulder.

WILLA
I'll be fine. Have a nice day,
deputy.

He smiles and walks out the front door.

PATIO

He sips his coffee as his WALKIE buzzes.

GINA PRIM (ON RADIO)
 Calling all units - blue chevrolet
 speeding erratically south bound -
 first and mays. Sheriff's in
 pursuit.

He's quick on the draw and nearly sprints to his cruiser.
 Throws on the lights and speeds away.

EXT. INTERSECTION - DAY

SIRENS scream as L.W. pulls up to the scene. It's a huge mess
 for such a small town.

The speeding car's smashed into a light pole.

Sparks spew. Smoke elevates. The driver lies face down in a
 pool of blood. Dead.

Paramedics surround the scene. E.M.T.'s place the body on a
 stretcher.

Galdon eyes L.W. walking over. They meet midway.

L.W.
 Sheriff. -- What happened here?

GALDON
 Son of a bitch comes flying around
 the corner - just lost control.

L.W.
 Shit. What a mess.

He sips his coffee. Galdon notices.

GALDON
 You were at that coffee house? Is
 it good?

L.W.
 Best in town.

A paramedic approaches with the man's wallet. Galdon flips it
 open and takes out his ID.

L.W.
 This type'a thing's not too common
 'round here.

GALDON
 Jerrol LeBaum...

That name doesn't seem to register with L.W. until he does a quick turn around.

L.W.

Wait, what'd you say his name was?

GALDON

Jerrold LeBaum. African-American male. Thirties.

L.W.'s out of sorts. He runs over to the gurney.

Pushes back the E.M.T.'s and lifts the sheet from the body.

Galdon follows behind. L.W.'s super confused.

GALDON

You know him?

L.W.

There was a dispute between a few locals. Things got out of hand, I guess you could say. Guns were drawn - shots fired.

GALDON

L.W., what exactly are you telling me?

L.W.

Well, Jerrold LeBaum died five years ago. Donnie killed him. Sheriff, if this is him - who was it they buried?

They exchange confused looks.

END ACT ONE:

ACT TWO:

EXT. BEACH - DAY

Calm. Serene. That's until a ripple of water bashes against a rabid dog tearing something to shreds. Its hunger insatiable.

Some beach bums stroll over and shew the dog away.

What's left - the remains of a creature that science couldn't even describe.

BEACH BUM

What the hell is that?

INT. MAYOR RICEN'S OFFICE - DAY

A business casual female known as GURDY (30's) strides in.

MAYOR RICEN (40's), A portly gentleman with graying hair, swivels around in his chair.

She hands a file to him.

GURDY

Notes to cover for your speech at the ribbon cutting.

He takes it and peruses gently.

GURDY

Your two o'clock's here.

He needs a reminder.

GURDY

Calvin McKinnon...

MAYOR RICEN

About the unicycle gathering or what have you?

GURDY

Unicycle awareness.

MAYOR RICEN

Right...

The PHONE rings. They both look at each other.

GURDY

This is the third time he's called,
might want to take it.

MAYOR RICEN

When do I ever want to take his
call?

She shrugs, understandingly and walks out. Ricen takes a
breath, then answers the phone.

MAYOR RICEN

Silas, what can I do for you?

MAYOR'S OFFICE - RECEPTION

Gurdy strides out. She looks to an elegant couch where Calvin
sits, out of breath and streaming sweat.

His unicycle down at his feet. She gives a tentative smile,
then sits behind her desk.

GURDY

Would you like some water?

CALVIN

I'm fine, thank you.

Moments turn to minutes. Familiar silence. Ricen's voice is
vivacious through the walls, but unintelligible.

GURDY

Think The Deed's going to steal
your business?

CALVIN

I'm not worried. We're a staple.

Ricen steps out. He looks to Calvin, then talks to Gurdy.

GURDY

Given' in?

RICEN

Hold my calls.

He approaches Calvin.

MAYOR RICEN

I'm sorry. I know I've said it
before but we're going to have to
reschedule. We'll figure this thing
out.

He smiles and exits. Calvin just stares up at him, deflated.

EXT. THE DEED - DAY

A small trailer sits outside of a newly constructed nightclub known as The Deed. A sun beaten' mazda rolls up and parks.

TJ MILLER (30's), steps out. A clean-cut black man who holds a hardworking lower class status.

TRAILER

CLAUD FERGUSON, (40's), a rustic contractor type, sits behind a desk signing checks. He doesn't look up as TJ enters.

TJ
Foreman said you were in here. I
knocked...

CLAUD FERGUSON
I heard ya'.

Tj edges closer to the desk. Claud scribbles one last mark, then hands out a check. TJ slowly grabs it from him.

TJ
Thank you, sir. If there's anything
else I can do...

Claud looks up for the first time.

CLAUD FERGUSON
Job's done. You're no longer
needed.

TJ
Yessir. I just want you to know if
something does come up - you can
count on me.

Claud eyes him, then looks at the check statement he signed.

CLAUD FERGUSON
TJ Miller...

TJ
Yessir.

CLAUD FERGUSON
I get about a dozen of you types
every couple weeks. Always looking
for a hand out.

CLAUD FERGUSON (CONT'D)
I've got you on file. If I need you
- I'll call you.

Tj's taken aback, but still respectful.

TJ
I'd appreciate that, sir. I can do
a lot more than just...

CLAUD FERGUSON
We're square, aren't we?

TJ
Oh, yessir.

Claud goes back to scribbling checks or whatever the hell
he's doing to avoid TJ.

CLAUD FERGUSON
Don't slam the door on your way
out.

TJ stands, shocked. He exits the trailer. *What a prick!*

INT. THE EPICURE - DAY

The place isn't busy. Chloe walks towards the front with some
dirty dishes.

Kerion's hunched over the computer counter feeling sickly.

CHLOE
I've got the two-top blues.

He faces her.

KERION
You going to put that into one of
your songs?

She laughs and disappears around the corner. He ambles behind
the bar and pours some whisky into a styrofoam cup.

Takes a swig - then sips from another styrofoam cup. He
stacks the latter on top just before Stratton sees.

STRATTON
You've got a table.

KERION
Anyone else working today?

STRATTON

Stephen's moving and Calvin's got his meeting with the mayor. You're it. Maybe try sobriety sometime.

Kerion walks out from behind the bar.

KERION

I don't tell you how to do your job. Don't tell me how to do mine.

STRATTON

When you're late that is my job. Smells like you had a long night. And woke up on the wrong side of the bed.

KERION

Wrong side - right side; at least I got laid. Should try it sometime. Oh wait, you already did that.

He strides away into the lobby. Stratton lingers a suggestive stare of regret, then touches his temple in pain.

LOBBY

Kerion approaches a table. A artsy WOMAN (20's) and two young screaming kids bounce all around the booth.

This is great for my hangover! But - she's hot!

KERION

How's it going?

ARTSY WOMAN

Is it too early for a drink?

KERION

It's never too early for a drink.

She smiles. Looks to the boys. They figure it out, then -

ARTSY WOMAN

Water for me - someone's got to watch these rascals.

KERION

And for your...brothers?

ARTSY WOMAN

Nephews. They'll have lemonade but not in cups with lids.

ARTSY WOMAN (CONT'D)

(mocking)

They're not kids anymore.

No ring on her finger. Relief washes over him.

KERION

Hey, I'm not a kid and I still use those cups.

They're caught in each other's eyes and laugh. *How do you do it, Kerion?* He walks back to the -

EPICURE - FRONT.

He's met by Chloe.

CHLOE

You going to get her number?

KERION

Not if you want to get it first...

He flips his tongue at her. She gives him the middle finger.

EXT. PARK - DAY

Kids walk the trails with their parents. Play on the play scape. Couples lay out with a picnic. Then there's Benji.

He rides his bike along the trail in reverie. He passes an entourage of black SUV's parked near the water.

WATER FRONT

Yards from the water sits a bench holding SILAS (50's). A black cloud of Donald Sutherland meets ex-CIA operative.

Even though he's tossing bread crumbs to the gathering ducks, be not fooled - this guy doesn't look friendly.

Mayor Ricen leaves a chasm between them as he sits down.

SILAS

Look at the drakes. Must've mated recently; plumage has weathered.

He points to a few of the ducks.

SILAS

Renders them more vulnerable to predators due to their inability of flight.

MAYOR RICEN

It's the eclipse plumage. What am I doing here, Silas?

SILAS

It takes a smart man to run a town. Takes a smarter man to understand the bigger picture.

MAYOR RICEN

Still holding that over me. Guess you're now going to say the polls were rigged.

SILAS

The outcome was as bonafide as the ballets. I'm just an omniscient benefactor.

Ricen gives him a dubious look.

SILAS

...And I need your sign off on a previous discussion.

MAYOR RICEN

The vaccinations? Forget it. The main differences between you and I is - I'm by the people, to the people, for the people. This town's not going to stand for something like that. Neither will I.

SILAS

Things are changing here in Quality. If this township had the faintest morsal of what was in store you'd all reconsider.

MAYOR RICEN

Shed some light or consider the matter closed.

SILAS

The specificities are confidential but know that no matter ever stays closed.

MAYOR RICEN
Is that a threat?

He rises from the bench.

SILAS
Hollow words without follow through
is a threat. I'm merely giving a
statement. A profound one at that.
A man with such diplomacy ought to
recognize the difference.

MAYOR RICEN
No mandatory vaccinations without
substantiated merit will be
authorized by me or any member of
the council. Until you can bring me
up to speed - conversation's over.

He walks back to his brigade. Silas continues starring ahead
at the ducks.

SILAS
Give my best to Darla.

This obviously strikes a chord with Ricen.

EXT./INT. RUCKER'S JUNKERS - DAY

A maze of destructed vehicles and parts scatter the lot. An
auto shop to the side and a police cruiser parked next to it.

SHOP

DAVEN RUCKER (50's), a filthy mechanic who the joint's named
after, works on a vehicle. L.W. leans over, out of sorts.

L.W.
Bastards tore my place up.

Rucker rises from under the hood.

RUCKER
You report it?

L.W.
Of course not.

RUCKER
I told you to bury everything,
along with...

L.W.

There's nothing incriminating on it. Just don't know how they knew.

RUCKER

You're the cop figure it out. I'm not going to jail because this.

L.W.

That's not the worst of it. LeBaum died this morning.

Rucker faces him.

RUCKER

That's impossible...

L.W. stands in an afraid agreement.

INT. VET CLINIC - EXAMINING ROOM - DAY

Connie finishes wrapping the paw of a cute cat. She picks it up and hands it to the owner.

CONNIE

Keep her off that paw as best you can. She'll be better in a few weeks.

She pets the cat - it doesn't look pleased.

LOBBY

The cat and owner leave as an animal control officer walks in with the dog from earlier. It's disoriented and frightened.

ANIMAL CONTROL

Got another stray.

CONNIE

What's wrong with this one?

ANIMAL CONTROL

Not sure. Found him running along the beach. Won't stop vomiting.

EXT./INT. CONVENIENT STORE - DAY

TJ's got a check in his hands. He's about to open the door when Calvin burst out, drinking a bottle of water.

He and TJ smack into each other - dropping his check. Calvin bends down and picks it up. It says E.V.A.D.H. CORP.

TJ
My bad.

Calvin hands it over, then it dawns on TJ - *I know you!*

CALVIN
Sorry.

TJ
You again. I lost everything
because of you.

Calvin, unnerved, starts backing away.

CALVIN
What you're talking about?

TJ
I put everything on that game.

He comes at Calvin.

CALVIN
You got the wrong guy.

He grabs his unicycle and runs away. TJ, fuming, stares after him, then walks inside.

COUNTER

It's a typical small town store. TJ throws his check on the counter.

ZEEK, (60's) The lax clerk, extends his hand. They appear to have a rapport with each other as they shake hands.

TJ
Zeek, what's good my man?

ZEEK
How's it going, brother?

Zeek takes the check and opens the register. TJ lays down two ten dollar scratch-off tickets.

TJ
My luck's as thin as my patience.
May have to start working for you.

Zeek sorts cash on the counter and laughs at his remark.

ZEEK
Winner this time?

TJ takes the cash. Zeek checks the tickets under a machine.

TJ
I'm working on it.

The register pops open. Zeek holds out a five dollar bill.

TJ
Let me get two more.

ZEEK
Maybe lotto's not your game. Try
your luck elsewhere.

Zeek lays two tickets down onto the counter. TJ grabs a pack of candy from a shelf.

TJ
Tried that once. These too.

ZEEK
For your boy - how's he? Haven't
seen him long time.

TJ's face drops.

INT. EPICURE - DAY

Kerion follows the artsy woman and her nephews to the front.

KERION
You boys take it easy on her. And
I'll see you tonight.

They're all smiles. She and the boys exit. Chloe runs up.

CHLOE
Keh, remember that woman a few
years ago that had conversations
with herself?

KERION
Yeah...

CHLOE
The woman at twenty six is her
reincarnate. I swear to God.

TABLE

Kerion and Chloe approach a table. A woman sits alone, talking as if someone else is present.

KERION
Ma'am, you okay?

She makes hand gestures and raises her volume.

CHLOE
Lady, keep it down. There's other tables in here.

She begins violently shaking her head and SPEAKING gibberish.

KERION
Get Stratton.

Chloe runs away.

The woman continues to act erratic.

She knocks a glass of water to the ground.

It shatters.

Kerion bends down to console her.

She FREAKS out even harder. He jumps back.

She slams her head down on the table. She's still now.

DEAD!

END ACT TWO:

ACT THREE:

EXT./INT. THE STEVE'S HOUSE - DAY

The moving truck's parked in front of their unit. The back door's raised. Almost empty.

Stephen grabs a box or two and walks into the apartment.

LIVING ROOM

He sets the boxes down with a sigh. An internet guy walks past and out of the apartment.

STEVEN'S ROOM

The room is barren aside from a couple of boxes, a desk and a computer. Steven's planted and enthralled in a game.

Stephen pushes open the door.

STEPHEN
You're kidding right?

Steven hardly glances over.

STEPHEN
I'm not moving all this by myself.

V
Give me five minutes. I'm in the middle of a match.

Stephen holds his camera up to his face, then to Steven.

STEPHEN
(into his camera)
...And this is what we call addiction. Wake up - game. Pack up - game - move to the new place - still gaming!
(to Steve)
The truck is due back at six. I'm not taking it. Glad we used your credit card.

He walks out. Steven doesn't budge.

EXT./INT. SHERIFF'S STATION - CRUSIER - DAY

Galdon parks his car and opens his glove box. He takes out his gun.

He grabs the dog-eared photo from earlier again and lingers a stare. He pins it on his sun visor and gets out.

LOBBY

A game show, such as *Wheel of fortune* or *Jeopardy* streams on a computer.

GINA PRIM (40's), is leaned in close. She's plump and shouts answers to the screen.

Galdon walks in and looks around the office.

A stout man shouldering deception sits at one of the desks. Feet propped up and reading a magazine. This is DONNY (40's).

GALDON
Don't ya'll have something to do?

GINA PRIM
YESSSS!

She quickly looks over to Galdon.

GINA PRIM
Sorry.

DONNY
Between you and that dope L.W., no crime's gone un-retributed.

GALDON
Ugh-huh. Where's he? Can't seem to reach him over the radio.

DONNY
Check behind you.

Through the window, Galdon sees him pulling in.

GINA PRIM
Sheriff you've a visitor.

He looks over to his office. Mayor Ricen's waiting.

GALDON
Don't watch too much of that.
Rot'ch your brain.

He walks away. L.W. comes through the front door.

DONNY

Solve all the crimes out there?

L.W. hustles over and shoves his feet off the desk.

L.W.

Sit at your own desk, Donny.

GALDON'S OFFICE

Galdon enters. Ricen stands to greet him. They shake hands.

MAYOR RICEN

Sheriff Hays. How you settling in?

GALDON

We're getting there.

Galdon sits at his desk. He sticks his gun in one of the drawers. Ricen continues standing.

MAYOR RICEN

Heard there was an accident earlier. Nothing too major, I hope.

GALDON

Nothing I'm not used too.

MAYOR RICEN

You'll find a vast difference from the big city life. You'll almost wish for the excitement.

GALDON

Excitement's what I came to escape.

MAYOR RICEN

Well, you came to the right place.

GALDON

Mayor, something I can do for you?

Ricen sits back down.

MAYOR RICEN

As you're aware, the ribbon cutting for that new establishment is in a couple days.

GALDON

The Deed, yeah. I'm hoping that's the highlight of the week.

MAYOR RICEN

Have you met a fellow by the name of Silas yet?

GALDON

Can't say that I have. Something I should know about 'em?

MAYOR RICEN

There's not much to know. He's a man of many secrets.

Galdon leans in.

MAYOR RICEN

He's head of an unnamed department and protected by a branch of government outside of Quality's jurisdiction.

GALDON

What's he want?

MAYOR RICEN

He's pushing for a mandatory city wide vaccination.

GALDON

Vaccination from what?

MAYOR RICEN

That my friend is what eludes me.

GALDON

Where do you stand on the issue?

MAYOR RICEN

In my experience it's reasonable to assume there's an ulterior motive behind Silas planned vaccination. He's not one to let an idea fade. He finds ways to get what he wants.

GALDON

Hold on a minute. I can get behind a vaccination if there's an epidemic that's gone rampant, sure. But I didn't bring my family here to be guinea pigs in some government experiment. Forget it.

MAYOR RICEN

I knew I liked you. I think we're going to get along just fine, Galdon. We'll find a way around this. Just wanted to hear your opinion.

GALDON

You hired me to protect this town. And I'm going to protect it anyway I can.

L.W. bursts through the door.

L.W.

There's a ten-fifteen over at the epicure.

(to Ricen)

Mayor.

Galdon rises and heads out.

EXT. BEACH - DAY

The beach bumps with MUSIC. Crowds of people enjoy the summer day. Benji's isolated on some rocks.

He peers out over the horizon and spots a lighthouse off the shore. He gets up, grabs his bike and rides away.

INT. VET CLINIC - EXAMINING ROOM - DAY

BLAIRE (30's), the head nurse, sniffs a mug. A FLUSH sounds. She quickly sets the mug on a table.

Connie comes in noticeably not sober. *This doesn't go unnoticed by Blaire.*

The dog from before's passed out on the examining counter.

CONNIE

How's she doing?

BLAIRE

She's showing signs of rabies.

CONNIE

Has there been any other cases?

BLAIRE

Not since I've been here.

Connie pets the dog's head.

CONNIE

(re: dog)

We're going to make you all better.
Hand me the anesthetic, please.

Blaire does so. As Connie's about to insert the needle into the dog, her hands start to tremble.

BLAIRE

You want me to do it?

CONNIE

I got it. Just been awhile.

BLAIRE

Your family liking Quality so far?

She inserts the needle.

CONNIE

Our house is still in boxes -
driving me crazy. Everyone goes at
their own pace around here, huh?

BLAIRE

That's one of it's many charms.

She extracts the needle.

BLAIRE

What brought you guys here?

Connie looks over to her, but her attention's drawn to a clock on the wall.

CONNIE

Shoot. I have to pick up my
daughter.

BLAIRE

Go. Don't worry. I'll finish up
here.

CONNIE

Thanks, Blaire.

She pets the dog, then grabs her mug.

CONNIE

See you tomorrow.

Blaire's wary as Connie exits.

INT. CONNIE'S CAR - STATIONARY - DAY

Connie pulls up a liquor bottle from under her seat. She pours a gulp into her mug, then takes a big sip.

She replaces the bottle and speeds away.

EXT. THE EPICURE - DAY

Chloe and Kerion talk with L.W. and Galdon. Paramedics wheel the body out on a gurney and load it into their ambulance.

L.W.

That's all she said?

CHLOE

I wasn't taking notes. She was just rambling nonsense.

KERION

Then she banged her head on the table. Craziest thing I've seen.

GALDON

How much have you had to drink today?

Kerion blanches. Stratton steps in.

STRATTON

Sheriff, my employees did the best they knew how. We've never witnessed anything like this.

L.W.

Okay. I think we've got all we need. May need you to come down to the station for further questions.

CHLOE

More than the statements we just gave?

GALDON

That won't be necessary.
(to Stratton)
You going to close up for a couple hours?

STRATTON

As slow as we are, I don't think this'll affect business.

Galdon looks suspicious after Stratton's remark.

GALDON
All right then.

He looks back to Kerion.

GALDON
Drinking in public's still a crime.
Let this be a warning to ya'.

Kerion nods. L.W. and Galdon walk away. Stratton shakes his head at him.

CHLOE
I've had just about all the
excitement I can stand for one day.

KERION
You and me both. I think it's time
for a drink.

Stratton raises his brows, then winces in pain.

KERION
God, take a joke Stratton. You're
given yourself migraines. You want
to end up like that?

Stratton heads for the door. Chloe in the other direction.

CHLOE
See you tonight.

KERION
Good luck with your padre'.

He folds his hands to his face and mimics a prayer.

INT. CONNIE'S CAR - MOVING - DAY

The car undulates inside the lane. Connie doesn't notice.

She pulls a right on a non-busy street - nearly into a car coming head on. BEEP!

She swerves and slams into a sign on a corner lot.

She sits back, perplexed and thinks quickly. She grabs her phone and stares at it. *Who's she going to dial?*

EXT./INT. HAYS HOUSE - DAY

Benji has just come back from his bike ride. He parks his bike and walks inside the house.

KITCHEN

He strolls in and opens the fridge. He grabs an orange juice bottle and chugs it straight.

He sets it back on a shelf and closes the fridge door. His PHONE buzzes.

INT. GALDON'S CRUISER - MOVING - DAY

Galdon drives and L.W.'s in the passenger seat.

L.W.

Well, this is the most excitement we've had in awhile.

GALDON

Second body in an afternoon. You sure this is uncommon around here?

L.W. looks away. Galdon's PHONE rings - he answers.

GALDON

Hello?

INT. CONNIE'S CAR - STATIONARY - SAME

Connie, shaken up, sits back with her phone to her ear.

CONNIE

I need you.

END ACT THREE:

ACT FOUR:

INT. DAY CARE - DAY

Kids play and lounge around the room. TJ pokes his head in. GRAYDEN (10), a jubilant black boy plays with another kid.

TJ
PPSSST!

Grayden wears a huge smile. He meets TJ in the threshold.

TJ
Hey, little man.

They embrace, firmly.

GRAYDEN
Mommy said she was picking me up today. She said you had to go away for awhile.

TJ
Hey, listen to me. I may be gone for awhile, but I'm never going to leave you. You understand me? Nothing can keep us apart. Not even your mom.

Even though he's being silly - this is the truth. He pulls out the candy he bought earlier.

TJ
Hey, look what I got.

Grayden's all smiles.

GRAYDEN
My favorite.

TJ
Your dad knows what you like.

A young black woman approaches the threshold, this is SASHA MILLER (30's). She sees TJ and snaps.

GRAYDEN
Mommy.

SASHA
Grab your stuff. Say goodbye to your teacher.

Grayden runs and grabs his backpack from a rack.

TJ

I had to see him, Sasha. I miss him. I miss you, baby.

SASHA

Don't baby me. You get laid off again?

TJ

Everything's going to be fine. Let me prove it to you - to you both.

Grayden runs back over to them.

SASHA

You've proved yourself one time too many. You're not a hustler anymore. Got a family now - had a family.

TJ

Don't say that. I'm different now.

SASHA

Your pride's led you to gamble away all that we've got. I can't let you keep doing this to us - to him. Come on, son.

She grabs Grayden's hand and pulls him away. Grayden breaks free and gives his dad a solid hug.

GRAYDEN

By daddy.

TJ

Goodbye, son. I'm going to see you soon. I promise.

They let go and walk away. TJ's nearly in tears. Galdon approaches the classroom. The teacher greets him.

GALDON

Mrs. Grand?

TEACHER

No. I'm filling in for Harper for a few days. When Connie didn't show up, I called the two contact numbers listed.

GALDON
Yeah, I've been trying her cell.
Must be caught up at work.

Susie spots Galdon and runs up to him. They hug.

SUSIE
Hi, dad.

GALDON
Hi, honey. You ready to go?

SUSIE
Okay...

GALDON
(to teacher)
Thank you.

TEACHER
Have a nice day, Mr. Hays.
(to Susie)
Bye, Susie.

SUSIE
Bye bye.

Her and Galdon walk down the hall.

SUSIE
Where's mom?

GALDON
Let's go find out.

EXT./INT. CHURCH - DAY

Chloe approaches an older rustic church building. She picks up a stone in the flower patch - then heads in.

MAIN ROOM

The church is empty. REVEREND HANSON (50's), wise and in street clothes, wheels around a cart.

He places bibles under pews, while reciting a sermon. Chloe grabs a couple bibles.

CHLOE
Need a hand?

Startled, he looks up at her in disappointment.

REVEREND HANSON

I can manage.

He continues his task, showing her no attention.

CHLOE

Used to like it when I helped you.

REVEREND HANSON

You were young then. Just a girl -
not yet tainted by the world.

CHLOE

I'm playing again tonight. Thought
you'd like to come see me this
time. Got a spot reserved for you.

He doesn't flinch.

CHLOE

You'd rather pretend I don't exist
than acknowledge I'm a dyke.

REVEREND HANSON

You don't talk to me like that -
not in the house of God.

CHLOE

If not here than where? You won't
look at me at home. This is a place
devoid of judgement. Isn't that
what you preach every week?

He stops and with haste, walks towards the front. She takes
off after him on the other side.

REVEREND HANSON

You've turned your back on your
faith. On God. I will not condone a
life of sin.

She pulls the stone out of her pocket and holds it out.

CHLOE

Than here...

She falls to her knees. He looks at the stone in her palm.

CHLOE

Go on. Take it. That's what the
bible says, right? Stone the
sinners. You being without sin -
throw it at me. That's what you
want, isn't it?

She starts CRYING hard.

CHLOE

You stand up here every week and preach something you don't even believe. It says He'll never leave nor forsake me, but you have.

Hanson looks apathetic, but won't relent.

REVEREND HANSON

Repentance is the only way to salvation. I can't save you. Only Christ can, if only you'd repent.

CHLOE

Sin is sin in His eyes. You've turned your back on me. On your daughter.

He lunges back around, furious.

REVEREND HANSON

I have no daughter! You're an abomination in the site of the Lord. And to me. You don't come back until you've turned from your wicked ways.

He leaves her on her knees SOBBING.

INT. CHURCH - OFFICE - DAY

Hanson bursts in and collapses to his knees under a crucifix hysterically SOBBING.

GALDON (PRE-LAP)

Let me get this straight...

INT. HAYS HOUSE - KITCHEN - NIGHT

Clinking of DISHES is all that's heard. A full course meal's splayed across the table.

The Hays family sits in silence.

CONNIE

Galdon, we've already gone over this.

He motions for her to be silent.

GALDON

You took your mother's car after I told you we'd go out again. Is that what you're telling me?

Benji nods, small.

GALDON

Speak up, son.

BENJI

Yessir.

Galdon goes back to eating his plate. He takes a bite then -

GALDON

Better find yourself a job. You're responsible for the damages.

Benji gasps in disbelief.

GALDON

You don't expect me to pay for it, do ya'?

BENJI

This isn't fair.

Connie sits back, ready to spill it. Benji eyes her.

GALDON

If you want to talk fair...

BENJI

It's not even that bad.

GALDON

Bad or not it's called responsibility. Everyone else your age's got a job. You'll be no different.

Benji fumes.

GALDON

Do you. Understand me?

BENJI

You're not my dad.

GALDON

We may not be blood but I'm the closest damn thing to a father you've got.

Benji furiously scoots back his chair, rising from the table.

BENJI

Fantastic. I'll be the only senior without a car. This'll be great for my social life. Thanks, dad...

He skitters away. Connie sits back.

CONNIE

You don't have to be so harsh.

GALDON

You need to stop babying him. He's an adult. Time he learned responsibility. Now, it's been a long day. I want to finish supper in peace.

Connie shakes her head. Galdon continues to eat, then looks to Susie.

GALDON

Honey, how was your day?

Susie plays with her food and laughs.

GALDON

Susie, don't play with your food.

INT. HAYS HOUSE - BENJI'S ROOM - NIGHT

Benji's bleary eyed on his bed with his laptop. Connie KNOCKS twice, then comes through.

She sits on the edge of his bed and rubs his leg.

CONNIE

You okay? I'm so sorry about all of this.

BENJI

Why do you let him talk to us like that?

CONNIE

That's just how he is. He loves you, you know that, right?

BENJI

Yeah. I sense that.

CONNIE

Baby, I'm going to go down there
and tell him the truth. This isn't
fair to you.

She rises to leave.

BENJI

Do you miss home?

She slowly sits back down.

CONNIE

Certain things. But this is home
now.

Benji turns away.

BENJI

I hate it here. I miss my friends.

CONNIE

Honey, give it a chance. Things are
going to be different. You're going
to meet new friends.

He scoots up and sits next to her.

BENJI

You have to stop drinking. Like you
promised - before we came here.

This hits her hard.

CONNIE

I know, baby. We're going to make
this right.

BENJI

Promise me you'll try harder.

CONNIE

I promise.

They hug.

CONNIE

Now you promise me you're going to
give this place a chance.

BENJI

I will.

CONNIE

We both just have to be bold,
honey.

They hold each other in consolation.

INT. WIDOWMAKER - NIGHT

This is the coolest joint in Quality by a long shot. The dim light illuminates the crowds of people.

Stephen and Kerion walk straight to the bar.

A young tatted babe known as DULANY, (40's), makes some drinks.

KERION

Where's your better half?

STEPHEN

We both know the answer to that.

Kerion gives a credulous look. Dulany slides over some drinks.

DULANY

A light beer for Stephen and one
widowmaker for Kerion.

STEPHEN

You're taking a widowmaker tonight?

KERION

I met a girl earlier. Gotta be on
my game.

STEPHEN

A girl - what about Daisy?

KERION

She's still my babe. She'll come
around eventually.

Stephen shakes his head as they walk away.

STEPHEN

Thanks, Dulany.

She smiles through a long stare at Stephen as they disappear into the crowd.

Is there something there?

They sit at a table near a stage. Chloe's setting up her music equipment. She sees them and comes over.

CHLOE
What up, gang?

STEPHEN
Ready for the big show?

KERION
Yeah, angry lesbian rock.

He gives a "metal" hand sign and sips his drink. Chloe shakes her head.

STEPHEN
You seen Calvin?

BAR

Calvin walks up to the bar. He's got a shaved face. Dulany hands him a drink.

DULANY
And a Scotch. Neat. Liken' the new look, Cal.

He takes a small sip.

CALVIN
Thank you. Russo in the office?

DULANY
He's waiting for ya'.

TABLE

Calvin comes near.

CHLOE
There's our fearless leader.

They face him.

KERION
Oh shit. If you don't stop shaving one day I'm not going to recognize you.

CALVIN
That'll be the day that I die.

STEPHEN

Infamous words liken to a guy with
such disdain for Sinatra.

CHLOE

Talk to Russo yet?

CALVIN

Going there now. Fill you guys in
in a bit.

KERION

Yeah, get me my money.

Calvin pats Kerion's shoulder and walks away.

INT. HAYS HOUSE - NIGHT

Connie washes dishes. Galdon wraps his arms around her waist
and kisses her neck.

GALDON

How's he doing?

CONNIE

He'll be fine.

GALDON

A job's going to be good for him.
Teach him to appreciate things
more. Like that car we're going to
get for him.

Connie looks at him, but her thoughts are elsewhere.

His PHONE rings.

He lets her go and answers.

GALDON

Yeah?

INTERCUT BETWEEN:

INT. L.W.'S HOUSE - SAME

L.W. paces around, cleaning. Surveillance footage of the
burglary plays on his computer. It's of his house.

L.W.

Coroner's report came back.

GALDON
That quick, huh?

L.W.
Said LeBaum was already dead before
the wreck.

GALDON
Sure about that?

L.W.
Benson's a friend. He's not one to
make mistakes. Want to come down?

GALDON
No, no - I'll be there first thing
in the morning. Thank you.

He hangs up the phone.

CONNIE
Everything all right?

GALDON
Just work stuff.

Benji runs down the stairs. Galdon and Connie eye him.

CONNIE
Where you off to?

BENJI
Going for a ride.

CONNIE
Isn't a little late to be riding
your bike?

Galdon grabs her hand.

GALDON
Don't be too late.

Benji nods. Before connie can say anything, he holds up his
inhaler.

He exits the house.

INT. WIDOWMAKER - RUSSO'S OFFICE - NIGHT

A rough tatted guy (50's), who goes by RUSSO, examines the
thumb drive.

He throws it down onto his desk. Calvin sits across from him

CALVIN
That's what you were after, right?

RUSSO
That's it.

He pulls out an envelope and hands it to Calvin.

RUSSO
And this is also for you.

Calvin looks through the file.

RUSSO
You asked me to do some digging but
this just sort of landed in my lap.

Calvin pulls out a drivers license amongst other pages.

The name reads *Reginald Clifton Grand*.

CALVIN
He's got something to do with this?

RUSSO
Oh yeah.

Russo smiles. Calvin finishes his scotch.

WIDOWMAKER - TABLE - SAME

Chloe does a sound check. Kerion downs the last of his drink and looks frisky.

He see's the girl from earlier at the front. He rises to meet her when Calvin approaches.

KERION
Hey, there's this girl I want you
to meet.

CALVIN
Another one? Here...

He hands Kerion the envelope, but stops himself. He hands it to Stephen.

STEPHEN
Yeah, I think I'll hold on to this.
Not staying for the show?

CALVIN
I've already seen it.

He smiles to Chloe. She waves, then looks towards the bar. There's an empty stool. Her heart drops.

Calvin and Kerion walk to the front and meet the artsy woman from earlier.

KERION
Fancy seeing you here.

ARTSY WOMAN
I was allured by a waiter at a lavishly distasteful restaurant.

CALVIN
You two behave. See you later.

Calvin walks past the bar as he leaves.

BAR

TJ's sipping a drink. He holds the scratch-off ticket.

He takes a quarter and almost starts scratching it but stops himself.

He throws it on the bar and finishes his drink.

TJ
Let me get one more.

DULANY
Six dollars.

He flips through his wallet. There's clearly not enough to cover another drink.

TJ
I'll just close out.

He throws the bills onto the bar and leaves.

The scratch-off lies there un-scratched.

END ACT FOUR:

ACT FIVE:

EXT. CITY STREETS - NIGHT

Benji stares at a picture hanging in the window of a department store.

He gets on his bike and rides away. The picture is of a handsome male model.

EXT. RUCKER'S JUNKERS - NIGHT

A young *INCOGNITO MALE*, unfolds a piece of paper and sticks it on the windshield of a car, then runs away.

INT. MAYOR RICEN'S HOUSE - NIGHT

Ricen and his wife DARLA, (50's) are asleep in bed. His PHONE rings. He turns on a lamp and answers.

MAYOR RICEN

What is it? -- Now?

He hangs up the phone and gets out of bed.

DARLA

Where are you going?

MAYOR RICEN

Darla , go back to sleep.

She watches him as he leaves.

EXT. RUCKER'S JUNKERS - NIGHT

Rucker walks up to his car and sees the note. It says, "*Secrets don't stay secrets forever...*" He snatches it, looks around, then crumples it.

INT. WILLA'S HOUSE - NIGHT

Calvin and Willa are on the couch in her living room. These two look to be in love.

CALVIN

I told you we were going to get to the bottom of this.

WILLA

Don't go doing anything stupid. I don't want to lose you. Not now.

Calvin grazes her cheek and looks into her eyes.

CALVIN

I'm not going anywhere. It's you and me.

He touches her pregnant belly.

CALVIN

Us three. That kid's going to have a father.

They kiss passionately. A CAR pulls up outside.

WILLA

My dad's home.

Calvin quickly rises and helps Willa to her feet.

CALVIN

I love you, Willa.

He kisses her, then rushes for the back door. He turns back -

CALVIN

Statton's going to pay for what he did.

She believes him. He escapes out the back. Rucker walks in.

EXT. THE EPICURE - ALLEY - NIGHT

Olivia throws two large trash bags into a dumpster. She turns to see Benji.

OLIVIA

Jeez, you scared me.

BENJI

Sorry.

She's smiling. *Can there be some chemistry here?*

OLIVIA

Weren't you here yesterday?

EXT. OLDER BACK ROAD - NIGHT

Calvin rides his unicycle with moxie. A black SUV flies past and turns down an almost hidden road. He notices it's Ricen.

He follows at a distance. The SUV enters through a large electronic gate. Two armed guards are poised at either side.

EXT. WOODS - NIGHT

Calvin jumps over a large razor wire fence and darts into the woods. Through the dense trees, he sees Ricen get out and escorted by Silas into a facility.

EXT./INT. R.A.I. FACILITY - NIGHT

A guard props open a door and lights a cigarette. Calvin hunches down behind shrubs.

He throws a rock far from the building. The guard chases after the SOUND. Calvin runs inside.

INTERCUT BETWEEN - R.A.I/WIDOWMAKER/KERION'S HOUSE

Silas stands next to Ricen at a door to a lab.

SILAS

I gave a lot of thought to what you said. Thought it'd be better if I just showed you.

MAYOR RICEN

Showed me what?

SILAS

I warn, what you're about to see - this you'll never forget.

- Calvin's hunched down on a catwalk above. He takes out his phone and Dials a number.

- Stephen films Chloe's band perform. Through the electronic tumult - *are we finally seeing the tattered girl on the inside?*

His PHONE buzzes on the table beside him.

- Calvin quickly hangs up and dials again.

- kerion and the artsy woman are making out and taking off their clothes.

His PHONE rings. He obviously doesn't answer.

- Calvin lowers the phone, shakenly.

CALVIN

Shit.

He starts recording what he's witnessing. Ricen and Silas walk through large vacuum sealed glass doors leading into a -

LABRATORY

People in white garb work at stations. Everything's futuristic and germ protected. Ricen and Silas stop.

MAYOR RICEN

What the hell is this place, Silas?

SILAS

Quality is just the pin tip to the future. We are on the benchmark to life everlasting.

Ricen, aghast, looks around three-hundred-and-sixty degrees.

MAYOR RICEN

Oh my God...

SILAS

You wanted in - you got in. You just chose the wrong side, Ricen.

He reaches into his pocket and pulls out a syringe. He stabs it into Ricen's neck.

Ricen SQUEALS in pain, then drops to the floor. Donny approaches.

DONNY

What have you done?

Calvin ends his video. He's shaking so bad he can barely function.

He sends the video to the first name that pops up. This, unfortunately is Kerion.

- Kerion's having sex with the artsy woman. His PHONE rings again.

He furiously throws it against the wall, smashing it to pieces at the plateau of his climax.

FACILITY - SAME

Silas walks towards the door. Donny follows. A worker carries Ricen's body away.

DONNY

I thought the serum wasn't perfected.

SILAS

Let me worry about that.

Silas turns and looks around the facility. For the first time we see what made Ricen so paranoid.

Hanging in cocoon like chambers are dozens and dozens of bodies.

Underneath each cocoon are names of people around the town. All the bodies look alike.

Calvin, frantic, moves and makes a SOUND. Silas and others hear.

Silas snaps his fingers. Two guards chase after him. Calvin runs for his life.

EXT. WOODS - NIGHT

This is the scene from the teaser. We now see that the figure running furiously is Calvin.

He's on the ground - he jumps up and sprints away - leaving behind one of his shoes.

INT. R.A.I. FACILITY - CONTINUOUS

A guard comes back to Silas and Donny with Calvin's shoe and unicycle.

DONNY

This won't be kept quiet, you know that right?

SILAS

That's no longer what's at stake. We begin phase two.

DONNY

How do you expect to do that now?

Silas smirks.

EXT./INT. STEVEN'S ROOM - NIGHT

The moving truck's still parked out front. Steven plays a game on his computer. His PHONE rings.

V

Yes...? No, this is not Kerion.
Stop calling me.

He slams his phone down and goes back to his game.

INT. HAYS HOUSE - SUSIE'S BEDROOM - NIGHT

Galdon kisses Susie's cheek. Tucks her in, then exits.

GALDON AND CONNIE'S ROOM

Connie's in bed. She faces Galdon as he lays down beside her. He kisses her forehead.

GALDON

I want to ask you something.

Does she know what's coming?

GALDON

Promise me you're not drinking
again.

There's a moment of hesitation.

CONNIE

I'm not. I promise.

She kisses his lips, then turns over. A tear rolls down her cheek. Galdon faces the ceiling. *Does he believe her?*

EXT. EDGE OF QUALITY - NIGHT

Benji, on his bike, looks out over the town below. A small light twinkles repeatedly in the distance. *Could this be mores-code?*

He watches as he puffs his inhaler, then looks down to what's in his hands - a job application for The Epicure.

He starts riding back into town leaving behind a sign that reads, "Welcome to Quality - Est. 1947."

THE END: