

TV
14
LV

BVG

BLACKSTAR VIRTUAL COMMUNITY

(c) 2007

TEASER

POLAROID FLASH and come up on

PITCH BLACK

INT. DARK ENCLOSURE - DAY

We don't know where we are and we don't know how we got here. From somewhere in the darkness, we hear a soft GRUNTING that slowly turns into a rough BREATHING.

This GRUFF MALE VOICE speaks.

GRUFF GUY (O.S.)
Turn... the lights back on.

Two soft WHISPERING voices are heard from the far corner.

MAN (O.S.)
Stay here. Stay close to me.

GIRL (O.S.)
Oh no... please....

GRUFF GUY (O.S.)
I said turn the lights on!

BANG! The Gruff Guy fires a gun!

In the flash of light that emanates from the gunfire, we briefly catch sight of some of the aspects of this tiny room. There's colors -- lots of colors. And ice cream.

MAN (O.S.)
Put the gun away!

GRUFF GUY (O.S.)
Oh, now you're telling me what to do, Franky?

The Gruff Guy FIRES THE GUN again! The bullet hits the back wall of the enclosure.

In the flash of light, we see characters for the first time: FRANK BLACK is holding onto a frantic, tiny red-headed GIRL. The girl, ANNIE, looks to be about 8 years old.

FRANK (O.S.)
Put the gun away and we'll talk.

GRUFF GUY (O.S.)
Turn the damn lights on, or I'm shooting you in the face.

ANNIE (O.S.)

No. No, no, no.

FRANK (O.S.)

Ssh. It'll be all right.

Frank SLAPS his hand against the light switch and a DIM LIGHT flashes on.

Ice cream boxes line all four walls of the room. There are two built-in ice cream freezers on either wall. The enclosure is at most six feet by six feet.

The Gruff Guy stands against the far side of the room. He has a wild, unkempt beard and several facial scars. He's wearing an old T-shirt and holey jeans.

He gives a gross, dirty smile to Frank and the girl, then finally lowers his gun.

GRUFF GUY

Appreciate it.

FRANK

You're going to let her go now, Kemp. Let it be over. You're not a killer. You're a lot of things, but that is something you're not. Don't do anything you're going to regret.

GRUFF GUY (KEMP)

Regret? Now what the hell do you know about regret?

The girl hides her face in Frank's shirt, still CRYING.

KEMP

Come on, Annie. Come over to me.

ANNIE

No!

KEMP

Get... your little ass... over here.

FRANK

She's not going anywhere.

KEMP

Then you are.

Kemp pulls out the gun again and aims it at Frank's head.

FRANK

Hey! Hey! Please. I have a daughter. Today's her birthday. Don't do this.

KEMP

I know that, Franky. Don't you think I know that?

FRANK

You can have me, then, if that's what you want. Just let her go.

KEMP

You'd give yourself up for this girl you don't even know? And never see that daughter of yours again?

(beat)

What's her name?

FRANK

Please....

KEMP

What's her name?!

FRANK

Jordan! Jordan. It's Jordan.

KEMP

Jor-dan.

Annie pulls her face out of Frank's jacket.

ANNIE

I'm scared.

FRANK

Ssh. This is almost over.

Kemp sees the closeness between Frank and Annie. He licks his lips and, for the first time, we see humanity in his eyes.

KEMP

All right.

FRANK

All right, what?

KEMP

I'm -- I'm not gonna do it anymore.

FRANK

You're making the right decision.

Kemp smiles. That ugly smile again.

Then he COCKS THE HAMMER of the gun.

KEMP
Because you are.

Still smiling, Kemp PUSHES a large button behind him. At that moment, two DOUBLE DOORS at his back open up.

The song "Lazy River" by Bobby Darin begins playing.

We PULL BACK out of this enclosure and discover that we're actually looking at:

AN ICE CREAM TRUCK.

Inside, Frank and Annie are standing against the far wall, with Kemp and the button at the exit.

EXT. RIVER - DAY

We PULL OUT even wider. The ice cream truck, painted with all sorts of colorful flavors and designs, is parked close to the edge of a narrow RUSHING RIVER.

In the distance, the river's water is moving fast downstream. But here where the truck is parked, the water is CALM.

INT. ICE CREAM TRUCK - DAY

Kemp continues holding the gun at Frank. Annie looks past Kemp to the outside world, fresh hope in her eyes.

KEMP
Well, Franky, what do you say?

FRANK
You have the power to end this right now. Only you.

KEMP
Wrong answer. You do it now, or I'm going to kill you. But then I'll go and do it myself anyway. And then, well, me and Annie are gonna run far away. And you know where we're gonna go, Franky?

Kemp pulls out an ID card from his pants pocket. It's Frank's driver's licence. He squints at the tiny print.

KEMP (CONT'D)
Two twenty-three Canaan Road,
Arlington, Virginia, two-two-two-one-six.

FRANK

Please....

KEMP

We're gonna visit Jor-dan, and we're gonna visit your lovely wife. And Franky, I don't think you want that to happen. Do you?

ANNIE

Stop! Let me go!

EXT. RUSHING RIVER - DAY

Kemp steps down onto the ground and throws the driver's licence into the calm part of the river. He steps to the side and motions to the ground in front of him.

KEMP

Water's all clear out here. Now, are you gonna do what I say?

(beat)

Or not?

As Frank looks on, "Lazy River" reaches its conclusion.

FADE OUT

END OF TEASER

GO TO MAIN
TITLES

MILLENNIUM

"PARTURITION"

starring

Lance Henriksen

James Badge Dale

created by

Chris Carter

Also Starring
Brittany Tiplady

Guest Starring
Mark Rolston

George Wendt

Laurie Holden

Skylar Roberge

François Chau

Linda Hunt

and
Robert Guillaume

Theme by
Mark Snow

Art Director
JT Vaughn

Co-Producer
Angelo Shrine

Producer
Brendan M. Leonard

Producer
Jeremy Daniels

Story by
Joe McBrayer
& Angelo Shrine

Teleplay by
Angelo Shrine

ACT ONE

BLACK

Over which we SUPERIMPOSE:

"In inferno nulla est redemptio."
(beat)
There is no redemption from hell.

-- Pope Paul III

POLAROID FLASH and come up on

INT. STAFFORD COUNTY PRISON - CORRIDOR - DAY

The man from the Teaser, VERNON MARCOSIAN KEMP, is no longer in his jeans and T-shirt, but instead full prison garb. He's being escorted through the prison corridors by two GUARDS.

The only sound in this HAZY-FILMED scene comes from their echoing footsteps.

INT. STAFFORD COUNTY PRISON - WARDEN'S OFFICE - DAY

WARDEN CARTER, an older man who's been working here for quite a while by the look of him, reads from a large book. Before him stands Kemp and the guards.

WARDEN CARTER

Vernon Marcosian Kemp, your service of six years has reached an abrupt end here at Stafford, in this your third year of time served. Your remaining three years will now be on probation, beginning on this day, with no exceptions to the probation as we discussed earlier, or you'll be right back here for another go around. Do you understand these words as I've stated them to you?

Kemp nods.

WARDEN CARTER (CONT'D)

Sir, look at me.

(Kemp looks up)

I don't know if there's a God that you pray to or not son, but you'd best be thanking him tonight as you sleep in your own bed for the first time in 36 months.

KEMP

God... works in mysterious ways.

WARDEN CARTER

Tell that to your probation officer. Now get out of my sight.

The warden SLAMS his book closed. He turns to the guards.

WARDEN CARTER (CONT'D)

(slightly annoyed)

Bring in the next one.

CUT TO:

INT. STAFFORD COUNTY PRISON - COLLECTIONS OFFICE - DAY

One of the guards holds Kemp as the other pulls out a flimsy cardboard box marked "Kemp, Vernon Marcosian."

GUARD #1

Your things. Light packer, huh?

Kemp reaches out and grabs his mementos from the box. A photo of a young girl with red hair (Annie from the Teaser), a holey pair of jeans, and a T-shirt.

GUARD #2

Your daughter?

Kemp rubs his beard, looking the guard up and down.

KEMP

My business.

(beat)

Let's get going, huh?

INT. STAFFORD COUNTY PRISON - WARDEN'S OFFICE - DAY

A door opens and MIKE ALAN MARSHALL is escorted into the warden's office by two new GUARDS. Marshall is a fat, sweaty man with graying hair, but his demeanor is ultimately kind, if just a bit frightened.

WARDEN CARTER

Mike Alan Marshall, your service of ten years has reached an abrupt end here at Stafford, in this your fourth year of time served. Your remaining six years will now be on probation, beginning on this day, with no exceptions to the probation as we discussed earlier. Do you understand the gravity of this situation?

Marshall nods frantically, sweat bouncing from his hairline like a dog shaking itself off.

WARDEN CARTER (CONT'D)
Anything you'd like to say?

MARSHALL
Thank you.
(to the guards)
Everyone. But I'd just like to
get home now. Please.

WARDEN CARTER
Very well. I'm told that someone
is here to drive you home. You'll
follow these men to collections
and pick up your things, and then
be free to go on your way.

MARSHALL
Thank you. I -- Just, thank you.

Marshall nods his head to the Warden.

EXT. STAFFORD COUNTY PRISON - MAIN GATE - DAY

Vernon Kemp stands in between his two guards at the main gate. He's holding his possessions in a tiny box. His hands are still cuffed.

KEMP
What the hell are we waiting for?

The guards ignore him. They turn to the prison, where Mike Marshall exits the building with his two guards.

There's a quick awkward smile between Kemp and Marshall. These are obviously two prisoners who didn't know each other.

As the guards open the large MAIN GATE, Marshall extends a sweaty hand. His other hand raises too, as they're still handcuffed.

MARSHALL
Mike Marshall.

Kemp just stares at it, so Marshall lowers it back down.

MARSHALL (CONT'D)
Uh, congratulations, Vernon. On
your release. I realize we don't
really know each other, but --

KEMP
You're right. We don't.

GUARD #1

All right. Get 'em out of here.

The four guards remove the handcuffs from the prisoners as the main gate opens with a loud CLANGING sound.

Kemp steps outside the prison wall first. He sees a yellow cab parked off in the distance, and a green Subaru Outback parked right across the street with a mysterious BLONDE WOMAN in the driver's seat.

Kemp looks up to the sun, smiles, and then starts walking.

INT. GREEN SUBARU OUTBACK - DAY

Inside the car, the woman's chin quivers, as tears begin welling in her eyes. Marshall hasn't yet noticed her. She goes to honk the horn, but stops herself.

WOMAN

Damnit.

Finally, she reaches out and HONKS the horn loudly.

EXT. GREEN SUBARU OUTBACK - DAY

Marshall looks over at her, and his face is instantly filled with emotion.

MARSHALL

Bernie?

The woman, BERNADETTE "BERNIE" MARSHALL (late 30's, attractive), gets out of the car and walks over to the big man in prison garb. She wipes tears from her eyes.

BERNIE

Hi, Dad.

INT. YELLOW CAB - DAY

Kemp jumps into the backseat of the cab. The CAB DRIVER turns his head halfway.

CAB DRIVER

Where to?

Kemp SMACKS his mouth rudely. He tries to hide a smile, but his eyes are absolutely beaming at the idea of freedom.

KEMP

Where do you think? I'm going home.

INT. BLACK RESIDENCE - DAY

Frank is lying peacefully on the couch, taking a nap. He's SNORING softly. Suddenly, he's woken with a start by JORDAN BLACK, who rushes into the room.

JORDAN
Dad? Dad! I found it.

Frank jumps up.

FRANK
Jordan, what is it?

JORDAN
The dress I want. You have to see it, come here!

She pulls him off the couch and brings him to the computer. Frank rubs his eyes, trying to wake up. The page she's looking at is titled "Super-Cool Promwear," currently showing a photo of an elegant green prom dress.

JORDAN (CONT'D)
Look. Isn't it great? It's absolutely perfect. Plus, it comes with a matching tie.

FRANK
A matching tie? What, you're not thinking of actually going to prom with a date, are you?

JORDAN
Dad, come on. I'm almost 16. That's old enough to be dating, isn't it?

FRANK
Never. Never is old enough to be dating.
(kisses her head)
Never. You hear me?

JORDAN
Whatever. But look, if you don't like green, here's this red one.

She hits BACK on the screen and a bright red dress appears. Frank isn't looking at the screen; he's focused entirely on his daughter.

JORDAN (CONT'D)
What is it? Are you okay?

FRANK
I'm fine, sweetie. I'm fine. Sixteen, huh?

JORDAN

And I don't want anything. All right? Just the dress. That's it. And when I say that's it, I mean that's it.

FRANK

Your birthday's in two days. You can't tell me now that you don't want anything. Do you expect me to go return everything I've already bought?

JORDAN

You've bought me things?

Now it's Frank's turn to smile.

FRANK

Go to school.

JORDAN

It's Saturday.

FRANK

Then go... play. Whatever you and your friends do.

Frank walks out of the room. Something gets to him, so he turns back around.

FRANK (CONT'D)

I love you.

Jordan doesn't hear. She's too busy searching the internet. Frank smiles and walks away.

EXT. KEMP'S HOUSE - DAY

Kemp stares up at an old run-down house. This is his old house. All of the windows have charred black marks on the inside, indicating that there had been a fire.

INT. KEMP'S HOUSE - DAY

Inside, Kemp looks around at the burned-out remnants of the house. All of the furniture -- everything -- is charred black. It's clear from the look on his face that the fire happened without his knowledge.

KEMP

What the hell?

Kemp walks to the dresser and opens up the top drawer. He pulls out a pile of charred clothing. At the bottom of the drawer, something remains:

A pair of tiny red socks. Children's socks.

VOICE (O.S.)

Can I help you?

Kemp turns around quickly. He sees LUCIA, the sweet old neighbor lady, who speaks in a thick Hispanic accent. Lucia sees Kemp and her face instantly goes flush.

LUCIA

Oh, *dios mio!*

KEMP

Right back at you, Lucia. How are you today?

Lucia steps back, completely frantic.

LUCIA

Oh, what are you doing here?!
You're supposed to be in prison!
I saw them take you away!

KEMP

Just thought I'd come back... to home sweet home.

LUCIA

Stay away from me!

KEMP

Quiet! Tell me what the hell happened to my house.

LUCIA

The devil did this. To punish you.

KEMP

Is that so? Has the devil visited your house next door yet? Cause I have a feeling he will, if you don't tell me what happened.

LUCIA

It was Selena.... about two years ago now.

KEMP

Selena?

LUCIA

She came back from Europe. Heard about all the things you did to those poor kids, and that you were in jail --

KEMP

-- And who, I wonder, told her all that?

LUCIA
(stepping back)
Dios mio.

KEMP
Shut your old mouth and tell me
what that bitch did.

LUCIA
She was none too happy, Vernon,
I'll say that. She burned it all
and took off running. No one here
has seen her since.

KEMP
Is that right? And Annie?

LUCIA
Still with her foster parents.
Thanks to you.

KEMP
Thanks to me? I left her with my
brother. Where's Annie?!

Kemp approaches Lucia. He grabs her neck roughly and holds
her against the wall. She RASPS something at him.

KEMP (CONT'D)
What's that? Speak in English,
bitch, I can't hear you.

LUCIA
Doran left after you were taken
in. Left Annie here all alone. I
found her here, nothing to eat,
nothing to wear. Vernon, I took
care of her until I couldn't
anymore. I called child services.
I had to! She's been taken care
of. You don't need to worry.

KEMP
(leans in)
I'll need the number.

LUCIA
I can't --

KEMP
-- You want your throat back? I
need Annie. Seems like a fair
trade, don't you think?

Lucia struggles against his strength, but ultimately nods.
He **THROWS** the old woman to the ground.

KEMP (CONT'D)
Good. Start writing.

Kemp holds up the red socks to his face, remembering Annie.

KEMP (CONT'D)
Won't be long now, baby girl.

INT. FRANK'S HOUSE - NIGHT

Frank's busy writing notes for his next Academy lesson at his work desk. The TV is on quietly in the background. When the NEWSCASTER'S VOICE grows concerned, Frank looks up.

NEWSCASTER
...with Mayor Donnelly at wit's end, as Stafford County was forced to release two more convicted felons this week due to overcrowding. Mike Alan Marshall, a three-strike offender who was convicted of extortion four years ago, and Vernon Marcosian Kemp, a multiple child molester who, as you'll recall, was found not guilty to the murder charges of one of his victims because the police could never find young Brent McCoser's body....

Both of the men's faces come on screen as they're announced. Frank ignores the first one, but the second -- Kemp -- changes before Frank's eyes into that of a DEMON on screen!

Frank shuts his eyes and rubs his forehead. When he looks back on the screen, the MAYOR is talking to reporters about overcrowding.

Frank walks over to the computer. He wiggles the mouse and the screen saver disappears. The internet browser is still on the page with the prom dress. Frank smiles, then goes to the search bar on the top of the screen. He types:

child molester kemp

Several hundred different matches pop up on screen. Frank thinks a moment, then refines the search, typing:

vernon marcosian kemp + child molestation

Only about a dozen or so pages come up now. He skims through the first one, finding what he's looking for.

Frank picks up his phone and dials. Seconds later:

LOCKE (O.S.)
(filtered)
Brad Locke. Leave a message.

Frank checks the wall clock for the time. It's 11:19.

FRANK
Brad, it's Frank. Call me when
you get this. I have -- I have --
Just call me.

Frank looks back at the television. The mayor is still talking to the reporter about prison overcrowding. The faces of the two men FLASH on the screen again.

FRANK'S INTERNAL P.O.V.

- The demon face, screaming at the camera
- Blood splattering
- Two naked bodies
- A man cackling
- The demon being drowned

RESUME SCENE

Frank squints at the computer screen, skimming the article on Kemp. With his mouse, he highlights the phrase:

"...authorities were certain Kemp murdered the McCoser boy, but with no evidence at hand, it was his word against the court's..."

Frank leans back in his chair, debating whether or not to get involved. He bites his lip. Rubs his chin.

FRANK (CONT'D)
This ends now....

Frank CLICKS the mouse button rather loudly, closing the internet window.

FADE OUT.

END OF ACT ONE

ACT TWO

POLAROID FLASH and come up on

EXT. ROAD - NIGHT

Later that night, the green Subaru Outback is driving through a downtown community street. It comes to a stop at a stop sign, then continues driving through the neighborhood.

INT. GREEN SUBARU OUTBACK - NIGHT

Bernie and Mike Marshall are driving in almost complete silence. Bernie because she's uneasy and Marshall because he has no idea what to say to his daughter.

MARSHALL

Of all you kids....

BERNIE

What?

MARSHALL

Of all you kids, you're the last one I'd expect to come....

BERNIE

If that's your way of saying thank you, then you're welcome.

(beat)

Tyler had to study in between shifts, Marianne couldn't leave her kids at home, and Janet -- well, the drive from Ohio would have been silly with me living here.

Silence again.

MARSHALL

You know I'm sorry, right?

BERNIE

We're not doing this again.

MARSHALL

Not about prison. I've apologized enough for that. I'm sorry I wasn't there for your kids last year when your mother....

BERNIE

We're old enough to take care of ourselves, Dad.

MARSHALL

You're never old enough not to get a hug from your father at your mother's funeral. And for that, I can never forgive myself.

BERNIE

Well, it's okay.

MARSHALL

Thanks for the ride.

BERNIE

You already said that.

MARSHALL

I really mean it.

The Subaru passes by the last of the residential streets and begins driving through a dark wooded area.

MARSHALL (CONT'D)

Where are you going? Our street's the other way.

BERNIE

No it's not. Not anymore. We... sold the house.

MARSHALL

You what?

BERNIE

We had to. Tyler's living in the dorms with friends, and with Mom gone...

MARSHALL

That house was in our family for over seventy years.

BERNIE

Sorry. But you weren't there.

MARSHALL

(beat)

So then where... do I live?

BERNIE

Not with me. Sorry, Dad. The things you've done? With what I do for a living? There's no way I could --

MARSHALL

So where?

BERNIE

The lake house. I've set it all up for you. Electricity, running water, the works.

MARSHALL

But no one's been there for years. And it's in the middle of nowhere.

BERNIE

Then I guess you'll have a lot of time to think... about why you're living alone in the middle of nowhere.

She looks over at her father, showing that she's not happy with the decision she's made. Marshall looks out the window.

MARSHALL

It was one mistake. I didn't mean for anyone to get hurt...

BERNIE

Drugs, spousal abuse, extortion. Three strikes, Dad. The state gave you three chances. Don't you dare tell me you didn't mean for anyone to get hurt. And don't you dare try to pretend that you're reformed. The prison might think so. But we all know the truth.

(beat)

It'll just be a matter of time.

Silence fills the car again. Marshall, noticeably hurt, looks down at her waist and flicks the

POLICE OFFICER BADGE

she has pinned to her belt.

MARSHALL

You're definitely in the right line of work, Bernie.

The rest of the drive is in complete silence.

INT. WASHINGTON D.C. POLICE DEPARTMENT - DAY

Frank and BRAD LOCKE are sitting around a table, with files, police photos, and mug shots all on Vernon Kemp.

LOCKE

I don't get it, Frank.

FRANK

There's something here. There's something we're not seeing. Something they missed three years ago.

LOCKE

What makes you think so?

FRANK

(lighter tone)

Bullet point number four. Just after Applied logic and before Ambiguity.

Locke sits back in his chair, thinking back to the days when Frank taught him at the Academy.

LOCKE

Instinct and intuition.

FRANK

It's here, Brad. I know it. And now that he's been released, time is precious.

LOCKE

So what do we do?

FRANK

I've set up a meeting with the district attorney who prosecuted him back in 2004. I want you to go to the prison. Ask around.

LOCKE

Prisoners do like to snitch.

Locke stands, so Frank stands as well. Frank grabs his shoulder and stares right into the younger man's eyes.

FRANK

He's a convicted child molester. Don't forget that. Even if he didn't kill that young boy they accused him of, he should still be considered extremely dangerous.

INT. DORAN KEMP'S CAR PARTS STORE - DAY

DORAN KEMP is much more cleaned up than his brother. He finishes helping a customer and then turns to see

VERNON KEMP

standing all alone in the doorway.

KEMP

Hi, brother.

Doran's eyes shoot open. Kemp slowly approaches.

DORAN

Oh God.

KEMP

What? Think you're seeing a ghost?

DORAN

You're in prison.

KEMP

You left her.

DORAN

How'd you get out?

KEMP

You left her!

DORAN

I had to! I had to start a business. I had to start my own life, Vernon. Don't you see that? I'm not a father. And go to hell for putting me in that position!

KEMP

Calm down. I'm not mad. Do I look mad?

DORAN

Yes.

KEMP

Just give me your car keys.

DORAN

What?

KEMP

I spent all night walking here from my house, which that ex-bitch of mine decided to burn down. Need some wheels of my own. Now give me your damn car keys and I'll be out of here.

Doran doesn't move. Kemp leans in closer.

KEMP (CONT'D)

You just left her there to die, Doran. Let me fix your mistake, eh?

(MORE)

KEMP (CONT'D)

Give me your car, and I'll walk out. We'll never have to see each other again.

Doran's chin quivering, he reaches into his pocket. He pulls a key off the key ring and SLAMS it down on the table.

DORAN

It's a piece of crap anyway. It'll break down on you for sure.

KEMP

Then it's a Kemp, isn't it?

Kemp leans all the way across the counter, grabs his brother by the back of the neck, then pulls him forward and KISSES him roughly on the cheek.

KEMP (CONT'D)

Next time I see you, it'll be in hell, brother.

Kemp grabs the key and runs out of the shop. Doran braces his hands on the counter to calm himself as he catches his breath.

INT. COFFEE SHOP - DAY

Frank is sitting in a tiny booth in the common-looking coffee shop. He looks up when District Attorney ELLENOR CHEMANSKI enters the diner.

FRANK

Mrs. Chemanski?

Ellenor looks over and smiles. She's an older woman, just over five feet tall, with glasses that hang from the tip of her nose. Frank stands and they shake hands, then Ellenor sits down in the booth opposite him.

ELLENOR

Frank Black. It's been a long time, hasn't it?

FRANK

You remember me.

ELLENOR

Of course I do. The man with the deep voice and the persistence that never stops.

Frank smiles. A rare occasion for sure.

FRANK

Unfortunately, I don't have much time to catch up.

ELLENOR

I'm retired, Frank. I honestly don't know how much help I can be to you. But before I do anything, I'm going to need a cup of coffee. You're buying.

INT. STAFFORD COUNTY PRISON - WARDEN'S OFFICE - DAY

Brad Locke enters the warden's office. The warden looks over, clearly annoyed at being interrupted.

WARDEN CARTER

Great. What's this?

Locke holds up his detective's badge.

LOCKE

Warden, I'm Detective Locke with the D.C. Police Department. I have some questions for you regarding the recently-released prisoner.

WARDEN CARTER

(bored)

Really. Which one?

Locke's a bit caught off guard.

LOCKE

Uh, Kemp. Vernon Kemp.

WARDEN CARTER

I don't know what you're doing here, Detective, but I can't help you. The system sucks, yes. We don't have enough space, yes.

LOCKE

That's not why I'm here.

The warden continues giving Locke the speech he's given so many times before.

WARDEN CARTER

Rest assured, prisoners are only released after a lengthy, intricate background and psychological --

LOCKE

-- I'm sorry. I'm not here to question anyone's decisions, especially yours. I'm here to talk to... did Kemp have any friends here?

WARDEN CARTER

Friends?

LOCKE

Someone he was close to? Someone he trusted? Or who trusted him?

Warden Carter sits back in his chair. For the first time, he seems interested in what Locke has to say.

WARDEN CARTER

Normally I'd just shoo you out of here for wasting my time, Detective. But in this case, I know precisely who you're looking for.

Locke lowers his eyebrows, not expecting it to be this easy.

INT. COFFEE SHOP - DAY

We return to Frank and Ellenor in the coffee shop.

ELLENOR

We wanted to get him on other counts, higher charges, but the jury voted not guilty.

FRANK

Murder charges.

ELLENOR

He killed that boy three years ago. We all know he did it. We just couldn't find the body. My office considered that case a huge loss. And I took it rather personally. Six years is all that bastard got.

FRANK

You know he got out.

ELLENOR

I'm sorry?

FRANK

Vernon Kemp was released yesterday. The result of an overcrowded prison.

Ellenor doesn't know what to say, so she just drinks her coffee.

INT. STAFFORD COUNTY PRISON - VISITATION - DAY

Locke sits opposite YENG-SON, an elderly Chinese prisoner who wears several crosses around his neck. Yeng-Son has a very calming presence about him.

YENG-SON

Yes. I spoke with him.

LOCKE

About what?

YENG-SON

What do you think?

Locke examines the many colorful religious symbols tattooed to the man's arms: a cross, a Jewish star, a Christian Ankh, a serpent cross, the Islamic star and crescent, etc.

LOCKE

The afterlife? Heaven? Hell?

YENG-SON

All of that and more. Prisoners here, you see, tend to find peace through me, as I direct to them the word of God in all its mastery. Those who come here completely lost are able to find themselves. To discover who they are, who they were, and who they're meant to be. It's funny, Mr. Locke. You'd think that belief in God would be at its most depleted in a place such as this. But it's the opposite that's true. Man needs something to believe in. They need to believe that there is something more. I give that to them.

INT. COFFEE SHOP - DAY

Frank and Ellenor.

FRANK

You studied him. You knew him. Is he still a danger?

ELLENOR

Frank, I'm no profiler --

FRANK

-- What do you feel?

ELLENOR

Did the mayor make a mistake by letting him go?

(MORE)

ELLENOR (CONT'D)

Is he going to continue this tirade of abducting and molesting children? I don't think so, no. The warden's cabinet doesn't just pick and choose which person to let go in the case of overcrowding. It's not a lottery, Frank. You must understand, this is an interminable process. They deduce through several methods -- psychological screenings, good behavior, the magnitude of the previous crimes, their belief in God --

FRANK

-- Wait. Belief in God?

ELLENOR

Yes.

FRANK

The state lets religion act as a determining factor in a prisoner's release?

ELLENOR

Of course. It's a proven fact that religious men are the most easily and readily reformed.

FRANK

I read his file. There's nothing on Kemp being a religious man.

ELLENOR

That's not a complete surprise. Many prisoners find God while confined within prison walls.

FRANK

Boredom... leading to sanctimony.

ELLENOR

No. Leading to religious faith.

Now it's Frank's turn to take a sip of coffee.

INT. STAFFORD COUNTY PRISON - VISITATION - DAY

Locke and Yeng-Son.

YENG-SON

If you're asking if I think he's a good man, I can't answer that. But if you're asking if Vernon found God, I know the answer without a doubt.

LOCKE

Go on.

YENG-SON

No. He did not.

LOCKE

So all of your teachings, all of the talks you had with him about the Bible --

YENG-SON

-- You must understand, I talk to a lot of men. I'm just happy if my words get through to even one. But mostly, it's not a black or white area. Most of the time, it's one thing -- one belief, one regret, one shining light -- that gets through to these men.

LOCKE

And with Kemp? What did you and he talk about the most?

YENG-SON

Annie.

LOCKE

Who's Annie?

YENG-SON

(suddenly realizes)

His daughter. That's what changed him. I helped him to understand how much he loved his little girl.

INT. COFFEE SHOP - DAY

Ellenor stands. Frank shakes her hand.

ELLENOR

Good to see you again, Frank. Now you -- you had a child right? A daughter?

FRANK

Jordan. Thanks for asking. She's great. She's growing.

ELLENOR

They always do. Got three myself. Keep me updated if anything happens, huh?

FRANK

Sure thing.

ELLENOR

Good luck to you. And you know,
this retirement thing is kind of
neat. You should try it sometime.

With a polite wink, Ellenor exits. Frank stays behind and pulls out his wallet. While reaching for money to pay for the coffee, he finds a decade-old picture of himself, Catherine, and a much-younger Jordan. Happier times.

Frank smiles at the photo, then hides it behind his driver's licence.

INT. STAFFORD COUNTY PRISON - VISITATION - DAY

Yeng-Son's getting excited as he speaks about Kemp and Annie. Locke listens intently.

YENG-SON

Annie was his biggest regret in life. He felt that the evil that lay within him would one day manifest itself in her. And that the one way to make sure she would not follow in Vernon's path... would be a baptism.

Locke sits back. Yeng-Son begins LAUGHING.

LOCKE

What? What's wrong with you?

YENG-SON

The idea of saving his daughter -- that's what got him through all this. He's going after his little girl now. That's glorious!

He LAUGHS again.

EXT. TWO-STORY HOUSE - DAY

Kemp pulls up in his brother's 1991 Sterling 827 to the nicely-kept house and parks on the street. Beautiful spring flowers line the recently-mowed yard.

Kemp puts the car in park and smiles. He looks out at:

A TEA PARTY

that had been left out on the lawn. Doll chairs, a table, fake dishes, stuffed animals and Barbies, etc. He's found his little girl.

FADE OUT.

END OF ACT TWO

ACT THREE

POLAROID FLASH and come up on

INT. TWO-STORY HOUSE - DAY

Kemp KNOCKS on the door, then thinks better of it and just BURSTS on in!

The mother, NANCY (40's, stay-at-home-mom type), rushes into the entry way. She's wearing an apron and oven mitts.

NANCY

What the -- Who are you?! What are you doing?

KEMP

I'm here for my little girl.

NANCY

Get out of --

Kemp throws her to the ground. She SCREAMS as she hits the hardwood floor.

KEMP

Annie? Annie!

INT. LOCKE'S CAR - DAY

Locke's driving, with Frank in the passenger seat. Locke is finishing up a phone call with the police department.

LOCKE

Thank you.

(to Frank)

Kemp's brother Doran just came forward. Apparently Kemp paid him a visit this morning... and stole the guy's car.

FRANK

It's starting all over again. And he has the upper hand.

LOCKE

No. We have surprise. He doesn't know we're onto him yet.

INT. TWO-STORY HOUSE - UPSTAIRS - DAY

Kemp rushes up the staircase.

KEMP

Annie! Annie!

He bursts into several rooms, not finding her anywhere.

Finally, he opens a door and finds ANNIE KEMP, lying in her bed, taking a nap. She sits up in shock when Kemp bursts in.

KEMP (CONT'D)
(soft beat)
Hi, baby girl.

INT. LOCKE'S CAR - DAY

Frank talks as Locke continues to drive.

FRANK
The idea of a forced baptism
lends its way back to the Middle
Ages. Christians who were
frightened of being outnumbered
by their Jewish neighbors took to
malicious acts of baptizing
Jewish children under the name of
their Christian God. There were
laws at that time which decreed
that any Jewish infant baptized
by a Christian could be forcibly
removed from their homes and
raised Christian.

LOCKE
That's disgusting.

FRANK
The history of religion is
tainted with arrogance resulting
from fear.

LOCKE
I guess that's why people like
you exist, eh?

Frank just stares ahead at the road.

LOCKE (CONT'D)
Were you baptized, Frank?

FRANK'S INTERNAL P.O.V.

- The demon getting drowned.
- A man touching a child.
- Bright red blood.
- A girl screaming "Daddy!"
- Running water, mixing with blood.

Frank nods, shaking away the trance.

FRANK

My mother baptized my brother and I when we were young. When my father was away.

LOCKE

Your father wasn't religious?

FRANK

Not like my mother.

LOCKE

I never was. And frankly, I don't see the purpose now.

FRANK

But Kemp does. He's been led to believe if he doesn't baptize her, and now, that she'll follow in his footsteps.

(beat)

He thinks his very bloodline gave birth to evil.

EXT. TWO-STORY HOUSE - DAY

Nancy runs out of the house, completely frantic. Her clothes are ramshackled and her lip is bleeding.

NANCY

Annie! Annie! No!

EXT TWO-STORY HOUSE - LATER

Locke's car arrives at the scene. Frank and Locke rush up to the house. An angry father, EVERETT, opens the door.

EVERETT

Who are you?

LOCKE

Mr. Paulson, I'm Agent Locke and this is Frank Black. We have reason to believe that your daughter Annie may be in danger.

Nancy steps up behind her husband. Her face is red and puffy, and she now has a Band-Aid on her lip.

NANCY

(with distain)

Little late. Aren't you?

EXT. GREEN SUBARU OUTBACK - NIGHT

The Marshalls' Outback pulls off of a main road and starts driving down a dirt path.

INT. GREEN SUBARU OUTBACK - NIGHT

The long drive has gotten to its passengers. Bernie is asleep in the passenger seat, her head leaning against the window. Mike Alan Marshall is now driving, squinting through the windshield at the dark night.

Marshall notices the POLICE SCANNER built into the car's dashboard. After checking to make sure his daughter's asleep, Marshall turns it on quietly.

MARSHALL

Come on, let's hear something good.

At first, there's just static. Then, the DISPATCHER'S VOICE.

DISPATCHER (O.S.)

All units south of Stafford County, please advise. Be on the lookout for a 1991 white Sterling. Vehicle reported stolen, suspect is a white male named Vernon Marcosian Kemp. Kemp should be considered armed and dangerous, as he's abducted a little girl. All units south of Stafford County, please advise --

The radio is shut off by Bernie, who's just woken up.

BERNIE

What are you doing?

MARSHALL

Vernon Kemp? That's the guy that was just released --

BERNIE

Don't touch my stuff, please. Can't I even take a nap without having to worry about you?

MARSHALL

He's a good guy, Kemp. What's he doing?

BERNIE

Well from the sounds of it, looks like the prison made a mistake in letting him go.

(rudely)

Hopefully, that's the only one.

Marshall ignores her. He peeks out the side window.

MARSHALL

We're here.

He parks the car and gets out.

EXT. LAKE HOUSE - NIGHT

Marshall and Bernie walk around the car and look up at the lake house. It's a tiny, run-down shack. They can barely see anything in the darkness of the night.

MARSHALL

It's... dark.

Bernie takes a step forward and comically waves her hands in the air. The motion sensor catches her, and the dim porch light turns on.

Marshall smiles. The first time we've seen him smile.

BERNIE

Told you there was electricity.

(beat)

Come on. Let's get you inside.

Marshall nods and follows her up the old rotting stairs to the front door.

EXT. GAS STATION - NIGHT

Kemp and Annie pull up to the gas station in the stolen car.

INT. KEMP'S CAR - NIGHT

Kemp looks over at his daughter, trying to find a way to talk to her.

KEMP

Hi, sweet thing. How are you?

It's been a while.

Annie looks down at the ground.

KEMP (CONT'D)

Uh, do you want anything? I'm going into the store. What can I get you? What can Daddy get you, sweetie?

ANNIE

You're not my Dad!

Annie tries to get out of the car, but it's locked.

KEMP

Hey. Hey! Calm down. Stay here, all right?

(MORE)

KEMP (CONT'D)

We have a long drive ahead of us.
You used to like sunflower seeds.
Do you still like those?

ANNIE

I don't like anything.

KEMP

Ice cream? Donuts? Tell me what
you want, Annie. Anything.
(silence)
Tell me what you want!

He grabs her shoulder and she starts SCREAMING! She SCREAMS
over and over again, at the top of her voice.

KEMP (CONT'D)

All right. All right! Fine. Just
be quiet. Come on, shut up. SHUT
UP! You're gonna thank me for
this, you know. One day, you're
going to thank me.

He reaches into the glove compartment and pulls out some
duct tape. He tapes her body to the chair as she keeps
SCREAMING.

With a silent prayer to himself, Kemp pulls out another
piece of tape... and tapes it to her mouth.

KEMP (CONT'D)

I'm sorry, Annie. I'm -- I'll be
right back.

He pats her head, then walks into the store.

CLOSE ON: Annie's eyes. They're as big as golf balls.

INT. WASHINGTON D.C. POLICE DEPARTMENT - NIGHT

Locke stands alone in the police department. He's looking
at a close-up map on the wall of Stafford County.

LOCKE

Where did you go, Frank? Why did
you leave?

We get a CLOSE-UP of the telephone on Locke's desk. The red
light is on.

MATCH CUT TO:

INT. FRANK'S JEEP - NIGHT

Frank's driving down the road, speaking into his cell
phone. INTERCUT BETWEEN SCENES.

FRANK

I couldn't just sit there, doing nothing.

LOCKE

Frank, we're not "doing nothing" here.

FRANK

Kemp was just spotted at a gas station outside Stafford County. I'm driving there now. We know he's heading south. But south where?

LOCKE

Away from the prison. Away from us.

FRANK

No. There's a reason.

(beat)

The boy. The boy he molested and supposedly murdered. Where does his family live?

Locke picks up a file and begins skimming through it. He puts a pin on the map.

LOCKE

South of the gas station, in a little town called Lancaster.

FRANK

I'm not far.

LOCKE

Where do you think he's going? To find more kids?

FRANK'S INTERNAL P.O.V.

- Rushing water
- A boy's screams
- Blood

RESUME SCENE

FRANK

No. He's going to where he buried the body. Look on the map. Are there any empty clearings south of this area, Brad? Any places a man could dump a body and it never be found?

Locke surveys the map. We FOLLOW HIS FINGER as it travels south along the road. Finally, that part of the map turns BLUE. Locke removes his finger and reads.

LOCKE

A river.

FRANK

What river?

LOCKE

Rushing River. Connects to the Atlantic via the Chesapeake Bay.

FRANK

That's it. He's going back there.

LOCKE

But why take his daughter to the place he buried the boy's body?

(beat)

Frank, he's -- he's not going there to baptize her, is he?

Frank stares straight ahead. He drops his phone on the seat next to him, then STEPS ON THE GAS and speeds ahead.

EXT. EMPTY ROAD - NIGHT

Kemp's '91 Sterling has broken down on the side of the road, just like his brother said it would. Annie sits in the backseat now, buckled in with a seat belt -- not duct tape.

Kemp is in the middle of the road, trying to flag down a car in the distance. The car's headlights get closer and closer.

The car finally arrives, and we see immediately that it's the ICE CREAM TRUCK from the Teaser.

The driver rolls his window down and Kemp walks over to it.

DRIVER

Can I help you? Looks like you're having some car trouble.

KEMP

Yeah, maybe you can. Maybe this is my lucky day, eh? What's an ice cream truck doing way out here?

DRIVER

Oh, just going back to the warehouse for tomorrow. You folks need a hand?

In the backseat of Kemp's car, Annie is staring at the ice cream truck with a new hope. Her eyes grow wide and her mouth opens, as if this truck represents her safety.

KEMP

Actually, we're gonna need more than just your help.

Kemp holds up a KNIFE with serrated edges. It still has the price tag on it from the gas station.

KEMP (CONT'D)

We're gonna need the truck.

CUT TO:

BLACK.

EXT. LONELY ROAD - MORNING

As we FADE IN, Bobby Darin's "Lazy River" returns. It plays loudly as the ice cream truck drives down the road.

INT. ICE CREAM TRUCK - DAY

Annie sits in the passenger seat, still silent. Kemp looks over at her.

KEMP

You're gonna need to -- Annie, you're gonna need....

She doesn't listen, so he leans over himself... and puts her seat belt on. She bites her lip until he pulls his hand away.

INT. FRANK'S JEEP - DAY

Frank's still speeding down the road. He blinks his eyes roughly, clearly tired, after driving the entire night.

We catch sight of his speedometer. It's just under 100 miles per hour.

On the passenger seat, Frank's cell phone reads "NO SERVICE."

INT. LOCKE'S CAR - DAY

Locke's driving in a more residential area. He's speaking into his phone.

LOCKE

Frank, it's me again. I'm driving to this boy's house, this Brent McCoser. Maybe his parents know something about where Kemp's taking his daughter. Call back.

INT. ICE CREAM TRUCK - DAY

Annie finally gets up enough courage to speak to Kemp.

ANNIE

I hate you.

Kemp looks over, as the truck bounces up and down. Without a word, he reaches behind him into a cooler behind his seat. He pulls out a CHOCOLATE ICE CREAM BAR and hands it to Annie.

Annie looks at the bar, then throws it out the window.

ANNIE (CONT'D)

Mom knows vanilla's my favorite.

Kemp smiles, sort of. He reaches behind him again and grabs a vanilla bar. He hands it to her. She holds the bar in her hands, not sure if she's willing to accept it.

EXT. FRANK'S JEEP - DAY

Frank pulls over to the side of the road when he sees the white Sterling off in the ditch.

He jumps out of his Jeep and rushes over to the car. He sees the old pieces of tape in the passenger seat, used to hold Annie down.

FRANK

My God...

Frank's about to leave when he hears a POUNDING. He hears the POUNDING again, and a MUFFLED SCREAM.

Frank pushes the button to release the trunk, then runs to the back of the car. He's shocked to see the

ICE CREAM TRUCK DRIVER,

bound and gagged, with some blood on his face.

Frank quickly releases the tape from the man's mouth.

DRIVER

Oh! Thank you, thank you.

FRANK

Where's Kemp?

DRIVER

Some guy took my truck. He stole my truck! The glove box!

FRANK

Sir, calm down. What are you saying?

DRIVER

My glove box. There's a gun in my
glove box!

INT. ICE CREAM TRUCK - DAY

Annie still holds the ice cream. Kemp looks over.

KEMP

So... you like tea parties? I saw
that you'd had one out on the
lawn.

ANNIE

They're okay.

KEMP

Sweetie, you must know that I've
done bad things in my life. And
you... too. But I can't have you
turn out like me. Do you
understand? So we're going to do
something today. To cleanse you
of the bad things you've done in
the past, and to help stop you
from doing anything bad for the
rest of your life. Do you
understand?

ANNIE

(beat)

I'm saving this for later.

Annie opens the glove box to store the ice cream, and she
sees

THE HANDGUN.

Without thinking, she quickly grabs the gun.

KEMP

Whoa. Whoa, there. Let me --

Annie quickly aims the gun at Kemp and pulls the trigger!

BANG! The bullet goes through the side window!

EXT. ICE CREAM TRUCK - DAY

The truck swerves back and forth over both lanes, then
slams to a quick stop.

An oncoming green Subaru Outback narrowly swerves to avoid
getting hit. The only person in the car -- the blonde
driver, Bernie Marshall -- sticks her head out the window.

BERNIE

Watch it!

Then she keeps driving down the road, going the opposite direction from Kemp, back to Stafford County.

INT. ICE CREAM TRUCK - DAY

Kemp reaches over and forcefully grabs the gun from the girl. Annie SCREAMS in the struggle.

KEMP
Hey! Hey! Hey! No! No!

ANNIE
Aaahhhh!!

Kemp grabs the gun. He puts it under his left leg. Annie's CRYING now, freaking out at what she just did.

KEMP
Well, apparently, I was right,
wasn't I?
(peeks through the
windshield)
And not a moment too soon.

Outside, we get our first glimpse of the RUSHING RIVER from earlier. They're almost there.

"Lazy River" ends.

FADE OUT.

END OF ACT THREE

ACT FOUR

POLAROID FLASH and come up on

EXT. RUSHING RIVER - DAY

The truck is parked where it was in the Teaser. The serene area of the river sparkles beautifully in the sunlight.

Kemp stands outside the truck's passenger seat, trying forcefully to drag his daughter out of the cab. The gun sticks out of the back of his pants.

KEMP

Come on! Let go, dammit! Come on!

ANNIE

No!

INT. FRANK'S JEEP - DAY

Frank is speeding even faster down the road.

INT. LAKE HOUSE - DAY

We're watching a NEWSCAST in the living room of the Marshall's lake house. Empty bottles and old newspapers are everywhere.

Mike Marshall stands up from his couch, beer in hand. He walks over to a large bureau and picks up a family photo, taken many years ago. It depicts him, his wife, and their four kids.

MARSHALL

God damn.

Marshall takes a swig of beer. He touches his wife's face in the picture, then looks up at the ceiling.

MARSHALL (CONT'D)

What am I supposed to do? I'm sorry. I'm sorry!

Marshall kisses the photo, then throws it across the room! The glass shatters against the wooden walls of lake house.

Marshall grabs onto the wooden bureau near the entry-way and TOPPLES it over with all his strength! The bureau CRASHES loudly on the ground, breaking everything inside it.

He pushes the heavy bureau away from the wall and discovers

A SECRET COMPARTMENT

under the bureau. Apparently, there is method to his madness.

He reaches into the secret compartment and pulls out a TINY HANDGUN, covered in dust. Marshall looks at the chamber and discovers that there's one bullet left inside.

As he holds the gun, he listens to the newscast.

NEWSCASTER #1

...in fact, protestors have even gone so far as to demand Mayor Donnelly's resignation for allowing Kemp to even go free in the first place -- a man that was clearly not yet rehabilitated.

NEWSCASTER #2

This of course brings up several interesting questions. How can we know for sure that any released criminal was ready to reenter society in the first place? With this news that Kemp is on the run from authorities near the Rushing River, we can never truly know whether a man has been redeemed, or whether the state just made a glaring mistake....

Marshall looks down at the chamber.

MARSHALL

One bullet.

He closes the chamber.

MARSHALL (CONT'D)

One gun.

He holds the gun up to his temple. With one last swig of beer, Marshall drops the bottle. He takes several deep breaths.

MARSHALL (CONT'D)

One useless life.

Marshall PULLS THE TRIGGER!

A beat.

Nothing happens.

Marshall opens his mouth wide, panting hard, almost like he's hyperventilating. With sweat coming down his face, he holds the gun in front of him with both hands.

MARSHALL (CONT'D)

Holy God....

Marshall stands up, shakes himself off, then rushes out of the lake house to PUKE over the railing.

EXT. RUSHING RIVER - DAY

Kemp's pulling his daughter through the rocks and sand. She's fighting the whole way, wriggling and squirming and throwing rocks from the ground.

They're getting closer and closer to the water's edge. She grabs onto a big rock and throws it at his head.

WHACK! The rock hits him below his left eye. He momentarily lets go and she goes running toward the road.

KEMP

Annie! Come here!

EXT. FRANK'S JEEP - DAY

Frank's jeep comes to a quick stop -- the brakes SQUEAL -- as Annie runs right in front of it!

The girl freezes in fright, as the jeep had come only inches from hitting her.

Frank jumps out.

FRANK

Annie! Annie, are you all right?

The little girl in front of him suddenly CHANGES in Frank's P.O.V. to how JORDAN used to look. Sweet, smiling, innocent.

He shakes his head, and she becomes Annie again.

FRANK (CONT'D)

Annie, you're okay now. I'm here to help you. My name's --

KEMP (O.S.)

-- HEY! Get away from her!

Kemp fires the gun at Frank -- BANG! -- and Frank ducks down below his jeep.

FRANK

It's over, Kemp! Don't do this! Let her go!

Annie stands in the middle of both men.

KEMP

Come here, Annie. Come to your father.

ANNIE

No!

KEMP

And YOU! Gimme your gun. Now.

FRANK

I'm not armed. I'm not a cop.

KEMP

Yeah right. Give me your gun.

Frank stands, arms outstretched. He pulls out all his pockets, as if to prove it to him.

FRANK

I'm just here to help you. To stop you from doing something you're going to regret for the rest of your life.

KEMP

Oh, really? So baptisms are regrettable now, are they?

Frank squints when Kemp mentions baptisms, a bit relieved.

KEMP (CONT'D)

Your jacket. Take it off right now. We'll see who's armed and who's not.

Frank takes off his jacket and drops it on the ground.

KEMP (CONT'D)

Go on, Annie. Get it for me. You don't want to see me use this gun again, do you?

Annie obeys. She gets the jacket off the ground. Frank tries to grab her, but she runs away quickly.

She drops the jacket down in front of Kemp, and then she quickly runs away. She runs to the safest place she can think of. Into the back of the ice cream truck.

FRANK

You won't find anything.

Kemp searches the pockets. He pulls out Frank's wallet. He opens it and takes out the ID.

KEMP

Looks like you're telling the truth, Mr... Black. Franky.

He finds the photo behind the ID. The photo of Frank, Catherine, and Jordan we saw earlier. He puts the photo and the ID into his own pocket, then throws the wallet away.

KEMP (CONT'D)

All right. The back of the truck with you. Now.

FRANK

No. We're going to talk about this. About why you're here.

KEMP

Is that right? Does it look like I'm in the mood to talk, Franky?
(points the gun)
Get in the truck.

Kemp suddenly hears a car SCREECHING from somewhere off in the distance.

KEMP (CONT'D)

In fact, let's all get in the truck for a second, huh?

Frank begrudgingly jumps into the truck. Kemp jumps in right behind him. After looking around for any passersby, he SLAMS the doors closed.

EXT. MCCOSER HOUSE - DAY

Locke KNOCKS on the front door of the darkly-painted house. He waits for several seconds, then goes to knock again, when the door opens. MR. MCCOSER and MRS. MCCOSER stare out at him. Locke raises his badge.

LOCKE

Good afternoon. My name's Detective Locke from the Washington Police Department. I'm here to talk about your son, Brent.

The parents are clearly hurt by the mention of their son.

MRS. MCCOSER

Excuse me?

MR. MCCOSER

Why? Why come here three years later and drudge up the past?

EXT. RUSHING RIVER - LATER

We're staring at the ice cream truck. Everything's calm. Then, the doors suddenly BURST OPEN!

Kemp jumps down to the ground.

KEMP

Water's all clear out here. Now,
are you gonna do what I say?

(beat)

Or not?

Frank carefully picks Annie up in his arms. He walks her over to the doors and jumps down. He holds her with both arms, like a husband who's carrying his new wife across the threshold.

KEMP (CONT'D)

Go on. Hold her down under the
water. Good and long. Till I say.

Annie is no longer crying, but her eyes are puffy and red. Frank carries her to the water's edge.

ANNIE

I'm scared.

FRANK

Ssh. It's all right. It's all
right....

Even as Frank tries to comfort the little girl, it's clear that he's thinking the same thing. He looks around for any sign of someone or something that can come to their rescue.

ANNIE

No! No!

FRANK

Look, if you want this to be
done, you're going to be the one
that does it.

KEMP

Me? Look at her. She doesn't
trust me. She despises me. For
now. After it's done, she'll be
better. I know it.

FRANK

Better? Better in the eyes of
whom? I won't see her any
differently. And neither will
she. And God? Kemp, don't you
think God loves everyone, whether
they've been baptized in his name
or not?

KEMP

I wasn't baptized. And look what
happened to me. Just look!
Pathetic.

(MORE)

KEMP (CONT'D)

You know, I couldn't even go to the supermarket without trolling around in the candy aisles. It was that bad. I molested ...children. Little girls mostly. But sometimes little boys too. Do you want me to continue?

FRANK

And you think God had something to do with that? You think he was mad at you for not dripping some water on your face and praying to the heavens? Of course not.

KEMP

Then why! Why did I do those things? Why do I still want to do them?

FRANK

It wasn't God's hatred that let you molest those kids. And even murder one. It was your own hatred for yourself.

KEMP

I didn't murder... any kid.

FRANK

Because they didn't find the body.

KEMP

Cause I didn't do it!

Frank takes a step forward.

FRANK

You can talk to me, Kemp. You can tell me the truth.

KEMP

I am. I'm not a murderer. Never have been, never dreamed of it.

INT. MCCOSER HOUSE - BRENT'S BEDROOM - DAY

Locke and the McCosers are in Brent's bedroom. It appears to be the same as when he was last in it three years earlier.

Mrs. McCoser grabs a child's jacket off the rack. She hands it to Locke.

MRS. MCCOSER

This...

She can't finish.

MR. MCCOSER

It's what he was wearing the last time we saw him. The police found it at Vernon Kemp's house.

MRS. MCCOSER

We know that bastard murdered our son.

Mrs. McCoser hides her face in her husband's shoulder. Locke looks down, examining the boy's jacket.

Inside the jacket, stuck to the fabric, there are several
RED HAIRS.

MATCH CUT TO:

EXT. RUSHING RIVER - DAY

Annie's bright red hair shines in the afternoon light.

KEMP

Tell him, Annie. Tell him I'm not the murderer he thinks I am.

Frank looks down at her.

KEMP (CONT'D)

Go on. Tell him how you caught me...with that boy. Tell him. Tell him how you grabbed my gun from the drawer and you shot him in the face.

Annie's staring straight ahead. Emotionless. Frank stares down intently at the girl in his arms.

KEMP (CONT'D)

Tell him how we drove out here together. How you watched me tie him down and throw him into the river, to erase your crime. To erase mine.

Annie finally speaks. She licks her lips first.

ANNIE

I don't know what he's talking about.

Kemp is breaking down emotionally. His teeth are chattering and his eyes are wet.

KEMP

Tell him. Go on... Tell him how --

BANG! A gun rings out. Everyone freezes.

Kemp looks down at his chest. It's bloody red.

Kemp looks around, trying to find out who shot him. Before he can find out, he falls down to the rocky ground. DEAD.

Frank quickly sets the girl down on the ground, but he steps in front of her to protect her from any other bullets.

ANNIE

He was lying. Everything he said.
He's a liar.

Frank looks around. Finally, he sees the shooter. The figure stands beside Frank's jeep. It's

MIKE ALAN MARSHALL.

Marshall throws the gun on the ground, puts his own hands behind his back, then drops to the ground, knowing the routine.

He raises his head up from the dirt in order to look Frank right in the eyes.

MARSHALL

Some of us have been redeemed.
Tell that to your mayor.

Frank stares ahead in shock. He looks back to Annie and for the first time, he has an INTERNAL P.O.V. about her:

- Children crying
- Bloody clothes
- Girl screaming "Daddy!"
- Gunshot
- Boy falling into bloody water
- The demon figure having a tea party

Frank looks back to Marshall, then over to Annie again, who's just standing there staring at her dead father.

Frank looks up to the sun, frowns, and then starts walking.

INT. FRANK'S HOUSE - LIVING ROOM - NIGHT

"Lazy River" plays quietly from the RADIO in the living room.

Frank has his hands around Jordan's eyes, as he escorts her from the kitchen into the living room.

JORDAN

What are you doing? I don't like
this.

FRANK

Ssh, it'll be fine. Come on. Open your eyes.

Jordan opens her eyes. She's shocked and surprised to see her GRANDPARENTS standing in the corner, and about a dozen of her CLASSMATES sitting around the room.

GROUP

Hi! Surprise!

JORDAN

What? What is this! You guys!

FRANK

Happy birthday, sweetie. Happy birthday, Jordan.

GRANDMA

Here, hon, open your present.

She gestures to a lone box sitting on the coffee table.

FRANK

One present. Just like you wanted.

Jordan smiles and rushes over to the present.

Frank feels a presence outside. He walks over to the window and peeks out, seeing

BRAD LOCKE

standing outside, leaning against his car.

Frank quickly exits the celebration.

EXT. FRANK'S HOUSE - NIGHT

Frank walks briskly across the street to Brad.

FRANK

Brad, what are you doing out here?

LOCKE

I didn't want to interrupt. Looks like you're having a party.

FRANK

My daughter's birthday.

LOCKE

Tell her happy birthday for me.

FRANK

I will. Thanks.

LOCKE

I've taken it upon myself to oversee the Annie Kemp investigation. We've finally been able to contact her mother, Selena, who's flying in from Berlin tomorrow. Annie won't be arrested, you realize that.

FRANK

Of course not.

LOCKE

But she will be hospitalized... for many, many years.

Frank turns back to the house. Through the window he sees Jordan holding the beautiful green PROM DRESS in front of her body. Her face is beaming with excitement.

FRANK

You think good and evil really does run through the bloodline, Brad? That God's will doesn't just affect you, but your offspring as well?

Locke smiles and steps inside his car.

LOCKE

That, sir, is a question for an old instructor I had at the Academy a few years back.

Locke pulls his car away from the curb. Frank looks back through the window as "Lazy River" reaches its natural conclusion.

CUT TO:

BLACK.

INT. HOSPITAL WARD - NIGHT

FADE IN:

Silence. Annie Kemp lies peacefully in bed, drinking from her styrofoam water glass with her pinky in the air, pretending that it's tea.

WIDE SHOT: Annie sips tea alone, a tiny figure in a huge, empty hospital room. We catch a glimpse of her reflection in a side mirror, and the brief image that appears is DARK, SLIMY, and GRATING.

The face of pure evil. Annie smiles, as we:

FADE TO BLACK.

Executive Producer
James Jordan

Executive Producer
Anthony J. Black

TRIPLE FIVE
P R O D U C T I O N S