

Saving the Savics

Description

[Sorry about the awkward format, the only one I was able to paste in here . G.C.]

To save his family, a fatherless twelve-year-old fights tradition, a town's venom, and a gang of cut-throats.

Saving the Saviks

FADE IN:

INT. JUNIOR HIGH AUDITORIUM – STAGE

Credits over GINGER SAVIK (13), a redhead, as she completes a violin solo to enthusiastic applause. Ginger's brother, DARREN SAVIK, (12), another redhead, stands, claps and cheers with the others.

DARREN

Yea, Ginger! Stupendous! Virtuoso!

Their mother, VANESSA SAVIK (VAN, 35) stands up next to him, claps and smiles painfully.

EXT. GIRLS' BASEBALL GAME – SURROUNDING FENCE – DAY

Darren walks around outside it, slamming a baseball into his mitt.

EXT. GIRLS' BASEBALL GAME – PITCHER'S MOUND – DAY

The Tigers' pitcher, Ginger, winds up and delivers a fast ball to a Bears' batter, who swings, connects, and runs for the bases.

EXT. GIRLS' BASEBALL GAME – SURROUNDING FENCE – DAY

Darren watches the ball sail over the fence, catches it, throws it back to Ginger, then walks on.

EXT. GIRLS' BASEBALL GAME – VISITORS' GRANDSTAND – DAY

Bears visitors, MATT, JIM, and RORY, (all 14) are catcalling Ginger. Darren walks by.

MATT

Let's see that again, carrot top! Pitch us another four-bagger!

(to Jim and Rory)

What a mutt. Bet she's wild in bed, though. Those red heads are.

Darren stops and glares up at him.

DARREN

Knock it off. That's my sister you're slamming!

MATT

No kidding. I never would'a guessed.

All three laugh.

DARREN

Get down here.

MATT

Get down here? Who the hell are you, the school's catcalling cop? Oh, dear me. I fear I've soiled myself.

All three laugh.

DARREN

Get down here, I said.

MATT

Excuse me, friends. This irritating child needs an attitude adjustment.

Followed by Jim and Rory, he swaggers down to Darren, throws a punch, Darren ducks it and punches his nose. Matt falls, gets up and starts for him.

JIM

Wait. There's Mr. Opal.

MR. OPAL (45) walks up.

MR. OPAL

What's going on, Matt?

MATT

This kid sucker punched me, Mr. Opal.

MR. OPAL

Is that true?

DARREN

No. He swung first and was talking dirty about my sister and had it coming.

MR. OPAL

When are you going to learn, Matt? How's your nose?

MATT

Okay. He just out of the blue punched me.

MR. OPAL

Wipe your nose, go back to your seats and behave yourselves. We're guests here.

He walks on. Darren continues his walk, slamming his baseball into his mitt.

EXT. GIRLS' BASEBALL GAME – TIGERS' DUGOUT – DAY

The inning ends. Ginger and her teammates run in and prepare to bat. Darren walks in.

GINGER

I saw that, Darren. You're going to get kicked out of school.

DARREN

No, I won't. He started it, had it coming, and their coach agreed.

Thunder rolls. They look at the sky.

EXT. GIRLS' BASEBALL GAME – HOME PLATE – DAY

EMPIRE (40)

The game is called! Everyone off the field!

The players run off the field and prepare to leave.

EXT. GIRLS' BASEBALL GAME – TIGERS' DUGOUT – DAY

Van, in a waitress uniform, enters.

GINGER

Hi, Mom. They just called the game.

VAN

Come on, I'll drive you home, then have to get back to work.

TIGERS' CATCHER (13)

Ginger, you going for pizza?

GINGER

Can I, Mom?

VAN

No. You have to put pots around.

TIGERS' CATCHER

Put pots around?

GINGER

Our roof leaks. Even in my bedroom. It's disgusting.

Rain falls, lightning flashes, thunder rolls.

VAN

Let's go.

They grab Ginger's equipment and run out.

EXT. PARKING LOT – DAY

They run in and go to an SUV. Darren gets in front with Van.

GINGER

Hey. That's my seat.

DARREN

Not today. Get in back.

GINGER

(gets in back)

What is with you today?

I/E. SUV/PARKING LOT AND STREETS – CONTINUOUS

Van starts the engine and drives to an exit.

DARREN

Careful, Mom. These streets are going to be slick.

VAN

I know, Darren, thank you very much. I've been driving for almost twenty years now.

DARREN

Just saying, because you've been stressed and distracted lately.

VAN

I have not. Guess what? The bank approved our loan for a new roof.

GINGER

Really? That's great. Finally.

VAN

The roofers are starting tomorrow and said the house won't be livable for a week because they have to tear the old roof off first. I'm staying with Thelma and sending you kids down to Aunt Cathy's.

GINGER

What? No, Mom. We've got a big game next Saturday and I have to practice. Can't I stay with Linda?

VAN

No. You girls got in trouble last time, remember? And, you'll be back by then. Cathy said she'll drive you back up next Friday.

GINGER

But, what about Red? Clay said the town's gone crazy since he moved in.

VAN

Cathy's not worried, and he's served his time and has to live somewhere.

GINGER

But, Mom, a convicted murderer?

VAN

He was framed, Ginger.

GINGER

They all say that.

VAN

Well, he was. Uncle Tony and Greg are picking you up at six tomorrow morning, and I want you both packed and ready to go.

GINGER

Alright.

Van pulls to the curb. Ginger and Darren get out.

EXT. SIDEWALK – CONTINUOUS

Van rolls down her window.

VAN

There's an mc on the stove, and I want you in bed by eight. Love you.

She drives off. Ginger and Darren run to the house.

INT. SAVIK HOUSE – LIVING ROOM – NIGHT

Darren is on the couch, watching the news. Pots are placed around the room. Ginger enters and sits next to him.

GINGER

No Goonies tonight?

DARREN

(mutes the TV)

No, I've got to get serious. I made a decision today. Dad's not coming back, so I'm man of the house now.

GINGER

(laughs)

You're what?

DARREN

Man of the house. And, according to what they just said on TV, this is exactly what our family needs. I wrote it down.

(reads from notepad)

Families without fathers in the house are four times more likely to live in poverty, the kids more likely to commit crimes, to go to prison, to become obese, to have alcohol and drug problems, to commit suicide, and you are seven times more likely to become a pregnant teen.

GINGER

Those are families without fathers, Darren, which you certainly are not, and not a man, either.

DARREN

No, but the closest thing we've got to one in this family and I'm not shirking the responsibility. Our family's falling apart. Mom's working three jobs, getting almost no sleep, and we've got bills piling up. When we get back from Aunt Cathy's I'm getting a job. And, I'm looking out for you and Mom better too, like when that kid called you names today.

GINGER

So you smacked him, and that's looking out for me? How about letting me look out for myself? I'm a big girl – bigger than you, anyway, and Mom's the boss around here, not you. What'd he call me?

DARREN

The usual. A carrot top.

GINGER

I get called that every day.

DARREN

And, a mutt.

GINGER

A mutt? He called me a mutt?

DARREN

And, said something else, which I can't even repeat, and was coming at me, and twice my size.

GINGER

Alright, I forgive you, but man of the house? Give me a break. You're not even half a man yet.

DARREN

Yes, I am, or wouldn't be doing this.

GINGER

(stands)

You're ridiculous. It's almost eight. Time for bed.

DARREN

Go ahead. I've got to talk to Mom. I'm afraid of this happening to us.

GINGER

Fine. Then at least look around first at what other men and fathers do, and it's not punch someone in the nose when they get out of line. You should have gone to their coach and asked him to talk to the kid. But, no, you took it upon yourself to do something stupid, and could have got beat up or something and just caused us more problems. That is not being a man, Darren. A man makes the right decisions, those most likely to benefit his family. If you want to be a man, we need someone level headed, who makes sensible decisions.

DARREN

Okay, I'll work on it.

GINGER

Oh, God, Darren. You're such a child yet. You don't understand anything. This is serious, real life, not a game we're playing.

DARREN

But, I'm all we've got, have the right instincts, and when that kid was coming at me, the right thing was to get the first punch in and make him back off. Not run for help.

GINGER

Not, run for help, Darren, go for help. Report him and let his coach or whoever handle it. That would have been the sensible thing. See what I mean?

DARREN

Yeah. That I'm not quite up to speed, but will be soon. Give me a chance, Ginger. What have we got to lose?

GINGER

Oh, brother. You are attempting the impossible. But, alright, I'll give you three chances, just like in baseball. But you're just going to make fools of us all, three strikes and you're out, and no more of this man of the house bs. That's ridiculous. You're ridiculous.

A car stops out front.

GINGER

That's Mom. Come on

DARREN

No. We have to talk.

GINGER

Don't, Darren. She'll eat your lunch.

(she hurries down a hall)

Don't forget to pack tonight.

DARREN

I already have. Don't you forget.

Van enters. Darren stands up.

DARREN

Hi, Mom.

VAN

What are you doing up? You're supposed to be in bed.

She shuts the door and turns off the TV.

DARREN

Sit down. We have to talk.

VAN

Oh, no. Have you been fighting again?

DARREN

No, it's about you. All three of us, really. You're killing yourself, and need help, and when we get back from Aunt Cathy's I'm getting a job, full time now, then half time when school starts.

VAN

No. Go to bed.

DARREN

No, Mom. Please, listen. What are Ginger and I supposed to do when you end up in a hospital or sanitarium? Go to foster homes?

VAN

No, because I'm not going to end up anywhere, except right here. I can't believe you're talking to me like this. It's disrespectful. What's got into you?

DARREN

Watching you kill yourself. And, I'm not being disrespectful, just trying to help. You're stretched too thin and going to snap. What then? What did you have to do to get that loan today? Take out a second mortgage?

VAN

A third, but that doesn't concern you.

DARREN

It does. All three of us. And, what about Ginger's violin lessons? She said you cancelled them.

VAN

For now, yes. Later—

DARREN

No, Mom, we can't do that.

VAN

We're not, Darren. I am.

DARREN

No. We can't. I'm getting a job to help out. This is her big chance. She's headed for scholarships and the Juilliard and we can't just cut her off now. You know what? Your paper route would be the perfect job for me. How does that sound? No more getting up at two a.m. after working all day until eight the night before.

VAN

Terrible. At two a.m. the streets are full of drunks. I'd never sleep a wink. And, we still wouldn't be bringing in any more money than I am right now. Now stop this, please, and go to bed. I'm exhausted.

DARREN

Alright. We'll talk about it again when we get back from Aunt Cathy's.
He starts down the hall.

VAN

We will not. What's got into you? Did you get into my Prozac's?

DARREN(O.S)

No. And, no more drugs. I flushed them down the toilet.

VAN

You what? No! Darren!

She runs after him.

EXT. SAVIK HOUSE – FRONT PORCH – MORNING

Darren and Ginger are waiting there with their bags. Van pulls her SUV into the drive. There's a Eugene Register Guard placard in its window. She gets out, comes up on the porch and hands Ginger a slip of paper.

VAN

That's Thelma's number. I had to cancel my phone. But, don't call her unless it's an absolute dire emergency, understand? Especially during working hours.

GINGER

Alright.

VAN

And, you, Darren, I'm the adult and you're the child here, got it? And, behave yourselves at Cathy's. She's got problems enough.

DARREN

We'll be fine, Mom. Don't worry.

An International Harvester Scout, with no top, pulls to the curb. GREG SAVIK (18) is at the wheel. His father, TONY SAVIK (40) is in the front passenger seat.

VAN

Oh, my God. You're going to freeze. I'll get your jackets.

She runs in the house. The kids take their bags down, Tony gets out, tips his seat forward, and they get in back.

DARREN

Hi. This a Jeep?

GREG

No. A 1964 International Harvester Scout.

DARREN

(laughs)

A garden tractor?

GREG

No. A classic 'Sixties runabout. Dad–

DARREN

Just kidding, Greg. It's great.

TONY

He restored it himself, Darren. We're taking it to a classic car show in Reno.

DARREN

Really? Cool. Where's the top?

TONY

We're having one made.

GREG

And, if you don't like it, get out. I'm serious.

DARREN

Hey, I like it. It's great.

GREG

We've about had it with you, haven't we, Dad.

TONY

Settle down, Greg.

Van runs out of the house with hooded jackets, gives them to Darren and Ginger, and they put them on.

VAN

Thanks, Tony. You, too, Greg. I really appreciate this.

GREG

(facetious)

Sure, Auntie Van. Any time.

GINGER

Where do we put our bags? Is there a trunk?

GREG

No. Put them on the floor back there with ours.

DARREN

We did, but there's no room for our feet now.

GREG

Put them on the bags!

TONY

Greg, settle down, I said. Darren's on very thin ice with us, Van. You hear about the salt shaker?

VAN

Yes.

GREG

It totally ruined my soup, and that's the last time we're ever taking you anywhere to eat.

DARREN

I don't blame you, and want to apologize for that. It was juvenile and stupid.

GREG

You admit it now?

DARREN

Yes.

GREG

Hear that, Dad? He admits it now. I'm shocked.

He starts the car.

VAN

Goodbye. Love you all.

ALL

Goodbye.

They wave, Van watches them go, then runs to the house.

I/E. THE SCOUT/I-5 SOUTH – DAY

Darren and Ginger are burrowed in their jackets. The Scout goes up an off-ramp and they sit up.

GINGER

Where are we?

TONY

Ashland. We need gas.

EXT. GAS STATION – DAY

The Scout pulls in and stops at the pumps. A Wilderness Youth Fellowship van, full of noisy teens, is at adjacent pumps.

GINGER

Let me out. I have to go.

DARREN

Me too.

All four get out. Darren and Ginger walk off. An ATTENDANT (20), walks up.

TONY

Hi. Fill'er up. Regular. Cash.

ATTENDANT

Yes, sir. Prepay inside.

Greg and Tony walk off.

The attendant puts the nozzle in the tank, turns it on and leaves. Darren and Ginger return. TEEN ONE (15), in the van, calls out his window.

TEEN ONE

Hey. That a Matchbox or Hot Wheels?

The teens all laugh.

DARREN

An International Harvester Scout.

TEEN TWO (15)

Yeah? Where's the plow?

The teens all laugh. Darren and Ginger get in the Scout's back seat.

DARREN

Very funny, guys. Seriously, it's a classic 'Sixties runabout our cousin restored from practically nothing.

TEEN ONE

Runabout what? Ten miles an hour? It got an engine or do you have to peddle?

The teens all laugh.

TEEN TWO

It looks like a classic dogsled. Where's your huskies?

(he whistles)

Here, King! Here, Rover! Let's go, boys! Mush, mush!

The teens all laugh. The attendant returns, finishes gassing, leaves, then Tony and Greg return.

TEEN ONE

Hey! Here they come! Woof, woof!

The teens all laugh. Tony and Greg give them looks and get in the Scout.

TONY

What's going on?

DARREN

Nothing. Let's go.

Greg starts the engine and drives to an exit.

I/E. THE SCOUT/GAS STATION AND STREETS – CONTINUOUS

TEEN ONE

(calls after them)

Mush you huskies! Mush! Mush!

Ginger closes her eyes, grits her teeth, then suddenly opens them and gives the van the finger. The teens shout insults and return it. Greg drives off.

TONY

What was that all about?

DARREN

Nothing. Bunch of rambunctious youths, that's all.

I/E. THE SCOUT/I-5 SOUTH – DAY

It's laboring up a long hill. Greg shifts down.

GINGER

What's the matter with it, Greg?

GREG

Nothing. It's just not good on hills, and we've got a big load.

Cars pile up behind them. Greg shifts down again and pulls into the slow lane, between two noisy, smoking trucks, and all have to shout now.

GINGER

Can we at least pass these trucks!?! The smoke's killing me!

DARREN

Pull your hood over your face and breath through that!

She does, but continues coughing.

DARREN

Hey! We're getting gassed back here!

TONY

Pull onto the shoulder, Greg! Let these trucks go by!

GREG

I can't, Dad! There's no room here.

The van from the service station pulls up beside them in the fast lane and stays there. The teens open their windows and yell insults at them.

TONY

It's the van from the service station! What's their problem!?!?

GREG

I don't know!

(waves them on)

Go on by! Go on by!

A car behind the van honks at it repeatedly.

TONY

Can you see the driver!?!?

GREG

No! Someone's in the passenger seat! He's giving me the finger!

TONY

Get their license number!

GREG

(to the teens)

Go on by! Go on by!

A teen shakes up a bottle of pop, squirts it at Greg and he swerves dangerously.

TONY

Look out!

He grabs the wheel and swerves back.

TONY

Pull over! Let me drive!

GREG

I can't! There's no room!

He gets squirted, and swerves again.

TONY

Well, do something!

Darren stands up, lowers his pants and bends over. Girls in the van scream, it screeches to a stop, and the following car runs into it. Darren pulls up his pants and sits down. Tony looks back. The van's driver is shaking his fist at them.

TONY

What happened back there!?

GREG

I don't know, but I'm not stopping to find out.

They crest the hill and Greg pulls into the fast lane and passes the trucks.

GINGER

(quietly)

Strike one, Darren.

DARREN

What? No. It was getting crazy back there. We had to do something.

GINGER

But, not that. It was stupid, caused an accident, and they're probably calling the police. We could be in a lot of trouble.

DARREN

Alright. Strike one.

EXT. I-5 SOUTH – DAY

The Scout approaches a California Produce Inspection Station. Cars ahead of it are stopped briefly, then waved on. The scout pulls forward and stops next to LONNIE HARDING (50), a uniformed inspector.

GREG

Good morning, sir.

LONNIE

License, registration and proof of insurance.

GREG

Yes, sir.

Greg digs them out and hands them over. Lonnie glances at them, hands them back, then glares at Darren.

LONNIE

I suppose you think you're pretty cute, mooning that van full of little kids back there. It caused an accident. I ought to arrest you for indecent exposure.

(to Tony and Greg)

Did you know what was going on back here? I hope not for your sakes. Where are you going?

TONY

To Capulet, to visit my brother.

LONNIE

What's his name?

TONY

Cody Savik. He and his wife have an alpaca ranch there and—

LONNIE

I know who they are, live there myself, and this kid being from that family, it doesn't surprise me now what he was doing.

(to Darren)

There hadn't better be any trouble like this in Capulet. We won't put up with it. What's your name?

DARREN

Darren Savik.

LONNIE

(writes it down)

Alright, get out of here.

GREG

Yes, sir.

He starts the engine and drives back on I-5 South.

GREG

Darren, you little—

TONY

No, Greg. At least he did something, and it could have turned out a lot worse.

GREG

Alright.

DARREN

(to Ginger)

See? At least I did something.

GINGER

Yes. Something so stupid it almost got us all arrested. Strike one, Darren, for sure.

DARREN

Alright.

EXT. SAVIK ALPACA RANCH – DAY

The Scout pulls down to a ranch house. CLAY SAVIK (15) and JASON SAVIK (7) run out, Darren and Ginger jump out of the Scout, and they all high-five, laugh, and dance around.

CATHERIN SAVIK (CATHY, 37), comes out, hugs Ginger and Darren, then goes to greet Tony and Greg.

CLAY

This is great, you guys. We didn't expect to see you again until at least Christmas.

JASON

Yeah! We got friends again now.

CLAY

We've got friends.

JASON

Not like before Grampa Red got here. Nobody likes us anymore, or comes over to see us. Their moms won't let them.

GINGER

What's he like?

JASON

He's real old, walks with a cane and doesn't have any teeth.

(looks up the drive)

Here he comes.

An old pickup comes down to the house. RED SAVIK (80) and WILLIE FOGARTY (75), the driver, get out.

JASON

Hi, Grandpa! Look who's here.

RED

(laughs)

So, I see. My whole family, dang near.

He walks over to Greg, Ginger and Darren.

RED

Hi. Just call me Gramps, or Grandpa, or Red.

They say hi, and he shakes their hands.

RED

Don't go nowhere, now. Be right back.

He walks over to Tony, and they embrace.

RED

Really good to see you again, son. Been a long, long time. How's Van?

TONY

Okay. It's been tough on her since Ralph left, but she's doing okay, said to say hi, and she'll be down soon.

RED

Wonderful. I'm hoping she and her kids will move down here now. Your family, too. The cities have gone to hell, and there's plenty of room in Marshall's house for all of us, or we can build you both new houses.

TONY

Ruth would like to, I know. Eugene's full of drugs and gangs, now, and with a computer I can work from anywhere. So, we might.

RED

Wonderful. Work on her for me, would ya? And, Van.

TONY

Okay.

Red looks over at the kids.

RED

Excuse me, now. I want to get better acquainted with my grandkids.

He walks over to Greg, Ginger and Darren.

RED

You know what? I'd have known you three anywhere. Been getting pictures of you every Christmas since the day you were born.

DARREN

What's prison like, Red? Pretty awful, I bet. Mom said you were framed.

RED

(laughs)

I was, and prison much too awful for your tender ears. But, I'm out now and, by God, life is good again with my family and friends all around. This is Willie Fogarty, the best friend I've got left around here. We've been over at Marshall's house looking for his confession. Willie was one of Marshall's hands the day he died, and witnessed it for him.

DARREN

His confession to what?

RED

That he was going to kill himself and blame it on me. That was a couple of years after your grandma died, and was so I couldn't marry Lenore, his daughter.

DARREN

Really? Then, he killed himself?

WILLIE

Sure did. Jumped out a third story window, but sent Lenore and me to town first for groceries.

RED

Then, called me and said come on over, he'd had a change of heart about Lenore and me getting married. Then, called the sheriff, said I was coming over to kill him, and, as soon as I got there and we saw the sheriff coming up the drive, he jumped out the window.

WILLIE

The sheriff and prosecutor said Lenore was mixed up in it too, and that's what Marshall's confession was for, to absolve her in case that happened. Marshall told me he was going to put it in his safe, and I was to get it out and give it to the sheriff if that happened. But, when I went to the safe it wasn't there, and we've been looking for it ever since. Lately, I been thinking maybe there's another safe. One I didn't know about, but Marshall thought I did, and he put it there. Want to look again tomorrow, Red?

RED

Yeah. But, let's get an earlier start. I can't take the heat after about ten o'clock.

WILLIE

I'll be here at six, then. Nice to meet you folks.

They all say goodbye and he gets in his pickup and leaves.

RED

(to Darren and Ginger)

You kids both got my red hair, and you, Darren, from what I hear, my heller temperament.

DARREN

Yes, sir.

RED

That's good. But, can be a problem if you don't control it. You control it?

DARREN

Yes, sir. Working on it.

TONY

Cathy, this heat's murder. We'll go on and visit longer on our way back.

CATHY

Yes. Definitely. And, Cody will want to see you, too. He's mending fences today. You want an iced tea before you go?

TONY

No. We're okay.

Ginger and Darren get their bags out of the Scout, Tony and Greg get in, say goodbye, and leave.

CATHY

Come on everyone, inside. It's a hundred and five out here today.

They all go in the house.

INT. RANCH HOUSE – FRONT ROOM – CONTINUOUS

RED

I'm going to lie down awhile, Cathy. Goodbye kids. See you at supper. Be careful if you go to town.

Some there still got it in for us. Me, mostly.

He goes down a hall.

GINGER

I don't understand. Why are they all still so mad at us?

CATHY

Marshall was a local celebrity, and very rich and popular. He contributed a lot of money to town projects, and even got several people here started in business. I have to go to Yreka for tick medicine.

What are you kids doing this afternoon? Something outside, I hope, or you'll keep Red awake and he needs his rest.

JASON

But, Mom, it's so hot outside.

CATHY

Do something in the barn, then. It will be cooler there.

GINGER

Want to help me with my fastball and change up, Clay? We could do that in the barn.

CATHY

Or, you could go swimming at the lake. There's a new rope swing there, right, Jason?

JASON

Yeah, a super good one. Really high.

CLAY

We went yesterday, Mom, and it was crowded. And, unfriendly.

CATHY

I know what. There's a kid's movie at the library this afternoon, and it's air-conditioned. I'll drop you off on my way to Yreka and you can watch that for a couple of hours.

JASON

Yeah, but Mrs. Harding will be there, and she hates us.

CATHY

No, she doesn't, Jason. That's just her way.

To Darren and Ginger.

CATHY

She's the librarian.

CLAY

And the mayor, city manager, town historian, and probably the dog catcher.

JASON

She's mean to us, Mom.

CATHY

Well, that's her problem then, isn't it. Help Ginger and Darren take their bags to their rooms, then we'll get going.

JASON

Okay.

Jason, Ginger and Darren go down the hall with their bags.

CLAY

Can I use your phone, Mom?

She hands it to him and he taps in a number.

CLAY

(on phone)

Hi. We're going to the movie at the library. Want to go?

(pause)

Great. See you there. We're just leaving.

He breaks off and hands Cathy her phone.

CATHY

Heather?

CLAY

Yeah. She's meeting us there.

Jason, Ginger and Darren return, and they all leave.

EXT. CAPULET STREET – DAY

Cathy's car pulls to the curb in front of a library, and the kids all get out.

GINGER

Thanks, Aunt Cathy.

CATHY

Bye, honey. Have fun.

She drives off. The kids go up the library steps. GLEN MARSHALL MEMORIAL LIBRARY is over the door. They enter.

INT. LIBRARY – CONTINUOUS

There's book racks, a librarian's desk, and some long tables with kids sitting around them. They stop whispering to each other and stare at Clay and the others when they walk in.

MRS. HARDING (55), gives them a hard look and starts over. HEATHER (15), in the racks, smiles and walks over.

HEATHER

Hi.

CLAY

Hi. This is Heather. This is Ginger and Darren, our cousins from Eugene.

Mrs. Harding arrives.

MRS. HARDING

There may not be enough room for you to watch the movie if that's what you're here for. Quite a few others were here first.

CLAY

Okay.

She gives them a hard look and walks on. They sit at a table.

HEATHER

(whispers)

That's bull. There's plenty of room. I looked.

MRS. HARDING

Quiet over there.

ARNIE (60), the janitor, enters with a push broom.

MRS. HARDING

Did you sweep the sidewalk, Arnie?

ARNIE

Ya, ya. Sure hot out there.

MRS. HARDING

Do the halls, then.

He nods and walks off.

MRS. HARDING

Everyone here to see the movie follow me, and no pushing and shoving or I'll cancel it.

They all rise, follow her down a hall and through a door.

INT. LIBRARY – MOVIE ROOM – CONTINUOUS

Mrs. Harding and the kids enter. A large video screen is in front, a desk and table with video equipment on it in back.

MRS. HARDING

Sit down. No talking.

Clay and his group sit near the door. Mrs. Harding walks to the front of the room.

MRS. HARDING

How many of you have seen The Goonies before?

JASON

The Goonies? Yeah! Great!

MRS. HARDING

Quiet! There's foul language, and an inappropriate love scene, and I don't want to hear any snickering. She walks to the back of the room, dims the lights, starts the movie and sits at the desk. Someone whispers.

MRS. HARDING

Quiet, I said.

The room quiets. Clay and Heather hold hands. The credits and opening scenes play. The kids cheer and laugh.

MRS. HARDING

Quiet! This is a library, not a soccer field.

The movie continues, there's more laughter and cheers. Mrs. Harding pauses the movie.

MRS. HARDING

Now, if you don't keep it down, I'm going to cancel it altogether. This is your last warning.

She starts it again.

JASON

She's ruining it, isn't she, Darren.

DARREN

Yeah. I'll have a talk with her.

He rises and goes to her desk.

DARREN

Excuse me, Mrs. Harding, but the kids are suppose to be laughing and having a good time at this movie. That's the whole idea.

MRS. HARDING

Really. Telling me how to run my library are you? And, not even a resident here.

DARREN

No, Mam, just a suggestion. I know a kids movie like this is probably irritating for an adult. How about if I watch the kids for you, make sure they don't become unruly, then you can leave and they can enjoy it?

Her mouth drops opens and she stares at him.

MRS. HARDING

Absolutely not. Get back to your seat. One more word and out you go.

DARREN

Yes, Mam, but–

MRS. HARDING

No. I will not have my library turned into a rollicking free for all.

DARREN

They're just normal kids, Mam–

MRS. HARDING

No! Sit down, you little devil, or get out.

He starts back to his seat, then suddenly turns around.

DARREN

Can I go to the bathroom first?

MRS. HARDING

Then get right back, and not another word out of you.

Darren goes to the hall door. The audience cheers and laughs at a movie scene.

MRS. HARDING

Quiet! Quiet!

Darren goes out the door.

INT. LIBRARY – HALL – CONTINUOUS

Darren walks to a men's room and enters.

INT. LIBRARY – MEN'S ROOM – CONTINUOUS

He stuffs paper towels in the sink's drain, turns the taps on, and leaves.

INT. LIBRARY – MOVIE ROOM – DAY

Darren enters. Chunk, on the screen, is doing the Truffle Shuffle. The kids are laughing.

MRS. HARDING

Keep it down! Keep it down!

Darren walks to her desk.

DARREN

Mrs. Harding, someone left the water running in the bathroom, and I can't turn the taps off. It's running all over the floor.

MRS. HARDING

What?

DARREN

Yes, Mam.

She jumps up and runs out the door. Darren closes and locks it, then goes to his seat. The audience starts talking and laughing at the movie.

JASON

Where'd you go? You missed one of the best parts.

DARREN

That's okay. I've seen it a trillion times already.

The door to the hall rattles.

MRS. HARDING (O.S)

Unlock this door! Right now! Do you hear me!?! Unlock it!

JASON

Who's that?

DARREN

Must be a late arrival. Mrs. Harding had to leave, and left me in charge. I don't think we'd better let them in.

INT. LIBRARY – HALL – DAY

Laughter and cheers come through the door. Mrs. Harding bangs on it.

MRS. HARDING

Open this door! Open this door!

(calls)

Arnie, bring the keys from my desk!

She fumes a moment, then Arnie arrives with a ring of keys.

MRS. HARDING

Give them to me.

She selects one, tries it, then another.

ARNIE

Maybe that shiny one.

MRS. HARDING

Oh, shut up.

(pounds on it)

Unlock this door!

INT. LIBRARY – MOVIE ROOM – DAY

MRS. HARDING (O.S)

Unlock this door!

Darren gets up and goes to it.

DARREN

Is that you, Mrs. Harding?

MRS. HARDING (O.S)

You know perfectly well it's me! Unlock this door!

Darren unlocks it. Mrs. Harding and Arnie enter. She turns up the lights and stops the movie.

MRS. HARDING

You little devil. You locked me out, didn't you. You need a good paddling.

Arnie steps between them.

ARNIE

Now, now, Mrs. Harding, better not. The lock could have sprung closed on its own. It happens sometimes.

MRS. HARDING

That's ridiculous. There is nothing wrong with that lock. This little devil locked me out. He's another Savik. I shouldn't have let any of them in.

(to the audience)

The movie's over. Out. All of you.

The kids moan, rise unhappily and file out the door. Clay's group is the last to leave.

MRS. HARDING

You've lost your library privileges, Clay. You too, Heather. And, I'm reporting this little monster to my brother.

They leave.

EXT. LIBRARY STEPS AND SIDEWALK – DAY

Clay and his group come out and go down the steps.

CLAY

Very funny, Darren. Like we didn't have problems enough. What were you trying to do?

GINGER

Be a man. Now that Dad's gone he's decided he's the man of the house.

CLAY

What?

GINGER

Yes, and not doing too well either. He mooned some kids on the way here, almost got us arrested, and, now this. Strike two, Darron. One more and you are out.

DARREN

She wouldn't listen to reason, and was going to end it anyway.

HEATHER

Probably. She's done that before, and at least we got to enjoy it a few minutes first.

GINGER

Let's go to the barn and practice my fastball and changeup.

CLAY

Want to go, Heather?

HEATHER

No, thanks. I'll have my Mom pick me up.

She takes out her phone and steps aside. Three boys who were at the movie, CLEVE (15) PAUL (15) and BILL (14) walk up.

CLEVE

(to Darren)

Nice going, punk. You're crazy, aren't you, just like your murdering old grandpa.

DARREN

He's not crazy, and not a murderer. He was framed.

CLEVE

Framed? He tell you that? He confessed to it. You're nuts. Your whole family's nuts. Let's go, guys. It might be catching.

They walk off. Heather walks up.

HEATHER

My Mom's coming for me.

CLAY

Sorry about the movie. Want to ride up to the Lost Betty Lou Mine with us tomorrow morning?

JASON

(to Darren and Ginger)

Yes! We can ride Clyde. All three of us.

GINGER

Who's Clyde.

CLAY

A huge Clydesdale horse we adopted. Please, Heather? We can leave early and get back before it gets hot.

HEATHER

Alright. Sounds like fun.

CLAY

Great. Wear your swimsuit under your clothes so we can swim in the creek on our way back.

HEATHER

Okay.

A car pulls to the curb and she gets in.

HEATHER

Bye.

The car leaves. Cathy's car pulls to the curb.

CATHY

Hi. The movie over already?

JASON

No, Mrs. Harding kicked us out.

CATHY

Never mind. Get in. I got ice cream. We'll go home and have some.

JASON

Yeah! Ice cream!

The kids pile in and she drives off.

EXT. SAVIK ALPACA RANCH – CORRAL – MORNING

The kids watch Clay and Jason's dad, CODY SAVIK (40), ride in leading two other horses. One, a big Clydesdale, prances and tosses his head. The other is Pal, Clay's horse. Red watches from the corral fence.

JASON

Isn't he huge?

DARREN

Yeah. And beautiful. I love him.

Cody hands Clay their leads.

CODY

Water them good, Clay. That's a long dry ride up to the Betty Lou.

CLAY

Yes, sir.

Clay leads them to a watering trough. Jason, Ginger and Darren follow.

DARREN

I love him. He's like an elephant.

Clyde whinnies and rears. Ginger and Darren jump back.

JASON

It's okay. He's just excited because we're going for a ride. Say hello to Darren and Ginger, Clyde.

Clyde lowers his head, snorts, and paws the ground.

JASON

He wants you to pet him.

DARREN

(pets him)

He's beautiful. Where'd you get him?

CLAY

From a beer company. They raise them to pull their wagons for commercials, but all have to look the same and Clyde doesn't. So they put him up for adoption and we got him.

DARREN

He's a giant.

CODY

That he is, Darren. Not a mean bone in his body, but the biggest Clydesdale he's ever seen, our vet said, and weighs at least three thousand pounds. But, he's very gentle, protective, and makes a great guard animal for our alpacas. I'm getting behind on my fencing. You kids do like Red says.

They all say goodbye and he rides off.

CLAY

I'll put a belly band on him for you to hang onto. He's too big for our saddles.

He goes in the barn.

RED

You kids rode before, Ginger?

GINGER

Yes, but never a horse this big.

Clay returns with a belly band and a saddle, puts the belly band on Clyde, then the saddle on Pal.

RED

Think you kids can ride to Marshall's house later? I got a good idea last night where that confession might be, but don't feel good and had to call Willie and beg off going this morning.

CLAY

What's the matter?

RED

Feeling puny. Old age, I guess. I think it's got to be somewhere around the wine cellar, or maybe in it. That's the only place Marshall went anymore besides the tower room.

CLAY

We've searched there a couple of times already, Grandpa. How about if we go tomorrow?

RED

Alright. Maybe I'll feel good enough by then to go with you.

Heather rides up.

HEATHER

Good morning. Good morning, Red.

RED

'Morning, Heather.

CLAY

Hi. We're almost ready.

HEATHER

I made us some sandwiches.

DARREN

We almost got in a fight in town yesterday because of you, Red. Some kids called you a murderer, and I said no, you were framed, and they said that's bs, you confessed to it. Who's right?

RED

Both of you. When we couldn't find Marshall's confession the DA said if I didn't confess to murdering him he was going to charge Lenore with it too. And, she wasn't real strong. A trial and prison would have killed her.

HEATHER

That's terrible, and now, thirty years later, they still won't let you forget it.

RED

And, won't for another thirty if we don't find that confession. This town's got a long memory with Marshall's name plastered all over it.

He gasps and clutches his chest.

CLAY

Grandpa!

He runs over and helps support him.

CLAY

Jason, get Mom.

RED

No. I'm okay. Just lost my balance. Go over this afternoon and search the wine cellar again, would ya?

I'm afraid that when I die, that'll be the end of it. No one'll look anymore.

CLAY

Come on. We'll help you to the house.

RED

Alright. I'm feeling a little dizzy, is all.

All except Darren walk him to the house. Darren picks up a curry comb and brushes Clyde, who looks around at him and nickers. The other kids return.

HEATHER

He looks terrible, Clay. Maybe we shouldn't go.

CLAY

He'll be okay, Mom said, but calling the doctor anyway. It's the heat that's killing him, and you're not helping either, Darren. Why'd you bring up his confession?

DARREN

I wanted to know who was right.

CLAY

You could have asked me. Look what it cost him. A mini-stroke, the doctor calls them. Never mind. He's had them before. Let's go.

He helps them on Clyde – who neck reins with his lead – then he and Heather mount up and all ride off, with Clay and Heather a little ahead.

HEATHER

I've heard it before, that Red confessed to killing Marshall, but never heard why.

CLAY

No one talks about that much. Lenore stayed in the house when Red went to prison, married him there even, then searched the house for her father's confession for over twenty years before she died, chopping into its walls even, and going slowly crazy.

HEATHER

How awful. So, instead of saving her from a marriage he didn't like, her father ruined her life and it drove her crazy. We've got to find that confession, Clay.

CLAY

We've looked and looked.

HEATHER

Then, we've got to look some more. I don't care about seeing the mine. Let's go look for it today.

CLAY

We're going tomorrow.

HEATHER

And, I think we should go today, too, and if we don't find it, go again tomorrow, and until we do. Red doesn't want to die and leave it hanging over your heads. And, you know how this town is, it will, and over your kids' heads, too, if you stay here and have any. Please?

CLAY

Alright. You're right.

(calls)

Change of plans, you guys. We're going to look for the confession.

JASON

Yes! And, can we stop at the swimming hole? I want to show Darren and Ginger the new swing.

CLAY

Alright. No one's usually there until afternoon. We'll have it to ourselves.

(to Heather)

Race you! Last one there gets tossed in with their clothes on!

HEATHER

You're on!

They urge their horses to a gallop.

JASON

Let's go, Clyde! Hang on you guys!

Clyde breaks into a lumbering gallop.

They race to a trail going around a lake, jump a couple of fallen trees, laughing and yelling the whole way.

EXT. SWIMMING HOLE – DAY

Clay and Heather, laughing with excitement, ride up, jump off, and are alone a moment. He kisses her.

CLAY

I win.

HEATHER

Yeah. Me too.

Clyde lumbers up with the others. They jump off, all strip to their swimsuits, and Jason runs to a rope hanging from a tree over the water.

JASON

Watch this!

He swings way out and splashes in. Darren's next, then the others, all laughing, splashing and dunking each other.

EXT. I-5 FREEWAY SOUTH – DAY

An old white cargo van is speeding south.

I/E. THE VAN/I-5 SOUTH – DAY

SKIPPER (50), and RUDY (45), are in its bucket seats. BOGGS (45) sits on an apple box between them. Skipper drives.

RUDY

Yeah, I don't know, Skipper. No guns at all? Just fireworks? That's crazy. Let's get some guns.

SKIPPER

No, Rudy, we won't need them. I've got it all worked out. We'll hotwire a car in the employee parking lot, use that for the job, then get back in this with the loot and be innocently lake fishing before the smoke even clears.

RUDY

I'd still like to have a gun. What do you think, Boggs?

BOGGS

It's crazy. I like it.

SKIPPER

Good man. It's unanimous then, and here's our exit.

He drives up an off-ramp.

SKIPPER

This is gonna' make us famous, Boggs. The Fireworks Gang. How's that grab ya?

BOGGS

The Fireworks Gang! Yeah!

I/E. THE WHITE VAN/WALMART PARKING LOTS – DAY

Skipper drives into the customer parking lot. An armored car is parked at the front door.

SKIPPER

It's here early. The guard's probably inside making his pick up.

EXT. WALMART PARKING LOTS – CONTINUOUS

The white van speeds to the employee parking lot. Several dozen cars are parked there, and a couple of Walmart trucks unloading at service doors. The van pulls into a space next to a 1980's Lincoln convertible with its top down.

INT. THE WHITE VAN – DAY

SKIPPER

Perfect. Get in back with the fireworks, Boggs.

Boggs picks up a large paper bag full of fireworks, Skipper takes some tools, and they all get out.

I/E. THE LINCOLN/WALMART PARKING LOTS – CONTINUOUS

They get in the Lincoln, Boggs in back with the fireworks, and Skipper and Rudy in front. Skipper punches the ignition, then starts and drives it back to the armored car. A guard is wheeling a cart full of money bags out Walmart's front door.

SKIPPER

Masks on. Light 'em up, Boggs.

They put on face masks. Boggs lights the bag of fireworks and throws it at the guard's feet when they drive up. M-80s, smoke bombs, sky rockets, fire fountains and Roman candles go off. Shoppers scream and scatter.

The guard goes for his gun. Skipper kicks him, grabs it, and the guard runs. Skipper puts the gun in his waistband, they throw the money bags in the Lincoln's back seat, get in, and speed back to the employee parking lot.

Skipper's van is blocked in by a truck parked behind it.

SKIPPER

Some idiot! Where is he?

He speeds to the truck's cab.

SKIPPER

Hey, up there! Move it! You've got us blocked in!

There's no response. Rudy jumps out, looks in the cab and tries the door.

RUDY

It's locked, and no one's around.

Sirens wail in the distance.

SKIPPER

Forget it. Get our groceries. We're going to have to camp out a couple of days. Help him, Boggs.

Boggs gets out, he and Rudy run to the van, return with several bags of groceries, get back in the Lincoln with them, and they speed to a rear exit and enter traffic.

I/E. THE LINCOLN/I-5 NORTH BOUND ENTRY RAMP – DAY

Rudy looks back up the ramp as they speed down it.

SKIPPER

Anyone on us?

RUDY

No, but we gotta' ditch this baby quick. She's hot.

SKIPPER

Smokin'. We'll go to the lake like we planned, hide it in the bushes overnight, drive it back early tomorrow morning, get my van and head south. Was that a sweet score or not? Slam, boom, bam.

BOGGS

Yeah. The Fireworks Gang. It was beautiful.

RUDY

How much ya think we got.

SKIPPER

A hundred G's at least. Didn't I tell you, boys? Stick with me and I'll have you in diamonds.

EXT. I-5 NORTH – EXIT RAMP – DAY

The Lincoln goes up it to a sign at the top that says, Trout Lake – 6 Miles, and turns in that direction.

EXT. DIRT ROAD, LAKE AND STREAM – DAY

The Lincoln throws up a cloud of dust as it speeds along. It comes to a road going around a lake, follows that, comes to a sluggish stream crossing it, splashes in and bogs down.

SKIPPER

Crap. Get out and push.

Rudy and Boggs get out and push. The back wheels spin and they remains stuck. Skipper pops the trunk lid.

SKIPPER

It got a jack?

RUDY

Yeah.

SKIPPER

Jack it up and throw some brush under the back wheels.

Rudy and Boggs pull a jack from the trunk. Skipper gets out, wades down to the lake, and sees the kids on the other side.

EXT. SWIMMING HOLE – DAY

Clay and Heather, holding hands, wade to shore and walk to the horses.

HEATHER

I wish we could stay here all day.

CLAY

Me too.

(calls)

Let's go, you guys!

Darren, Jason and Ginger wade ashore.

JASON

Time to eat?

HEATHER

Okay.

She gets sandwiches out of her saddlebags, hands them around, and they start eating.

DARREN

That's a great swing.

JASON

Yeah. The best ever.

Darren looks at a fenced off section of beach.

DARREN

What's that?

JASON

Quicksand. Want to see it? Come on.

They walk over. A sign on the fence says, DANGER! QUICKSAND! STAY OUT!

JASON

Someone knocked the fence down and one of our horses got stuck in it last winter, and we had to pull him out with two other horses.

Clay, Heather and Ginger walk over.

GINGER

Anyone ever fall in and get sucked down?

CLAY

No. That's just scare stories. If you relax and move slow you can swim out.

DARREN

You ever try it?

CLAY

No. You crazy? What if it didn't work?

HEATHER

Let's go. It gives me the creeps, and it's getting hot.

CLAY

Alright. It should be cool still in Marshall's basement.

They put on their shirts, shorts and tennis shoes, mount up and ride off.

EXT. MARSHALL'S HOUSE – DAY

It's two-story, with a three story tower, needs paint and repairs, and is surrounded by several holes with dirt piled up around them. The kids ride up.

JASON

People dug those holes looking for Marshall's money. He was real rich and buried a lot of money somewhere.

GINGER

They ever find it?

CLAY

No. It was just rumors. Come on. The basement door's in back.

EXT. MARSHALL'S HOUSE – BASEMENT DOOR – DAY

They ride up and dismount. A tombstone covered with flowers is nearby, and a barn down the hill.

CLAY

That's Lenore's grave. She left everything to Red.

He takes a key from a ledge over the basement door, unlocks it and they go in.

INT. MARSHALL'S HOUSE – BASEMENT – DAY

It's dark, dusty, and littered with old furniture and other castoffs. A stack of firewood is at one end. Several narrow windows near the ceiling are propped open for ventilation.

GINGER

What's all that wood for?

CLAY

A fireplace upstairs. That pulley next to it hauls it up there.

Darren goes to a large closed door.

DARREN

What's this?

CLAY

An elevator, but it doesn't work. There's no electricity. We should have brought a flashlight.

HEATHER

(hands it to him)

Here, on my phone.

CLAY

Thanks.

He turns it on and shines it around.

HEATHER

(looks in an open door)

This the wine cellar?

CLAY

No, a fruit cellar. Some's so old and moldy it glows. Watch.

He turns the light off. Several jars of canned fruit glow.

HEATHER

Yuck.

CLAY

Yeah. This is the wine cellar.

He leads them over and they all go in.

INT. MARSHALL'S HOUSE – WINE CELLAR – CONTINUOUS

Racks of liquor and wine bottles line the walls. Clay shines the light around.

CLAY

Look for a panel or something that could hide a safe.

They search the walls, floor, and look behind the racks.

CLAY

Nothing's here. Let's go.

EXT. MARSHALL'S HOUSE – BASEMENT DOOR – DAY

The kids come out, Clay gives Heather her phone back, locks the door, and returns the key to the ledge.

CLAY

Want to ride around the lake?

GINGER

I do.

CLAY

Okay.

DARREN

Can I ride in front this time, Jason?

JASON

Okay. We'll take turns.

Clay helps them on Clyde, then he and Heather mount up.

HEATHER

Listen.

They hear distant voices, then a revving engine.

JASON

Someone's stuck in the creek again.

CLAY

Yeah. Maybe we can help them out. Come on.

They ride towards the voices.

EXT. WOODS AND ROAD – DAY

The voices become more distinct.

SKIPPER (O.S)

Put your backs into it!

The engine roars a few moments, then slows to an idle.

RUDY (O.S)

Screw it. Let's leave it, take the money, hide out 'til dark, then walk back with it to the van.

The kids rein up and look at each other.

SKIPPER (O.S)

You kidding? That's ten miles, at least, back to Walmart. And, we got to get this car out of the creek and hide it before someone sees it, calls the cops, and they come out with dogs and track us down.

Push!

The engine roars. Clay dismounts.

CLAY

You guys stay here. I'll sneak up and take a look.

HEATHER

No, Clay. Let's just call 911.

CLAY

We will, but I want to get a description for them first.

Heather dismounts.

HEATHER

I'm going too, then. You shouldn't go alone.

The engine returns to an idle. The kids talk quietly.

CLAY

Alright. The rest of you stay here and keep the horses quiet.

He and Heather tie their horses to trees and sneak forward. Jason jumps off Clyde and runs after them.

JASON

I'm going too.

GINGER

No. Jason! Come back!

He continues on.

GINGER

Oh, God. I've got to catch him.

She jumps off Clyde and runs after him.

DARREN

Be careful.

EXT. HEAVY BRUSH, ROAD AND CREEK – DAY

Jason and Ginger catch up to Clay and Heather hiding in heavy brush at the edge of the stream. Clay frowns and holds his finger to his lips. They can see the crooks and car.

SKIPPER

Get some of that heavier brush on the other side.

Rudy and Boggs head for the brush the kids are hiding behind.

CLAY

Let's go.

They get up to run. Rudy and Boggs see them.

BOGGS

Hey! You! Stop!

Jason falls, the other kids stop to pick him up, and Rudy and Boggs catch them.

BOGGS

No, ya don't! Yer not goin' nowhere!

EXT. WOODS AND ROAD – DAY

Darren and Clyde are still waiting there.

BOGGS (O.S.)

Hey, Skipper! We caught some kids hiding here!

SKIPPER (O.S.)

Hang onto them. Be right there.

Darren slides off Clyde, ties him to a tree and hurries towards the voices.

EXT. HEAVY BRUSH, ROAD AND CREEK – DAY

Skipper, pointing the gun at the kids, wades ashore.

SKIPPER

They were hiding?

BOGGS

Yeah. In the bushes.

Darren sneaks up behind them, hides and listens.

SKIPPER

What are you doing here? Give me your cell phones. Now!

Heather hands him hers.

HEATHER

Here. I have the only one.

He throws it in the creek.

CLAY

Hey!

Skipper

Shut up. Where's yours?

CLAY

I don't have one. I dropped and broke it.

SKIPPER

Turn your pockets out. All of you.

The kids do, and they're empty.

SKIPPER

What are you doing here?

CLAY

We heard you were stuck and came to help.

BOGGS

Liar. They were hiding and heard us, Skipper. We got to kill 'em.

SKIPPER

Take it easy, Boggs. They want to help, and so they shall. Let's go.
He waves them into the creek with the gun. Darren runs back into the woods.

EXT. BUSHES – DAY

Darren stops and turns around.

DARREN

(yells)

Help, someone! I hurt my foot and can't walk! Help!

EXT. THE CREEK – DAY

SKIPPER

Damn it. There's another one out there.

(yells)

Stay there, kid! We'll find you!

They wade back to shore.

SKIPPER

(to the kids)

Sit on that log over there and don't move.

They sit on it. Skipper hands the gun to Boggs.

SKIPPER

If they do, shoot 'em.

BOGGS

Right. I might anyway.

DARREN (O.S.)

Help, someone! Please!

SKIPPER

(yells)

Stay there! We'll find you! Let's go, Rudy.

They run into the woods.

EXT. WOODS – DAY

Darren sees them coming, runs deeper into the woods, then hides again.

SKIPPER (O.S.)

Kid, where are you?

DARREN

(yells)

Here! Over here!

SKIPPER (O.S.)

Keep talking. We'll find you.

Darren watches them walk by, then runs back to the creek.

EXT. HEAVY BRUSH, ROAD AND CREEK – DAY

Boggs is sitting on a log a few yards from the one the kids are sitting on. The kids whisper.

CLAY

What's Darren doing?

GINGER

Trying to be the man again, I think. Lure them off, then come back and rescue us.

CLAY

That's crazy. He should be running for help.

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GINGER

I know, but he's—

BOGGS

Shut up over there.

EXT. WOODS – DAY

Skipper and Rudy enter a clearing, stop and look around.

RUDY

He should be right here.

(yells)

Kid! Where are you?

Silence.

SKIPPER

He's screwing with us. Let's get back to the car.

They run back to the creek.

EXT. HEAVY BRUSH – ROAD AND CREEK – DAY

The kids watch Darren as he sneaks out of the brush, tiptoes to Boggs, and pokes him with a stick.

DARREN

(phony, deep voice)

Drop it! Hands up!

Boggs drops the gun. The kids jump up and run for it. Skipper and Rudy burst out of the woods, they all scramble for the gun, Skipper gets it, and points it at the kids.

BOGGS

Shoot 'em, Skipper. We gotta kill 'em.

SKIPPER

(breathing hard)

We will.

(to Darren)

Starting with you. I got in poison oak out there looking for you.

RUDY

Me, too.

GINGER

Good. I hope you both scratch yourselves to death.

SKIPPER

That's it. You first then, smart mouth. Into the lake with you.

He grabs her and starts for the lake.

DARREN

No! Stop!

He starts after them. Rudy grabs him.

CLAY

Wait! Don't hurt her! Please! We can get your car out of the creek, and you'll be miles away before we can tell anyone!

Skipper stops and looks around at him.

SKIPPER

How?

CLAY

We've got a big Clydesdale horse. He can pull it out.

SKIPPER

That's a heavy car, kid, and stuck in a hole. You sure?

CLAY

Yes, he's done it before. Lots of times.

SKIPPER

Where is he?

CLAY

Promise you'll let us go?

SKIPPER

Yeah, yeah. I promise. Where?

Clay looks at the other kids. They shrug.

CLAY

Alright. He's this way.

Talking quietly, the kids lead them to the horses.

CLAY

Why didn't you just run for help, Darren?

DARREN

I couldn't. They were talking about killing you. What if we didn't get back in time?

CLAY

Well, they're probably going to now, anyway, and no one even knows where we are.

EXT. WOODS AND ROAD – DAY

They get to the horses.

SKIPPER

Three horses.

He slaps the back of Clay's head.

SKIPPER

I knew you were lying about something.

CLAY

I wasn't lying. The Clydesdale is the only one that can help. The others are too small.

SKIPPER

Not to ride. Mount up, Rudy. I hate walking.

He gets on Pal, Rudy on Rosebud, and Boggs starts for Clyde, but he bares his teeth, lays his ears back, and Boggs stops.

BOGGS

He doesn't like me.

DARREN

No kidding. I'll take him.

The tower on Marshall's house is visible over the tree tops.

SKIPPER

That a house?

CLAY

Yes. It's empty, and there's a harness in a barn there that we need.

SKIPPER

So, let's get it, then.

They start for the barn.

EXT. MARSHALL'S HOUSE AND BARN – DAY

They pass the house and go down to the barn. Clay opens its doors and goes inside.

SKIPPER

Go with him, Rudy.

Rudy dismounts and goes in the barn.

SKIPPER

What's in the house?

JASON

Stinky old furniture and rotten fruit and wine and nobody's supposed to go in there except us. It's our Grandpa's.

SKIPPER

Take a look, Boggs. Make sure no one's around.

Boggs walks up to the house.

Clay comes out of the barn with a harness, and Rudy with a thick coil of quarter inch rope.

RUDY

Found this. Thought we might need it.

SKIPPER

Probably. Is there room in there for the car?

RUDY

Yeah.

SKIPPER

That's where it's going then.

They put the harness on Clyde, and the rope in one of Rosebud's saddlebags. Boggs returns from the house.

BOGGS

Nobody there, Skipper.

SKIPPER

Alright. Let's get the car.

They head for the creek.

EXT. HEAVY BRUSH – ROAD AND CREEK – DAY

Clyde sees the car, snorts and takes a nip at Skipper when he gets off Pal.

SKIPPER

What the hell's the matter with him?

CLAY

He doesn't like cars.

GINGER

And you, obviously.

SKIPPER

Shut up. Hitch him up.

Clay leads Clyde to the back of the Lincoln.

SKIPPER

No, to the front. Pull it on across.

CLAY

But, there's trees across the road this way. You've got to go back the way you came.

SKIPPER

To the front, I said, and the rest of you in back to push.

Clay hitches Clyde to the Lincoln's front bumper and stays with him, Skipper gets in and starts it, and

the rest go to the back to push.

SKIPPER

Alright, push!

CLAY

Git, Clyde! Git!

The engine roars, Clyde pulls, all in back push, the Lincoln starts to come out of the hole, then slides back in.

SKIPPER

Come on, damnit! Push, push, PUSH!

The same thing happens. Skipper idles the engine.

SKIPPER

Any other ideas? And, they better be better than this one, or you're all going for a long, deep, swim.

CLAY

Let him rest, then try again.

Darren goes to Clay.

DARREN

Let me try. I've got an idea.

CLAY

What? Your ideas so far suck.

DARREN

Not this one. Help me up on him.

SKIPPER

What's going on up there? Let's go.

CLAY

Alright, but be careful.

He boosts Darren onto Clyde, then goes to the back to push.

DARREN

(to Skipper)

If I wave, lay on the horn.

SKIPPER

(nods)

Let's go. Push!

DARREN

Git, Clyde! Git!

The engine roars, Clyde pulls, all in back push, the car starts to come out, slides back in, Darren waves, the horn blares, Clyde whinnies, rears, lunges, the car breaks free, and he pulls it across the creek. Darren jumps off.

DARREN

Great job, Clyde. Great job. Sorry about the horn.

Clyde snorts and gives him a look. Darren and Clay unhitch him, and the kids start to mount up.

Skipper points the gun at them.

SKIPPER

Nope. You're staying here.

CLAY

What? No. You said we could go now.

SKIPPER

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Tomorrow morning, after you get us back across the creek.

CLAY

But, that wasn't the deal, and you don't need us for that now. Just take a run at the creek, keep your foot on the gas and nine times out of ten you'll go right across.

SKIPPER

Yeah, but it's for that tenth time, kid, that you've got to stick around. To make sure we do.

CLAY

We can't. And, our folks will come looking for us.

SKIPPER

No, they won't. Head for the house. Move it!

With the kids in front, leading Clyde, they all start for the house.

JASON

Mom and Dad won't come looking for us, Clay?

CLAY

Of course they will. He's crazy.

GINGER

But, we told them we were going to the mine.

CLAY

And, when they don't find us there, follow our tracks straight here.

GINGER

And, they'll be waiting for them? Is that what he meant? Are they that crazy?

CLAY

They might be. What else could he have meant?

HEATHER

I don't think to get them back across the creek is the real reason they won't let us go. We've seen their faces, know what they've done, and if they do we'll run straight to the police, ID them, and they'll set up road blocks and catch them. They can't let us go.

CLAY

You're right. We've got to escape somehow, at least one of us, and run for help. And, if that's you, Darren, no more heroics, right?

DARREN

Right.

EXT. MARSHALL'S HOUSE – PORCH – DAY

They stop there. Skipper kills the engine and gets out.

SKIPPER

Leave the food and money here, Boggs, and take the car and Clydesdale to the barn.

JASON

You'd better not put Clyde in the barn with that car, mister. He'll kick it all to pieces.

SKIPPER

Alright, it's out of sight here. That's good enough. But, take the Clydesdale to the barn. I don't trust him.

BOGGS

Me, neither.

(to Darren

Come on, you.

Darren and Boggs take Clyde to the barn.

SKIPPER

What's in those saddlebags, Rudy?

He empties them. There's just the rope and some of the kids' clothes.

SKIPPER

Okay. Leave the rope here, and put the clothes back in. We're gonna' need 'em.

Rudy puts the clothes back in the saddlebags. Darren and Boggs walk up from the barn.

SKIPPER

Anywhere in the house we can lock these kids up?

BOGGS

Yeah. In that tower up there. A room with rock walls and a door that locks.

SKIPPER

Really? Just like the pen. You'll love it, kiddies. Let's go.

Skipper, Boggs, and the kids go up the steps, into the house.

INT. MARSHALL'S HOUSE – GROUND FLOOR – FOYER – CONTINUOUS

There's stairs going up, an open elevator door with a car inside, a hallway leading off, and several doors to other rooms. They go up the stairs.

SKIPPER

That elevator work?

BOGGS

No.

SKIPPER

Who knows where you went today?

CLAY

Everyone. The whole town.

Skipper slaps the back of his head.

SKIPPER

Who?

HEATHER

With my phone dead, my Mom's probably called the police already.

SKIPPER

And, they're all out looking for us. So, so sad.

INT. MARSHALL'S HOUSE – TOWER ROOM LANDING – DAY

The door has a key in its lock. They all go in.

INT. MARSHALL'S HOUSE – TOWER ROOM – CONTINUOUS

There's a window, a closed elevator door, and a desk. Skipper goes to the window, opens it and looks out.

SKIPPER

Thirty feet straight down. They jump, and it'll kill 'em. Perfect.

BOGGS

Yeah. You hear that? Perfect.

Skipper goes to the desk, looks through it, then to the elevator door and pushes the call button repeatedly. Nothing happens.

SKIPPER

Also, perfect. Let's go, Boggsie, got a busy day ahead.

They leave, close and lock the door. The kids go to the window and watch them come out below and go down the porch steps, where Rudy is waiting with Pal and Rosebud.

SKIPPER

Mount up, Rudy. We're going for a ride.

They mount up and Skipper hands the gun to Boggs.

SKIPPER

Don't let them get the jump on you again, Boggs, or you're fish food.

BOGGS

Yeah, I know. They won't.

They ride off. The kids step back from the window and look around.

CLAY

There's got to be a way out of here. Let's find it.

EXT. ROAD AND BRUSH – DAY

RUDY

Where we headed, Skipper?

SKIPPER

To a swimming hole I saw the kids at. We'll tie the horses there, scatter their clothes around, rub out all the hoofprints going to and from the house, and when their folks come looking for them it'll look like they went swimming there and drowned. They'll have to search the lake then, and that could take days. We better hurry. They could be looking for them already.

They whip Pal and Rosebud to gallops.

EXT. SWIMMING HOLE – DAY

Skipper and Rudy ride up, dismount and see the quicksand fence and sign.

SKIPPER

Quicksand. Better yet.

They hang the kids' clothes on the fence, Skipper tosses Jason's hat out in the middle, then they hear distant shouts.

SKIPPER

Quick. Let's rub out the tracks.

They pick up fallen branches and rub them out, around a corner and out of sight.

Tearing their clothes off, Cleve, Bill, and Paul run up.

CLEVE

Dibs on the swing first!

BILL

After me! I called it a mile back!

They see the horses and stop.

CLEVE

Hey. That's Pal, Clay's horse.

BILL

And, Heather's Rosebud.

They look around.

CLEVE

(sing-song, teasing)

Now, I wonder where they are. In the bushes, I bet. Yoo hoo, lovey-dovies. Come on out. You're busted.

There's no answer.

BILL

So, where are they?

(calls)

Clay? Heather?

PAUL

What's that on the quicksand fence?

They walk over to it.

CLEVE

Clay's shirt. I've got one just like it.

BILL

And, Heather's Cougar headband. They're around here somewhere.

PAUL

Look! Jason's hat! In the middle of the quicksand!

BILL

They fell in! Come on. We gotta' get help!

They run back towards town.

INT. MARSHALL'S HOUSE – TOWER ROOM – DAY

Ginger and Jason are trying to pick the lock on the stairs door with a bent paperclip, Clay and Darren trying to open the elevator door, and Heather on watch at the window.

JASON

Want me to try, Ginger?

GINGER

Maybe. Oh! I almost had it, I think.

HEATHER

They're coming back! On foot.

The others run to the window and watch Skipper and Rudy walk up to Boggs.

SKIPPER

They still up there?

BOGGS

Yeah.

SKIPPER

They better be.

Skipper takes the pistol from him and checks its load as he and Rudy climb the porch steps.

GINGER

They're coming up. I'll jam this in the key hole so they can't get the key in.

She drops the paperclip, kneels to pick it up, and a floorboard shifts under her foot.

GINGER

Look! This floorboard's loose. Not even nailed down.

CLAY

(examines it)

You're right.

He pulls up a two-by-four foot section of plywood floorboard.

CLAY

Everyone in. Quick. Between the joists. Be careful, though. That's just a sheetrock ceiling below we'll be lying on and could fall off.

The kids lie between the joists. Clay pulls the loose floorboard over them and lowers it. It hits him and Heather and remains an inch higher than the others.

INT. TOWER ROOM – UNDER THE LOOSE FLOORBOARD – CONTINUOUS

All whisper.

HEATHER

Oh, no, Clay. We're too big.

Footsteps come up the stairs.

CLAY

Yeah. We'll have to get out and tell them you guys escaped somehow.

He starts to lift the loose floorboard.

DARREN

Wait. I'll just push the ceiling down a little.

CLAY

No, Darren. It'll fall off.

DARREN

Maybe not. Brace yourselves up between the joists to take our weight off it.

They brace themselves up, he pushes down on the ceiling, the sheetrock nails squeal, and the ceiling and floorboard both drop half an inch. A key rattles in the lock.

DARREN

(whispers)

Once more.

The kids brace themselves up again, and he pushes down on the ceiling again.

INT. MARSHALL'S HOUSE – TOWER ROOM – DAY

The sheetrock nails squeal and the loose floorboard settles into place. Skipper and Rudy open the door and walk in.

RUDY

What the..? Where are they?

SKIPPER

They got out! Come on. They can't be far.

They run out and down the stairs.

INT. MARSHALL'S HOUSE – SECOND FLOOR – DAY

Skipper and Rudy run from room to room, searching for the kids. They come out of a room and see Boggs standing at the bottom of the porch steps, watching them through the open front door.

SKIPPER

Get up here, Boggs, and help us find the kids! They got away.

BOGGS

Huh?

SKIPPER

Get up here!

BOGGS

Oh. Okay.

He starts up the steps.

INT. MARSHALL'S HOUSE – UNDER THE LOOSE FLOORBOARD – DAY

HEATHER

Can we get out now, Clay? I can't breath.

CLAY

No. They might come back. I'll lift the floorboard a little.

He lifts it. The sheetrock nails squeal.

INT. MARSHALL'S HOUSE – SECOND FLOOR – DAY

Skipper and Rudy look up at the squealing sheetrock nails, and the ceiling and kids crash down on them. The kids jump up and run down the stairs. Skipper and Rudy jump up and chase them.

INT. MARSHALL'S HOUSE – GROUND FLOOR – FOYER – CONTINUOUS

The kids run to the front door. Boggs, coming in there, spreads his arms to catch them. Darrel headbutts him, and he falls back in the doorway, blocking it. Clay opens a door.

CLAY

In here! Quick!

The kids all run in.

INT. MARSHALL'S HOUSE – GROUND FLOOR – PARLOR – CONTINUOUS

There's old furniture and a fireplace. Clay slams the door and puts a chair under its knob.

SKIPPER (O.S.)

Break it down!

Bodies slam against the other side.

CLAY

This way!

He leads them to a large woodlift box next to the fireplace, and opens its lid.

CLAY

In here. Quick.

They get in. Clay takes a hatchet from a chopping block on the hearth, gets in, and lowers the lid.

INT. MARSHALL'S HOUSE – PARLOR – WOODLIFT BOX – CONTINUOUS

The kids are lying on a load of firewood.

CLAY

If they find us here, I'll chop the pully rope and we'll drop to the basement.

Darren picks up a piece of firewood.

INT. MARSHALLS HOUSE – PARLOR – DAY

The door breaks open and the crooks rush in and look around.

SKIPPER

They're in here somewhere. Find them!

They start searching. Skipper sees the woodlift box, goes to it, takes out his gun, and reaches for the lid.

INT. MARSHALLS HOUSE – PARLOR – WOODLIFT BOX – DAY

The lid suddenly opens and Skipper is standing there pointing the gun at the kids.

SKIPPER

Got 'cha!

Darren hits him with the firewood, Clay chops the pully rope, the woodlift drops, and the kids scream.

INT. MARSHALL'S HOUSE – BASEMENT – CONTINUOUS

The woodlift smashes on the basement floor and the kids spill out.

INT. MARSHALLS HOUSE – PARLOR – DAY

SKIPPER

They're in the basement. Run around back, Boggs. Don't let 'em out.

Boggs runs out the door.

INT. MARSHALL'S HOUSE – BASEMENT – DAY

CLAY

Let's go!

The kids jump up, run to the back door, Clay tries to open it, but it's locked, and the small knob that unlocks it rusted closed. Ginger hands him a chunk of fire wood.

GINGER

Here. Hit it with this.

Clay hits it, but still can't turn it. Darren helps him and they keep trying. Ginger sees Skipper and Rudy looking down the woodlift shaft at them. She grabs a chunk of firewood and fastpitches it up at them.

INT. MARSHALL'S HOUSE – PARLOR – DAY

The chunk of firewood hits skipper's nose. He howls and slams the lid.

SKIPPER

Where's the basement stairs!? Come on!

He and Rudy run out the parlor door.

INT. MARSHALL'S HOUSE – BASEMENT – DAY

Darren and Clay get the back door unlocked and open it.

CLAY

Let's go!

The kids start to run out, see Boggs coming around the house, run back in, slam the door, and lock it again.

GINGER

The others went to the stairs.

CLAY

Get some firewood. Hurry. We can't let them get down here.

They get firewood and run to the bottom of the stairs with it. Darren runs in the fruit cellar, comes back with several jars of rotten fruit, and gives some to Ginger.

GINGER

(hefts one)

Oh, yeah, Darren. These are perfect.

The door at the top of the stairs opens.

CLAY

Here they come.

Skipper and Rudy start down the stairs. The kids barrage them with firewood and jars of rotten fruit, drive them back up, out the door, and they slam it.

SKIPPER (O.S.)

Get up here! Now! Or I'm coming down there and shoot every damn one of you! Hear me!? Now!

GINGER

Come on, losers! We're ready!

DARREN

Come on, psychos!

There's no response.

GINGER

They might be trying to come down the woodlift shaft.

HEATHER

No. Here they are. All in back now!

CLAY

More firewood and fruit jars!

The kids load up, take cover behind old furniture, and watch as Skipper tries to open the back door, then goes to a vent window.

SKIPPER

I'm done messing with ya, counting to three, and if that back door's not unlocked, going to shoot you

through this window. And, don't think I can't! One!

INT. MARSHALL'S HOUSE – BASEMENT – DAY

Ginger and Darren, crouched behind a sofa, have a clear view of Skipper.

GINGER

On two, Darren.

DARREN

Okay.

SKIPPER

Two!

Ginger and Darren stand up and throw jars of rotten fruit at Skipper.

EXT. MARSHALL'S HOUSE – BASEMENT VENT WINDOW – DAY

The jars hit Skipper, break and cover him with broken glass and rotten fruit. He screams, sticks the gun in the window and starts shooting wildly.

INT. MARSHALL'S HOUSE – BASEMENT – DAY

Bullets ricochet around the room, narrowly missing the kids.

EXT. MARSHALL'S HOUSE – BASEMENT VENT WINDOW – DAY

The gun clicks on empty. Skipper pulls it from the window, throws it away, runs to the back door, jerks on its knob several times, then grabs a bucket lying there and throws it at the door. It bounces back and hits his nose.

He howls, sobs, holds it, and staggers up around the house.

RUDY

He's flipped out, Boggs. Nail some boards across the door.

BOGGS

Okay.

He runs to the barn. Rudy waits for him to get back and start nailing, then walks up around the house.

EXT. MARSHALL'S HOUSE – FRONT PORCH – DAY

Skipper is sitting in the Lincoln, his nose bloody, his face dripping rotten fruit. Rudy walks up.

RUDY

You okay?

SKIPPER

We got anything to drink?

RUDY

No.

SKIPPER

There's some wine in the house one of the kids said. If you can't find anything better, bring me that.

RUDY

Okay.

Rudy goes up the porch steps.

The hammering on the other side of the house stops, and Boggs walks up.

BOGGS

Hi, Skipper. I nailed some boards across the basement door.

SKIPPER

Help Rudy in the house. And, nail that woodlift shut.

BOGGS

Okay.

He goes up the steps.

INT. MARSHALL'S HOUSE – THE BASEMENT – DAY

The kids have arranged the furniture into crude forts. Footsteps pass back and forth over their heads.

HEATHER

What are they doing up there?

GINGER

Looking for something, I think.

Heather goes to the elevator door.

HEATHER

Let's see if we can get this door open.

CLAY

I don't think so. It's rusted to its track. We tried to open it last summer.

HEATHER

But, we're running out of options, Clay. The back door and stairs door are both blocked, so's the woodlift, and the windows too small to crawl through, even for Jason. We've got to try.

CLAY

Alright. If we can, and get up in the elevator car, which is right above us, we can sneak out a back door or window. Hand me that shovel.

Darren hands it to him, he puts its point between the door and wall, and pries. The door groans and opens a crack.

JASON

It's working!

CLAY

Yeah. But, they are going to hear that up there. We need some oil or something to quiet it down with.

Ginger holds up a jar of rotten fruit.

GINGER

How about some of this?

CLAY

Sure. Try it

She opens the jar.

CLAY

Pour it along the bottom of the door, so it'll drip down on the track.

She does, Darren pries on the door, and it moans softly this time, and opens a little more.

JASON

It's working!

CLAY

Not so loud. And, bring us some more rotten fruit. The more rotten, the better.

JASON

Okay.

He runs to the fruit cellar.

EXT. THE QUICKSAND – DAY

Distant sirens wind down. A fire chief, JIM (35) and two firemen run up and start tearing the fence down. Two others run up with probes.

JIM

Hurry up. They could still be alive down there.

They push the probes in the quicksand and start searching. Cathy, Cody, and Heather's mother, BETH (40) run up.

CODY

Find anything, Jim?

JIM

Just these clothes. Can you identify them?

CATHY

Yes. That's Jason's hat, and Clay's shirt.

BETH

And, Heather's headband. Oh, God, no, please! Heather! Heather!

She starts sobbing.

JIM

It's unusual for people to get sucked down in quicksand. I've sent for a SCUBA team to search the lake.

CATHY

Come on, Beth. We're in the way here. Let's search the woods. We might find something there.

They walk off. Medical and SCUBA teams arrive.

JIM

(to the SCUBA team)

Search between here and the swing first, then further out.

The divers wade into the lake. Jim gets on his radio.

JIM

Linda? We need a back hoe, bucket crane, and a cat. The road's overgrown. And, tell them to hurry.

INT. MARSHALL'S HOUSE – BASEMENT – NIGHT

The kids are still trying to open the elevator door, and have found candle stubs to light. Someone knocks on the stairs door. They stop work and look up at it.

CLAY

Yeah?

INT. GROUND FLOOR – HALL – BASEMENT STAIRS DOOR – NIGHT

Rudy and Boggs are standing there with a lit cigarette lighter. The door is blocked closed with a two by four to the opposite wall.

RUDY

(calls)

Got any whiskey or wine down there? We'll trade ya some food for it.

INT. MARSHALL'S HOUSE – BASEMENT – NIGHT

GINGER

(calls)

No. It's probably poisoned.

RUDY (O.S)

No. Still in its wrappers. Hot dogs, buns, Twinkies, Ho Hos, potato chips, candy bars...

JASON

Can we, Clay? I'm really, really, really hungry.

GINGER

If they start drinking, maybe they'll forget to keep an eye on us down here.

CLAY

(calls up)

Alright. Put it on the top step. If it looks okay, we'll put some wine there.

RUDY (O.S)

Whiskey, if you got any. We'll get the food.

Clay goes in the wine cellar and brings back three bottles. The stairs door opens and a bag put on the top step. Clay takes the bottles up, looks in the bag, leaves the bottles, and brings the bag down. Jason looks in it.

JASON

Oh, boy. Twinkies, Ho Hos, hot dogs...

They start eating.

DARREN

What'd you give them.

CLAY

Whiskey, rum, and apricot schnapps, whatever that is. Let's get this door open.

They go back to work on it.

EXT. THE QUICKSAND – NIGHT

A generator runs in the background. Flood lights illuminate the scene.

Cathy, Cody, Beth, REVEREND COLLINS (55), and a TV news crew anchored by MARSHA LYNN (35), watch as a backhoe dips up buckets of quicksand and spreads them on the ground, where the firemen comb through them.

MARSHA

(into her mic)

It's dark here now. No further sign of the children has been found, but most of their parents have arrived, as well as Reverend Collins, a local pastor.

(steps over to him)

Reverend, I'm Marsha Lynn, with CBYN. This is such a horror, sir.

REVEREND COLLINGS

Yes. We are all praying for them.

MARSHA

As are we, and many of our viewers.

Mrs. Harding walks up.

MRS. HARDING

I'm Elizabeth Harding, Mayor and Capulet City Manager.

MARSHA

Oh, yes. Thanks for introducing yourself, Mayor. Someone pointed you out earlier.

Cody, Cathy and Beth walk up.

CODY

Excuse me, Reverend. Will you pass the word that we're organizing a search for our children tomorrow morning. We can't believe they drowned or fell in the quicksand. They're sensible children, would never go near it, and excellent swimmers.

CATHY

And, where's our big Clydesdale that some of them rode? His tracks simply end here.

MRS. HARDING

Maybe he went in the lake and drowned. Really, Catherin, with all this expertise here you must step aside and let them handle it. And, I don't think you're going to get many to help you look for them tomorrow, either. Most are signed up to help with our annual Glen Marshall Day Parade and Picnic.

CODY

Seven a.m., at the Community Hall, Reverend.

REVEREND COLLINS

Of course. I'll be there too.

EXT. MARSHALL'S HOUSE – FRONT PORCH – NIGHT

The crooks are sitting on the steps, drinking and listening to music on the car radio. Rudy and Boggs sing along, drunkenly. Skipper drinks morosely. Red and blue emergency lights flash across the lake.

RUDY

Looks like your little trick worked, Skipper. Come on, loosen up, would ya? It's party time.

SKIPPER

I'll party when we get the car back across the creek and this place torched. With those kids in it.

INT. MARSHALL'S HOUSE – BASEMENT – NIGHT

The elevator door is open about six inches, not quite far enough to squeeze through. The party out on the porch gets suddenly louder. A bottle breaks.

RUDY (O.S)

Yahoo.

HEATHER

They're drunk. I hate drunks.

GINGER

Me too. And, too wired to pass out. Giving them booze was a bad idea.

HEATHER

And, I don't like the way they were looking at us earlier. We've got to get out of here.

CLAY

More rotten fruit, Jason.

Jason hands him a jar, Clay opens it and pours it on the track, Darren pries on the door and it suddenly slides all the way open.

JASON

We did it!

CLAY

Bring some more candles. It looks like another door on the other side.

JASON

To a secret tunnel, I bet.

CLAY

Wouldn't that be sweet.

They bring more candles, Clay jumps in with one and opens the door on the other side. A rotten wood cabinet tumbles out, breaks open, and thousands of gold coins spill on the floor.

HEATHER

Oh, my gosh. Is that money?

Clay holds one up to his candle.

CLAY

GOLD, it says. UNITED STATES OF AMERICA. ONE OUNCE FINE GOLD.

HEATHER

You know what that's worth, then? About two thousand dollars. Just that one.

CLAY

And, there's thousands here. We're rich. Or, Red is, I guess.

The others jump down in the shaft and pick some up.

GINGER

It is gold. Look at it all.

They run their hands through it, laughing.

CLAY

There's a million dollars worth here. Easy.

A small metal box is half buried in the coins. Clay pulls it out and opens it. Inside are bank books, passports, and a sealed envelope with writing on it.

HEATHER

Is that Marshall's confession?

CLAY

Maybe.

(reads the envelope)

For my daughter, Lenore, it says. And, she left everything to Red. We'd better let him open it.

He puts it in his pocket.

GINGER

You know what? With all this gold, maybe we can just buy our way out of here.

CLAY

No, they'd just take it and kill us all anyway when they leave. Let's put it back in the hole, and see if we can get up in the car.

They start putting the gold back in the hole.

EXT. MARSHALL'S HOUSE – FRONT PORCH – NIGHT

Red and blue lights continue flashing across the lake. "There Stands the Glass," by Webb Pierce, plays on the car radio.

RUDY

Oh, yeah. One of my old-timey favorites.

He goes to the car, turns up the volume, sings along, tips up a bottle, drains it, and puts it with another empty.

RUDY

Couple of dead soldiers here. Can't have that. I'll get a couple more.

He grabs Twinkies from the back seat, lights his Bic, and goes in the house.

INT. GROUND FLOOR – BASEMENT STAIRS DOOR – NIGHT

Rudy removes the two by four, opens the door, starts to call down, then sees the kids in the elevator shaft.

DARREN

Is that a trap door on the bottom of the car?

CLAY

Looks like it.

Rudy shuts the door quietly, puts the brace back, and leaves.

EXT. MARSHALL'S HOUSE – PORCH STEPS – NIGHT

Rudy comes out of the house.

RUDY

Those kids are in the elevator shaft, Skipper, trying to get up in the car, and said there's maybe a trap door on the bottom.

SKIPPER

Yeah? I hope so. Come on.

They go in the house.

INT. MARSHALL'S HOUSE – BASEMENT – ELEVATOR SHAFT – NIGHT

Clay is preparing to boost Darren up to the elevator car.

CLAY

It's too quiet up there. They might be waiting for us. If they are, and you can, Darren, run for help. Don't

worry about the rest of us, just go for it.

DARREN

I can't. Not if they see me. They'll have to run too, then, bust in down here to take you to handle Clyde at the creek if they need him, and then keep you for hostages in case they need them, and they probably will. If they see me, I'll come back and we'll figure something else out.

GINGER

No, Darren, run for help. Please. We can hold them off, like we did before, until you get back.

DARREN

Not if they know the cops are coming. They'll be desperate to get out of here then. Firewood and rotten fruit jars won't stop them.

GINGER

But, slow them down, at least. Please, Darren, promise you'll run for help if you can.

HEATHER

That was a lot of whiskey we gave them. Maybe they're passed out, and we can all just walk out of here.

DARREN

Yeah, that's what I'm hoping. Alright, Ginger, I promise, but I don't like it. Boost me up.

She and Clay boost him up, and he reaches for a latch on the bottom of the car.

INT. MARSHALL'S HOUSE – ELEVATOR CAR – NIGHT

A carpet lifts, then falls aside as Darren opens a hinged trap door under it. He climbs in, looks in the foyer, then reaches back down through the trap door.

DARREN

(whispers)

No one's here. Hand me Jason.

He sees a shadow out in the foyer move.

DARREN

Wait.

It moves again.

DARREN

They're here. I'm coming back down.

Skipper runs in and grabs him.

SKIPPER

Oh, no, ya don't!

Darren flips the trap door closed.

DARREN

Latch it! They got me!

Rudy and Boggs run in.

RUDY

Where's the others?

SKIPPER

Still down there, but we'll get them too, now that we got this one.

(to Darren)

You been giving me trouble all day, haven't you, you little creep!

He slaps Darren.

SKIPPER

Haven't you!

He slaps him again, knocking him down.

INT. MARSHALL'S HOUSE – ELEVATOR SHAFT – NIGHT

BOGGS (O.S.)

We should have killed 'em all right off, Skipper. Gimme your knife.

GINGER

Oh, my God, Clay. They're going to kill him.

SKIPPER (O.S.)

If you ever want to see this kid alive, again, get up the stairs!

GINGER

Darren?

INT. MARSHALL'S HOUSE – ELEVATOR CAR – NIGHT

Darren struggles to his feet.

DARREN

I'm okay. Stay down there.

SKIPPER

Stay down there? You little puke!

He knocks Darren unconscious.

INT. MARSHALL'S HOUSE – ELEVATOR SHAFT – NIGHT

GINGER

(calls)

Darren?

SKIPPER (O.S.)

He's okay, but might not be if you don't get up here. Now!

GINGER

(calls)

Alright. Don't hurt him. I'm coming up the stairs.

CLAY

Ginger, no. They'll just have you too, then.

GINGER

I don't care. I'm going up.

HEATHER

So am I.

CLAY

No. Wait.

Ginger and Heather, followed by Clay and Jason, climb out of the shaft.

INT. MARSHALL'S HOUSE – BASEMENT – CONTINUOUS

Ginger and Heather start up the basement stairs.

CLAY

Heather, no. We can't. What about Jason?

The girls stop and look back at them.

JASON

Let's go up too, Clay. Maybe we can all escape.

Pause.

CLAY

Alright. We'll all go up.

He picks up a piece of firewood, and they start up the stairs.

CLAY

(whispers)

I'll wade into them with this. The rest of you run. You too, Jason, as fast as you can, and get help. The stairs door opens and Skipper is standing there with Darren in a chokehold.

SKIPPER

Drop the firewood, kid. I see it. Or, one more little twist of this little puke's neck, and—

GINGER

Don't!

Clay drops the firewood.

CLAY

Alright. We're coming up.

The kids go up the stairs.

CLAY

(whispers to Ginger)

Geronimo.

She nods.

INT. MARSHALL'S HOUSE – GROUND FLOOR HALL – CONTINUOUS

Clay and Ginger go through the door first and immediately wade into the crooks, punching, kicking, scratching and gouging.

CLAY

Run, you guys! Run!

Boggs knocks him back down the stairs. Rudy grabs Heather and Jason, Boggs grabs Ginger, and the fight is over. Skipper drags Darren to the stairs, and looks down at Clay.

SKIPPER

Had enough, hot shot?

CLAY

Yeah.

Clay comes back up the stairs. Skipper, with Darren still in a choke hold, leads them towards the front door.

SKIPPER

Come along, now. That's better. All one happy little family.

They all go out, onto the porch.

EXT. MARSHALL'S HOUSE – FRONT PORCH – DAWN – CONTINUOUS

Emergency lights continue flashing across the lake.

CLAY

See those lights? That's the whole town over there looking for us, and they'll be coming here next. If I were you I'd get out of here while you still can.

RUDY

He could be right, Skipper. Let's at least get the car back across the creek.

SKIPPER

Alright, it's time, anyway. I'll take tough guy here to the barn for the horse and harness.

He drags Darren down to the Lincoln. The quarter inch rope is still on its hood. He throws it up to Rudy.

SKIPPER

Tie their hands, then all together so we don't lose any.

RUDY

Right.

He takes a knife from his pocket and starts cutting off short pieces to tie their hands together with. Skipper drags Darren towards the barn.

CLAY

Remember your promise, Darren.

SKIPPER

What promise?

He drags Darren around a corner of the house.

EXT. MARSHALL'S HOUSE AND BARN – CONTINUOUS

Skipper drags Darren towards the barn.

RUDY (O.S.)

Come here, carrot top. Might as well have a little fun with 'em first, right Boggs? What a waste. You girls ticklish? I bet you are, Red.

GINGER (O.S.)

Stop it! Take your hands OFF me!

Darren tries to free himself. Skipper slaps him, tightens his grip on his neck, and drags him towards the barn.

GINGER (O.S.)

Stop! Please!

RUDY (O.S.)

Hold still. Stop yer squirmin'.

(he laughs)

Better yet, squirm all ya want, honey. It's more fun that way.

BOGGS (O.S)

(laughs)

Yeah. More fun that way.

HEATHER (O.S)

Stop! Please! Stop!

CLAY (O.S)

Leave them alone!

DARREN

(gasps for breath)

Make them stop, or I won't get the horse.

SKIPPER

Yeah, you will, or I'll have Rudy and Boggs kill them all right now. You're the only one we need.

EXT. THE BARN – CONTINUOUS

They get to the barn doors. Skipper opens them, then pulls a knife from inside his shirt.

SKIPPER

See this? A throwing knife, and I never miss. Not even a running target. Get the horse and harness.

He kicks Darren into the barn.

INT. THE BARN – CONTINUOUS

Darren sprawls on the floor, gets up and goes into Clyde's stall. Clyde paws the floor, snorts, squeals and paces.

DARREN

Easy, Clyde. Easy.

Darren steps on a railing, grabs a handful of Clyde's mane, and leaps aboard.

DARREN

I'm supposed to run for help. But, no way.

He reaches down and pulls the lid off a garbage can marked, FEED GRAIN.

DARREN

Let's roll.

Clyde whinnies and leaps from his stall, straight for Skipper.

I/E. THE BARN – CONTINUOUS

Skipper throws his knife. Darron stretches himself across Clyde's head with the lid, and CLANG, Skipper's knife pierces it to its hilt. Skipper screams, turns and runs for the house. Clyde chases him, nipping at his heels.

EXT. MARSHALL'S HOUSE – FRONT PORCH – DAY

Rudy and Boggs see them coming and dive under the Lincoln. So does Skipper when he gets there. Clyde screams, rears, and stomps it. A mirror and front fender fall off. He rears again, Darren slides off his back, drops the garbage can lid, and unties the other kids.

Clyde stomps the Lincoln again, and again. It rocks and bounces on its springs. The crooks scramble to the rear. Clyde follows, rearing and stomping, then buck-kicks it sideways, exposing the crooks, and he leaps for them.

They scream and scramble back under it, then forward again. Clyde follows, rearing, screaming and stomping. The other front fender falls off, then the grill and head lights.

SKIPPER

Stop him! Stop him! He's going to kill us!

Clay runs to Clyde and grabs his lead.

CLAY

Whoa, boy. Whoa. That's enough.

Clyde whinnies, gives the Lincoln a final stomp, then snorts and paws the ground next to where the crooks are lying.

DARREN

You guys okay?

GINGER

Oh, my God, Darren, yes, but I've never been so scared in my life.

HEATHER

Neither have I. Thank you, thank you, thank you.

JASON

I wasn't scared, Darren. I knew you'd get Clyde and come and save us, because that's what I'd do, if I was a little bigger.

DARREN

And, knowing that, Jason, is exactly why I did it. Gimme!

They high-five.

JASON

Yeah!

Clay goes to the crooks.

CLAY

Come out of there now, one at a time. You first, Skipper.

As Clyde eyes him sharply, Skipper crawls out. Clay ties his hands together, then has Rudy and Boggs crawl out, and ties their hands together.

CLAY

Lay across the hood.

SKIPPER

What for?

Clyde bares his teeth and steps towards him.

SKIPPER

Okay, okay.

The crooks lay across the hood.

Clay pulls Skippers knife from the garbage can lid, cuts the remaining rope into three long pieces, ties the crooks' feet together with one end of each, then throws the other ends under the car to Darren, who runs them up between the crooks' tied hands, pulls them tight, and knots them.

CLAY

Lets go. We'll take them straight to jail, and can call our folks from there.

Clay and the girls get in the front seat.

DARREN

Want to ride back on Clyde with me, Jason?

JASON

Yes. And, it's my turn in front.

DARREN

You got it.

He leads Clyde to the porch steps and they get on. Clay connects the Lincoln's ignition wires and tries to start it. The starter groans and dies.

CLAY

Oh, oh. They played the radio too much. No problem. I'll get the harness and Clyde can pull us to town. He starts to get out.

JASON

Let me. I'll get it.

He slides off Clyde and runs to the barn.

GINGER

Thanks for not running off like I made you promise, Darren.

DARREN

Yeah, I was wondering if you'd noticed that. Strike three for breaking a promise?

GINGER

No, that was definitely a home run, and you are now man of the house in my book. At least for today.

CLAY

And, mine.

HEATHER

And, mine.

(she blushes)

After Clay, of course.

They laugh. Jason returns with the harness. They hitch Clyde to the front bumper, Darren and Jason get back on him, Clay back in the Lincoln, and they start for town.

EXT. ROAD, BRUSH AND STREAM – DAY

Clyde, pulling the Lincoln, approaches the stream.

HEATHER

What if we get stuck again?

CLAY

We won't if we keep moving fast.

DARREN

Git, Clyde. Show us what ya got.

Clyde canters, gallops, and they splash across the stream. The kids cheer, Clyde whinnies and resumes a stately walk.

EXT. CAPULET STREET – DAY

Clyde pulls the loaded Lincoln along it.

CLAY

Where is everyone?

A distant church bell rings.

HEATHER

In church. It's Sunday.

CLAY

Look at all the cars at the Community Hall.

HEATHER

There's my Mom's, and your Dad's pickup.

They stop in front and all except Clay go to the door.

CLAY

I'll keep an eye on these guys. If you see the sheriff in there send him out.

HEATHER

Okay.

She and the others run in the Community Hall.

INT. COMMUNITY HALL – VESTIBULE – CONTINUOUS

The vestibule is crowded with TV crews and equipment, and the hall, with townspeople.

JASON

(to a TV CREWMAN (35)

What's going on, mister?

TV CREWMAN

Careful. Watch the cables there.

CODY (O.S)

Thanks for coming, everyone.

JASON

Hey, that's our Dad.

The kids try to see through the packed crowd.

INT. COMMUNITY HALL – DOWN FRONT – DAY

The kids families and Reverend Collins are there.

CODY

Reverend Collins will say a few words, then we'll get started.

REVEREND COLLINS

Let us pray.

INT. COMMUNITY HALL – VESTIBULE – DAY

The kids stand quietly while Reverend Collins asks for strength for the bereaved families and lost kids.

GINGER

(whispers)

Oh, my gosh, Darren. He's talking about us.

Mrs. Harding and Lonnie come out of an office near the front door, see the kids, and hurry over.

MRS. HARDING

What are you doing here? Where have you been?

She suddenly realizes a prayer is in progress and stops talking, but glares at them the whole time. The prayer ends.

MRS. HARDING

Where have you been? We've been looking for you all night. Well?

JASON

We got kidnapped and almost murdered, Mrs. Harding.

MRS. HARDING

Stop your outrageous lying. Your father's here, organizing a search for you. Come on. You've got a lot to answer for.

She takes Darren by his shirt collar and pushes him down front. Lonnie and the other kids follow.

MRS. HARDING

(to Lonnie)

This is the one that locked me out of the movie room.

LONNIE

And, that mooned that van full of little kids.

(to Darren)

And, now what have you been up to? It's juvie jail for you, mister. You'll fit right in.

They reach the front of the room.

MRS. HARDING

Everyone! Everyone! Your attention, please. Here's the children we've been searching for all night.

And, sad to say, they weren't lost at all, just playing a game with us—

She's interrupted by the kids' families — including Beth, Van, Cathy, Cody, Red, Tony, Greg and his mother, Ruth — all rushing over to hug, kiss, and make over them.

VAN

Oh, thank God. Are you alright?

GINGER

Yes, Mom, fine.

VAN

What happened? Where were you?

JASON

Captured by murderers, Aunt Van. They were going to kill us, then we got in a big fight with them this morning. Our big horse, Clyde, helped, and so did Darren.

GINGER

A lot, Mom. Darren helped a lot.

DARREN

We're still going to have that conversation when we get home again, right, Mom? All three of us?

VAN

Yes. We have to. I talked to Ruth the other night, and she, Tony and Greg are moving down here, and want us to as well. Would you like that?

DARREN

I would. Eugene sucks. Half my friends there are into drugs.

GINGER

I wouldn't. What about all my friends?

VAN

It wouldn't be for a couple of months. We'd have to sell the house first. You could start Senior High

here, Ginger, and already know a few of the kids, right?

GINGER

Sort of.

VAN

Well, let's think about it and talk it over. This is our family down here now, and will be your legacy some day. Come here. I am so proud of and love you both so much.

They embrace again.

CATHY

Clay? Where's Clay, Jason?

JASON

Outside with the murderers, Mom. They're all tied up. And, guess what, Grampa. We found the confession. Clay has it.

SHERIFF DINGLE (60) pushes through the crowd.

SHERIFF DINGLE

Murderers, did you say? Outside with Clay?

JASON

Yes, sir.

SHERIFF DINGLE

(to a deputy)

Come on, Richard.

They start for the door.

JASON

(follows them)

Come on, everyone. They're all outside.

All follow the sheriff and deputy outside.

EXT. CAPULET STREET – CONTINUOUS

The crowd comes out and gathers around Clay and the Lincoln.

SHERIFF DINGLE

What the hell is all this, Clay?

CLAY

Robbers, Sheriff. See those Walmart money bags in back?

SHERIFF DINGLE

Well, I'll be damned. It's the Walmart gang.

(on portable radio)

Lily. Get in touch with those FBI people and tell them to get over here to the Community Hall. We got the armored car bandits, the money, and the missing kids.

He breaks off.

SHERIFF DINGLE

Good job, Clay. How'd you do it?

CLAY

Well, it wasn't easy, Sheriff. They were planning to kill us, then our cousin, Darren, here, and our Clydesdale, attacked and almost killed them, and then... well, here we are.

SHERIFF DINGLE

You sure are. Amazing. Just amazing.

RED

Clay, where's that confession Jason said you found.

CLAY

We hope that's what it is. Here.
(hands him the envelope)

JASON

And, you should see all the gold we found with it, Grandpa.

Red opens the envelope, unfolds a sheet of paper inside, looks at it, then hands it to Reverend Collins.

RED

Would you read this, please, Reverend? I forgot my cheaters.

REVEREND COLLINS

Of course.

He clears his throat, and reads.

REVEREND COLLINS

June 14, 1978. To the police and courts.

This is to be read only in the event my daughter, Lenore, is implicated in my death and facing prosecution. And I otherwise disclaim it entirely and continue to charge Red Savik with my murder! May he burn in everlasting hell!

I, Glen Marshall, dying of liver cancer, am throwing myself out my third story window and make it look like Red Savik threw me out, sending him either to prison or the gas chamber, and preventing my daughter from marrying him. He is a boundless scoundrel, my daughter had nothing to do with it, and he's only after my money!!

I know this will upset my daughter terribly, but it is for her own good, and save her from a fate worse than death. The man is rotten, through and through!

It's Signed by Glen Marshall, and witnessed by William Fogarty.

(calls)

Are you here, Willy?

WILLIE

Yes, sir.

He makes his way through the crowd. Reverend Collins shows him the confession.

REVEREND COLLINS

Is this the confession you witnessed?

WILLIE

Yes, sir. And, that's my signature at the bottom.

CATHY

Oh, Red. That's wonderful.

Reporters begin pressing the kids for details of their adventure.

MRS. HARDING

But, this is terrible. What about our Glen Marshall Day Parade and Picnic? Everything's ruined.

RED

No, it isn't. Forgive Marshall and carry on anyway, Mrs. Harding. He still did the town a lot of good, just went crazy at the end. I forgave him years ago or would have gone crazy myself.

MRS. HARDING

Oh? Alright.

(calls to the crowd)

It's alright, everyone. He's forgiven, and we're having the parade and picnic just the same.

A couple of cars full of FBI agents arrive and get out.

FBI AGENT (40)

Everyone back now, please. Let us handle it now. Everyone back.

The crowd steps back. Darren and Clay unhitch Clyde, lead him away in the midst of the admiring crowd, and the agents descend on the Lincoln.

EXT. CAPULET – MAIN STREET – DAY

Approaching marching band music fills the air. Excited crowds line the sidewalks. Majorettes come around a corner, then a convertible with MARSHALL DAY PARADE MARSHALLS on its doors, and Mrs. Harding and Lonnie in back, smiling and waving.

A high school marching band is next, then more majorettes, then Clyde, festooned with flowers and bunting, and with Jason, Darren and Ginger on his back. Then Clay and Heather on Pal and Rosebud. Then two more convertibles, with the kids' families in them, all smiles and waving.

MARSHA (V.O.)

So, a happy ending to what we all feared was a terrible tragedy in this small Northern California town. Thomas?

THOMAS (V.O.)

Thanks, Marsha. Terrific job. In other news...

The music swells and the parade continues.

FADE OUT.

THE END

Hope you liked it.

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