

Smelt Shanty Town

Story/script by

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FADE IN:

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EXT. TOWN OF DALHOUSIE - WINTER NIGHT

It's mid-winter and snow blankets the small coastal town, population of under 3000, and separated from the Quebec coastline by the frozen Restigouche River and Chaleur Bay.

EXT. UPPER WHARF - CONTINUOUS

A collection of SMELT SHANTIES are scattered across a patch of frozen river.

INT. DALHOUSIE HOSPITAL - EMERGENCY ROOM - NIGHT

GORDIE'S FATHER (66, blue collar), lies in the hospital bed.
GORDIE'S MOTHER (65), sits at his bedside.

Father pee bag hangs at the side of the bed. Much blood mixed in with the urine.

FATHER

They're not keeping me in overnight
I hope.

MOTHER

They're flushing your bladder and
letting you go.

FATHER

Good. I'm hungry for some real
food.

INT. HOSPITAL ROOM WAITING ROOM - CONTINUOUS

GORDIE (mid-40s, red hair, stocky build,) sits with his mother.

GORDIE

Dad's pissing blood. That's far
from normal. Has to be his cancer
causing that. I thought his cancer
needle was working. He was doing
fine.

MOTHER

Your father told me not to say
anything but I'm going to tell you.

Your father stopped taking his
needle. It's been two months now.
He's missed it twice.

GORDIE
So his cancer's coming back.

EXT. LIONS CLUB - NEXT AFTERNOON

It's a cold and windy day. Gordie drives up in his older
model Jeep.

Gordie, on his way to work and wearing his correctional
officer uniform, approaches the door to the Lions Club and
finds it locked. He bangs on the door.

SOON THEREAFTER -

Gordie's father unlocks the front door and let's Gordie in.

FATHER
It's damn cold out there.

INT. LION'S DEN - CONTINUOUS

Gordie follows his father in the den - where members come to
hang out, have a game of pool, a beer, watch some TV. His
father is the only one there.

GORDIE
Mom said you'd be here watching TV.

FATHER
She kicked me out. She said she
wasn't watching me watch TV all
day.

GORDIE
She told me that. She also told me
you stopped taking your cancer
needle.

FATHER
I told her not to say anything to
you kids.

GORDIE

She's scared Dad. You're freaking
pissing blood. That's not good. You
just retired. She doesn't want to
lose you now. None of us want to
lose you.

FATHER

Do you know how much that cancer
needle costs?

GORDIE

Mom said, five thousand a month.

FATHER

Five thousand a month. For one
needle.

GORDIE

Sixty thousand a year. That's
highway fucking robbery. That's
disgusting.

FATHER

Out of mine and your mother's life
savings.

GORDIE

Insurance, government doesn't cover
it?

FATHER

If only. By the end of the year
another fifty thousand dollars.
After that? What do I do? Mortgage
the house? And when we lose that?
Where does your mother and I go?
No. I won't do that to your mother.
I won't put her on the street. Not
what I wanted my retirement either
but it's the hand I've been dealt.

GORDIE

I feel bad. I wish I could help.

EXT. GORDIE'S HOUSE - DAY

A long driveway runs along the frozen river and comes to a
dead end at Gordie's two story, older house that once
belonged to his grandparents.

There's a two car garage on the property, Joe's truck in
parked in the yard and the background is nothing but woods.

Gordie's smelt shanty can be seen several hundred feet out on the frozen river.

EXT. SMELT SHANTY - CONTINUOUS

Smoke streams from the stovepipe sticking out of the roof. A snowmobile with a sled tied to the back is parked out front.

INT. SMELT SHANTY - CONTINUOUS

Gordie and his good friend and co-worker JOE NARVY, (28, First Nations) are having a beer and fishing smelt.

GORDIE

Who has an extra five grand laying around when it comes to the end of the month?

JOE

That's a lot of money.

GORDIE

No one I know has that kind of money.

JOE

Most people are only a few paychecks from the street.

GORDIE

Unless I win the lottery there's fuck all I can do to help. The poor fucker just retired and now he's looking death in the eye. Not fair.

JOE

Easier to look death in the eye do knowing you were a descent person in life. Honest. Had respect for others. And you didn't fuck people around or over for personal gain.

GORDIE

True that.

EXT. GORDIE'S HOUSE - THAT NIGHT

The outside light is on. Brenda's truck is parked in the yard.

INT. GORDIE'S HOUSE - LIVINGROOM - CONTINUOUS

To help keep the cost of fuel down and the cold out, all windows and doors to unused rooms are covered over with a thick sheet of clear plastic - like the large living room window.

Furnishings are basic and well used and includes a large TV and stereo with big speakers.

Gordie sits on the old sofa, eating supper (fried smelts and potatoes) from his plate on the coffee table. He watches a re-run of "The Simpsons" on TV and washes his food back with a swig of beer.

On the coffee table are non-winning scratch and win lottery tickets.

His girlfriend of last three years, BRENDA, (30s, high strung and currently bored and in a mood), sits at the end of the sofa skimming through a People magazine and holding onto a beer bottle.

She looks at Gordie chuckling over the Simpson's episode.

BRENDA
I hate that show.

GORDIE
How can you hate the Simpsons?

She takes out a cigarette and lights it.

GORDIE
What did I say about smoking
cigarettes in my house?

Brenda rolls her eyes, dismissing him.

BRENDA
When you stop smoking pot ... in
"your" house ... I'll stop smoking
cigarettes ... in "your" house.

GORDIE
If you're going to sit here and be
a big bitch all night, feel free to
leave at anytime.

BRENDA
Don't call me a bitch. You know I
hate that.

She takes the last gulp of beer from the bottle and hands the bottle to Gordie.

BRENDA

Here. Make yourself useful and go
get me another beer.

He takes the bottle, puts it on the coffee table and continues eating. She nudges him with her foot.

BRENDA

Go. Go get me another beer.

GORDIE

Another thing. You're not sitting
here drinking all my beer.

BRENDA

Say anymore and that's exactly what
I'll do.

She nudges him with her foot again.

BRENDA

Go. Go get me another beer.

INT. GORDIE'S KITCHEN -

There's a door to the outside. Gordie takes a half smoked joint out of the ashtray, lights it and walks it over to the fridge.

Gordie opens the fridge door and looks in. Among the few food items is a bucket of Dixie Lee Fried Chicken, a box of cold fries and five bottles of beer.

Gordie looks at the five bottles of beer, takes a toke and grins.

INT. GORDIE'S LIVING ROOM -

Gordie places all five opened bottles of beer on the coffee table. Brenda looks at the opened bottles -

BRENDA

What the fuck, Munroe?

GORDIE

You want to drink them all. There
they are. Drink up.

She looks at Gordie sitting back down on the couch.

BRENDA

Why is it that you need to go out
of your way to intentionally piss
me off?

GORDIE

Shush! I'm watching TV.

BRENDA

Don't shush me.

GORDIE

Shush!

Without hesitating Brenda leans forward, picks up the fork
from the dinner plate and stabs Gordie in the chest with it.

Brenda and Gordie, both caught by surprise, look at the fork
embedded in his chest.

GORDIE

You crazy fucking bitch.

Gordie pulls the fork out of his chest. Brenda gets mad -

BRENDA

You wanted a reaction. There, you
got one. Blame no one but your
fucking self.

GORDIE

(angry but controlled)
Get the fuck out of my house.
(pointing)
Go on. Go home.

Brenda knows she fucked up and tears up -

BRENDA

This is your fault, Munroe.

GORDIE

(no sympathy)
Go. Get the fuck out. Go. Go the
fuck home.

INT. BRENDA'S RED TRUCK - CONTINUOUS

Brenda bangs her hands on the steering wheel several times.

BRENDA

Fuck, fuck, fuck, fuck.

INT. GORDIE'S UPSTAIRS BATHROOM - CONTINUOUS

Gordie stands at the mirror with his shirt off. He tears a strip of toilet paper from the roll, douses it with rubbing alcohol and cleans the fork wound on his chest.

TWO WEEKS LATER - FEBRUARY 26

EXT. DALHOUSIE REGIONAL HOSPITAL - NIGHT

The wind is cold and blowing hard. Gordie's Jeep and Joe's truck are parked side by side in the near empty parkign lot.

INT. DALHOUSIE HOSPITAL/THIRD FLOOR HALLWAY - NIGHT

Gordie and Joe are working the afternoon shift. They sit in the hallway playing crib while keeping guard outside the prisoner's room. A chair placed between them is used as their playing surface.

A LITTLE LATER -

The time on the wall clock is 9:55 PM.

INT. PRISONER CURTIS'S ROOM - CONTINUOUS

CHARLES CURTIS .a.k.a. "THE BANKER" (50s, nerdish looking, black rimmed glasses, former bank manager) lies in bed, asleep.

Joe lifts the blanket and checks on the shackles. One is secured about the bed rail and the other to Curtis's ankle.

Joe leaves the room, Curtis opens his eyes.

INT. HOSPITAL - THIRD FLOOR HALLWAY - CONTINUOUS

Gordie sitting in his chair peeling an orange, looks up at Joe coming out of Curtis's room.

JOE

I'm going to stretch my legs.

GORDIE

Take your time. I know where you are if I need you.

Joe heads up the hallway.

INT. NURSE'S STATION - CONTINUOUS

NURSE VIVIAN (40s), doing a pill count, looks up at Joe walking past her station.

INT. HOSPITAL - TV ROOM - CONTINUOUS

Joe turns on the TV on to The National News and checks out the top stories of the day.

INT. HOSPITAL - THIRD FLOOR HALLWAY - CONTINUOUS

The two chairs are empty outside prisoner Curtis's room.

INT. LEGION - POOL ROOM - SAME NIGHT

Joe and Gordie, fresh from work, in uniform, are playing pool and drinking beer. They are the only two in the room.

Gordie shooting low balls, leans into his shot -

GORDIE

Three million dollars is a lot of
money to steal.

Gordie takes the shot and misses. Joe eyes his options on the table.

JOE

Word is Curtis was living the high
life Montreal for the last year or
two and got involved with the wrong
crowd.

GORDIE

Apparently he rang up some serious
gambling and drug debts.

JOE

Nine ball. Right pocket.

Joe takes the shot and sinks the ball.

A LITTLE LATER -

Joe is putting on his parka. Gordie remains seated with a full mug of beer.

JOE

That's it. I'm out of here.

GORDIE
I'm going to finish this one and go
home.

JOE
See you tomorrow.

GORDIE
Later.

Gordie watches Joe leave the room and feels mixed emotions,
knowing what's about to happen.

EXT. GORDIE'S HOUSE - SAME NIGHT

Gordie drives up the long driveway that runs along side of
the frozen river and to the house.

INT. GORDIE'S KITCHEN -

Gordie gets a beer out of the fridge. He twists the cap off,
bends it between two fingers and flicks across the room.

GORDIE'S LIVING ROOM -

He smokes a joint, holding onto his beer bottle and listening
to a message Brenda left on the answering machine -

BRENDA (V.O.)
(half drunk)
Hi. It's me. ... I haven't heard
from you. ... Just so you know ...
I'm ready to let you forgive me.
... I'm sorry, okay. You know how
hard that is for me to say. ...
Call me. Okay.

She hangs up.

EXT. GORDIE'S HOUSE - NEXT DAY

A snow storm is brewing with heavy winds.

INT. GORDIE'S BEDROOM - AFTERNOON

The time on the alarm clock reads 4:10 PM. Gordie is passed
out in bed. The phone at his bedside rings and wakes Gordie.
He grabs the receiver -

GORDIE
Hello? ... Gordie here. ... Oh
shit. Time is it?

He looks at the clock.

GORDIE
Shit. I slept in. I'm obviously not
feeling good. I'm calling in sick.
You're going to have to cover my
shift. Sorry.

Gordie hangs up and flops back onto the bed. His eyes remain
open and stares ahead -

INT. GORDIE'S KITCHEN - THAT EVENING

The time on the stove clock reads 7:35 PM.

Gordie stands at the counter eating from a bowl of cereal.

INT. DALHOUSIE HOSPITAL - THIRD FLOOR HALLWAY - SAME NIGHT

Correctional Officer ISAKSSON, (30s, big-boned, tall female)
sits across from the prisoner room, skimming skims through an
Avon booklet.

She looks sitting across from her, reading - Indians Don't
Cry by George Kenny.

ISAKSSON
Where's your shadow tonight?

Joe doesn't look up or answer.

ISAKSSON
Too hung over to come in?

Joe doesn't respond.

ISAKSSON
The banker didn't have a heart
attack. You heard that, eh?
(chuckles)
Freaking loser. It was more like a
panic attack.

Joe closes his book.

JOE
I guess, the thought of going to
prison for the next twenty years
suddenly didn't seem like such a
good idea.

Joe looks at the time. It's 9:56 PM.

EXT. BACK OF HOSPITAL - CONTINUOUS

The snow storm is happening. A parked car is idling in the
back lane of the hospital. No one is inside.

INT. CURTIS'S HOSPITAL ROOM - CONTINUOUS

Seeing the leg iron secured about Curtis's ankle, Joe turns
and exits the room. Curtis opens his eyes and looks at the
clock - 9:58 PM.

He LISTENS to Joe telling Isaksson -

JOE (V.O.)
Curtis is asleep. I'm gonna stretch
my legs.

ISAKSSON (V.O.)
Don't go far.

JOE (V.O.)
Be only a few minutes.

INT. THIRD FLOOR EXIT STAIRWELL

Joe walks past the window in the exit door as he continues up
the hallway.

INT. THIRD FLOOR - NURSE'S STATION

Nurse Vivian looks up from her pill count and sees Joe walk
past.

Joe enters the TV room.

The nurse's phone rings. Nurse Vivian answers -

NURSE VIVIAN
Third floor. Nurse Vivian speaking.
(beat)
One moment.

She goes to the front of her desk and calls down the hallway to Isaksson.

NURSE VIVIAN
Hello? Excuse me?

Isaksson looks up the hallway -

NURSE VIVIAN
There's a phone call for you.

Isaksson is reluctant to get up and take the call but does.

THIRD FLOOR EXIT STAIRWELL -

Isaksson walks past the window in the exit door.

NURSE'S STATION -

Nurse Vivian hands the phone receiver to Ms. Isaksson.

ISAKSSON
Isaksson here.

FOURTH FLOOR HALLWAY - CONTINUOUS

An unused floor, dimly lit. The receiver on the pay phone dangles by the cord. Isaksson is HEARD on the other end -

ISAKSSON (V.O.)
Hello? Hello?

NURSE'S STATION -

Isaksson hands the receiver back to Nurse Vivian.

ISAKSSON
There's no one there.

NURSE VIVIAN
If it's important they'll call
back.

Isaksson turns in time to see prisoner Curtis (wearing the clothes he came in with) racing behind a man wearing a black balaclava across the hallway and into the stairwell.

Isaksson screams towards the TV room -

MS. ISAKSSON
Curtis is getting away!

Isaksson takes off on the run after Curtis.

Nurse Vivian yells at Joe racing out of the TV room -

NURSE VIVIAN
(pointing)
Your prisoner's getting away!

HOSPITAL STAIRWELL - CONTINUOUS

Curtis races behind the masked man leading the way downstairs.

Joe races past Ms. Isaksson in the stairwell and continues downstairs.

Curtis hurries behind the masked man.

Joe turns a corner and sees the back of Curtis. He's catching up.

Joe races around the next corner and Curtis slams him in the face with the end of a fire extinguisher. Joe goes down, hits his head on the stairs and knocked out cold.

BACK OF HOSPITAL - CONTINUOUS

Curtis races towards the getaway car.

BOTTOM OF STAIRWELL - CONTINUOUS

Isaksson hurries onto the scene and finds Joe knocked unconscious.

MS. ISAKSSON
Shit!

BACK OF HOSPITAL - CONTINUOUS

Isaksson hurries outside and witnesses the getaway car racing off.

HOSPITAL STAIRWELL - CONTINUOUS

Joe looks up at Isaksson standing over him. His vision is momentarily blurred.

MS. ISAKSSON
What's your name?

JOE
I'm fine.

MS. ISAKSSON
What's your name?

JOE
Joe Narvy.

He feels the back of his head and winces. He looks at the blood on his fingers.

MS. ISAKSSON
Who am I?

JOE
Isaksson. ... Oh man, this is so not good.

ISAKSSON
No shit Sherlock

EXT. FRONT OF HOSPITAL - CONTINUOUS

The getaway car races away from the hospital and turns down the first side street.

INT. GETAWAY CAR - CONTINUOUS

Curtis gets into his change of clothes in the back seat. The masked driver removes his balaclava revealing it's Gordie.

GORDIE
See where the hell I'm going here.

Gordie races on. He turns the next corner and hits a patch of black ice, sending the car into a tailspin.

EXT. STREET - CONTINUOUS

The car slams into a snow bank and to a stop.

INT. GETAWAY CAR - CONTINUOUS

Gordie and Curtis are momentarily stunned, but not hurt. They pick themselves up.

GORDIE

You okay?

Curtis freaks -

CURTIS

What the fuck?

GORDIE

We must have hit a patch of black ice.

Gordie turns the key in the ignition. It takes a few attempts before the engine turns over.

EXT. SNOWBANK/GETAWAY CAR - CONTINUOUS

The rear wheels spin without gaining traction.

INT. GETAWAY CAR - CONTINUOUS

Gordie attempts to rock the car back and forth but to no avail.

Curtis yells at Gordie.

CURTIS

This is your fault! You fucked this up you hillbilly fuck.

Gordie backhands Curtis.

GORDIE

Shut the fuck up. What we don't need is you panicking right now. Come on. We're out of here.

EXT. STREET/SNOWBANK - CONTINUOUS

Gordie and Curtis flee on foot.

EXT. GORDIE'S HOUSE - MEANWHILE - SAME NIGHT

Brenda drives up the long driveway to Gordie's house. Lights are on inside the house, giving the impression he's home.

INT. GORDIE'S HOUSE - ENTRANCE/FOYER - CONTINUOUS

Brenda enters sheepishly calling out -

BRENDA
Hi, it's me.

She shuts the door, steps in further and looks into the living room. The TV is on but Gordie is not there. She calls down the hallway and towards the kitchen.

BRENDA
Munroe?

GORDIE'S KITCHEN -

Brenda turns on the light. Gordie's not there.

GORDIE'S ENTRANCE/FOYER -

Brenda heads upstairs to the second floor.

GORDIE'S SECOND FLOOR -

Brenda steps up into the upstairs hallway and turns on the light.

Doors to the two unused bedrooms, as well as all windows are covered over with thick sheets of plastic.

Brenda walks to Gordie's bedroom, opens the door and turns on the light. He's not there.

BRENDA
Typical. Lights on. No one's home.

EXT. WOODS - CONTINUOUS

Curtis follows Gordie through the snow and woods. He stops for a moment and leans against a tree to catch his breath. His glasses are steamed over. He's hating Gordie.

GORDIE
(calling)
No time to waste. Let's go.

Curtis reluctantly pushes on.

INT. HOSPITAL - EMERGENCY ROOM - CONTINUOUS

Joe is withdrawn while the DOCTOR stitches his scalp.

JOE FLASHBACKS TO - THE NIGHT BEFORE

Joe comes out of Curtis's room and tells Gordie sitting in the chair, peeling an orange.

JOE
I'm going to stretch my legs.

GORDIE
Take your time. I know where you are if I need you.

Joe heads up the hallway.

FLASHBACK ENDS

Joe looks at his doctor telling him -

DOCTOR
We'll need to keep an eye on you for the next couple hours. A concussion's nothing to fool with and it's possible you have one.

JOE
I need to write my report.

DOCTOR
Do what you need to do, then come back here and see me. I'll have a pot of coffee ready.

INT. WOODS - CONTINUOUS

Curtis growing more frustrated, trails behind Gordie.

FURTHER ALONG -

Curtis grabs onto a tree branch for support while making his way down an embankment. The branch snaps and Curtis tumbles the rest of the way down, frustrating him even more.

Gordie calls back to Curtis -

GORDIE
You got to keep going. We've lost too much time as it is.

CURTIS
(yells back)
Fuck you.

(mumbles to himself)
You hillbilly fuck.

EXT. BACK OF GORDIE'S HOUSE - CONTINUOUS

Curtis follows Gordie through the deep snow and towards the back of the house.

INT. GORDIE'S KITCHEN - CONTINUOUS

Gordie follows Curtis in through the back door. Gordie directs Curtis -

GORDIE
Keep going. Down the hallway.

Gordie follows Curtis into the hallway.

FRONT ENTRANCE -

Curtis notices the gun rack with two rifles and two shotguns on the living room wall.

Gordie grabs a parka and winter boots from the entrance closet and tosses them at Curtis's feet.

GORDIE
Take these with you.

EXT. GORDIE'S HOUSE - CONTINUOUS

Gordie and Curtis drive away in the Jeep.

INT. HOSPITAL - THIRD FLOOR HALLWAY - CONTINUOUS

Joe hangs up the pay phone. He looks at the two empty chairs outside of what was Curtis's room.

EXT. BACK OF HIGH SCHOOL - SAME NIGHT

The high school is on a hill overlooking the town.

Gordie and Curtis stand on a snowbank with Gordie looking through binoculars towards the south exit out of town. Visible through the falling snow is flashing police car lights.

GORDIE

Roadblock. We lost too much time.

He hands the binoculars to Curtis. Curtis looks through and sees the blue and red flashing lights. He lowers the binoculars and looks at Gordie walking back towards the Jeep.

INT. GORDIE'S JEEP - CONTINUOUS

Curtis fastens his seat belt.

GORDIE

If there's a road block there,
guaranteed there's another one at
the other end of town.

CURTIS

We go out through the woods.

GORDIE

No. We wait them out. When the
roadblocks go down we make our
move.

CURTIS

No. We go out through the woods
tonight.

Gordie makes like he's going to head-butt Curtis, but stops short. Curtis flinches.

GORDIE

Thought so.

EXT. SNOWBANK - GETAWAY CAR - CONTINUOUS

Officers HAMILTON(30s, Native) and LEGACY (40s, French Canadian) approach the getaway vehicle stuck in the snowbank.

OFFICER HAMILTON

They must have hit a patch of black
ice when they turned the corner.

Officer Legacy shines her flashlight onto the snow around the car and sees foot prints that are mostly snowed over.

OFFICER LEGACY

It looks like they made a run for
it that way.

Officer Hamilton shines his flashlight inside the car. The keys are in the ignition.

INT. GORDIE'S UPSTAIRS HALLWAY - CONTINUOUS

The bedroom door to the left of the stairwell is open and the thick sheet of plastic that was covering it lies on the floor.

INT. SPARE BEDROOM - CONTINUOUS

The only light in the room comes from the hallway.

Curtis in a change of clothes sits on the bare mattress on the bed. A comforter and pillow is next to him. The old bed has a solid metal frame with metal rails in the footboard.

Gordie opens the heating vent in the floor.

GORDIE

We need to think about getting to that money.

CURTIS

Fifty-fifty. You go your way. I go mine.

GORDIE

In the meantime, keep your ears open and mouth shut.

Curtis's eyes widen seeing Gordie pull a set of leg irons out of his back pocket.

CURTIS

Fuck you. You're not putting those on me.

GORDIE

I need to make sure you're going to stay put.

CURTIS

Where the fuck do you think I'm going to go?

GORDIE

Nowhere. That's the point. Until I have my hands on my half of that money, you're still my prisoner. Kneel on the bed close to the footboard.

CURTIS

Fuck you. I'm the one with the money here.

GORDIE
Easy way or the hard way. Pick one.

CURTIS
Fuck you.

GORDIE
Okay.

Gordie jumps Curtis and wrestles him into a choke hold, pressing his forearm tight against the side of Curtis's neck and cutting oxygen off to the brain.

Curtis fights back but Gordie's stronger and in no time Curtis is out cold on the bed.

Gordie slaps one end of the leg iron around Curtis's left ankle and the other to a metal rod in the footboard.

INT. UPSTAIRS HALLWAY - CONTINUOUS

Gordie places the thick sheet of plastic back over the bedroom door. We HEAR the SOUND of metal on metal as Curtis moves about on the bed.

CURTIS
(calling out)
You hillbilly fuck.

GORDIE
Next time you call me that I'm
punching you in the face. Remember
that. In the meantime - ears open,
mouth shut.

INT. GORDIE'S LIVING ROOM - CONTINUOUS

Gordie listens to a messages from Joe on the answering machine - on low volume.

JOE (V.O.)
Munroe? ... Hey, you there? ...
Pick up if you're there. ... I'm in
some deep shit here at work. ...
Okay. I'll try you later.

EXT. GETAWAY CAR - SNOW BANK - SAME NIGHT

The tow truck drives away with the getaway car.

INT. GORDIE'S LIVING ROOM - SAME NIGHT

The downstairs is in darkness. The living room becomes increasingly lit from the headlights of an approaching vehicle driving into the yard, showing Gordie lying on the couch under blankets, but awake. He calls towards the upstairs -

GORDIE
We have company.

There is a hand gun under the couch. The headlights go out sending the living room back into darkness.

There's the SOUND of a vehicle door shutting.

The front door is tried but locked. Whoever has their own key and enters. The entrance light comes on showing Joe in uniform.

He looks in the living room and sees Gordie lying on the couch, seemingly asleep.

JOE
Munroe?

No response.

Joe enters the living room and goes to Gordie on the couch -

JOE
Hey, Munroe?
(nudges)
Hey?

Gordie fakes waking up and looks at Joe standing over him.

GORDIE
Joe. Hey.

JOE
Hey.

GORDIE
Shit. What time is it?

JOE
Almost midnight. I'm in deep shit,
Munroe.

Gordie notices Joe's serious black eye.

GORDIE

That's quite the shiner. What the hell happened to you?

JOE

I left you a message.

GORDIE

I thought I heard the phone ring.
I've been out of it all day.

(about Joe's eye)

That's a nasty looking eye.

JOE

It's the least of my problems right now.

GORDIE

What?

Joe flops into the armchair.

JOE

Curtis got away.

GORDIE

Curtis got away?

JOE

He made a run for it. He escaped.
He's fucked off.

GORDIE

You're fucking with me.

JOE

Dead serious.

GORDIE

How the fuck that happen?

JOE

He wasn't alone. He had help.

GORDIE

What do you mean he had help?

JOE

Some guy with a ski mask over his head.

GORDIE

Wow! ... Fuck! ... Really? Who were you working with?

JOE
Isaksson.

GORDIE
What time was this around?

JOE
Ten. Someone knew I'd be in the TV room catching the first five minutes of the news.

GORDIE
First off, don't be telling anyone that. You had leg cramps and walked up the hallway to stretch you legs. Two minutes. Deny everything. Admit to nothing.

JOE
Isaksson took a phone call at the nurse's station.

GORDIE
Stupid bitch. Doesn't she know how to say take a message.

INT. SPARE BEDROOM -

Curtis lies with his ear cocked towards the heating vent and LISTENS to the conversation below.

GORDIE (V.O.)
That's a fucking nasty cut.

JOE (V.O.)
I turned the corner and Curtis slammed me in the face with a fire extinguisher.

GORDIE (V.O.)
The fucker hit you with a fire extinguisher?

GORDIE'S LIVING ROOM -

Gordie turns from looking at Joe's bruised and swollen scalp and sits back down on the couch.

GORDIE
I'm surprised the hospital let you go.

JOE

They didn't.

GORDIE

A concussion is nothing to fuck with. You need to stay awake for the next couple hours. Whatever you do. Don't go to sleep.

JOE

With my mind racing the way it is right now I couldn't sleep if I wanted to.

(frustrated)

Man, I fucked up.

GORDIE

Curtis is a white collar criminal. He's not a danger to anyone. He stole three million dollars of the bank's money. Who cares? The bank has lots of money.

JOE

I can kiss my job goodbye.

GORDIE

So you go to university a year earlier than planned. Think of it as your get out of jail card. You're young and smart. Go be somebody.

Joe goes quiet for a moment, staring at Gordie -

JOE

Did you help Curtis escape?

GORDIE

Serious? ... You're joking?

JOE

I need you to tell me you're not the one who helped Curtis escape.

GORDIE

(taken aback)

You are serious.

JOE

Tell me you're not the one who set me up.

GORDIE
Why would I do that?

JOE
I can think of three million reasons.

GORDIE
No. Not me. Not in a million years.
You're lucky I like you, you little
shit. Anyone else I would have
booted your ass out of here.

Joe says nothing.

GORDIE
(raising his right hand)
Swear to God. It wasn't me.
(dumbfounded)
And I can't believe you just asked
me that.

JOE
(filling with doubt)
Honestly, I don't know what the
hell to think right now. What's up
is down. What's down is up. ...
Tell me this, Munroe. Who else
would have known I was in the TV
room at that time?

GORDIE
A nurse? A patient? Orderly?
Janitor? Wasn't just me and you
there for the last four nights. Who
knows what's happened on the other
two shifts.

JOE
My poor parents. They're going to
be so embarrassed.

GORDIE
It seems a lot right now. Next week
we'll be talking about something
else.

Joe stands up from the armchair.

JOE
I'm gonna go.

GORDIE
Stay. Hang out.

JOE
NO, I'm going to go.

Joe crosses the floor with head down, not looking back when leaving.

Gordie feels guilty as hell, standing at the window, watching Joe's truck drive away.

EXT. TOWN OF DALHOUSIE - NEXT MORNING

The town digs itself out after the large dump of snow.

EXT. NEARBY HOUSE - SAME MORNING

A police car is parked out front.

HILDA, 50s, opens the door and is surprised to see Officers Legacy and Hamilton.

HILDA
Oh, hi.

Officer Hamilton holds up the set of keys that was left in the ignition.

OFFICER HAMILTON
Do these belong to you?

EXT. SIDE OF NEARBY HOUSE - CONTINUOUS

Officer Hamilton lifts the cover to the portable garage. Hilda sees her car is not there.

HILDA
That's so scary. Someone came into my house, took my car keys and drove away without me knowing a thing. I'll be keeping my doors locked from now on.

INT. GORDIE'S HOUSE - UPSTAIRS HALLWAY - SAME MORNING

Gordie stands on the opposite side of the hallway, facing the bathroom. The door is ajar and Curtis can be partially seen sitting on the toilet.

INT. GORDIE'S BATHROOM -

Curtis sits on the toilet, his feet shackled. He keeps an eye on what he can see of Gordie as he pulls a length of toilet paper off the roll.

The door to the medicine cabinet over the sink is open and Curtis eyes the pair of scissors and BIC lighter on the top glass shelf.

Curtis stands and reaches for the scissors and lighter just as the door opens and Gordie catches him. He grabs the bottle of aspirins from a lower shelf.

CURTIS
Just getting an aspirin.

Gordie steps inside and takes the scissors and lighter.

GORDIE
Flush the toilet and wash your
hands you stinking fuck.

INT. UPSTAIRS HALLWAY -

Curtis shuffles back to his room. The chain clangs against the floor.

EXT. FRONT OF GORDIE'S HOUSE - CONTINUOUS

The yard is plowed out. Gordie shovels snow away from the garage doors. He notices Brenda's truck coming up the long driveway.

INT. SPARE BEDROOM - CONTINUOUS

Curtis inspects the metal rail he's cuffed to. The rail is soldered at the top and bottom. He grabs the rail and pulls on it. It's solid. He moves the cuff to the top of the rail and hits it hard with the cuff. He hits it once more.

EXT. FRONT OF GORDIE'S HOUSE - CONTINUOUS

Brenda's truck is parked by the garage. The driver's window is down and she's sits behind the wheel, smoking.

BRENDA
So what happened last night?

GORDIE
What happened last night?

BRENDA
The Banker escaped.

GORDIE
Why are you asking if you already know?

BRENDA
Have you spoken to Joe?

GORDIE
I did.

BRENDA
Is he okay? I heard he got knocked out.

GORDIE
Joe's tough. He'll be okay.

BRENDA
Is it true he was watching TV when the banker escaped?

GORDIE
Is that what you heard?

BRENDA
That's what I heard. By the way, it's been long enough. I'm ready to let you forgive me.

GORDIE
You stabbed me with a fucking fork you crazy bitch.

BRENDA
What did I say about calling me that. I hate that word.

GORDIE
Later.

He goes back to shoveling snow.

BRENDA
For fuck sake, it's not like I killed you, you big baby.

She takes one last drag and tosses the cigarette butt.

BRENDA

Where were you last night? I dropped by after work. Lights were on. No one was home.

GORDIE

I was out in the smelt shanty.

BRENDA

Liar. I checked. You weren't there.

GORDIE

Bullshit. If you checked you would have seen me.

BRENDA

Okay. I didn't check.

GORDIE

By the way. I'm done here. I've had enough.

BRENDA

What are you saying? We're over? It's always over. What do you think keeps us together? You think you'd have that figured out by now.

Gordie keeps shoveling snow. Brenda is not giving up just yet.

BRENDA

We can still be friends, can't we?

GORDIE

I'm not looking for any more friends right now.

BRENDA

Friends implies more than one, Munroe. You only have one friend and that's your boyfriend.

GORDIE

I'll be sure to tell him you said that.

BRENDA

If we can't be lovers and we can't be friends, we can at least still fuck can't we? You have to be tired of choking the chicken by now.

GORDIE

Then there will be no getting rid
of you.

BRENDA

Seriously? You think I can't fuck
you and leave you?

Brenda's pager goes off. She looks to see who's paging her.

INT. MOBILE HOME COMMUNITY - CONTINUOUS

Brenda drives up.

EXT. SISTER KATHY'S TRAILER - CONTINUOUS

Brenda drives up and parks behind the mini-van.

INT. KATHY'S TRAILER - KITCHEN - CONTINUOUS

Brenda stands at the kitchen counter, irritated with her
sister KATHY (3 years older) sitting at the kitchen table,
wearing sunglasses and nursing a cup of tea.

BRENDA

Is it true?

KATHY

Is what true?

BRENDA

Bert got fired.

KATHY

That damn Mom. I told her to say
nothing to no one.

KATHY'S LIVING ROOM -

Kathy's daughter DANICA, (8 years old) sits on the couch
watching TV while Brenda and Kathy continue -

BRENDA

Take the fucking sunglasses off.
You're not fooling no one.

KATHY

Mind your business.

BRENDA

Take them off. I wanna see.

Danica looks at her mother removing the sunglasses and sporting two black eyes.

INT. KITCHEN -

BRENDA

That fat fucker.

KATHY

(scolding)

Keep your voice down.

BRENDA

For two cents I'd go in there and stab the fat fuck in the heart.

Kathy puts the sunglasses back on.

Brenda looks at Danica seemingly watching TV and back at Kathy -

BRENDA (V.O.)

After all of what we saw our father put our mother through, here you are doing the exact same thing to your daughter.

KATHY

(defending)

Bert would never touch Danica.

BRENDA

He knows better because I'd gut the fat fuck.

KATHY

Daddy changed.

BRENDA

And how long did that take to happen? Now he walks on water. Won't say shit if his mouth was full of it. Fucking hypocrite.

KATHY'S LIVING ROOM - CONTINUOUS

Brenda talks with Danica.

BRENDA

How about you come and stay with Aunt Brenda for a few days? We'll eat popcorn in our pajamas. Watch old movies. It'll be fun.

DANICA

Is Mommy coming?

KATHY (O.S.)

Go with Aunt Brenda, Danica.

BRENDA

Mommy's going to stay here and look after Daddy.

Danica tells Brenda -

DANICA

If Mommy's not coming, I'm not going.

KATHY (O.S.)

Danica! Go.

Danica tells Brenda -

DANICA

Daddy won't hurt me. If I go no one will be here to look out for Mommy.

INT. GORDIE'S UPSTAIRS HALLWAY - SAME MORNING

The SOUND of Curtis banging the metal cuff against the metal rail in the footboard fills the hallway.

EXT. BACK OF HIGH SCHOOL - SAME MORNING

Gordie stands on the snowbank looking through binoculars. The police road block is still there.

EXT. GORDIE'S PARENTS HOUSE - SAME MORNING

Gordie plows snow out his parents yard.

EXT. JOE'S APARTMENT BUILDING - SAME MORNING

Gordie drives up.

FRONT OF JOE'S BUILDING -

Gordie enters the building.

INT. JOE'S APARTMENT BUILDING - THIRD FLOOR HALLWAY

Gordie walks down the hallway to Joe's suite. He knocks on the door.

GORDIE
It's me, Gordie.

He gets no reply. The door's unlocked. Gordie enters, calling out -

GORDIE
Hey it's me.

INT. JOE'S KITCHEN -

Gordie pokes his head in - no Joe.

INT. JOE'S LIVING ROOM -

Gordie enters the LIVING ROOM and sees Joe lying across the couch and asleep? Gordie immediately sense something's wrong.

GORDIE
Joe?

Joe doesn't respond. Gordie steps up to the couch and nudges Joe -

GORDIE
(concerned)
Joe?

He opens one of Joe's eyelids. Joe's eye is to the back of his head.

GORDIE
Oh fuck. Oh fuck.

He grabs Joe's shoulder and shakes him.

GORDIE
Joe. Joe. Wake up buddy.

Gordie sees blood on the couch where Joe's head was resting. He lets go of Joe and steps back.

GORDIE
Please God, no.

SHORT WHILE LATER -

INT. JOE'S LIVING ROOM -

Gordie, shocked and guilt ridden, watches the PARAMEDICS load Joe on a stretcher and wheel him out of the room.

EXT. JOE'S APARTMENT BUILDING - CONTINUOUS

Gordie's Jeep follows behind the ambulance.

INT. HOSPITAL - EMERGENCY WAITING ROOM - CONTINUOUS

Gordie stands with Joe's PARENTS (late 50s), and sister MAE (20s) receiving bad news from the DOCTOR -

DOCTOR
I'm sorry to tell you there's
nothing we can do to help Joe. It's
time for the family to say their
good-byes.

Gordie's mother and sister cry out. Joe's father comforts his daughter and wife.

Gordie stands alone, further shocked and full of guilt.

DOCTOR
If there's a plan to have Joe's
organs donated, we'll need to know
that pretty well right away.

Gordie walks away with his head down.

EXT. HOSPITAL PARKING LOT - CONTINUOUS

Gordie sits in his Jeep staring ahead.

INT. GORDIE'S JEEP - CONTINUOUS

Gordie wipes tears running down his face.

GORDIE
This wasn't supposed to happen.

He attempts to put a key into the ignition but his hands are shaking too badly.

Gordie sits up and gets angry.

GORDIE

Curtis. This is your fault you fuck.

INT. DARLINGTON PRISON - PROPERTY ROOM - SAME MORNING

JOHN, (50s), the senior correctional officer on duty stands back as Officers Legacy and Hamilton examine Curtis's property bag.

OFFICER LEGACY

Looks like the bag was cut open and resealed.

SENIOR C.O.

That's possible.

OFFICER LEGACY

Isn't there supposed to be a list of the items in the bag?

SENIOR C.O.

Should be.

OFFICER LEGACY

It's not here.

SENIOR C.O.

Should be.

OFFICER LEGACY

Would prisoner Curtis have gotten a copy.

SENIOR C.O.

Should have.

OFFICER LEGACY

Which could be with his belongings that was left behind in his cell.

SENIOR C.O.

I'll check.

INT. SENIOR C.O.'S OFFICE - CONTINUOUS

Officer Legacy looks over the list of Curtis's personals and checks it with what's in his property bag. On the list is: 1 key ring. 2 keys. 1 silver coloured. 1 gold coloured.

She looks at the property bag.

OFFICER LEGACY

What's missing is a one gold and
one silver key on a key ring.

INT. GORDIE'S LIVING ROOM -

LOUD MUSIC plays on the stereo. Gordie sits in his spot on the couch, in shock and wiping tears from his face. His hand gun is on the coffee table.

GORDIE'S UPSTAIRS HALLWAY - CONTINUOUS

The sheet of plastic lies on the floor at the open door.

INT. CURTIS'S BEDROOM -

Gordie is angry and has his gun pointed at Curtis's head -

GORDIE

You fuck. For two cents I'd shoot
you right now.

Curtis doesn't back down -

CURTIS

Point that fucking gun away from me
you hillbilly fuck.

Gordie punches Curtis in the face.

GORDIE

What I tell you about calling me
that.

Gordie points the gun back at Curtis -

GORDIE

I don't want you in my house a
minute longer than you need to be.

CURTIS

I'm the one with the fucking money
here.

GORDIE

Let's talk about the money. Where is the money?

CURTIS

Let's go. I'll take you to it.

GORDIE

This is what's going to happen here. You're going to tell me where the money is, I'm going to go get it and tonight I take you out through the woods.

CURTIS

I'm supposed to trust you won't take the money and run.

GORDIE

I'm not the one running here. You are. And right now I'm the only fucker you can trust. Or maybe there is no money? Maybe you've been bull-shitting me. The loan sharks in Montreal got it all.

CURTIS

A little late to be thinking of that now, isn't it?

GORDIE

Then I might as well shoot you right here.

CURTIS

The money's there you hill -

Gordie clenches his fist.

GORDIE

Go ahead, say it.

CURTIS

The money's there. All one million dollars of it. In unmarked bills.

Gordie tosses a small note pad and pen on the bed -

GORDIE

Write down where the money is. Or I shoot you.

EXT. SOUTH EXIT - POLICE ROADBLOCK - SHORTLY THEREAFTER

Gordie's Jeep is next in line, waiting to go through the roadblock. The car ahead drives on. The TWO POLICE OFFICERS wave Gordie forward.

INT. GORDIE'S JEEP -

Gordie turns down the window and looks at the OFFICER -

ONE OFFICER
Turn off your Jeep.

Gordie does as told. The OTHER OFFICER opens the passenger door and peeks in. He recognizes Gordie,

OTHER OFFICER
You're a guard at the jail.

GORDIE
That's right.

OTHER OFFICER
(joking)
You had nothing to do with this mess, did you?

GORDIE
Not me. Not my mess.

OTHER OFFICER
Good.

He eyes the inside of the Jeep and steps back.

OTHER OFFICER
You can drive on.

He shuts the door and Gordie starts up the Jeep.

INT. GORDIE'S JEEP - CONTINUOUS

Gordie drives south on the Trans Canada.

EXT. JOE'S APARTMENT HALLWAY - SAME AFTERNOON

OFFICERS HAMILTON and LEGACY walk down the hallway and to Joe's door.

INT. JOE'S KITCHEN - CONTINUOUS

Officer Hamilton looks at the photos taped to the fridge. Some are of Joe's family and some of him and Gordie posing with their salmon catch and in another posing with their moose kill.

INT. JOE'S BEDROOM -

Officer Legacy opens the closet. In the corner of one shelf are four VHS tapes.

Officer Hamilton stands in the doorway watching Officer Legacy looking at the covers of the VHS tapes.

OFFICER HAMILTON
What you got there?

OFFICER LEGACY
Come see.

Officer Hamilton enters the room and walks over to Officer Legacy handing him one of the VHS tapes. He sees it's a GAY MALE PORN tape and objects -

OFFICER HAMILTON
Oh. Oh.
(handing it back)
That's just wrong.

OFFICER LEGACY
Different story if it was two women.

OFFICER HAMILTON
That I'd watch.

OFFICER LEGACY
So it's wrong because it's not for you?

OFFICER HAMILTON
It's not wrong. It's just not my thing.

OFFICER LEGACY
That's better.

OFFICER HAMILTON
Would you watch two guys going at it?

OFFICER LEGACY
Who says I haven't?

OFFICER HAMILTON
Have you?

OFFICER LEGACY
(smiling)
My ex-husband was bi.

EXT. BATHURST - CONDO - VISITORS PARKING LOT - SAME DAY

Gordie parks his Jeep in visitor's parking lot.

EXT. GORDIE'S JEEP - PARKING LOT - CONTINUOUS

He gets out of the Jeep, pulls the hood on his parka forward to mask his face and walks across the parking lot towards the ten story condo.

As he nears the front entrance he takes out a key ring with a gold and silver key.

Gordie lets himself in.

INT. CONDO ENTRANCE - CONTINUOUS

Gordie steps into the elevator. The door closes behind him.

INT. CONDO ELEVATOR -

Gordie keeps the hood up on his parka. The tenth floor button is lit.

TENTH FLOOR HALLWAY -

Gordie steps out of the elevator and into the hallway. He continues towards SUITE 1001.

He lets himself in with the gold key.

SUITE 1001 -

The furnishings are sparse but upscale. There's a living room, dining room, kitchen and short hallway leading to the bathroom and one bedroom.

KITCHEN -

Gordie opens the cupboard door under the sink. He removes the garbage can and cleaning products. He lifts the floorboard and sees one million in cash - plus a handgun and passport.

The passport has Curtis's photo but the name is Ray Laxton. Gordie checks the handgun out and it's loaded with six shells.

Gordie takes a backpack tucked inside his jacket and stuffs the money, gun and passport inside.

INT. ENTRANCE/FOYER -

Gordie opens the closet door and shines his mini-mag light inside, looking -

GORDIE
Is that it or is there more?

INT. HALLWAY -

Carrying the backpack, Gordie approaches the open bathroom. He steps up to the open door and turns on the light.

INT. BATHROOM -

Gordie opens the cupboard under the sink. There's is a bottle of Scope and a toilet brush.

He pulls back the shower curtain.

He shuts off the light as exits.

INT. BEDROOM -

There's a queen sized bed, a dresser, and mini-fridge.

Gordie opens dresser drawers and looks inside. He looks under the bed. He opens a well stocked mini-fridge.

He slides back the mirrored closet doors and looks inside. Inside are a few towels, two housecoats, slippers and two suits.

Gordie steps inside the closet and shines his mini-mag light onto the ceiling. There's a crawl space.

INT. KITCHEN -

Gordie grabs a chair and heads back towards the bedroom.

INT. CONDO ELEVATOR - CONTINUOUS

The tenth floor button is lit on the panel. The building MANAGER, a 50s woman with big hair, lots of makeup and jewelry, stands along side TWO POLICE OFFICERS (males, 50s, white/native)

MANAGER

I've met Mr. Laxton just the once.
Last year when he first moved in.
At least that's the name he was
suing. If Ray Laxton and Charles
Curtis are not the same man I'll
eat my shirt. But then maybe he has
a twin.

INT. BEDROOM - CONTINUOUS

Gordie stands on the kitchen chair inside the closet with his head inside the crawl space.

INT. CRAWL SPACE -

Gordie holds the mini-mag between his teeth and swivels his head checking out the crawl space. The light shines on a black satchel.

INT. TENTH FLOOR HALLWAY -

The two officers follow the building manager out of the elevator and into the hallway.

MANAGER

This way here.

She fumbles with her KEYS, while leading the two officers towards Curtis's suite.

INT. BEDROOM -

Gordie's looks at the money inside the open satchel. There's another one million dollars.

MANAGER (O.S.)
Hello? Mr. Laxton? It's the
building manager. I'm just doing a
home check.

Gordie's caught off guard.

INT. SUITE ENTRANCE -

The manager and two officers step inside the suite.

The manager stands back while the two officers look the place over - starting with the living room, dining room and kitchen.

INT. KITCHEN -

One Officer opens the cupboard door under the sink and glances inside.

The other Officer opens the fridge.

INT. HALLWAY -

The two officers move down the hallway towards the bathroom and bedroom.

One Officer moves towards the bathroom and the other Officer continues towards the bedroom.

INT. BATHROOM -

The one Officer opens the medicine cabinet. Inside is a bottle of aspirins, a box of Q-tips, and a comb.

He looks towards the bathtub. The shower curtain is pulled closed.

INSIDE THE TUB -

Gordie stands with the satchel and backpack at his feet.

The Officer's shadow darkens the shower curtain. Gordie remains steady.

OTHER OFFICER (V.O.)
(calling)
You got to come see this!

The Officer's shadow turns away.

INT. BEDROOM -

Officer one looks at the chair in the open closet.

OTHER OFFICER
Someone's one step ahead of us.

MANAGER (O.S.)
What is it? Drugs?

They look at the manager peeking in.

OTHER OFFICER
More likely a lot of money.

INT. BATHROOM -

One Officer pulls back the shower curtain. Gordie's gone.

EXT. CONDO BUILDING - PARKING LOT - CONTINUOUS

A BLACK SUV with QUEBEC LICENSE PLATES is parked with TWO GUYS inside.

INT. BLACK SUV - CONTINUOUS

BRUNO (early 40s, thuggish looking, muscled, tattooed) sits behind the wheel. ANDRE, early 30s, also muscled and thuggish sits in the passenger seat.

On the dashboard is the newspaper with Curtis's photo on the front page. The headline reads - AT LARGE.

They watch Gordie with his parka hood pulled forward come out of the building wearing the backpack and carrying the satchel.

They watch Gordie walk past the police car and continue towards his Jeep.

Bruno keeps his eye on Gordie as he tosses the satchel and backpack onto the Jeep ... then gets in and drive away.

Bruno and Andre watch the two police officers exit the condo and walk towards their car.

EXT. CONVENIENCE STORE - SHORT THEREAFTER

Gordie turns off the old road and into the convenience store yard.

INT. CONVENIENCE STORE - CONTINUOUS

Gordie gets a coke, two chocolate bars and a sandwich. He pays with a one hundred dollar bill.

While waiting for his change Gordie watches a young BOY (5 years old) hand a package of cookies to his young MOTHER (20s).

MOTHER

No, sweetie. Put it back. Mommy can't afford it right now.

The kid looks disappointed.

MOTHER

Go put it back, Bobby.

CLERK (O.S.)

Change sir.

Gordie takes his change from the Clerk and leaves a twenty on the counter.

GORDIE

Let the kid have a few box of cookies.

Gordie walks out.

EXT. CONVENIENCE STORE -

Gordie drives off in his Jeep. The young mother and the kid holding onto three boxes of cookie comes out of the store and goes to her older model car.

The young mother opens the car door she sees several hundred dollar bills on the seat.

YOUNG MOTHER

Oh my God.

INT. LIQUOR STORE -

Gordie buys a case of twenty-four beer and a 26 ounce of scotch, and pays with a one hundred dollar bill.

EXT. DALHOUSIE GROCERY STORE - SAME DAY

Brenda, on her fifteen minute break as head cashier, stands outside smoking a cigarette. She sees Gordie drive past in his Jeep. She senses he is up to something. She tosses the cigarette butt and heads back inside.

INT. GORDIE'S LIVING ROOM - CONTINUOUS

Gordie dumps the satchel and backpack onto the coffee table and his parka onto the armchair.

He opens the satchel and backpack and looks at the two million dollars. He calls to the upstairs.

GORDIE
You're right. The money was there.

INT. GORDIE'S BASEMENT -

Gordie enters the basement. The old "clunking" furnace doesn't SOUND well.

Gordie loosens a piece of wall panel and shoves the satchel and backpack in behind.

INT. GORDIE'S KITCHEN -

Gordie comes out of the basement. He picks up previous lit joint out of an ashtray and lights it.

INT. LIVING ROOM - CONTINUOUS

Gordie steps to of the hallway and into the livingroom while smoking the joint.

He puts music on and looks out the window, not expecting to see his parents van drive into the yard.

GORDIE
Shit.

He calls to the upstairs -

GORDIE

We have company.

He puts the joint out in an ashtray, picks up a can of room deodorizer and starts spraying but the can is empty and hisses.

Gordie greets his mother and father at the door. Each carrying a plastic bag of food. They can smell the pot but say nothing.

GORDIE

Mom. Dad.

MOTHER

We're not staying. Just dropping in to see how you're doing.

GORDIE

I'm okay.

MOTHER

I called a couple of times but your answering machine wasn't on and you didn't call me back.

GORDIE

Sorry I'm not in the mood for talking.

FATHER

So it's true about Joe?

GORDIE

Yes.

MOTHER

That's so awful. It's shocking. You okay?

GORDIE

I don't want to talk about it.

FATHER

That could have easily been you, Gordie. ... Here.

MOTHER

Yes, here.

They hand Gordie two grocery bags.

MOTHER

There's two meat pies and some
sweets to take to Joe's family.
Tell them we send our sympathies.

GORDIE

Thanks, Mom.

FATHER

I threw in a few partridges and
moose steaks. That's for you.

GORDIE

Dad's giving away partridge? What's
up with that?

FATHER

Pat gave me a few. I thought I'd
share.

MOTHER

We're going to go but first I want
my pie plates back. The glass ones.
You should have four.

GORDIE

I'll drop them by tomorrow.

MOTHER

Go. It'll take you all of two
minutes.

Gordie begrudgingly heads to the kitchen. Once gone, his
mother sniffs the air and tells Father-

MOTHER

Smell it? He's high as a kite.

INT. GORDIE'S KITCHEN - CONTINUOUS

Gordie collects all four glass pie plates from the cupboard.

INT. FRONT ENTRANCE -

Gordie returns to find Officers Hamilton and Legacy standing
with his parents at the door.

GORDIE

Oh.

MOTHER
They knocked so I answered the door
and let them in.

OFFICER HAMILTON
Hope that's okay?

GORDIE
Sure.

He hands his mother the bag with her four glass pie plates.
Officer Hamilton eyeballs the keys hanging on the deer horns.

OFFICER LEGACY
(to Gordie)
Our condolences. Sorry about your
friend Joe.

GORDIE
Yes. Thank you.

OFFICER LEGACY
There's no perfect time for this
but we're here to take a walk
through the house.

GORDIE
This is not the best time for me
right now.

OFFICER LEGACY
We understand. We'll be in and out
in no time.

OFFICER HAMILTON
It's just formality.

GORDIE
Sure. I understand.

LIVING ROOM - CONTINUOUS

Gordie's mother and father sit on the couch, waiting.

MOTHER
You must be able to smell it.

FATHER
I smell it.

MOTHER
That means they have to smell it.

FATHER

They got bigger fish to fry.

INT. KITCHEN - CONTINUOUS

Officers Hamilton and Legacy quickly eye the room over.
Officer Legacy opens the basement door.

OFFICER LEGACY

Basement.

INT. BASEMENT - CONTINUOUS

Gordie stands with Officer Hamilton as Officer Legacy looks around.

Officer Hamilton comments on the "clunking" furnace.

OFFICER HAMILTON

That doesn't sound good.

GORDIE

She's on her last legs.

OFFICER HAMILTON

(to Gordie)

In hindsight, was there any
indication that the banker was
planning on making a run for it?

GORDIE

Not that I can think of.

Officer Legacy opens a trunk. It's filled with baseball and hockey trophies from when Gordie was younger as well as old sports equipment.

OFFICER LEGACY

The nurse who worked the same
shifts as you and Joe said Joe went
into the TV room at ten PM, like he
did on previous shifts.

GORDIE

Is that what she said?

Officer Legacy touches around the wood paneling where the money is hidden.

OFFICER LEGACY

Not true?

GORDIE

He might have taken a walk to stretch his legs for a minute or two.

OFFICER LEGACY

The same time each night?

GORDIE

I don't know about that. What I can tell you for sure is when Joe and I were on shift, at no time was the Banker ever left alone.

INT. LIVING ROOM - CONTINUOUS

Gordie's mother and father watches the two police officers follow Gordie upstairs.

MOTHER

They must have figured out by now he's higher than a kite.

INT. GORDIE'S UPSTAIRS - CONTINUOUS

Gordie manages to appear calm while standing alone in hallway with Officer Hamilton while Officer Legacy checks his bedroom.

OFFICER HAMILTON

You found Joe?

GORDIE

I did.

OFFICER HAMILTON

His door was unlocked?

GORDIE

It was. But I have my own key if it wasn't.

OFFICER HAMILTON

Did you and him have something going on?

GORDIE

Like sexually?

OFFICER HAMILTON

Ya.

GORDIE

No.

OFFICER HAMILTON

He's like that. You're not.

GORDIE

That's right. We were buddies.

Officer Legacy comes out of Gordie's bedroom.

OFFICER LEGACY

You were supposed to be working but called in sick last night.

GORDIE

I was hung over. Now I feel guilty as hell. If I was there maybe none of this would have happened.

CONTINUOUS -

AS Officer Legacy checks out the bathroom, Officer Hamilton questions Gordie-

OFFICER HAMILTON

You were home all day? All night?

GORDIE

In case you haven't noticed there was a storm happening.

Officer Legacy comes out of the bathroom -

OFFICER LEGACY

Were you alone?

GORDIE

Ya. Joe was working. The girlfriend and I are fighting right now.

OTHER SPARE BEDROOM -

Officers Hamilton and Legacy stand back while Gordie uses a crowbar to loosen the slats holding up the sheet of plastic.

OFFICER HAMILTON

Just say Joe did go into the TV each night just before ten to catch the news. If so, who besides you would have known he'd be in the TV room at that time?

GORDIE

The nurse. Janitor. Another patient. Orderly. The banker stole three million dollars. He could have bought anyone of them off.

Gordie pulls the sheet of plastic and slats out of the way.

INT. OTHER SPARE BEDROOM -

The room has an older dresser and a bed frame with a spring but no mattress. Officer Legacy opens the closet door. Inside are WIRE HANGERS and an old box of BAKING SODA.

INT. UPSTAIRS HALLWAY - CONTINUOUS

Officer Legacy stands back by the stairwell, while Gordie removes the sheet of plastic from the bedroom door with Curtis inside the room.

Gordie removes the sheet of plastic and lays it aside.

Officer Hamilton steps up to the bedroom and opens the door.

Gordie watches as Officer Hamilton steps inside the room. Gordie peeks in. Curtis is not on the bare mattress.

INT. CURTIS'S ROOM - CONTINUOUS

Officer Hamilton eyes the room over. He notices the bare mattress, the missing rail in footboard, and the closed closet door.

Gordie steps into the doorway. Between the door frame and door Gordie sees Curtis standing behind the door.

Officer Hamilton opens the closet door. The closet is empty.

Gordie notices the missing rail in the footboard.

Officer Hamilton turns from the open closet and sniffs the air.

OFFICER HAMILTON

There's a smell.

GORDIE

Mice eat the poison and die in between the walls. The smell goes away after a few days.

Officer Hamilton exits the room. Gordie closes the door behind him.

INT. LIVING ROOM - CONTINUOUS

Gordie's mother stands up from the couch as the two police officers come downstairs with Gordie following behind.

MOTHER
Everything's okay?

OFFICER HAMILTON
All's good.

MOTHER
Oh, that's good.

OFFICER LEGACY
Sorry about interrupting your visit.

MOTHER
That's okay. We were leaving anyway.

OFFICER HAMILTON
(to Gordie)
Again, sorry about your buddy Joe.

INT. GORDIE'S LIVING ROOM - CONTINUOUS

Gordie stands at the window watching his parents' van and the cop car drive away from the house.

INT. POLICE CRUISER - CONTINUOUS

Officer Hamilton is driving. He chuckles -

OFFICER HAMILTON
Talk about a buzz kill. Smoke a reefer and the cops show up at your door. No wonder he seemed nervous.

OFFICER LEGACY
Think he's the type to cut a deal with the devil?

OFFICER HAMILTON
Desperate people in desperate times do desperate things. Depends on how desperate he was.

OFFICER LEGACY

Or stupid.

OFFICER HAMILTON

Desperate enough to set up his best friend?

OFFICER LEGACY

I wouldn't cross him off the list just yet.

INT. GORDIE'S LIVING ROOM -

Gordie stands at the bottom of the stairwell, hand gun at the ready, LISTENING for movement upstairs. There's none. He calls to the upstairs -

GORDIE

They're gone. You can come out now.

Still no answer, or movement.

GORDIE

Time we split the money and get on with this, no?

No answer. No movement.

Gordie steps halfway upstairs, onto a CREAKING STAIR, and stops and listens.

GORDIE

What? You want me to come looking for you?

He cautiously continues and stops at the top of the stairs. He looks in both directions. All doors are the same as prior to going downstairs. He grins -

GORDIE

Come out, come out where ever you are.

He focuses on the closed door to Curtis's room.

GORDIE

We split fifty-fifty? Go out through the woods when it gets dark?

Nothing -

GORDIE

No? Okay.

He cautiously approaches the room Curtis was in. He opens the door fully and looks through the space between the door frame and door to see Curtis is not there.

He crouches down and looks under the bed. The pillow and blanket are there but not Curtis.

INT. CURTIS'S BEDROOM -

Gordie steps inside the room. He looks at the closed closet door.

He approaches the door and stops a few feet from it. He steps to the side and reaches over to the doorknob to open it.

Gordie opens the door expecting Curtis to jump out at him but he's not there.

INT. GORDIE'S LIVING ROOM - CONTINUOUS

Quietly and quickly Curtis removes the shotgun from the gun rack. He opens the shelving unit and sees the box of shells. He reaches into the box and takes out two shells. He HEARS a CREAKING STAIR. He looks up and Gordie is standing at the bottom of the stairs with his handgun aimed at him.

GORDIE

(smirks)

Tag your it.

And Gordie fires two shoots into Curtis. Curtis goes down.

Gordie walks over to Curtis lying on the floor, not yet dead and trying to a shell into the shotgun. He looks up at Gordie with his gun aimed at him.

CURTIS

You hillbilly fuck.

GORDIE

This is for my buddy Joe.

He fires the other four bullets into Curtis.

INT. MOTEL ROOM - SAME NIGHT

The bathroom door is open and there's the SOUND of a RUNNING SHOWER.

Bruno, just in his underwear, lies on the one queen sized bed, watching a wrestling match on TV.

A half empty bottle of scotch and two glasses are on the side table.

The shower is turned off. The METAL RINGS on the shower curtain SOUND when being pulled across the metal rod.

Bruno smirks and calls out... FRENCH with ENGLISH SUBTITLES.

BRUNO

I hope you're hungry.

He gets no reply.

BRUNO

You heard me. Get out here and be my bitch.

Andre stands in the doorway, drying off.

ANDRE

You were saying?

Bruno grabs his crotch -

BRUNO

Hope you're hungry bitch.

ANDRE

First things first. Pour me a drink.

Bruno sits up and pours two drinks.

Andre wearing underwear walks over to the side of the bed and Bruno hands him a drink. They tap glasses and drink.

ANDRE

You said something about you wanting to be my bitch?

BRUNO

Me be your bitch? You're not man enough?

ANDRE

Put your drink down and I'll show you.

Bruno puts the drink down. Andre takes one more drink, puts his drink down and jumps the Bruno.

A wrestling match breaks out, seeing who can pin who down, as the wrestling match plays out on TV. Bruno and Andre are wrecking the room.

EXT. TRAILER PARK - SISTER'S TRAILER - SAME NIGHT

Brenda drives up. Danica rushes outside to greet her.

DANICA
Aunt Brenda.

BRENDA
Where's mommy?

DANICA
Lying on the couch. I think Daddy
broke her arm.

BRENDA
You're fucking kidding me.

INT. GORDIE'S BASEMENT - SAME NIGHT - CONTINUOUS

Gordie empties a large, black, canvas bag of hockey equipment onto the floor.

INT. SISTER'S TRAILER - LIVING ROOM -

Brenda and Danica approach the livingroom. Kathy lies on the couch, covered with a blanket. She's in shock and shivering.

DANICA
Mommy, Aunt Brenda's here to help
us.

KATHY
I'm okay. I'm okay. Sit down. Sit
down. Danica make Aunt Brenda a cup
of tea.

DANICA
Mommy show Aunt Brenda your arm.

KATHY
I'm fine. Sit. Sit.

BRENDA
(taking control)
I don't need to sit. Show me your
arm.

KATHY
(aggressive)
I said sit. This is none of your
business.

When Brenda reaches to pull back the blanket, Kathy slaps her
hard across the face.

DANICA
Mommy!

BRENDA
(getting mad)
You fucking bitch.

Kathy starts to cry and lets go of the blanket. Brenda pulls
the blanket back. Kathy's arm is obviously broken.

DANICA
Oh my God, Mommy.

BRENDA
That fat fuck.

Kathy places a hand over her face to hide her shame and
cries.

BRENDA
You need to go to the hospital.

KATHY
(defiant)
No. No hospital. I'm not going to
no hospital.

BRENDA
Okay. Danica call the police and
ask them to come with an ambulance.

KATHY
(yelling)
No. No police. No ambulance.

BRENDA
(direct)
Come to the hospital with me right
now or I get the police and
ambulance here. Your choice.

EXT. TRAILER - CONTINUOUS

Danica runs ahead to open the passenger door, as Brenda
assists Kathy.

INT. GORDIE'S LIVING ROOM - SAME NIGHT

Gordie cleans up the blood on the floor where Curtis fell.

Curtis's body is wrapped in a sheet of plastic behind the couch with the canvas hockey bag next to it.

INT. HOSPITAL WAITING ROOM - CONTINUOUS

Brenda and Danica sit in the waiting room. Danica lies with her head resting on Brenda's lap.

DANICA

Why are boys so mean?

BRENDA

Not all boys. Though it sure seems that way sometimes. Nice ones are just harder to find.

DANICA

Is Gordie nice?

BRENDA

He's one of the good ones.

DANICA

Are you going to marry him?

BRENDA

I don't know.

DANICA

He he asked you?

BRENDA

No.

Danica goes quiet for a moment. Brenda smiles lovingly at Danica while stroking Danica's hair - comforting her.

DANICA

You know what Daddy told Mommy?

BRENDA

What's that?

DANICA

If she leaves him, he'll hunt us down and kill us.

BRENDA

He said that?

DANICA

Mommy said he was just kidding but I don't know. He sounded serious. I don't think I should say this but I think he would.

BRENDA

I'm so sorry you had to hear that.

EXT. GORDIE'S BACKYARD - CONTINUOUS

Gordie comes out from the back kitchen door carrying the pillow and blanket Curtis used and drops them into an empty oil barrel sticking out of the snow. The towels he used to clean up the blood are in there as well.

INT. HOSPITAL HALLWAY - CONTINUOUS

Brenda and Danica are still sitting in the hallway.

BRENDA

Danica?

Danica looks up at Brenda -

BRENDA

I need to go home for a few minutes. Will you be okay here by yourself?

Danica gives Brenda look -

DANICA

I am eight years old Aunt Brenda.

EXT. GORDIE'S LIVING ROOM - HALLWAY - KITCHEN - CONTINUOUS

Gordie drags the canvas bag with Curtis's body inside out of the living room

Through the HALLWAY -

and into the KITCHEN.

INT. KATHY'S TRAILER - HALLWAY - CONTINUOUS

Brenda walks down the hallway to the master bedroom. The door is closed. HEARD WITHIN is the SOUND of Bert snoring and a CLINT EASTWOOD movie - MAGNUM FORCE - playing on TV.

She opens the door and looks in at BERT, late 40's, overweight, passed out on the bed and snoring loudly. She notices a 26 ounce bottle of rum sitting on the dresser with half of it gone.

INT. KATHY'S KITCHEN - CONTINUOUS

Brenda gets a pair of pink rubber kitchen gloves from under the kitchen.

INT. KATHY'S TRAILER - MASTER BEDROOM - CONTINUOUS

Brenda, wearing the pink rubber gloves, stuffs a pillow under Bert's neck so that his head hangs backward and his mouth WIDE open. He stirs but he's too drunk to fight back.

She takes the bottle of rum from the dresser, uncaps it and begins pouring rum down Bert's throat as the MOVIE SCENE on TV plays out -

Dirty Harry (Clint Eastwood) is approached by vigilante motorcycle cops in the underground parkade.

DIRTY HARRY

You heroes have killed a dozen
people this week. What are you
going to do next week?

COP 2

Kill a dozen more.

EXT. BACK OF GORDIE'S HOUSE - KITCHEN - CONTINUOUS

Gordie straps a shovel and the canvas bag with Curtis body inside to the SLED at the back of his SNOWMOBILE.

Gordie starts up his snowmobile and drives away from the house.

EXT. FROZEN RIVER - CONTINUOUS

Gordie races his snowmobile across the frozen river and towards his smelt shanty.

INT. KATHY'S TRAILER - MASTER BEDROOM - CONTINUOUS

As Brenda continues pouring rum down Bert's throat, the movie scene continues to play out.

DIRTY HARRY

Is that what you guys are about?
Being heroes?

COP 2

All our heroes are dead. We have no
more heroes. We're the first
generation that's learned to fight
back.

EXT. GORDIE'S SMELT SHANTY - CONTINUOUS

The snowmobile is parked out front while Gordie shovels snow
away from the shanty door.

INT. KATHY'S TRAILER - MASTER BEDROOM - CONTINUOUS

As the movie scene plays out - Brenda pours the last of the
rum into Bert's throat.

COP 1

We're simply ridding society of
killers that would be caught and
sentenced anyway if our courts
worked properly. We began with the
criminals that people know, so that
our actions would be understood.
It's not a question of whether or
not to use violence.

COP 2

There simply is no other way
Inspector. You of all people should
understand that.

Brenda leaves, closing the door behind her. The bottle lies
next to Bert on the bed and the pillow is removed from under
his neck.

The movie scene concludes - with the cop telling Dirty Harry -

COP 3

Either you're for us or against us.

Dirty Harry replies -

DIRTY HARRY

I'm afraid you've misjudged me.

INT. GORDIE'S SMELT SHANTY - CONTINUOUS

Gordie uses a pick axe and breaks up the ice covering the fishing hole. The canvas bag to the side is opened and Curtis body wrapped in the sheet of plastic is inside.

Gordie slides Curtis's body off the bloody sheet of plastic and lets it slide into the fishing hole and disappear into the dark, frigid water.

He makes the sign of the cross -

GORDIE
God forgive me.

Gordie takes Curtis's gun out of his coat pocket and drops it into the water.

INT. HOSPITAL HALLWAY - CONTINUOUS

Brenda returns with a smile and hug for Danica.

BRENDA
I wasn't gone that long was I?

DANICA
No.

BRENDA
Don't tell anyone I left you alone
okay? Not even Mommy.

DANICA
I won't Aunt Brenda.

BRENDA
Our secret?

DANICA
Our secret.

BRENDA
Let's see if we can find out what's
happening with Mommy.

Danica and Brenda's walk away holding hands.

EXT. GORDIE'S BACKYARD - CONTINUOUS

Gordie pours gasoline over the canvas hockey bag, sheet of plastic, and Curtis fake passport now included inside the oil drum sticking out of the snow.

He tosses in a lit match and sets it ablaze.

Gordie strips naked and adds his clothes into the raging fire.

He stands naked, except for boots, watching the fire rage on.

INT. GORDIE'S LIVING ROOM - A LITTLE LATER

The house is in darkness. Gordie sits on the couch, smoking a joint and drinking a beer while LISTENING to a country song that sets a mood of loneliness and hurt.

Headlights from a vehicle arriving out front illuminates the room.

The butt of the handgun is seen under the couch.

The headlights go out and the room returns to darkness.

INT. FRONT ENTRANCE - CONTINUOUS

The door opens and Brenda enters. She turns on the light. She's holding onto a case of beer.

GORDIE
Turn the light off.

Brenda looks at Gordie sitting on the couch.

BRENDA
(sheepishly/sad)
Hi.

GORDIE
I said turn the light off.

Brenda does as told. The house goes back into darkness.

BRENDA
Don't be mad at me okay?

Gordie says nothing.

BRENDA
I brought beer.
(sad)
And I can really use the company
right now.

Brenda is the only company Gordie could stand right now. Both are in need of each other.

Brenda timidly enters the living room.

BRENDA
Be nice to me okay?

She puts the case of beer on the coffee table. She wipes tears.

BRENDA
Can I stay?

GORDIE
What's the crying about?

BRENDA
I miss you, Munroe. I'm sorry okay.

Gordie puts his left arm out and invites Brenda in.

GORDIE
(inviting)
Come 'ere.

Brenda cuddles into the comfort and security of Gordie's arms and chest. They sit in the darkness holding onto each other, both finding what they need in the moment. The music continues playing.

A LITTLE LATER - CONTINUOUS

A lamp is on. Gordie opens Brenda's case of beer on the coffee table, take two out and opens them.

BRENDA
Kathy's in the hospital. Bert broke her arm.

GORDIE
Should I go kick the shit out of him?

BRENDA
No.

She takes a bottle of beer from Gordie and takes a drink.

BRENDA
Kathy and Danica are at my place.

GORDIE
No better time to go lay a beating on him.

He sits back and lets Brenda cuddle back into him.

BRENDA

I'm so sorry about Joe. You going to miss him.

GORDIE

I don't want to talk about it.

BRENDA

He was your best friend, Gordie.

GORDIE

I said I don't want to talk about it.

BRENDA

Kiss me.

Gordie turns and kisses Brenda. She passionately kisses him back. She pulls her face away.

BRENDA

Do you forgive me?

GORDIE

Do I have a choice?

BRENDA

No.

She smiles and they kisses again - passionately, hungry, that turns into passionate love.

During their love making Brenda kisses the fork wound on his chest then looks up at Gordie -

BRENDA

Kissed it and made it better.

They both reach orgasm at the same time.

INT. GORDIE'S BEDROOM - EARLY NEXT MORNING

Brenda and Gordie spoon under the blankets. You can see their breathe in the air. She's semi-asleep, cold and hugging the blankets. Gordie provides some heat with his arms wrapped about her.

BRENDA

(waking)

I'm so fucking cold.

GORDIE

The furnace finally died or I'm out of oil.

BRENDA

I'm not staying here. I'm going home.

EXT. SISTER'S TRAILER - SAME MORNING

Brenda's sister Kathy gets out of the cab, her arm is in a cast and sling. The cab drives on. She walks towards the trailer.

INT. KATHY'S TRAILER - CONTINUOUS

Kathy enters. She HEARS the TV blaring beyond the closed bedroom door at the end of the hallway.

She walks down the hallway to the closed bedroom door. She quietly opens the door and turns her nose up at the smell.

INT. MASTER BEDROOM - CONTINUOUS

Bert lies on the bed with his eyes open and staring.

Kathy turns the TV off. She looks at Bert, obviously dead. She has mixed feelings - sadness, yet relief. Tears flood her eyes and roll down her face.

INT. TRAILER HALLWAY -

Kathy comes out of the bedroom, closes the door behind her.

INT. TRAILER KITCHEN - CONTINUOUS

She turns the radio on. Country music plays. She makes a cup of tea. There are no more tears. Sadness yet relief. A burden has been lifted.

INT. TRAILER LIVINGROOM -

Kathy sits in the armchair, nursing her cup of tea and flicking through the TV channels for something to watch.

EXT. GORDIE'S HOUSE - SAME MORNING

An oil truck parked with a long hose running around the side of the house and to the back.

EXT. BACK OF GORDIE'S HOUSE - CONTINUOUS

The OILMAN fills the oil drum. He notices the burnt oil barrel sticking out of the snow.

INT. GORDIE'S FRONT ENTRANCE -

Gordie has his wallet to pay the oil man -

OILMAN
Four hundred even.

Gordie opens his wallet and pays hands him four one hundred dollar bills.

EXT. GORDIE'S LONG DRIVEWAY - THAT EARLY AFTERNOON

The SUV drives up the long driveway.

INT. BLACK SUV - CONTINUOUS

Bruno is driving. Andre notices the smelt shanty out on the frozen river.

EXT. GORDIE'S GARAGE - CONTINUOUS

The SUV is parked. Andre approaches the garage and looks in the window.

EXT. GORDIE'S PARENT'S HOUSE - SAME AFTERNOON

Gordie's Jeep is parked out front.

INT. PARENT'S KITCHEN - CONTINUING

Gordie asks his mother sitting in the rocking chair -

GORDIE
Where's daddy?

MOTHER

Lying down. Have you heard if they found the bank manager yet.

GORDIE

Not yet. By now he's probably in south America somewhere.

MOTHER

Or the bottom of the ocean. Mark my words. When all is said and done, you'll see the Montreal mafia's behind all this.

INT. PARENT'S BEDROOM -

Gordie opens the door. His father's tuning a fiddle.

GORDIE

Mom said you were lying down.

FATHER

I was.

Gordie enters the room, carrying the backpack of money.

GORDIE

When's the last time you played that thing?

FATHER

Two Christmas's ago I think. One night, around the time I started dating your mother, a few of us boys were down at the New Mills wharf drinking. Clayton got mad at Gene and threw this very violin at him. He missed and it landed in the water and since I was the only one who knew how to swim, in the water I went after it. Just before Clayton died he gave me this. I can tell you there was no better fiddle player in the province than Clayton Callahan.

INT. GORDIE'S HOUSE - FOYER - CONTINUOUS

Bruno heads upstairs.

INT. GORDIE'S KITCHEN - CONTINUOUS

Andre stands at the fridge looking over the photos of Brenda and Gordie and of Gordie and Joe together. Andre focuses on Gordie's face.

INT. CURTIS'S BEDROOM - CONTINUOUS

Bruno looks the room over. He notices the missing rail.

INT. GORDIE'S UPSTAIRS HALLWAY - CONTINUING

Andre steps up into the hallway. The bathroom door is open. Bruno is HEARD pissing in the toilet.

INT. GORDIE'S PARENT'S BEDROOM - CONTINUOUS

Gordie's father looks at the open backpack on the bed and the money inside.

GORDIE

One million dollars. Enough to
cover your cancer needle for the
next twenty years.

FATHER

Am I supposed to believe you won
the lottery?

GORDIE

Just take the money. Don't ask any
questions.

Gordie's father sits.

FATHER

What trouble have you gotten
yourself into?

GORDIE

They're unmarked bills but be smart
how you spend it. Don't put it in
the bank. Don't draw attention to
yourself.

FATHER

This is to do with the escape. This
is the bank's money.

GORDIE

The bank's not going to miss one million dollars. That's fuck all to the bank. They make that every second of the day. Mostly from nickle and diming us poor bastards to death. You think they give two fucks about you? You think they care if you live or die?

FATHER

Joe?

GORDIE

Believe me if I could change places with him I would. That was not my doing.

FATHER

This would kill your mother if she found out.

GORDIE

Ya but she'll be happy to have you around for a lot longer.

FATHER

I'm not scared of dying. I've lived a good and honest life.

Father looks at the money.

FATHER

You might have flown to close to the sun this time son.

GORDIE

I'm going to go. Do with the money as you see fit. If you keep it spend it wisely. If you don't. Burn it. No one needs to know. Our secret?

His father looks at the money.

GORDIE

Fuck the bank. They'd gladly take your house from you if given the chance. About time the little guy wins for a change.

INT. PARENTS' KITCHEN -

Gordie hugs his mother.

GORDIE

You drive me nuts sometimes mom,
but I love you anyway.

MOTHER

Love you too Gordie. You're a good
son.

INT. GORDIE'S KITCHEN - SUPPER TIME - SAME DAY

Gordie sits at the table with a beer and eating supper -
potatoes and fried smelt. Brenda sits across from him,
nursing a cup of tea.

BRENDA

Bert's dead. They found him in his
bed this morning.

GORDIE

Heart attack?

BRENDA

Drank himself to death. Like that's
some big surprise.

Gordie says nothing. -

BRENDA

I've been thinking.

GORDIE

Oh oh.

BRENDA

Actually more like putting two and
two together.

GORDIE

Two and two is four. Not that
difficult.

BRENDA

So tell me? How much did the banker
pay you to help him escape?

Gordie looks at Brenda - knowing she has him figured out but
doesn't act it.

GORDIE
You've been sniffing glue?

BRENDA
Not a difficult question. How much
did it cost the banker to buy you
off?

GORDIE
(angry)
Don't even say stupid fucking shit
like that.

BRENDA
(cool/casual)
Oh. ... okay. ... Sorry. ... So
you're not the one who helped the
banker escape. My mistake. My
apologizes. For a moment there I
was worried you betrayed your best
and only friend Joe and caused his
death.

GORDIE
(angry)
What the fuck's wrong with you? You
can't be happy for two minutes. You
always need to be stirring some
kind of shit up.

BRENDA
I'm not judging you, Munroe. What's
done is done. As for Joe, that's
your cross to bear. All I care
about is where's my half of the
money?

She takes Gordie's beer bottle and takes a drink.

GORDIE
There's more beer in the fridge.

BRENDA
I'm good with this one thanks.

GORDIE
Your half?

BRENDA
Half and half. Only fair. You are
nothing without me.

GORDIE
So you have been sniffing glue.

Brenda gets up from the chair and starts to head out.

BREND
Just don't be leaving town without me. What time do you want me to come pick you up.

GORDIE
For?

BREND
The funeral parlour. Joe's wake.

GORDIE
I'm not going there.

BREND
I'm sure Joe's parents would be glad to see you there.

GORDIE
No. Seeing him in a coffin is not the last image I want of him in my head.

EXT. FUNERAL PARLOUR - THAT EVENING

FAMILY, FRIENDS, and CO-WORKERS IN UNIFORM, are arriving.

The SUV with Quebec license plates is parked across the road with Bruno and Andre inside.

INT. FUNERAL PARLOUR -

FAMILY, FRIENDS and CO-WORKERS mingle and pay respects.

Brenda stands at the casket looking at Joe dressed in a suit. She kisses two of her fingers and plants them on his lips.

BREND
He's going to miss you.

EXT. FUNERAL PARLOUR -

Brenda steps outside for a cigarette. She steps away from the doors and lights one up.

Both sides of the street are now lined with cars. She notices the SUV on the other side of the road. The street light allows her to make out the Quebec license plates and two guys sitting in the front.

EXT. GORDIE'S HOUSE - THAT NIGHT

HEADLIGHTS from a vehicle are SEEN AT A DISTANCE coming up the long driveway.

INT. GORDIE'S BEDROOM - CONTINUOUS

The house is in darkness. Gordie is asleep in bed.

EXT. SIDE OF GORDIE'S HOUSE - CONTINUOUS

A MAN SEEN FROM THE KNEES DOWN walks along the side of the house and towards the back door.

INT. GORDIE'S DOWNSTAIRS HALLWAY - CONTINUOUS

The man (from knees down) walks down the darkened hallway.

INT. LIVING ROOM -

The man removes a shotgun gun rack.

Two shells are loaded into the chambers.

INT. GORDIE'S BEDROOM -

Gordie lies in bed, awake and LISTENING to the MAN'S FOOTSTEPS coming UPSTAIRS, then down the hallway and stopping outside the bedroom door.

Gordie watches as the door slowly opens. When fully opened Joe stands in the doorway with the shotgun aimed at Gordie. Gordie stares and doesn't move. The shotgun is HEARD going off.

INT. GORDIE'S LIVING ROOM - COUCH - SAME NIGHT

Gordie wakes up from the nightmare to see Brenda reaching to wake him up. Both react screaming and Gordie nearly punches Brenda in the face.

BRENDA

What the fuck, Munroe.

GORDIE

God damn it.

BRENDA

Fuck Gordie. You scared the shit out of me.

GORDIE

What the hell you doing here?

BRENDA

I went to the wake. I'm back.

GORDIE

Fuck.

BRENDA

God damn it. You almost punched me in the face.

GORDIE

Not my fault. How am I supposed to know you'd be standing there.

A LITTLE LATER -

Lights are out expect for a lamp. TV is on and the late night movie is BONNIE AND CLYDE.

Gordie and Brenda have settled down and cuddle together on the couch, drinking beer and watching the movie.

When a commercial comes on, Gordie puts the sound on MUTE.

GORDIE

You're right.

Brenda looks at him -

GORDIE

I helped the banker escape.

BRENDA

I can imagine why you did it, but what the fuck were you thinking, Munroe?

GORDIE

I thought I'd get away with it. It was simple. Get the money. Get banker to Montreal and back before anyone noticed.

BRENDA

Where's the banker now?

GORDIE

Gone. ... He's not coming back. As for Joe. That's something I'll have to live with. He was off to university next year. He wasn't sticking around to do this the rest of his life.

Gordie tears up and wipes his eyes. The movie continues in the background on mute.

BRENDA

Where's the money?

GORDIE

I have it.

BRENDA

How much?

GORDIE

One million.

BRENDA

In cash?

GORDIE

In cash. Unmarked bills.

BRENDA

So what now?

GORDIE

Do the right thing and turn myself in. Pay for my sins. Hope I get out in six to eight years. ... Or take the money and run before the cops coming knocking at the door.

BRENDA

My vote says take the money and run.

GORDIE

You want to take the money and run?

BRENDA

Like Bonnie and Clyde. Let's do it. It's not like we're going anywhere here.

GORDIE

Like Bonnie and Clyde.

INT. GORDIE'S BEDROOM - THAT NIGHT

Gordie and Brenda are in the passions of lust and orgasm together.

INT. GORDIE'S BEDROOM - EARLY MORNING

Brenda lies with her back to Gordie with and him spooning her. Both are sound asleep.

INT. GORDIE'S BEDROOM - SAME MORNING

Gordie and Brenda are spooning and waking up.

BRENDA

I dreamed I woke up and you weren't here.

GORDIE

You thought I ran off and left you here?

BRENDA

No. You'd know better than to do that.

GORDIE

You scare me sometimes.

BRENDA

But you love me anyway.

GORDIE

Lucky you. Who else would be crazy enough to put up with you?

BRENDA

Like you're some catch. Please!

Gordie chuckles.

BRENDA

You might need an alibi. Be nice to me.

Brenda turns to face Gordie and they smile and kiss.

The SOUND of CHURCH BELLS begin.

EXT. TOWN OF DALHOUSIE - NEXT DAY

A light snow falls. The SOUND of CHURCH BELLS rings across town.

EXT. CATHOLIC CHURCH - PARKING LOT - SAME DAY

The Gothic like stone church sits on a hill overlooking a section of town. The parking lot is busy with VEHICLES and PEOPLE arriving.

Parked among the vehicles at the front of the church is the SUV with Bruno and Andre inside.

INT. GORDIE'S BEDROOM - CONTINUOUS

Gordie stands in front of the mirror dressing in his uniform.

INT. CATHOLIC CHURCH - CONTINUOUS

Amongst those filling the pews are CO-WORKERS in uniform, MANY from the NATIVE COMMUNITY, including his mom, dad and sister Mae, as well Gordie's mother and father, and Officers Hamilton and Legacy.

EXT. GORDIE'S HOUSE - CONTINUOUS

Gordie leaves the house in full uniform, gets in his Jeep and drives away.

INT. SUV - CONTINUOUS

The Bruno and Andre have a perfect view of the vehicles arriving.

They see Gordie's Jeep driving up, following behind Brenda in her truck. IN FRENCH -

BRUNO
There's the Jeep.

Brenda drives past. They watch Gordie closely seeing him in uniform.

ANDRE
It's him. That's him.

BRUNO
That fucker has the money.

EXT. BACK OF CHURCH PARKING LOT -

Gordie and Brenda walk arm-in-arm through the parking lot.

OFFICER LEGACY (O.S.)
Excuse me? Gordie?

Brenda and Gordie look at Officer Legacy approaching them.

GORDIE
Hi.

OFFICER LEGACY
Sorry to bother you at this time.
(to Gordie)
Can I have one minute in private?

GORDIE
Sure.

Brenda walks ahead.

Officer Legacy tells Gordie -

OFFICER LEGACY
If you can drop by the station
tomorrow sometime and give us a
statement? Maybe answer a few
questions?

GORDIE
Sure. Sounds good. I'll drop by
tomorrow.

OFFICER LEGACY
See you then.

GORDIE
My buddy Joe was a good man. A
descent man. And a good friend.

OFFICER LEGACY
Sorry for your loss.

Brenda recognizes the SUV with Quebec license plates. She
sees the same two guys sitting inside.

Gordie catches up with Brenda -

BRENDA
What was that about?

GORDIE
They want me to give a statement.

BRENDA

The sooner we're out of here the
better.

She takes Gordie's arm and they continue towards the church.

INT. SUV -

Bruno and Andre watch Gordie and Brenda approach the church.
Brenda looks their way again.

BRUNO

(french)

What you looking at bitch?

INT. CHURCH - CONTINUOUS

There's standing room only. Brenda and Gordie enter and make
their through the CROWD and remain at the back of the church.

Andre and Bruno enter the church. They spot Gordie and
Brenda.

Gordie stares at the photo of Joe on top of his casket at the
front of the church. Tears flood his eyes and roll down his
face.

Brenda hands Gordie tissues.

Gordie wipes his eyes. He sees his mom and dad sitting in the
middle rows - and Joe's family sitting at the front.

He looks back at Joe's photo. He tells Brenda -

GORDIE

I can't do this. Meet you back at
the house.

Gordie heads out.

Bruno tells Andre -

BRUNO

Stay with her.

EXT. CHURCH - CONTINUOUS

Bruno stands on the steps and watches Gordie walking with his
head down towards his Jeep.

INT. GORDIE'S JEEP -

Gordie starts up the Jeep, then sits back and cries.

GORDIE
It wasn't my fault. Please forgive
me.
(makes sign of cross)
Please God forgive me.

INT. SUV - CONTINUOUS

Bruno watches Gordie drive past in the Jeep as Joe's sister
Mae in VOICE OVER recites the poem -

MAE (V.O.)
Oh, Great Spirit, whose voice I
hear in the winds, and whose breath
gives life to all the world, hear
me.

INT. SUV -

Bruno watches Gordie drive past. He follows.

EXT. LONG DRIVEWAY TO GORDIE'S HOUSE - CONTINUING

Mae continues reciting the poem as Gordie drives up the long
driveway and to the house.

MAE (V.O.)
(continued)
Make me wise so that I may
understand the things you have
taught my people. Let me learn the
lessons you have hidden in every
leaf and rock.

INT. CHURCH - CONTINUOUS

Mae stands at the front of the church, finishing the poem -

MAE
Make me always ready to come to you
with clean hands and straight eyes,
so when life fades, as the fading
sunset, my spirit will come to you
without shame.

INT. GORDIE'S LIVING ROOM - CONTINUOUS

Gordie out of uniform comes downstairs and continues towards the kitchen.

INT. KITCHEN - CONTINUOUS

Gordie picks up a previous lit joint from the ashtray and lights it.

EXT. LONG DRIVEWAY - CONTINUOUS

The SUV is parked halfway up the driveway. Bruno's not inside.

INT. BASEMENT - CONTINUOUS

Gordie pulls back the wall panel and takes the satchel of money out.

Gordie heads back out of the basement with the satchel.

INT. GORDIE'S KITCHEN - CONTINUOUS

As Gordie steps inside the kitchen, Bruno steps out from behind the door and puts a gun to Gordie's head -

BRUNO
(English)
Don't fucking move.

GORDIE
Who are you? What are you doing in
my house?

BRUNO
Move I shoot you.

GORDIE
I'm not moving.

BRUNO
Drop the bag.

GORDIE
Who are you?

BRUNO
I said drop the fucking bag.

Gordie drops the satchel.

BRUNO
That's the banker's money?

GORDIE
Who?

BRUNO
The banker. Where is he?

GORDIE
Who's the banker?

Bruno hits Gordie across the side of the head with the butt of the gun.

EXT. CHURCH - CONTINUOUS

Brenda leaves the church and walk towards her truck.

Andre stands on the church steps watching Brenda drive away with no way to follow her.

ANDRE
Shit.

INT. GORDIE'S KITCHEN - CONTINUOUS

The satchel is on the table with Bruno looking at the money, while holding his gun on Gordie.

BRUNO
I'll ask once more. Where's the banker?

GORDIE
He's gone.

BRUNO
Gone where?

GORDIE
Mexico? South America? Take your pick.

Gordie eyes the knife on the kitchen counter.

BRUNO
Go for the knife. I dare you.

Bruno steps away from the table and threatens with the gun -

BRUNO
On your fucking knees.

Gordie is hesitant.

BRUNO
I said get on your fucking knees.

INT. BRENDA'S TRUCK - CONTINUOUS

Halfway up Gordie's long driveway, Brenda drives past the SUV with the Quebec license plates parked to the side. She notices no one is inside.

INT. GORDIE'S KITCHEN - CONTINUOUS

Gordie remains on his knees with Bruno holding the gun on him.

BRUNO
How much money is in there?

GORDIE
One million. We can split it. Fifty-fifty.

Bruno laughs.

BRUNO
Fifty-fifty. Why the fuck would I give you half of my money?

INT. GORDIE'S FRONT ENTRANCE -

Brenda enters the house and quietly closes the door. She listens -

BRUNO (V.O.)
I'd have to be crazy to give you half of my money. Are you calling me crazy?

GORDIE (V.O.)
I'm not calling you crazy.

INT. GORDIE'S KITCHEN -

Bruno has the gun to Gordie's head -

BRUNO
Call me crazy again. I dare you.

GORDIE
Just take the money and go.

INT. FRONT ENTRANCE - HALLWAY ENTRANCE -

Brenda stands at hallway entrance, LISTENING to ...

GORDIE (V.O.)
If you're going to shoot me just go
ahead and get it over with.

BRUNO (V.O.)
If you insist.

Brenda is taken aback HEARING a GUN SHOT.

KITCHEN -

Bruno laughs at Gordie holding onto his bleeding stomach.

BRUNO
That's got to hurt.

Bruno walks to the table and picks up the satchel.

BRUNO
One million. That's it?

GORDIE
It's what the banker gave me.

BRUNO
He stole three million.

GORDIE
He must have taken the rest.

BRUNO
Then say good night bitch.

Gordie looks at Brenda standing in the entrance with a
pointed shotgun -

BRENDA
Say good night bitch!

She fires, blowing Bruno away.

The shock of blowing Bruno away fades quickly when Brenda realizes Gordie has been shot by Bruno a second time in the chest.

BRENDA
Oh, Munroe!

He can't speak. He coughs up blood.

BRENDA
Oh no. No. God please no.

Gordie coughs up more blood.

BRENDA
No. Munroe. Don't you die on me.

Gordie collapses onto the floor, dead.

Tears flood Brenda's eyes ...

BRENDA
Don't leave me. What am I going to
do without you?

EXT. GORDIE'S LONG DRIVEWAY -

Andre walks past the SUV and continues towards the house.

Nearing the house he sees Brenda's truck and Gordie's Jeep.

INT. FRONT ENTRANCE -

Brenda opens the door to exit the house and stops short when seeing Andre heading around the side up the house. He doesn't see her. She quickly steps back inside and shuts the door.

EXT. SIDE OF GORDIE'S HOUSE - CONTINUOUS

Andre with his hand gun approaches the back kitchen door.

INT. GORDIE'S KITCHEN -

Andre steps inside looking at the bloody mess of Gordie and Bruno's dead bodies on the floor. He sees the shotgun next to Gordie.

He LISTENS for any movement within the house. With his gun at the ready he moves towards the hallway leading to the front entrance.

INT. HALLWAY -

Andre continues cautiously down the hallway and towards the front entrance. He sees the satchel at the front door.

INT. LIVING ROOM -

Brenda stands off to the side with the shotgun ready and waiting.

Andre steps out from the hallway. He turns his head and sees Brenda with the shotgun aimed at him. As he turns to aim his gun at her, she blows him away.

Brenda stands motionless, shocked, aghast.

EXT. GORDIE'S HOUSE - CONTINUOUS

Brenda exits the house, carrying the satchel and goes to her truck.

INT. BRENDA'S TRUCK - CONTINUOUS

She takes one last look at the house. It appears the livingroom is on fire.

EXT. GORD'S HOUSE - CONTINUOUS

Brenda drives away.

INT. BRENDA'S TRUCK -

She looks at the SUV with the Quebec license plate as she drives past. The satchel of money is on the passenger seat.

INT. GORDIE'S HOUSE - CONTINUOUS

The living room is engulfed in flames and spreading down the hallway and to the upstairs.

INT. GORDIE'S KITCHEN -

The kitchen is engulfed in flames and as it continues to burn.

TO BLACK:

UP FROM BLACK TO:

EXT. GORDIE'S HOUSE - DAYS LATER

The house has collapsed in on itself and covered in ice from the water poured onto it.

Gordie's truck is being towed away. Officers Hamilton and Legacy are present.

TO BLACK:

UP FROM BLACK
TO:

SIX MONTHS LATER - AUGUST 1996

EXT. TOWN OF DALHOUSIE - MONTHS LATER - SUMMER DAY

It's a hot summer day. With the snow gone the picturesque surroundings are much more welcoming.

EXT. DALHOUSIE FRONT STREET - PHARMACY - SAME DAY

Gordie's father gets out of his van parked out front and heads inside.

INT. DALHOUSIE PHARMACY -

The PHARMACIST places a small box on the counter in front of Gordie's father.

PHARMACIST

How would you like to pay for that?

Gordie's father places an envelope on the counter and a visa card,

GORDIE FATHER

Twenty-five hundred in the envelope. Same same on the card.

The pharmacist looks inside the envelope at the twenty-five hundred dollars in cash. She looks at Gordie's father with a pleasant smile.

PHARMACIST

All's good.

EXT. FAMILY VACATION RESORT - SWIMMING POOL - HOT SUMMER DAY

Among THOSE relaxing and enjoying the pool area are Brenda, Kathy, and Danica.

Danica is in the pool. She waves to TWO SAME AGED GIRLS she's becoming friends with. They wave back.

Kathy and Brenda (now 6 months pregnant) sit on the edge of the pool with their feet dangling in the water.

KATHY

The Bert who died wasn't the Bert I married. The Bert I married left a few years back. Thinking about it makes me sad. The Bert I married was a good man. With this Bert ... honestly ... I don't think I would have gotten out of there alive. Good chance he would have killed me. And possibly Danica. I couldn't see a way out. I feel guilty as hell now for thanking God it's over. For mine and Danica's sake. I'm glad he's gone.

Kathy takes Brenda's hand and looks at her -

KATHY

Thank you.

BRENDA

It's what sisters do. We take care of each other.

They watch Danica hanging out in the water with new found friends.

FADE OUT.