

INT. BLACKOUT

The sound of a train screeching against it's tracks resonates, accompanied by heavy rainfall. The sound builds to a crescendo...

CUT TO:

EXT. HIGHWAY - DAWN

A train bustles down the middle divider of a highway illuminated by the blinking reminder lights that surround the tracks. Train cars clink, rain drops bounce off of the metal carapace, the sun has yet to come out.

CUT TO:

INT. MARTA TRAIN CAR - CONTINUOUS

MORGAN 'JAMES' HERNDON is in his early twenties, his head turned towards the window. He is wearing a dark rain jacket. He turns toward the minimally occupied train car and sighs.

MARTA INTERCOM

Next station: Art Center

Moments later, the train rolls to a stop. Sounds of people getting up, some staying, others on the outside waiting. James stands, in the back of his waistband, a pistol grip. He covers it with the back of his shirt before departing.

CUT TO:

EXT. ATLANTA CITY STREET - DAWN

The sun is still hidden, James is pointedly walking. Images fade and retreat, until he reaches his final destination.

INSERTS: PUDDLES, STREET LIGHTS, CARS, HIS EYES DARTING

EXT. STREET CORNER - MOMENTS LATER

James stops at a street corner. Scanning the environment obsessively, he pulls out a joint and lights it. Moments pass as the joint gets smaller and smaller.

INSERT: JAMES LOOKING AT A POLAROID OF A NICELY DRESSED MIDDLE AGED MAN

Eventually, the older man (T.O.M.) turns the corner and begins to walk toward him.

James drops the joint, it's ashes explode on the ground. As he approaches he slowly draws his shirt from behind his back. Breathing heavily. Time moves slowly and everything begins to become unfocused the closer he gets. He falls on the ground and clutches his heart. Being soaked by a puddle of water. Suddenly a face emerges from the unfocused haze. T.O.M. Asking him muted questions. Helping him to his feet.

T.O.M. And Logan
James?! James!

JaMES
(Panting)
I'm fine, I'm fine.

CUT TO:

INT. BLACKOUT

LOGAN (V.O.)
James? James?!

JAMES (V.O.)
Yeah, yes, sorry what?

LOGAN (V.O.)

Is that it? Are you forgetting anything?

JAMES (V.O.)
No, no, that's everything. It's everything.

LOGAN
Nobody saw you, no one on the street?

JAMES
No, no one. Just him.

The sound of rustling and a car door slamming are heard o.t.p

LOGAN
Alright look, You cant stay there. You need to go someplace while I sit down with Roy, so in an hour-

JAMES
Logan?

LOGAN (V.O.)
Yes?

JAMES (V.O.)
Roy's not gonna, he's not gonna like...

LOGAN (V.O.)
Don't worry about your brother, It'll be handled. I need you to listen to me, ok?

CUT TO:

EXT. MARTA STATION - SUNRISE

JAMES

Ok, yeah.

James and the Older Man (T.O.M.) are sitting on a Marta bench, they're soaking wet and look exhausted. James is sitting on the top of the bench with a phone to his ear. T.O.M. with his sleeves rolled up, is sitting properly.

LOGAN (O.T.P.)

Look, we left a car for you, its a black Ford Fusion, level three in the garage. There's a key in a black box under the car.

(beat)

James, are you listening?

JAMES

Yes, key under car, level three, black Ford Fusion.

James sits up, then approaches the platform.

LOGAN (O.T.P.)

You need to Drive some place no one'd know you'd go. Not even me.

JAMES

Alright... but- There might be an issue with where, uh-

LOGAN (O.T.P.)

Issue?

JAMES

Well, Andrea and I-

LOGAN (O.T.P.)
Who's Andrea?

JAMES
My girlfriend?

LOGAN (O.T.P.)
Oh.

JAMES
Ex-girlfriend, actually, that's, that's
the problem.

LOGAN (O.T.P.)
James, What does Roy know about your
girlfriend?
(beat)
Almost nothing?

JAMES
Nothing but-

LOGAN (O.T.P.)
Perfect, so go there.
Call me if you need anything. Don't
leave her house, don't go anywhere,
until I call you. Good?

JAMES
Good.

LOGAN (O.T.P.)
Great. Go now.

Logan hangs up the phone. T.O.M. looks to James.

JAMES
We got to hide out at my
ex-girlfriend's house.

T.O.M. slightly nods, then looks forward again.

CUT TO:

INT. ANDREA'S BATHROOM - DAY

INSERT OF A SHOWERHEAD TURNING ON.

Moisture fills the room. Humming/music is heard.

BACK TO:

EXT. ANDREA'S HOUSE - MOMENTS LATER

The black car pulls into ANDREA's driveway. T.O.M. and James get out of the car. James looks over the home.

JAMES

Should I bring it in?

T.O.M.

Is there a possibility Roy could find us?

CUT TO:

INT. ANDREA'S BATHROOM - CONTINUOUS

Showerhead is turned off. The sound of the curtain being pulled back is heard. Water rushes down the drain loudly.

BACK TO:

EXT. ANDREA'S HOUSE - CONTINUOUS

James pulls his head out of the car, he puts the gun in the back of his waistband.

JAMES

Ok, let's go.

CUT TO:

INT. ANDREA'S BATHROOM - CONTINUOUS

Andrea is draped in a towel, hair wet from the shower, she wipes the mirror, and stares at herself. A ring is heard.

CUT TO:

EXT. ANDREA'S HOUSE - CONTINUOUS

T.O.M. and James are at the front door. James is ringing the doorbell.

JAMES

Come on. Jesus Andrea, I told you I was coming.

James looks around, making sure no one is watching from behind. He notices T.O.M. looking at something.

INSERT: THE GRANDMA SLEEPING ON THE COUCH.

JAMES

That's the Grandma. Don't worry about her.

BACK TO:

INT. ANDREA'S UPSTAIRS HALLWAY/FOYER

The doorbell ringing, Andrea quickly emerges from her bedroom, her hair still wet from the shower. She runs downstairs on bare feet and opens the door. Andrea doesn't say anything, just stares at James.

JAMES

Uh, hello?

Andrea's gaze turns to T.O.M.

T.O.M.
(holds out hand)
Hello, I'm-

James puts his own hand over T.O.M.

JAMES
He's a friend.
Andrea?
(beat)
Look, can we talk, alone, before we get
- ya know?

Andrea fully extends the door. James and T.O.M. come inside.

JAMES
We're actually kind of wet-

The door slams shut.

CUT TO:

INT. ANDREA'S LIVING ROOM - MOMENTS LATER

T.O.M. is sitting on the opposite couch of Andrea's GRANDMA, she is still asleep. T.O.M. has an old golf tee shirt on, and short athletic shorts from the 80's. He is sitting on the couch, with a cup of tea in one hand and a TV remote in the other.

Andrea watches him comedically with spite while waiting outside the bathroom for James. He exits in new clothes, similar to T.O.M.'s. They exit toward the stairs.

CUT TO:

INT. ANDREA'S BEDROOM

The door opens. Andrea enters followed by James. He fiddles with his over-sized shirt.

JAMES

I could've sworn I left it here, are you sure you don't have it?

Andrea gestures for James to shut the door.

JAMES

Oh.

James shuts the door and it makes a vacuum sealing sound.

JAMES

The navy shirt with the frocket, no?

ANDREA

I mean I checked, I don't know.

Beat.

ANDREA

(sigh)

So, Roy, right? Obviously?

JAMES

Uh, do you care if we just hang out for a sec'?

ANDREA

I need to get my hairdryer.

Andrea stands abruptly and quickly goes to the door, opens it, leaves, and doesn't shut it. James looks around the room.

CUT TO:

INT. ANDREA'S BATHROOM - CONTINUOUS

Andrea enters and grabs a purple hairdryer out of a drawer. Before she leaves she looks in the mirror again.

BACK TO:

INT. ANDREA'S BEDROOM - CONTINUOUS

Andrea comes back into the room, immediately shutting the door. She walks over to her desk, plugs in the hairdryer, and begins to blow-dry her hair, looking at herself in a desk mirror. James is still looking around the room.

JAMES

So?

Andrea looks at James through the mirror.

ANDREA

So, what?

JAMES

How have you been? What's been going on? How are you? How's the family? Ya know?

ANDREA

I've been good, same old same old, family's good, I'm good.

JAMES

Andrea?

ANDREA

Morgan?

JAMES

Puph* Please don't call me that, Roy calls me that.

Andrea turns the hairdryer off and turns to James.

ANDREA

Ok, please don't call me at seven in the morning, bring some fully grown man

with you, and make me entertain all this shit.

JAMES

Look, I haven't slept, I haven't eaten, I'm fuckin', like, I don't know, so can you just give me some time?!

ANDREA

Are you hungry?

JAMES

I mean, yeah, a little.

ANDREA

Ok. Tell me why you're here, and I'll get you something.

JAMES

Never mind.

ANDREA

Ok.

Andrea goes back to drying her hair. James goes back to looking over the room. Eventually,

JAMES

Look, I'm just trying to make conversation.

ANDREA

James, I don't want to be apart of whatever bullshit your brother makes you do!
'How's the family'? Psh*

JAMES

Andi geez I was just joking!
God.

Beat.

ANDREA

I'm depressed, whatever.

JAMES

Depressed?! Why, what happened?

Andrea turns off the hairdryer, and begins grabbing curls.

ANDREA

James, geez, I was just joking...

James' phone starts to buzz on the dresser. He holds for a moment then pops up and quickly checks to see who it is. No one says anything. The phone displays, 'Roy Herndon', James doesn't reject the call, just silences the buzzing.

ANDREA

Who is it?

JAMES

No one.
(beat)
Roy.

ANDREA

Oh. What does that mean?

James shoots a look to Andrea.

ANDREA

Sorry.

Beat. James goes back to the bed. James' phone starts to buzz again, he instantly gets up and silences it once more.

JAMES

Ok, Andrea, I fucked up.

Andrea lays down the curler, for the final time.

JAMES

I can't tell you everything, this is like my first thing and-

ANDREA

Ok, and...

JAMES

Uh, I started to work for Roy, ya know, family business...

ANDREA

Of course...

JAMES

Long story short, I failed my first "mission".

ANDREA

You, 'failed your first "mission"?'

JAMES

Yeah.

ANDREA

And what was this mission?

CUT TO:

INT. ANDREA'S LIVING ROOM - CONTINUOUS

T.O.M. is in the exact same spot, looking at the TV, he looks over to the Grandma for a second, then back to the TV.

BACK TO:

INT. ANDREA'S BEDROOM - CONTINUOUS

Andrea points through the floor.

ANDREA

And who's he?

James points too.

JAMES

Him?

ANDREA

Yes. The grown man you brought to my house.

JAMES

He's a doctor... Like, he works for us, for the family.

ANDREA

I've never heard of him?

JAMES

Uh, I think? I definitely told you about him? He was my Dad's personal doctor, when he had that heart thing.

ANDREA

But why is he here?

JAMES

He's here because of his divorce, Roy wanted me to bring him here.

ANDREA

The doctor is getting a divorce?

JAMES

Yeah, he's getting a divorce from his wife, whose crazy-

ANDREA

His wife is crazy?

JAMES

I'm not saying all women are crazy, Andrea. His wife is, not all women... Ok, crazy is the wrong word, she's intense.

(beat)

His wife's trying to serve him papers, I don't know how he found out, but he-

ANDREA

Didn't you say you failed? How did you fail? And why aren't you answering Roy's calls?

JAMES

He's fucking insane! You know him. I just don-

ANDREA

James, what's really going on?

JAMES

I already said he's-

ANDREA

Please, he's not really getting a divorce, just tell me.

Beat.

JAMES

I fucked up, like I said, that's true, but I really can't say.

ANDREA

Can't say, or won't say?! How did you 'fuck' up?

JAMES

It's really bad, Andrea. Like I was supposed to do something, but then something happened, and-

ANDREA

So all that was a lie?

JAMES

Andi, no! He is a doctor, but-

ANDREA

What is it then? Are you in danger?

JAMES

Roy sent me after him, Not for something good, and when I was there I fucked it up, Uh and-

ANDREA

What do you mean?

JAMES

(blurts)
I blacked out, I couldn't breathe, my
vision, It was like I was having a
heart attack...

James takes a deep breath, and a few moments.

JAMES
He helped me, when it happened. Even
though he shouldn't have.

ANDREA
Are you ok? I mean, what the fuck?

JAMES
I know, I know, I don't know. Roy
wanted me to, to, and-

ANDREA
And you didn't? So he's - he's looking
for you?

James nods.

ANDREA
Does anyone know you're here?

James glances towards the window.

JAMES
No.
(nervous laugh)
I hope not.
Logan knows, he's the one who told me
to hide here.

ANDREA
And you trust Logan?

JAMES
Yeah, he's good at stuff like this. So
was Henry.
I really wish I could, just, ya know,
talk to Henry, about everything.

ANDREA

I understand

JAMES

He was Henry's therapist, psychiatrist.
But he stopped going, that's when he...

ANDREA

Jesus, James, I didn't know.

JAMES

Neither did I.

ANDREA

Oh - What are you gonna do?

JAMES

I don't know.

Silence. Andrea hugs James. She feels his restraint and hugs tighter, bringing him closer. James finally reciprocates.

ANDREA

You can stay here as long as you want.

They stop hugging.

JAMES

Thank you.

James and Andrea really look at each other for the first time. Andrea quickly kisses James, then, as fast, retreats.

ANDREA

Are you still hungry? I can you make
some-

A loud, pronounced, intimidating knock is heard at the door.
BANG, BANG, BANG. James looks up and then at the general area of
the front door.

JAMES

(under breath)
Who is that??

Andrea shrugs. James steps away from her, towards the window. BANG, BANG, BANG. James immediately turns back, locking eyes' with Andrea, before settling on the bedroom door.

JAMES
Fuck. Fuck!

James goes to a crouch, as the knocks repeat, abridged by silence.

CUT TO:

INT. ANDREA'S LIVING ROOM - CONTINUOUS

T.O.M.'s tea is sitting alone on the coffee table, abandoned.

BACK TO:

INT. ANDREA'S BEDROOM - CONTINUOUS

As the knocking continues, James moves closer to the bedroom door, still in a slight crouch.

ANDREA
James. What are you doing?

James puts his fingers up to his mouth in a 'shush' motion. As James approaches, he slowly pulls up his shirt showing the gun in the back of his waistband. He reaches for his back.

ANDREA
James..?!

JAMES
(whisper)
Who are you expecting??

Andrea stands, frozen.

JAMES
(loud whisper)
Andrea?!

ANDREA
No one, no one!

Andrea backpedals away from James and the door, until her heels hit her bed and she falls onto it. James puts his hand on the door before he opens it.

JAMES
(whisper)
Stay here.

CUT TO:

INT. ANDREA'S UPSTAIRS HALLWAY/FOYER

James slowly exits the door and closes it behind him. He moves to the top of the staircase, holds a moment before looking around the corner. Gun Drawn.

Standing on the other side of the glass door is a large similarly aged man wearing black pants, an overcoat, and a dark shirt. He stands with one hand behind his back. The man continues to knock, aggressively.

Andrea's Grandmother walks to the door blissfully ignorant, and opens it. James watches petrified. Until...

GRANDMOTHER

Adam! Where did you go? I didn't hear you leave?

ADAM reveals a bouquet of flowers from behind his back.

ADAM

I went to get Andi some flowers, but you can have them.

Adam hands the flowers to Andrea's Grandmother. She smells them.

GRANDMOTHER

Thank you honey, come in!

Adam comes into the house, and the door is shut.

ADAM

I'm sorry I was knocking so loud, did I wake you up.

GRANDMOTHER

No, I've been awake the whole time.

Adam takes off his overcoat and hangs it next to the door.

NAVY BLUE SHIRT WITH LITTLE FROCKET

James see's his old shirt on Adam.

ADAM

Oh good, I was - is someone here?

GRANDMOTHER

I don't know, Andrea is upstairs if you want to go up there. I need a vase and some water!

Andrea's Grandmother starts towards the living room.

ADAM
Ok, great thanks.

Adam suddenly looks straight up the stairs, locking eyes' with James for a millisecond. Immediately James averts his gaze and retreats to Andrea's room.

CUT TO:

INT. ANDREA'S BEDROOM - CONTINUOUS

James pulls the door shut. Andrea is standing in the middle of the room.

JAMES
Some guy is looking for you, Adam? He brought you flowers, he's wearing my shirt, he was here last night?

ANDREA
James, I wanted to tell you-

JAMES
Whatever. I'm leaving.

ANDREA
Please, just wait here, I'll be right back.

Footsteps are heard coming up the stairs. Andrea exits.

ANDREA
What are you doing? Go back down, go.

James hears Andrea go down the stairs. Adam follows.

ANDREA (O.S.)
(half whisper)
What are you doing here?!

ADAM(O.S.)
What the fuck?!

ANDREA (O.S.)
Shhh!

ADAM (O.S.)
Who the fuck is up there?!

ADAM
Are you fucking kidding!

ANDREA
I know, it's not that-

ADAM
You broke up!

ANDREA
He's just-

ADAM
Do you like him still?

ANDREA
Adam, he can fucking hear you...

ADAM
(whisper)
Well, why is he here!?

ANDREA (O.S.)
He said he had to come! Because of something with his 'business', his brother...

ADAM (O.S.)
You said you had a doctor's appointment...

ANDREA (O.S.)
I'm sorry, I know, I-

ADAM
You're a fucking liar? Fuck you an-

James goes to the door and slams it open.

CUT TO:

INT. ANDREA'S UPSTAIRS HALLWAY/FOYER - CONTINUOUS

James steps out to the top of the staircase. Andrea and Adam stop in their tracks' and both look up at James.

JAMES

You're gonna let him talk to you like that?

ANDREA

James, can you please relax?

ADAM

It's none of your business.

JAMES

You don't know my business.

ADAM

I think you'd be surprised.

JAMES

(scoffs)

Andrea? Come on.

ANDREA

I can't.

ADAM

I'm not fuckin' leaving.

JAMES

This is a little bigger than you, dude.
I need you to go.

ADAM

Well I'm not leaving, so.

JAMES

Yeah, you're definitely not leaving
'til I get my shirt back.

ANDREA

James!

ADAM

Oh this is yours? No wonder it's so
small. Why the fuck are you here,
anyway?

JAMES

Don't worry about it.

ADAM

Well I am a little worried about it.

Andrea and James exchange a look.

ADAM

Don't you have brothers you can call,
instead of implicating her?

JAMES

'Implicating', big word for ya.

ANDREA

Ok James, that's enough.

JAMES

What? I didn't know you had such a big
smart boyfriend.

ANDREA

Shut up!
You're so smart? How'd you fail the
'mission'?

James doesn't respond.

ANDREA
Nothing? No really, why are you here? I
mean, Jesus Christ, you almost pulled a
fuckin' gun on him!

JAMES
Andi...

ADAM
(to self)
A gun?

James begins to slowly walk down the stairs.

Andrea's Grandmother comes out of the dining room with the
flowers in a vase. James stops abruptly.

ADAM
(to Andrea)
What the fuck-

GRANDMOTHER
Adam! Watch your language.

ADAM
Sorry.

GRANDMOTHER
Look how nice the flowers are, Andrea!
James, honey did you see them?

The Grandma hoists the flowers so James can see.

ANDREA
Yes, Grandma they are very nice.
Could you give us a minute?

JAMES
Yeah, they're great.

GRANDMOTHER

Ok I'm leaving.

The Grandma sets the vase on a table behind Andrea and Adam, then turns to leave through the living room door.

ANDREA

Thank you, Grandma.

GRANDMOTHER

(to self)

I'm not wanted anywhere.

The Grandma shuts the doors.

James finally comes down the remainder of the steps. Andrea and Adam shift, keeping their distance from him. Adam moves a little too much, bumping the table.

JAMES

Dumbass.

ADAM

At least she won't be involved with criminals...

JAMES

You were never involved with criminals.

ADAM

What do you call your brothers then?
Don't they kill for money?

JAMES

Don't talk about my brothers! This kid doesn't know when to shut the fuck up.

ADAM

Is that a threat?

JAMES

No, you'll know when I make a threat.

ANDREA

What the fuck is wrong with you?

ADAM

(to Andrea)

We need to call the police.

JAMES

You know what, I'm leaving.

ANDREA

Fine, go. It's a shame, you're gonna end up just like Henry.

JAMES

What?

Andrea looks at the floor.

ADAM

Who is Henry.

ANDREA

No one, it's nothing.

JAMES

'It's nothing'. My brother kills himself and you're gonna use that in an argument?

T.O.M. Enters the room behind, but says nothing.

ANDREA

I'm know I'm sorry, I shouldn't ha-

ADAM

Who the fuck is this guy!?

Adam takes a step forward, accidentally bumping the table, sending the vase of flowers resting on them crashing onto the floor with a loud smack. We hold on a puddle of broken glass, dirty water, and torn flower pedals in a heap.

Cut TO:

Ext. Herndon Stadium - Just after SUNRISE

A wide landscape of a wild overgrown golden grass field sits in the center of a monolithic abandoned stadium. The structure of the call box peers over the landscape backlight by the sun. Birds chirp.

Cut TO:

Int. Car - CONTINUOUS

A DRIVER, in his late 20's, brings a car to a stop outside of what appears to be a loading bay. He sighs as he shifts to park.

SHOT: The camera pulls back from the driver towards the passenger side

Driver

You stay here and keep the car running, don't come up until it's done.

The passenger, a man somewhere in his 30's, racks a pistol checking the chamber.

DrIVER

Hopefully this doesn't take long, be ready if it does. I'll let you know.

The driver undoes his buckle and gets out of the car. The door slams shut.

Cut to:

EXT. HERNDON STADIUM - MOMENTS LATER

The Driver steps into the previously shown landscape. The camera follows with him. He walks further into the field, making his way to the seating and call box. Eventually, a figure appears on the roof. He gazes up to it.

Insert: The top off the call box roof bright with the sun behind it. A figure appears over the edge in silhouette waving

Having crossed the field now, the driver does not wave but makes it known he sees him.

Cut TO:

Ext. HerNDON STADIUM - CONTINUOUS - MOMENTS LATER

The Driver turns the corner at the top of the seating, into the concession hallway. He walk down toward the stairwell. He climbs the first story before the frame is darkly covered.

CuT TO:

Int./EXT. Herndon Stadium top of stairs roof

From darkness the camera separates from behind the driver as he approaches the bright doorway to the roof.

SHOT: From behind. the camera swings to his left shoulder during the final ascension bringing into frame the man who was looking over the ledge. ROY

WRITE THE CONVERSATION BETWEEN LOGAN AND ROY 4 PAGES !!!!

BELOW - THIS IS EVERYTHING AFTER ROY SHOOTS LOGAN - BELOW

As Logan continues to walk away with his back turned, the gun once again peaks out from his shirt, Roy draws his own pistol with one hand and fully extends his arm toward the back of Logan's skull. He holds there for a moment, Logan talking.

He shoots Logan in the back of the head.

Shot: close up Of the ground. blood and brain matter blast onto the floor.

Logan's lifeless body falls forward into a pool of his own blood which quickly flows around him. Roy stands in silence before eventually holstering his weapon.

Suddenly a noise is heard from the direction of the stairs. Roy turns toward it. From around the corner, climbing up, appears a overweight henchman gasping from exhaustion.

Their eyes widen at the image in front of them.

Roy

Did you grab Vince from the car they were in?

Henchman

Uh, coughs*. Yeah, yes

ROY

Good.

(beat)

Bring him up with the rest of them.

Roy turns toward the skyline. The henchman dials a number and puts the phone to his ear.

HENCHMAN

Alright bring em up, and have them bring the rug.

Cut to:

Ext. HERNDON STADIUM roof - MOMENTS LATER

Four henchman, including the Passenger from Logan's car, carry a rolled up carpet to Logan's body. They drop it on the ground, spread it out, put Logan's body on it, and begin to roll him up inside. Duct taping it.

Cut TO:

Ext. HERNDON STADIUM ground floor loading - MOMENTS LATER

Two men are now on the ground floor directly under the call box. They are positioning a mattress laying on the concrete.

From the roof, two men call and point directions until finally hoisting the rolled up carpet on top of the ledge and shoving it off. The rolled up body plunges toward the ground. The men, almost missing, quickly reposition the mattress.

CUT to:

Int. van - CONTINUOUS

Roy sits in the passenger seat of a van. The mattress, carpet, and henchman in the background of the window, someone on the driver side tears open the box of a new prepaid phone.

Roy

We need to find him.

Roy pulls a flip phone from out of his pocket, pops out the battery, and snaps it in half dropping it into a bucket of water. The henchman hands him the brand new phone.

Roy

Logan planned this with him. That piece of shit really thought...

Roy laughs to himself while he enters contact information from a piece of crumbled up paper. The men pass with the carpet. He adds James contact and then holds a moment before hitting call. It almost immediately gets rejected

V.o.t.p

We're sorry but the number you are trying to reach is no longer available. Please hang up and try again or-

Roy explodes into a violent rage and smashes the phone. Nobody speaks but the back door is opened, the body and mattress inserted, and the trunk slammed shut.

We hold on Roy's contemplating boiling face.

Roy

Find him.

THE END