

# **The Place Beyond The Pines**

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Official White 6/14  
Official Blue 7/5  
Official Pink 7/13  
Official Yellow 7/26  
Official Green 8/16  
Official Goldenrod 9/12  
Official Buff 9/15  
Official Final 9/26

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*"He linked the past with the present, and the eternity behind him throbbed through him in a mighty rhythm to which he swayed as the tides and seasons swayed."*

*Jack London,*  
THE CALL OF THE WILD

*"One cannot violate the promptings of one's nature without having that nature recoil upon itself."*

*Jack London,*  
WHITE FANG

1 INT/EXT. ALTAMONT FAIR - NIGHT 1

LUKE GLANTON; 28, handsome; is in his trailer. Deep breath. He obsessively works with a butterfly knife in front of his mirror, before sticking it into a table. His OCD. He zips up a motorcycle jacket over faded prison tatoos, strides from his trailer into the crowded fairgrounds - rides, people, lights. He makes his way into a crowded tent.

2 INT. ALTAMONT FAIR MAIN RING- CONTINUOUS 2

Luke climbs onto his bike, revs the engine. Roadies slap his back, give him high 5's. He is joined by 2 motorcyclists.

ANNOUNCER OVER P.A.  
And now, ladies and gentlemen, boys  
and girls, get ready to be rocked  
by the motorcycle mayhem of...

A spherical, metal cage sits under the Big-Top.

ANNOUNCER OVER P.A. (CONT'D)  
Handsome Luke and the Heartthrobs!

The two motorcycles ride ahead of Luke into the cage. Luke bursts through, stops, revs his engine.

Luke drives into the cage where the other riders make long, lazy loops. Luke guns it, guides his bike over the inside walls of the cage. He defies gravity while weaving his way around the other two stunt riders. He makes it look easy. But it isn't. It is a death-defying act of bravado.

The other two drivers leave the cage and Luke performs his finale; a slow inside loop where his bike leaps from one facet of the cage to another. The crowd goes wild.

ANNOUNCER OVER P.A. (CONT'D)  
Let's hear it for Luke Glanton and  
his Rough Riders, folks!

3 LATER 3

Lights are up. Luke sits on his bike, signing autographs and taking pictures with a gaggle of extremely psyched 8-year old boys. ROMINA GUTIERRES, 26, Hispanic walks against the surge of people exiting the arena. Luke catches sight of her; he drops what he's doing.

LUKE  
Hey!

ROMINA  
(shifting, awkward)  
I didn't know if you'd remember...

Luke looks at her like she's crazy. His fans tug on his clothing, vying for his attention.

THE PLACE BEYOND THE PINES FINAL SCRIPT 2.

He pushes through them to get closer to Romina. They give each other a little hug, careful not to smush the youngsters all around them.

LUKE  
You wanna go somewhere? You got plans tonight?

ROMINA  
(shrugs)  
I gotta go. I just wanted to see you again.

LUKE  
Can I give you a ride home?

She remembers the thrill riding on the back of Luke's bike.

ROMINA  
I'm fine. I can just take the bus.

4 EXT. ROUTE 5 - NIGHT

4

Luke tears away from the Arena. Everything around looks run-down, abandoned. We are in Schenectady. It is 1994.

Romina rides on the back of his bike, her arms holding tight around his abdomen. The wind blows hair into her indecisive face. She really should be on the bus right now. But the air is cold and Luke's body is warm. She buries her face into the back of his leather jacket.

5 EXT. TWO-FAMILY HOUSE - LATER

5

Luke pulls up in front of an old, two-family house. Romina gets off, looks over her shoulder; the living room light is ON. She says, "thanks" and gives Luke a peck on the cheek.

LUKE  
That's it? You don't wanna talk, or anything...

ROMINA  
(hiding something)  
I can't. I think about you a lot.

LUKE  
So then let's hang. We pack up after tomorrow night's show and I probably won't be back this way for another year. At least. Wanna get a beer or something?

ROMINA  
(comes close, whispers)  
I'm with someone... I just wanted to see you again...

THE PLACE BEYOND THE PINES FINAL SCRIPT 3.

She kisses him again quick, wishing she could stay. Then runs away, not looking back, up the steps of her childhood home.

LUKE  
Say 'hi' to your mom.

Luke starts his bike, tears out of the neighborhood, tires squealing smoke, blackening the street.

6 EXT. ALTAMONT FAIR. NIGHT. 6

Engine gunning, Luke circles the inside of the steel cage in a rage. He is on the verge of crashing. The audience rapt.

7 LATER 7

ROADIES and performers pack up the steel cage. Luke wanders through the activity and ignores the throngs of kids seeking autographs. He searches the fair for Romina. She is nowhere to be found. He mounts his bike.

8 EXT. ROUTE 5 - NIGHT 8

Raging, Luke drives fast through the night streets.

9 EXT./INT. TWO FAMILY HOUSE - LATER. 9

MALENA, 47, Guatemalan, opens the door in nurse's scrubs. Instantly, she recognizes Luke.

LUKE  
Hello mama.

MALENA  
She's no here.

LUKE  
(sighs, resigned)  
Is the man of the house home?

Luke hears a BABY crying from inside. Malena tries to hide it by closing the door so only her head is visible.

MALENA  
Nobody's home...

Malena is short. And Luke peeks over her into the house. SEES - a few baby toys scattered in the floor. Luke looks down. Malena relents. She can't keep him away from the truth any longer.

10 INT. TWO- FAMILY HOUSE- CONTINUOUS

10

He gets past her. Looks around the house. Follows the sound of the crying baby upstairs. He pushes open the door to Romina's bedroom.

A BABY wails in the center of a twin bed surrounded by pillows. Malena comes in, scoops him up, starts to bounce and "shush" him. Luke stands near the door, rocked.

MALENA

You wanna hold him?

Luke is unsure. He awkwardly, but gently accepts the baby into his arms. Luke and the baby stare at one another. Tears well in Luke's eyes as he falls in love with his son. Malena smiles.

LUKE

Romina still work at the diner?

Malena tries to give nothing away.

11 INT. OLYMPIC DINER - LATER

11

Luke walks into the diner. He's pissed, looks around but doesn't see Romina.

Luke doesn't sit. He waits. Romina exits kitchen with a tray of food. Sees Luke immediately.

ROMINA

What are you doing here?

LUKE

Oh, I don't know... You think we have anything else to discuss before I take off again tomorrow forever?

Romina is frozen for a second. She knows that Luke knows her secret. She walks to a table with her tray of food. Luke stands still. Waits for her to come back.

When she returns, she is flustered. She walks him OUTSIDE.

LUKE (CONT'D)

You weren't gonna tell me?

ROMINA

It was just a fling.

LUKE

Still... It's common courtesy. Might even be the law.

ROMINA

I haven't heard from you in a year.

THE PLACE BEYOND THE PINES FINAL SCRIPT 5.

LUKE  
I know it. It's not 'cause I  
haven't thought about you...

ROMINA  
I haven't been waiting to hear from  
you, or anything.

LUKE  
What's his name?

ROMINA  
Jason.

Luke and Romina look at each other in silence.

ROMINA (CONT'D)  
I'm going to school nights now.

LUKE  
(quickly)  
Good for you.

ROMINA  
I don't have a lot of time for  
anything except Jason and school  
and work. And my boyfriend.

LUKE  
Sounds like you got everything you  
need.

Luke turns and walks away from Romina. She is crushed as she  
watches him walk away. She gets back to work.

12 EXT. ALTAMONT FAIR. TRAILER OFFICE. 12

The fair is packed up and ready to leave. Luke wheels his  
bike up to a trailer office.

13 INT. ALTAMONT FAIR. TRAILER OFFICE- 13

JACK, weathered, 55, sips coffee and shoots Luke with venom  
from his dilated pupils.

JACK  
How many fuckin' times I have to  
tell you? "After the show, help  
everyone dismantle." Then you can  
go get your dick wet and whatever  
the fuck-else you need to do.

LUKE  
When's this pay period end? Friday?

JACK  
Why?

THE PLACE BEYOND THE PINES FINAL SCRIPT 6.

LUKE  
I need whatever's coming to me now.  
You can cut off the next two days.

JACK  
I don't give out advances.

LUKE  
It's not an advance. I quit.

JACK  
You can't quit.

LUKE  
I'm taking the bike too.

JACK  
You can't take the bike.

LUKE  
It's my bike.

Jack sighs. He leans forward and pulls a wad of bills from his back pocket. He peels off some bills.

14 OMITTED 14

15 EXT. KARL'S MOTEL - AFTERNOON 15  
Luke's bike is parked in front of an old, run-down motel.

16 INT. KARL'S MOTEL- CONTINUOUS 16  
Luke sits on his bed, eats McDonald's. The TV is on playing a news report from 1994. He counts his pay-out, folds it, slips it in his boot.

17 EXT. TWO-FAMILY HOUSE - MORNING 17  
Luke rings the doorbell. Door opens. Romina stands there, wearing her Sunday best. She is speechless and stares at Luke through the screen door.

LUKE  
Wow. You look like a princess.

ROMINA  
What are you still doing here?

LUKE  
I'm here. I thought I would come  
over and take you guys to the park.

Romina nervously looks back into the house.



THE PLACE BEYOND THE PINES FINAL SCRIPT 7.

ROMINA  
This isn't a good time.

KOFI (O.S.)  
Ready?

Romina turns. Sees KOFI CANKAM - 28, black, wearing a suit, come down the stairs carrying Jason in his arms.

ROMINA  
(back to Luke)  
We're going to church.

Kofi opens the door. Steps out onto the porch. Faces Luke.

KOFI  
I know who you are.

LUKE  
Well you got me at a disadvantage.

Luke sees his son, Jason, dressed in a white baptismal gown. He is less frightened of his own son now. In fact, he wants to hold him. He gestures to Kofi.

LUKE (CONT'D)  
Do you mind?

Kofi doesn't want Luke to take Jason away from him.

ROMINA  
It's okay. Let him.

Kofi hesitates. Concedes that he really has no choice in this matter. He hands Jason to Luke.

KOFI  
Watch his neck.

Luke and the baby stare at one another.

LUKE  
Whoa. He's a prince.

Romina watches Luke and Jason, smiles. Tears well in her eyes. Kofi sees it all happen.

KOFI  
So, when do you leave town?

Luke doesn't answer. Instead, he asks his own question.

LUKE (TO KOFI)  
How long you lived here?

Kofi has had enough but is playing along.

KOFI  
Couple months.

THE PLACE BEYOND THE PINES FINAL SCRIPT 8.

LUKE  
Little cheaper than having your own  
place, I suppose...

ROMINA  
Kofi's helping us buy this house.

LUKE  
Wow. You move fast huh?

KOFI  
I'm not moving at all actually.

LUKE  
How much they want for a place like  
this anyway?

KOFI  
Bout forty-five thousand. Why? You  
in the market?

Romina reaches in and takes Jason from Luke.

ROMINA  
Okay we have to go. Or we're gonna  
be late.

Luke stands on the porch, watching his family pile into  
Kofi's car and pull away.

18 INT. CATHOLIC CHURCH. JASON'S BAPTISM. DAY. 18

Kofi holds Jason at the altar. Romina and Malena and KOFI's  
FATHER stand next to him. A PRIEST pours holy water over  
Jason's head.

Luke walks into the church, finds a seat in the pews, and  
watches, planning his next move.

19 OMITTED 19

20 OMITTED 20

21 OMITTED 21

22 OMITTED 22

23 EXT. PINE BARRENS - DAY 23

Outside of town, thousands of tall, thin pines stand cheek by  
jowl. Luke speeds between them with reckless abandon.

He catches sight of an ATV through the pines, plotting a parallel course, as if in unspoken friendly competition. Luke blows Robin away.

24 EXT. PARKING AREA OFF THE ROAD NEAR PINE BARRENS - LATER 24

Luke comes to a clearing, overlooking the parking area adjacent to the main road. SEES -ROBIN VAN DER HOOK, 42, white, working hard to get his ATV onto the trailer behind his pickup. Robin sees Luke watching him from his perch.

Robin finishes loading and gets in his cab, fires up the engine. He drives in a big circle, comes back to just underneath Luke. Leans out his window.

ROBIN  
Can I give you a lift?

Luke thinks about it.

A25 INT. ROBIN'S TRUCK. CONTINUOUS. A25

Robin drives, eyeing Luke, admiring Luke's physicality. He introduces himself to Luke. Luke obliges.

ROBIN  
It has been a long time since I've  
seen anyone ride like that.  
(beat)  
You'd think you could make that  
work for ya...

LUKE  
You'd think...

25 EXT. KARL'S MOTEL - LATER 25

Robin pulls up to the motel, surveys the run-down motel.

LUKE  
Thank you kindly.

ROBIN  
You're staying *here*?

LUKE  
Temporarily.

ROBIN  
Just passing through, huh?

LUKE  
Naw. I'm transitionin' in.

ROBIN  
What are you doing for work?

THE PLACE BEYOND THE PINES FINAL SCRIPT 10.

Luke looks around... not many opportunities in his sights.

ROBIN (CONT'D)  
You know your way around an engine?

LUKE  
I do.

ROBIN  
I run a little service station back  
down Washout road. I could use a  
good, you know, American worker  
like you, you know what I mean?  
Good people. At least, that's what  
you seem like.

Luke considers the offer. Robin flashes a wry smile.

ROBIN (CONT'D)  
Did I catch you at a busy time or  
something?

26 EXT. VAN DER HOOK'S STATION - LATER

26

They pull up to into a run-down service station. Busted cars  
crowd the bays. A JUNKYARD DOG named TULA barks at Luke.

Robin gets out. Show's Luke around his little piece of  
paradise. Luke looks around.

ROBIN  
This is it. I can't promise you a  
lot of hours but you can keep  
looking for other gigs in the mean  
time.

LUKE  
Sounds like fucking poverty.

Robin thinks on it. In the distance, an old trailer parked  
under forest canopy.

ROBIN  
I could offer you a place to  
stay...

27 INT. TRAILER BEHIND SERVICE- CONTINUOUS

27

Robin opens the door to a trailer. A tiny fridge sits next to  
a tiny stove, next to a twin bed.

ROBIN  
It ain't much but probably beats  
that shit-hole you've been staying  
at.

Luke looks around.

ROBIN (CONT'D)  
Anyway if this is helpful to you  
you're welcome to it.

LUKE  
I'm not sucking your cock.

Robin laughs, awkward.

ROBIN  
Okay.  
(beat)  
Have you been locked up?

Luke has. But he's not about to tell Robin about it.

ROBIN (CONT'D)  
You don't have to be coy with me,  
son. See this?

Robin points to his teeth.

ROBIN (CONT'D)  
I had too many postage stamps.  
Contraband, they said. They tell me  
they're gonna put me in solitary  
for a month. Problem is, I had this  
gum infection. Doc ordered 2 weeks  
of antibiotics before they would  
put me in solitary. But the  
warden... he saw no need for  
postponement. So he orders the  
prison dentist to pull all my top  
teeth. Then put me in solitary.  
Damn near starved to death. Mom  
smuggled in crushed penicillin  
pills.

Robin punctuates his story by clacking his teeth.

ROBIN (CONT'D)  
Ten years in Attica. Ten years  
probation. I'm clean as a whistle  
now. You ever been in jail?

LUKE  
Yes, sir.

ROBIN  
I knew it when I first saw you.  
Birds of a feather... Wanna flock?

Luke has a mind to knock Robin's block off. Robin starts  
laughing at him, deep belly laughs.

Luke tears down a winding road. The low sun creates a long  
shadow of him on his bike on the road in front of him.

THE PLACE BEYOND THE PINES FINAL SCRIPT 12.

29 EXT. TWO FAMILY HOUSE, NIGHT 29

Luke sits on the side of his bike. Across the street is Romina's house. The kitchen is brightly lit and Luke can hear the sound of talking and laughter. From his bike he sees Kofi lifting Jason over his head and talking to him.

A30 EXT. STATE STREET. NIGHT. A30

Luke stops at a red light, red light in his face. Light turns green. He doesn't move. He is staring at the Trustco bank across the street.

30 INT. ROBIN'S SERVICE STATION - DAY 30

Luke, covered in grease, works diligently under a 1988 Ford Taurus. He notices Robin's feet approach. Slides out from under. Robin peels a few bills and hands them down to Luke.

ROBIN  
Payday, my boy. Less room and board.

Luke counts his paltry sum. Sighs.

31 EXT. ROBIN'S. PINE BARRENS - DAY 31

LATER. Luke and Robin sit an old tree stump drinking beer.

ROBIN  
All my people were Dutch. This town, the whole area started Dutch.

LUKE  
I need to earn more money. Any chance you give me a raise?

ROBIN  
Believe me, kid. If I could give anyone a raise, it would be you. You're a real asset. And good company too. The big chains bleed me a little bit more each month. The only regular work I get into the shop is souping up low-riders for niggers and spics.

LUKE  
My kid is half spic. Or half something south of the border...

Robin toasts Luke with his beer. They drink.

ROBIN  
I like you. You remind me of me. A lo-o-o-o-ong time ago.

LUKE  
You ain't so old.

ROBIN  
Not so old I'm throwing in the towel. I'm not just gonna sit there and wait around til someone tell's me I'm a dead duck. I have a feeling you're the same way. Right?

LUKE  
I don't like waiting around for other people to give me permission to live.

ROBIN  
You're like me. You're a chisler.

LUKE  
I ain't no chisler. What's that, anyway?

ROBIN  
You play all the angles... I know you've been to jail. More than once, right?

Luke puts down his beer and stares at Robin hard.

ROBIN (CONT'D)  
Course you have. You've stolen before.

Luke is quiet.

ROBIN (CONT'D)  
Oh, please do pardon me. I certainly hope my misjudging you in this way didn't hurt your feelings too deeply. Tell me you've stolen!

LUKE  
I've stolen.

ROBIN  
But you did it stupid, right? You got liquored up and knocked over a convenience store or something?

LUKE  
I didn't need to be liquored up.

ROBIN  
Fair enough. But you got caught... I know you like you're my own flesh and blood. Your problem wasn't your lack of courage. It was your lack of foresight. Your plan failed you. Look, how would you like to do it right? With me? What do you say?

LUKE

I got two things to say. First of all, thank you, for considering me. Second of all, fuck you. I got a kid!

ROBIN

Well that's why we're talking here, isn't it. I never had children, that I know of, but I do watch a lot of TV. Nature shows mostly. Providing for your family, that's something I understand. It's animal. It's instinct. You get a mouth to feed and all of a sudden you got a purpose, you have a goal. And you focus everything you have, everything you are like a laser on that goal, right? You gotta edge out the competition with whatever you have to offer. With whatever talents are at your disposal. And you're a man with some very, very unique talents.

32

INT. OLYMPIC DINER - DARKEST HOUR BEFORE DAWN

32

The middle of a long shift. Romina steps from the kitchen carrying several plates. She drops off the breakfast specials at their destination and sees Luke - slumped in a booth. Romina stares at the back of his head for a while.

MOMENTS LATER. They look at one another over cups of coffee.

LUKE

Marry me.

Romina tries to repress her laughter.

LUKE

Why are you laughing?

ROMINA

You're corny. You don't even know me.

LUKE

I know I love my boy. He's definitely my boy, right?

ROMINA

...Yeah... But you didn't even know he existed until a few days ago.

LUKE

...Don't matter.

ROMINA

You say you want to marry me. You don't mean it.

(MORE)



ROMINA (CONT'D)

You might think you do. But it's not true. You're just excited...

LUKE

How can you sit there, and tell me what I do and don't feel? What're you, Carnac? I'm saying "I love you." I'll learn to. Even when you hurt my feelings. And I'm saying, "I love him." That's it. There's nothin' left to say. That's truth.

Romina soaks up his words.

LUKE (CONT'D)

I can take care of you.

ROMINA

Oh, really?

LUKE

Yes.

ROMINA

How are you gonna do that? You don't even have a job.

LUKE

That's not true. I have a job now. I'm making money. That's not a problem. I'm saving up. I was thinkin' we could buy an RV or something. And get out of this god-forsaken town. And in style, ya know? I could show you the country. We could raise Jason in the home of the brave. Ya know? Let our boy smell freedom.

ROMINA

You're crazy.

LUKE

Why? Why do you say that? You're the one who's crazy to question it.

ROMINA

I'm not leaving my mom.

LUKE

She can come. Bring her. We'll make room. Not a problem.

Beat.

ROMINA

What about Kofi?

LUKE

He can stay home.

Romina gets up from the booth.

LUKE (CONT'D)  
So what do you think?

ROMINA  
Sounds like a nice dream for you. I need to get back to work.

LUKE  
You know I never knew my dad.

ROMINA  
I'm sorry about that. Me neither.

She sets the check, \$1.50 face down, in front of him.

LUKE  
He didn't give a shit about me.

ROMINA  
But you turned out fine, right?

She walks away. Luke scans the check, digs in his pocket.

33

INT. ROBIN'S KITCHEN - DAY

33

Robin and Luke sit at the kitchen table. A map is spread out before them. On it - several locations marked with red dots.

ROBIN  
These are a few prospects, but I'm sure we could find some more.

Robin places something swaddled in old flannel rags on the table. He pushes it toward Luke.

Luke slowly unwraps the flannel - a .38 snub-nosed pistol sits on the table. Tells him he doesn't need a gun necessarily. Tells him that he robbed 7 banks with a note.

ROBIN (CONT'D)  
We'd split everything fifty-fifty.

LUKE  
Seems like I'm taking most of the risk. I should get most of the reward.

ROBIN  
I'll just find someone else who will be happy with an even split.

LUKE  
*Really?* You're gonna get someone else to *rob a goddamned bank with you?* Okay Robin.

ROBIN  
Come on! Don't get lawyerly on me.  
(beat)  
Sixty-forty.

LUKE  
Seventy-thirty.

ROBIN  
Sixty-five-thirty-five or go to  
hell.

Luke picks up the pistol, tucks it into the back of his sweat pants. Now he has the power.

34 EXT. ROBIN'S SERVICE STATION - DAY 34

Robin opens his fence and pulls in a beat-to-hell cube truck. It's white and nondescript.

ROBIN  
Doesn't look like much, but it runs  
fine. And the back is big enough.

LUKE  
You bought this? For this?

ROBIN  
You gotta spend money to make  
money.

35 EXT. BANK PARKING LOT. MORNING. 35

Luke and Robin sit in the cube truck and discuss the plan.

36 INT. BANK - MORNING 36

Luke walks in the bank. There is a sign that says, "FREE DONUTS" on the wall. Luke takes a donut. Looks around.

He walks up to the counter.

TELLER  
How can I help you today?

LUKE  
Hi there, sweetheart. I'd like to  
start an account.

Luke sets his money down on the counter. The teller counts it. He then watches the use a set of keys she has wrapped around her wrist on an elastic band to open up three separate drawers. The drawers contains different bills.

THE PLACE BEYOND THE PINES FINAL SCRIPT 18.

- 37 INT. ROBIN'S SERVICE STATION - NIGHT 37  
Luke and Robin disseminate their plan. To Luke, it's like taking candy from a baby. To Robin, it's a bit more intricate.
- 38 EXT. WOODS - DAY 38  
Luke sits outside and inspects the pistol.
- 39 INT. ROBIN'S SERVICE STATION. BAY. DAY. 39  
Luke uses a spray gun to paint his bike black.
- A40 EXT. ROBIN'S. WOODS. LATE DAY. A40  
Luke stands near a river. Contemplating. He HEARS something. Looks off screen. SEES a doe. Quiet and still as he can, he reaches for the gun in his waistband. Aims. Squeezes. Fires.  
Moments later. He guts the animal.
- B40 EXT. MALENA'S. NIGHT. B40  
Luke sets a cooler full of meat on the porch. Rings the doorbell. Leaves.  
Porch light turns on. Kofi answers the door. Sees the cooler. Romina comes to the door. They open the cooler. Venison steaks.
- 40 EXT. ROBIN'S SERVICE STATION KITCHEN - MORNING 40  
Robin makes Luke breakfast.  
Luke collects his plate, rinses it in the sink. He heads out the door for his bike. He climbs on his black bike.
- 41 EXT. TURNPIKE - MIDDAY 41  
Luke wears a motorcycle helmet as he bolts down the turnpike; an empty child's school backpack on his back.
- 42 EXT. BANK - LATER 42  
Luke parks, climbs off, leaves his bike running right outside the front door of a bank. He checks the time and performs his OCD ritual before bursting through the door.

43 INT. BANK- CONTINUOUS

43

INSIDE - Luke, still wearing his helmet, pulls the pistol from his front jacket pocket and points it theatrically into the air. He strolls through the bank with measured strides.

LUKE

Ladies and gentleman, listen up.  
This is gonna be the fastest bank  
robbery you've ever witnessed.

Clipped screams of shock echo through the bank.

LUKE (CONT'D)

Now if you'll all please oblige me  
and get on down onto the floor  
there, I'd really appreciate it.

The bank falls silent with fear. Luke runs up to the counter and vaults it, slips off the backpack. 3 female tellers huddle behind the counter. Luke squats down on his haunches and finds the one who served Robin before. He pulls the keys off her wrist and opens the top drawer at her station.

LUKE (CONT'D)

Open up the top two drawers all the  
way along.

Luke tosses his backpack to another teller.

LUKE (CONT'D)

Hold the bag so she can fill it.

They fill the bag with money, hand it to Luke, back away, hands raised. Luke vaults the counter to the other side.

LUKE (CONT'D)

Thank you all kindly for your  
attentive cooperation.

Luke walks out the door calmly and quickly.

44 EXT. BANK PARKING LOT - CONTINUOUS

44

Sound of sirens approaching. Luke gets on the bike, takes off.

45 EXT. TURNPIKE - CONTINUOUS

45

Luke tears down the road, passing cars in front of him. The cops can't catch up.

Luke takes a dangerous and wild right turn onto a small country road. After a few more turns, Luke drives up to Robin's old cube truck which is parked on the side of the road. Its back is open and its loading ramp down.

THE PLACE BEYOND THE PINES FINAL SCRIPT 20.

46 INT. REAR OF CUBE TRUCK - CONTINUOUS 46

Luke drives into it, hops off, shuts the door. The truck lurches forwards, pulls a U-ey.

47 EXT. TURNPIKE - CONTINUOUS 47

Cop cars scream by the truck. Robin drives the other way. We hear Luke puking in the back. Retching.

48 OMITTED 48

49 EXT. ROBIN'S SERVICE STATION - LATER 49

Robin pulls into the station, opens up the back of the truck. The stink of warm vomit hits Robin.

ROBIN  
Jesus! Phew!

Luke sits against the wall, dazed and tired, and laughing.

LUKE  
I puked on my boots.

50 INT. ROBIN'S KITCHEN - NIGHT 50

Luke and Robin lay out the money in neat piles.

ROBIN  
It's not a million dollars or anything. But we do this a few more times...

Robin pushes Luke's cut to him and stands up and walks around the table. He plants a big phoney kiss on Luke's check.

ROBIN (CONT'D)  
Are you kidding me? We did it!

51 EXT. DINER. MORNING. 51

Romina gets off work, walks into the parking lot. SEES Luke in the early morning light, leaning against his bike. His aura is magnetic. He holds a DISPOSABLE BOX CAMERA. Takes her picture with it. She suppresses a smile. Moves to him.

52 INT. LUKE'S TRAILER. MORNING. 52

Luke and Romina, postcoital, sheets on the floor. She shows Luke her cesarean scar. They smoke.

LUKE

Let me take you guys out for ice cream. He's never had it, right? You get to have all his firsts. First steps, first words. I want some firsts. Do you remember the first time you ate chocolate ice cream? Remember what it was like? I wanna be there when he first tastes it.

ROMINA

He don't even eat solid food yet.

LUKE

They have soft ice cream.

Laughs.

LUKE (CONT'D)

I want him to see my face when he tastes chocolate ice cream for the first time. Can you give me that?

53 EXT. DAIRY CIRCUS ICE-CREAM STORE. 10 IN THE MORNING. 53

Luke holds a sugar cone of chocolate ice cream up to Jason's mouth, presses it gently on his lips. Instinctively, the baby licks the ice cream, gets a taste. His eyes light up and he starts "cooing." Excited, he wants more.

Luke is so happy, probably the happiest he has ever been in his whole life. His eyes well up with big, heavy tears. Romina is conflicted, but infected by the joy of the moment.

Luke goes up to the LADY WORKING IN THE ICE CREAM SHOP and asks her if she will take a picture of the 3 of them. She agrees.

The family poses on his motorcycle. And the lady working in the ice cream shop takes their family picture.

54 I/E BANK - DAY 54

LUKE walks into the bank brimming with confidence and charm.

LUKE

Ladies and Gentlemen... This is a robbery. I know you might be peeing your pants now. Trembling with fear. Don't be scared. I'm a blessing in your boring, average lives. Just think about the story you are gonna be able to tell.

He hands a bag to the teller.

LUKE (CONT'D)

Please fill it up.

THE PLACE BEYOND THE PINES FINAL SCRIPT 22.

A55 EXT. SCHENECTADY STREETS - LATER. A55

Luke tears down the road.

55 INT. REAR OF CUBE TRUCK - LATER 55

Luke rides up into the back of the truck, slams the door closed.

56 OMITTED 56

57 EXT. TWO-FAMILY HOUSE - AFTERNOON 57

Luke stands on Romina's porch, waits. He frequently looks over his shoulder. The door opens and Malena stands there.

LUKE  
She's not home, right?

MALENA  
No.

LUKE  
What about the man of the house?

Malena shakes her head. Luke turns around, whistles through his fingers. A delivery van pulls up in front of the house.

58 INT. TWO-FAMILY HOUSE - LATER 58

Jason swings back and forth in the new free standing swing that Luke has bought for him. Luke assembles a crib on the floor of Romina and Kofi's bedroom.

He talks to Jason as he works, about the importance of being brave in a mean ole world.

He HEARS the front door open downstairs, then Romina's voice.

ROMINA (DOWNSTAIRS)(IN SPANISH)  
Hello Mama. Where's Jason?

MALENA (DOWNSTAIRS)(IN SPANISH)  
Up stairs...

ROMINA (DOWNSTAIRS)(IN SPANISH)  
He's sleeping?

MALENA (DOWNSTAIRS)(IN SPANISH)  
Luke's up there with him.

ROMINA (DOWNSTAIRS)(IN SPANISH)  
You let him in?

Luke HEARS the trunk to a car slam outside.



THE PLACE BEYOND THE PINES FINAL SCRIPT 23.

LUKE  
(to Jason)  
Uh oh.

Luke LOOKS out the window, SEES Kofi hefting many bags of groceries up toward the house.

MALENA (DOWNSTAIRS) (IN SPANISH)  
He brought a lot of stuff.

Luke HEARS Romina coming up the stairs.

LUKE  
(to Jason)  
When your mom comes in here, do you think she's gonna be bummed? Or do you think she's gonna be psyched?

Jason just swings. Romina enters the room.

ROMINA  
What's this shit? What is all this?

LUKE  
(to Jason)  
She's bummed.

ROMINA  
What are you doing here? You are gonna screw up my life.

LUKE  
Just calm down. Don't be so dramatic. OK.  
(to Jason)  
You needed this right? You can't be sleeping at night in a bed with two huge people, worrying about being crushed the whole time if they roll over or something. You need some space to dream, right?

Romina turns and looks down the stairs, SEES Kofi coming up. She resigns herself to be a spectator.

KOFI  
What's going on?

Luke continues to work.

KOFI (CONT'D)  
(to Romina)  
This okay with you?

Romina is frozen, staring at the stuff on the floor.

KOFI (CONT'D)  
Cause I'm not really sure if all this THREE'S COMPANY shit is working for me.

Kofi looks at the stuff littering his bedroom.

KOFI (CONT'D)  
If you come in to my house. You  
gotta come with a little more  
respect, ya heard?

Kofi steps over boxes as he makes his way into the room.  
Luke is not responding but his eyes are peripherally aware of  
Kofi as he moves to sit on the bed.

KOFI (CONT'D)  
I'm not going to say you can't give  
this to your son. You're his  
father, you have the right to  
provide for him as you see fit. But  
in my house, I have the right to  
raise him as I see fit. And you  
can't just bust in here, in this  
house, and do it like this. Not  
this way. Not to me. Not to my  
family.

Luke doesn't stop working.

KOFI (CONT'D)  
I want you take all this stuff out  
of here. All this...

Kofi, anger building, stands.

KOFI (CONT'D)  
Take it away.

Kofi reaches down to grab the frame of the crib that Luke is  
working on and, in an instant, Luke grabs a wrench, springs  
forward and cracks Kofi's forehead open with it.

Kofi is knocked out. He crashes to the floor, hitting the  
back of his head. Concussion. Romina shoves past Luke to get  
to Kofi on the ground. Luke watches Romina cradle Kofi's  
head. Malena appears in the doorway.

ROMINA (O.S.)(IN SPANISH)  
Mama call an ambulance.

Malena runs out, dials 911. Luke just stands there, invisible  
to Romina. She is now unattainable to him.

Luke scoops up Jason in his arms. Walks out of the room with  
him. He takes him down and sits with him on the steps. HEARS  
the sound of sirens approaching. Waits for the cops to come.

59 OMITTED 59

60 INT. SCHENECTADY POLICE STATION - LATER 60

Luke is brought into the INTAKE DESK. His personal property  
is seized and he is given a receipt for it.

The Police book, fingerprint and photograph Luke.

61 INT. SCHENECTADY POLICE HOLDING CELL - LATER 61

Luke sits, touching each bar in succession firmly with his fore-finger. The SOUND of other PRISONERS.

A62 INT. SCHENECTADY POLICE STATION - TRANSFER HALLWAY - LATER A62

Luke sits on a bench awaiting his arraignment. He speaks with his COURT APPOINTED LAWYER about the case.

62 INT. SCHENECTADY COURTHOUSE - DAY 62

Luke sits in a courtroom with his STATE APPOINTED COUNCIL. He fidgets as he waits. A COURT OFFICER calls out the docket number and name of the case: "State of NY VS. Luke Glanton."

THE JUDGE asks Luke's Lawyer to enter a plea.

STATE APPOINTED COUNCIL  
Not guilty.

Judge then posts the bail at two thousand dollars.

The Judge gives Luke a date to return to court and issues a "criminal order of protection" against Luke, instructing him to stay away from Romina Gutierrez.

A63 INT. SCHENECTADY POLICE STATION - LATER A63

Luke calls Robin on a pay phone. Waits restlessly for Robin to pick up. Finally...

LUKE  
I need you to pick me up at the  
police station...

Robin says something.

LUKE (CONT'D)  
Yeah well that's where I've been.  
And I need you to bring 2G for  
bail. I'll pay you back when I get  
home.

Beat.

LUKE (CONT'D)  
Well that's the deal.

B63 INT. LUKE'S TRAILER. NIGHT. B63

Luke reaches under his mattress. Grabs his stash of cash: about 9G. He counts out 2G, sets it aside.

Takes the remaining 7G, wraps it in a rubber band, and puts it in a plastic bag, tucks it into his pants.

63 INT. ROBIN'S KITCHEN/SERVICE STATION - NIGHT

63

Luke comes in, finds Robin smoking a cigarette in the kitchen. He hands Robin the 2G. Grabs something from the freezer. Eats it.

LUKE  
I was thinkin' maybe we could do 2  
in 1 day. The big Trustco on  
Brandywine and the other First  
National Rotterdam.

Robin eyes him warily.

ROBIN  
You know what they say about people  
who rob banks?

Luke waits for Robin to answer his own question.

ROBIN (CONT'D)  
They say they always do one too  
many. The trick is to know how many  
is too many, and do one less.

Luke has little respect for what Robin is saying. He heads for the door.

ROBIN (CONT'D)  
You do realize, we're done here.

LUKE  
Don't you turn into a big fucking  
pussy on me. Ya hear me?

ROBIN  
If you're gonna go out, don't take  
the bike... use my truck.

Luke grabs Robin's keys off the table.

A64 INT/EXT. ROBIN'S TRUCK. NIGHT.

A64

Luke drives down the streets, listening to the radio loud.

B64 INT. ROBIN'S SERVICE STATION. NIGHT.

B64

Robin gets drunk, goes to his garage, pulls out an acetylene torch. He lights it. Stands over Luke's bike and begins cutting.

64 OMITTED

64

THE PLACE BEYOND THE PINES FINAL SCRIPT 27.

65 OMITTED 65

66 OMITTED 66

67 OMITTED 67

68 OMITTED 68

A69 INT. DINER. DAWN. A69

Romina cleans up tables. The end of a long shift.

69 EXT. OLYMPIC DINER - DAWN 69

Luke waits for Romina outside the diner. Romina comes out, sees him.

LUKE  
I'm sorry.

She makes a b-line for her car. Luke intercepts her, pulls out the bag filled with cash. She keeps moving.

LUKE (CONT'D)  
Look. I know that you think lowly of me. I do. I know you hold it against me that I wasn't there for you when you were going through everything. I know that.

She gets to her car. Fumbles with the keys.

LUKE (CONT'D)  
You can't run from me now. I'm here. I'm a person. And I want you to treat me like a person. Like I'm here. Like I'm not nothing. Like I'm not a piece of shit. Hey!

She finds her keys, opens her car door. Gets in. Luke moves his body into place so she can't close her door.

LUKE (CONT'D)  
Listen to me you fucking lunatic. This money, it's not yours. OK?

He throws the bag of money in her car.

LUKE (CONT'D)  
You don't buy yourself anything with that, OK? None of those diamond studded jeans that you wear, no make-up, no jewelry, no perfume. No nothing. Don't buy yourself a thing. You hear me?  
(MORE)

LUKE (CONT'D)

This money is not for you. It's for Jason. You give every penny to him. OK? He needs it. Say OK. Say OK... Say OK!

ROMINA

...OK.

She starts the car.

LUKE

I'm his father. I'm his. Ya hear me? He's not mine. I'm *his*. You understand? And there's nothing you're gonna do to keep him from me.

ROMINA

You're not his father. You're an animal. If I ever see you again, I'm calling the police.

She drives away. He is left alone. He gets into Robin's truck, drives away.

70 INT. ROBIN'S SERVICE STATION - LATER 70

Luke walks into the garage, only to find his bike cut into pieces. Only the engine is intact. Luke can't believe his eyes.

Luke reacts as if Robin put down his horse. He storms out of the garage. We follow him to...

71 OMITTED 71

72 INT. ROBIN'S SERVICE STATION - CONTINUOUS 72

Robin is passed out on the couch. Luke comes in and sticks the barrel of the pistol against Robin's head. Robin wakes up. Luke is out of his fucking mind here, close to squeezing the trigger.

ROBIN

We had a good thing going. We kept it up as long as we could, made a nice little score, now it's over.

LUKE

Open your mouth.

Luke sticks the gun inside Robin's mouth. Turns it against his teeth. Robin pisses his pants.

LUKE (CONT'D)

You owe me for a new bike.

73 INT. M&S MOTORCYCLES - MORNING 73

Luke and a DEALER stand over a used Honda CR250.

DEALER  
It's a sport bike. Honda calls it a  
'super-bike.' It's a racing model  
with a few changes for the street.

LUKE  
How's the balance?

DEALER  
What are you used to riding?

LUKE  
Nevermind. You take cash?

74 OMITTED 74

75 INT. ROBIN'S SERVICE STATION - LATER 75

Robin, out of breath, dials 911. He makes an anonymous tip  
that the TRUSTCO on BRANDYWINE is going be hit in the next  
motobandit robbery.

76 OMITTED 76

77 OMITTED 77

78 E/I TRUSTCO BANK - CONTINUOUS 78

Luke gets off his bike. Enters the bank, gun above his head.

Luke kicks the bank door hard. The patrons, confused, stop  
what they're doing and take notice. Luke is all rage and  
animal. He is intimidating and dangerous.

LUKE  
Every last one of you get down on  
the Goddamn floor! Right now!!!

He goes to the teller, SEES that the counter has a Lucite  
window which rises up to the ceiling. He turns white.

He takes the empty bag, shoves it through the teller's slot.

LUKE (CONT'D)  
Fill it up and pass it back.

TELLER  
We can't open the vault.

LUKE  
From the drawers then! With some  
urgency! Come on!

The teller reluctantly does as she is instructed. Luke looks around to make sure no one is sneaking up on him. The teller finishes, tries to pass the bag through the slot.

TELLER  
It won't fit, sir.

LUKE  
What're you, an ignoramus? Take  
some damn money out. I got to think  
of everything?

The teller pulls out some of the cash. She tries to fit the bag back through. Still won't fit. She takes out some more cash. Luke hears sirens. Goddamnit.

He tries to force the bag back through the slot. It opens and most of the money spills out on the teller's side. He is left with an empty bag. Fuck. He bolts out the door.

Once outside, Luke gets on his bike, hears an impending siren approach. He waits a beat, sees a police cruiser turn the corner. He guns it, leading the officer through the intersection and down Brandywine Ave.

79 INT. SCHENECTADY POLICE CRUISER OUTSIDE BANK-CONTINUOUS 79

Sirens blare. OFFICER JEFFERSON, late 40's, chases Luke down the moderately busy residential street, all the while he gives a play by play on the radio letting other officers know where they are.

JEFFERSON (INTO RADIO)  
ADAM-22. In pursuit of a possible  
suspect on a motorcycle. ADAM-21  
make contact with the bank.

After a half mile or so, Luke takes a sharp left into Vale cemetery.

A80 EXT. VALE CEMETERY. CONTINUOUS. A80

Luke leads the officer on a crazy chase through narrow dirt paths. Luke makes serious gains in here. Luke comes to a concrete barrier which separates the cemetery from adjoining neighborhoods. He maneuvers his bike through a shallow gap in the barrier, and drives away into the neighborhood. Officer Jefferson can't go past the barricade. He calls in the location of the suspect.

B80 INT. POLICE CAR. CONTINUOUS. B80

AVERY CROSS, 28, rookie, patrols the western district. He hears Jefferson on the radio give the whereabouts of Luke.



AVERY (INTO RADIO)  
ADAM-22. Copy that. Enroute.

Avery searches neighborhoods. Looks down streets, SEES Luke heading the other direction down a street. He flips a u-ey. Accelerates toward an intersection where he converges with Luke. Hot pursuit.

80 EXT. SCHENECTADY STREETS. CONTINUOUS 80

Luke has the cruiser on his tail. He blasts through an intersection and turns hard down a small, residential street. He blasts through two more intersections in the wrong lane; barely avoiding oncoming traffic.

81 EXT. SCHENECTADY RESIDENTIAL STREETS- CONTINUOUS 81

Luke leads the cruiser through a series of sharp and dangerous turns through a residential neighborhood. A car backs out of its driveway and Luke tries to maneuver but can't keep the bike under him. He crashes ahead of Avery. Avery can't pursue through traffic. Luke pushes the wrecked bike off of his scraped up leg, limps away, looking for a way out. Behind him, 3 houses away, Avery pursues on foot.

82 INT. TWO FAMILY HOUSE - CONTINUOUS 82

Luke enters through a screen door, looks around the house for a place to hide. SEES - a MOTHER and her young BOY staring at him wordlessly from the kitchen. They had been making a cake.

LUKE  
Anyone else home?

The mother and her boy barely move. Luke shows them his gun.

LUKE (CONT'D)  
Take me upstairs. COME ON! LETS GO!  
(softens)  
I won't hurt you. Come on!

83 INT. TWO FAMILY HOUSE STAIRS/BEDROOM- CONTINUOUS 83

Luke corrals the scared family up the stairs to a bedroom. He closes the door behind them, and waves the gun at the bed.

LUKE  
Sit down.

The mother and boy sit on the ground in the corner by the bed and bury their faces into each other, making themselves as small as possible.

Desperate, Luke looks out the window. It would be a long drop to the ground. He opens the window. He starts to climb through. His leg is in pain and hard to move. HEARS Avery downstairs calling, "POLICE! DROP YOUR WEAPON!" He is cornered.

LUKE (CONT'D)  
Aw, hell. Do you have a phone?

The mother nods, tells him it's on the nightstand. He picks up the phone, dials information.

OPERATOR (OVER THE PHONE)  
What city and listing please?

LUKE  
Schenectady. Her name is Romina.

OPERATOR (OVER THE PHONE)  
Romina. Last name?

LUKE  
Gutierres... I think...

While the operator checks, he sits down on the window sill, sets his gun down between his legs.

OPERATOR (OVER THE PHONE)  
I have a Romina Gutierres on Brandywine. I have the number. Would you like me to connect you?

LUKE  
Yes! Connect me!

The phone rings. Luke swings one leg out the window, but he can barely move it. He can't jump out.

LUKE (CONT'D)  
Pick up...

84 INT. TWO FAMILY HOUSE- AT THE BOTTOM OF THE STAIRS. 84

Avery can HEAR Luke talking upstairs. Back to the wall, gun drawn, he slides quietly up the stairs. He gets outside the door.

AVERY  
POLICE! Put the weapon down!

85 INT. TWO FAMILY HOUSE BEDROOM 85

The phone continues to ring. A realization and a deep despair creep upon Luke.

LUKE  
Please answer.

He hears the cop outside his door.

CLICK. The phone picks up.

ROMINA (ON PHONE)

Hello.

LUKE

Romina?

Avery hears Luke's voice. Weapon aimed, he bursts through the bedroom door, sees Luke with the phone in one hand, and his body halfway out the window. He shoots. The shot makes a loud, sharp noise. A small cloud of blue smoke rises from the muzzle and floats toward the ceiling.

Luke is hit in the abdomen, he drops the phone. Avery sees it, lowers his gun, thinks, "did I just shoot a man with a phone in his hand?"

Luke looks down at the blood spreading through the fabric of his shirt.

He grabs the gun on the sill, shoots back: hits Avery in the knee. The kickback from the gun pushes Luke's body back and he falls out the window like a rag doll: ass over teakettle.

Avery clutches his leg; agony. FUCK! Avery tries to get himself up off the floor. He can't. His knee is destroyed.

AVERY (INTO RADIO)

ADAM-22. Officer down. Suspect escaped through window. Request paramedics and backup at the scene.

The young mother grabs her son, shields his eyes from the carnage, and bolts out of the room.

Avery is left alone. He stares at the window. Blood splatter on the wall. A curtain blows gently in the breeze. He can hear ROMINA's VOICE screaming, "Luke!" out of the speaker of the phone.

He crawls to the window using his 3 functional limbs; Sirens in the distance. He uses his arms to prop himself up on the window; SEES; Luke splayed out on his back on the ground below. His body is contorted in an impossible awkward position. A pool of blood forms around his head. Avery stares into Luke's eyes as the life force leaves Luke's body. From the phone Avery can hear Romina's distant voice calling out for Luke frantically. Luke is clearly dead now. He stares blankly up at the sky as a pool of blood forms around his head. It is a nightmarish image. Cop cars and ambulances descend on the scene. Romina's voice drones on as the cops reach Luke. Paramedics pronounce him dead. Avery is stunned.

Cops come out. Stand over Luke. Announce him dead.

87 OMITTED 87

88 INT. HOSPITAL RECOVERY ROOM. LATER THAT NIGHT. 88

BLACKNESS. Avery HEARS himself breathing then the voice of a NURSE telling him where he is. Faint light, abstract shapes.

LATER. NIGHTTIME. Avery's eyes open. He takes in his surroundings. Balloons, flowers and cards fill his recovery room.

JENNIFER (O.S.)

Avery...

SEES his son, A.J., in the arms of his wife, Jennifer.

JENNIFER (CONT'D)

Can you hear me?

Avery feels something. He looks down and sees Jennifer's hand squeezing his hand.

JENNIFER (CONT'D)

Baby? Can you hear me?

Avery sees his leg, bandaged, propped up on a pillow. Tingles.

He looks up, into Jennifer's eyes. Sees a girl that really loves him. Next to her, he sees his father, AL CROSS. He squeezes Jennifer's hand. Looks back at the balloons moving in the slight air conditioned breeze...

A89 LATER. A89

MORNING LIGHT illuminates the room. AVERY is awake. KNOCK at the door. He turns to see a nurse opening the door, letting in CHIEF GORDON WEIRZBOWSKI and DA BILL KILLCULLEN.

NURSE

Morning Officer. You have some visitors.

Chief and DA walk in the room.

CHIEF WEIRZBOWSKI

How's our hero?

WEIRZBOWSKI walks to his bedside, pulls up a chair.

CHIEF WEIRZBOWSKI (CONT'D)

How you feeling? You all right?  
They treating you OK in here?

AVERY

I'll be okay.

CHIEF WEIRZBOWSKI  
You got the whole force pulling for you. Don't you forget that. I spoke to the Doc, he says you're damn lucky to still have your leg.

AVERY  
I know... What happened to the guy?

CHIEF WEIRZBOWSKI  
The one you blew out the friggin' window? He's bagged and on ice - Won't be disturbing the good people of this community anymore. Thanks to you.

Avery lets it soak in - the realization that he killed another human being. Chief turns to Killcullen.

CHIEF WEIRZBOWSKI  
Look at these war wounds.

KILLCULLEN  
Quite the rookie performance. Outstanding.

CHIEF WEIRZBOWSKI  
Avery, let me introduce you to Bill Killcullen, Schenectady DA.

Killcullen leans in to shake Avery's hand.

KILLCULLEN  
I spent many years working with your father. He's quite the man. And I can't say I'd expect anything less from his son... It's a pleasure to meet you Avery.

CHIEF WEIRZBOWSKI  
(interrupting)  
Killcullen needs to ask you some questions. You up for it?

Avery thinks on it.

CHIEF WEIRZBOWSKI (CONT'D)  
You don't need to pull out your law degree. This is a formality. Best get it outta the way before the paint dries, know-whatimean?

AVERY  
Whatever I can do to help...

Weirzbowski puts his hat on, gets up to leave.

CHIEF WEIRZBOWSKI  
I'll leave you two to get to know each other.

89

INT. HOSPITAL RECOVERY ROOM- ELLIPSE.

89

They are deep into Avery's recounting of the events.  
Killcullen records everything on tape deck and jots notes.

KILLCULLEN  
So what happened when you were  
outside the door?

AVERY  
I heard him on the other side.  
Sounded like he was talking on the  
phone.

KILLCULLEN  
Could you tell who was he talking  
to?

AVERY  
(shakes head "no")  
Seemed emotional though.

KILLCULLEN  
Fair enough. Then what?

AVERY  
I made my presence known.

KILLCULLEN  
How'd you do that.

AVERY  
Announced myself. "Police. Drop the  
weapon." And when he didn't  
respond. I kicked the door open...  
and I saw him sitting on the ledge  
of the window with... he was  
holding a phone...

KILLCULLEN  
... and he had a gun?

AVERY  
Yeah...  
(deep sigh)  
...I saw him drop the phone.

KILLCULLEN  
And when did he fire?

AVERY  
After he dropped the phone...

KILLCULLEN  
And then you returned fire?

AVERY  
...Yeah...

KILLCULLEN  
And then he fell out the window?

Avery nods.

AVERY

Yeah.

KILLCULLEN

Good riddance.

90

INT. AVERY AND JENNIFER'S HOME - EVENING

90

ON TV: Avery is wheeled out of the hospital. Dozens of cops stand around and cheer him as he rolls past and pumps his fist.

NEWS REPORTER (ON T.V.)

A triumphant moment for officer Avery Cross today. He's leaving Ellis hospital, well enough to return home - happy to be alive.

ON TV: Cops lift his wheelchair into an ambulance.

AVERY (ON T.V.)

I'll be back before you know it.

NEWS REPORTER

With dozens of supporters in his Schenectady PD family cheering him on, his father, State Supreme Court Judge Al Cross, was thankful to see his son alive.

ON TV: Avery's father, AL CROSS, talks to reporters.

AL

This is the life of a cop. It's the life my son chose. I'm just glad he's gonna pull through it.

ON TV: Avery's police HEAD SHOT is imposed on a news graphic.

NEWS REPORTER (ON T.V.)

29 year-old Cross hadn't been on the force for a full year before he ran head-on into the alleged MOTOBANDIT.

ON TV: File footage from the day of the shooting.

NEWS REPORTER (V.O.) (ON T.V.)  
(CONT'D)

Responding to a bank robbery, Cross pursued Luke Glanton through the streets of Schenectady.

Avery sits on a sofa in his home, his leg elevated in a cast. Jennifer sits next to him trying to calm A.J. HER MOTHER, who lives with them is also there...

NEWS REPORTER(V.O.) (ON T.V.) (CONT'D)  
Glanton fled into this house, took  
Melissa Majack and her son Gabe  
hostage, and came face to face with  
Officer Cross. Glanton shot Officer  
Cross in the knee before officer  
Cross returned fire, killing the  
suspect and saving the hostages.

ON TV: Police CHIEF GORDON WEIRZBOWSKI, 50's, greying,  
fireplug, talks to the reporters at the scene.

CHIEF WEIRZBOWSKI (ON T.V.)  
He's a hero. Plain and simple.

Avery gets up from the couch and hobbles into the kitchen.  
Jennifer watches him leave.

CHIEF WEIRZBOWSKI (CONT'D)  
There's one thing he wants to do  
more than anything else; that's  
slide behind the wheel of a radio  
car and go back out there and do  
the same thing he was doing that  
day. Hopefully with better results.

Avery's face is illuminated by the light from the fridge as  
he grabs a beer. He drinks it alone in the kitchen as the  
news continues from the other room.

AVERY (ON T.V.)(OS)  
I've only ever wanted to be a cop.  
Ever since I was six.

ON TV: Luke's mug-shot.

NEWS REPORTER (V.O.) (ON T.V.)  
Glanton, a drifter and sometime  
motorcycle stunt-rider, had a  
violent history and a long record.

Avery, beer in hand, looks into the living room to see  
details of Luke.

NEWS REPORTER (CONT'D)  
Police say he moved here last  
spring and it only took him a month  
to forge a trail of destruction and  
violence, the effects of which  
include leaving his own one year  
old son fatherless.

Avery watches ON TV: Romina walks away from the crime scene.  
She tries to shield her grief stricken face as she ducks  
under the police tape.

ED DAGUE (V.O.) (ON T.V.)  
The mother of Luke Glanton's son,  
Romina Gutierres declined to  
comment. I'm XX, WNYT, Schenectady.



A.J. sleeps in a crib in the corner of a small bedroom. Avery and Jennifer talk softly, lying in bed next to one another.

JENNIFER  
Was it scary?

AVERY  
It happened so fast. Wasn't time to be scared.

JENNIFER  
It's scary for me.

AVERY  
I'm okay.

JENNIFER  
I just can't really believe that we're dealing with this you know? It's just so weird...

AVERY  
What do you mean weird?

JENNIFER  
I guess the fact that you're in this position. I just never imagined our life like this.

AVERY  
Yeah well it's just part of the job unfortunately.

JENNIFER  
Oh, please.

AVERY  
What does that mean?

JENNIFER  
Don't give me these lines, Avery...

AVERY  
What lines?

JENNIFER  
...About this being part of the job.

AVERY  
This is the job.

Uncomfortable silence. Jennifer is stuck.

JENNIFER

I'm not a news crew looking for sound bites about honor and sacrifice, I'm your wife and I just don't get why you're doing this. Nobody does.

AVERY

What do you mean? What am I doing?

JENNIFER

Nobody who knows you understands why you're doing this.

AVERY

Who? Who are you talking about?

JENNIFER

Nobody. Look, there's just so many things you could do.

AVERY

Why are you making me feel like I'm doing something wrong? I'm a cop. And I don't know why I have to apologize for that.

JENNIFER

We are just worried about you...

AVERY

Who's "we?"

JENNIFER

I talked to your dad today...

AVERY

There it is. Now I get it. Jesus Christ.

JENNIFER

... and he agrees with me.

AVERY

Of course he does. Of course he does.

JENNIFER

We're all just worried about you.

AVERY

Is that what it is? You two are worried about me? Or maybe you're just worried about yourselves. Maybe you're just wishing you had a lawyer's salary now?

JENNIFER

Oh come on...

AVERY

No you come on. You go and talk to my fucking dad about my life? What do you expect him to say? Huh?

(MORE)

AVERY (CONT'D)

What did you think he was gonna say? And why do you think that it's OK for you to go and talk to him?

JENNIFER

I'm sorry Avery, I wasn't...

AVERY

How ironic is it that I'm being celebrated everywhere except by the people who supposedly know me? The people that supposedly care about me. I'm a cop Jennifer. That's it, there's no more to discuss.

JENNIFER

Okay, I'm sorry. I just thought that after all this, that you'd have had enough. That's all. Worried about you.

After a beat Jennifer reaches her hand to him. Avery turns away from Jennifer. She looks at the ceiling.

92 OMITTED

92

93 INT. LIVING ROOM. AFTERNOON.

93

Jennifer cooks dinner as Avery takes care of baby A.J. He multi-tasks by doing physical therapy. He tries to be a good dad, but his mind keeps taking him somewhere else completely. The doorbell rings. Avery gets up to answer it. SCOTT STEVENS, 30, PETER DELUCA, 50'S, and DOC CROWLEY, 40, stand on his doorstep. Avery is surprised to see them.

AVERY

Hey guys.

Jennifer comes out of the kitchen, having heard the doorbell.

DELUCA

How's the gimp doing?

Avery turns to Jennifer quickly then back to the guys.

AVERY

Come on in.

SCOTT

No it's okay we just came here to check up on you. How are you Mrs. Cross?

JENNIFER

I'm well. How are you Scott?

SCOTT

Good. Better than this guy.

THE PLACE BEYOND THE PINES FINAL SCRIPT 42.

AVERY  
You know my wife, right? This is  
Jenny.

Jennifer comes to the door.

AVERY (CONT'D)  
Jenny - DeLuca, Scott, Crowley.

She shakes hands with the 3 of them. Kisses Scott on the  
cheek. Crowley busts him that he got a kiss.

DELUCA  
How do you do, ma'am?

AVERY  
You guys hungry?

Quick awkward beat.

DELUCA  
Naw naw. Let you two get back to  
it.

AVERY  
Come on in and have some dinner.

Jennifer's on the spot.

DELUCA  
No we're not here for dinner...

AVERY  
Come on. We've got plenty.

Deluca looks at the other two men.

AVERY (CONT'D)  
I insist.

DELUCA  
We don't want to intrude. You sure  
you have enough?

Jennifer's not sure.

AVERY  
Yeah yeah yeah, come on in.

The cops enter the house, looking around at the place.

AVERY (CONT'D)  
Make yourselves at home. Let me get  
you guys a drink. Whatchu having?

A94

INT. DINING ROOM - LATER

A94

A.J. sits in his high chair, Scott feeding him from a jar. Jennifer comes into the dining room carrying a big bowl of spaghetti and meatballs. Deluca helps her with the bowl. Jennifer's mom is there too.

Avery fills every one's glasses with some more red wine.

DELUCA  
He's a good looking kid. Gets that  
from his mom that's for sure.

Avery looks at Jennifer as she smiles at Deluca's charm. Jennifer serves.

CROWLEY  
I don't know, his papa's kinda  
pretty too.

Crowley laughs at his joke. Deluca isn't quite ready to go there.

DELUCA  
This is a damn nice place.

JENNIFER  
Thank you.

DELUCA  
So how's it living with a hero?

CROWLEY  
Probably can't wait for him to get  
back to work.

JENNIFER  
I'm very happy to have Avery  
around.

Jennifer looks up at Avery. Deluca sees the look. Reads it clearly. He knows there is underlying tension in this house. He raises his glass.

DELUCA  
To hero boy. Lucky duck. I been on  
the force 22 years, only pulled my  
weapon once. You been on less than  
6 months you already got one in the  
bag. And he's white! (har har)

Clink and drink.

AVERY  
Better him than me, right?

DELUCA  
Speedy recovery. Next time, duck!

SCOTT  
You mean, "jump!"

Everyone starts eating.

SCOTT (CONT'D)  
Great macaroni Mrs. Cross.

Jenny smiles. Everyone continues to eat dinner. Scott feeds A.J. a meatball and relates how his son grew up on a meatball diet. "Pure protein diet. He's 8 now. You should see the kid smack a baseball." Laughter.

DELUCA  
(to Jennifer)  
You two have any plans tonight?

Jennifer looks at Avery, for a life line.

JENNIFER  
No. I don't think so...

DELUCA  
You wouldn't mind then if we steal the hero for a little police work do ya?

JENNIFER  
Tonight?

Jennifer looks to Avery. Clearly, he wants to go. He's itchin' to get out of the house.

DELUCA  
I promise we'll have him home before curfew.

94 INT. UNMARKED POLICE CAR - EVENING

94

Avery and Scott ride in the back. DeLuca and Crowley up front. DeLuca talks about how his wife has got him wearing a pair of panties. They all drink beer.

AVERY  
You are aware I'm not back on active duty yet.

DELUCA  
We're aware. This is our gift to you.

95 EXT. TWO FAMILY HOUSE - EVENING

95

Avery and Scott stand at the base of the steps and watch - DeLuca and Crowley ring the bell to Romina's house. Malena opens the door. DeLuca flashes his badge.

DELUCA  
Is Romina Gutierres at home?

Malena turns her head into the house.

MALENA

Romina!

Kofi and Romina come to the door. Avery recognizes her from the news report. DeLuca flashes his badge.

DELUCA

Good evening, ma'am. We're here to search the house.

ROMINA

For what?

DELUCA

Evidence.

KOFI

Evidence for what?

DELUCA

We're looking for the money Luke Glanton may or may not have given to you.

ROMINA

You supposed to have a warrant or something, right?

DeLuca leans in close to Romina, quietly.

DELUCA

How about you assume I have a warrant, and I assume she has a green card.

DeLuca nods toward Malena. Romina is out-manuevered. She lets them in. DeLuca nods to Scott and Avery to head upstairs.

Avery reluctantly enters. Romina recognizes him from TV.

AVERY

I'm sorry for your loss.

Romina feels violated by his presence. Avery side-steps around her, nodding.

96

INT. TWO-FAMILY HOME- UPSTAIRS.

96

Aided by a crutch (crutches), Avery follows Scott as he heads into the first room on the left. They speak in hushed tones.

AVERY

I don't think I like this.

SCOTT

We're safe. Come on.

97 INT. TWO-FAMILY HOME -DOWNSTAIRS.

97

DeLuca and Crowley sit across from Kofi and Romina. Malena brings out coffee and Hostess donuts.

DELUCA  
Thank you, ma'am.  
(to Romina)  
Mostly this is just a formality. I believe you when you tell me you don't have the money, I really do.

KOFI  
(To Romina)  
Don't say anything 'til we got a lawyer.

DELUCA  
Relax, pal. You're not under arrest yet. Nothing you say matters.

ROMINA  
We don't got the money.

DELUCA  
This guy was a real piker. 10G from this bank, 7 from that one. To them it's peanuts. It's all covered by the FDIC anyways.

ROMINA  
He offered us the money but we never took it.

KOFI  
Romina.

DELUCA  
It's okay, really. It's my boss see, the chief. He's very concerned about appearances. We gotta harass good people so he looks like he's doing his job. It's all politics.

98 INT. TWO-FAMILY HOUSE- UPSTAIRS.

98

Scott and Avery search Jason's room quietly. Scott begins to lift the crib mattress.

SCOTT  
Hold the baby.

AVERY  
This is too much.

SCOTT  
Come on. I don't wanna wake him.



Avery picks up Jason, stares at his little, sleeping body and contemplates the fact that he killed this kid's father. Meanwhile, Scott lifts the mattress.

SCOTT (CONT'D)

Bingo.

He pulls out a stack of cash, shows it to Avery, hides it on his person. Avery rests Jason back into the crib.

99 INT. TWO-FAMILY HOUSE- DOWNSTAIRS. 99

Avery and Scott come down the stairs. Scott approaches DeLuca, whispers in his ear. DeLuca smiles.

100 INT. UNMARKED POLICE CAR/EXT HOME - CONTINUOUS 100

Avery, Scott and Crowley wait in the car, WATCHING. Romina and Kofi see them off from the porch. DeLuca is the last to leave. He lingers for a second on the lawn.

DELUCA

I gave you my card, right? If you remember anything regarding that money, you call me first, OK?

KOFI

Of course. Have a good evening officer.

101 INT. UNMARKED POLICE CAR- CONTINUOUS 101

DeLuca climbs into the car and drives off. Avery watches Romina and Kofi head back inside.

DELUCA

So, what's our haul?

Scott produces the money and all the cops except Avery hoot. Scott starts to flip through the bills.

DELUCA (CONT'D)

Where'd you find it?

SCOTT

Under the fucking crib.

DELUCA

Ha! Perfect.

SCOTT

When do you think they'll notice it's missing?

DELUCA

They're noticing it right now.

Crowley grabs the bills from Scott.

CROWLEY  
You're too young to count.

SCOTT  
It's over fourteen grand!

DELUCA  
It's not gonna be an even split.  
The lion's share is going to you.

DeLuca looks at Avery in his rearview mirror.

DELUCA (CONT'D)  
A little unofficial hazard pay.

Crowley counts out the money. He gives a little of it to Scott and a lot of it to Avery.

SCOTT  
*Thank you!*

Avery is slow to say something as he is handed the money.

AVERY  
Wow.

DeLuca stares at him in the rearview. Avery can't meet his gaze.

102 EXT. AVERY AND JENNIFER'S HOME. DAWN. 102

Avery puts the money in an old shoe box and stashes it somewhere in the shed.

Jennifer stands in the upstairs window. She sees him come out of the shed and turn off the light.

CORY (V.O.)  
I know you're probably feeling a little disoriented by all that has happened.

103 INT. PSYCHOLOGIST OFFICE. DAY. 103

CORY GILBEAU, 37, female police psychologist interviews Avery. Gives him a personality test. (a real psychologist test).

CORY  
I'm here to start a conversation with you. And although I will ultimately make a recommendation as to whether you're ready or not to return to duty. I want you to know that the details of what we discuss together will never move beyond these walls. OK?

AVERY

Sure.

CORY

OK. So how are you Avery?

AVERY

OK. Other than my knee, I'm OK.

CORY

What are the doctors saying about your knee?

AVERY

I'll never be able to bend it properly. But that's just what it is.

CORY

That doesn't bother you?

AVERY

I haven't had much time to think about it yet.

CORY

What have you been thinking about?

AVERY

Since the shooting?

Cory nods.

AVERY (CONT'D)

Well... you know... it's just been such a crazy time with physical therapy and everything you know... getting everything back on track.

CORY

What do you have to get on track?

AVERY

Everything.

Cory waits for him to elaborate.

AVERY (CONT'D)

I mean like the job and relearning to walk and everything at home.

CORY

What do you mean 'everything at home?'

AVERY

Well you know it's a shock for my wife and it doesn't help that there's a baby around but it's OK.

CORY  
You say it doesn't help that  
there's a baby around...

AVERY  
Well I just mean that it's just  
another thing you know? I think I  
just need time to get everything  
else sorted out first.

CORY  
First before what?

AVERY  
Before I can deal with that I  
guess...

CORY  
You mean before you can deal with  
your wife and child?

Avery doesn't respond. Cory waits.

CORY (CONT'D)  
What happened Avery? Is this hard  
to talk about?

AVERY  
It's just been hard I guess.

CORY  
Hard to what?

AVERY  
Hard to look at them. I can't look  
at them.

CORY  
Why is that?

AVERY  
I don't know...

CORY  
Well, is this a new feeling since  
the shooting incident?

AVERY  
...Yeah... I guess...

CORY  
Do you have any idea why that is?

AVERY  
I don't know... I don't know...

Silence.

CHIEF WEIRZBOWSKI (V.O.)  
We are gathered here today to  
celebrate a cop who makes other  
cops proud.

104 INT. CITY HALL - DAY

104

Avery, propped up by a cane, is in uniform for the first time in weeks. He stands on stage. His dad, Jennifer and A.J. sit in the audience along with members of the community and reporters. Local news videotapes it. Chief Weirzbowski, in his best dress uniform, grips a podium.

CHIEF WEIRZBOWSKI  
Officer Cross is the first member  
of his family to join the force.  
And not just any force. He joined  
the Schenectady Police Department.  
He said he wanted to go where the  
action was. Well, careful what you  
wish for, right?

Gordon beams and the audience laughs.

CHIEF WEIRZBOWSKI (CONT'D)  
We can all rest a little easier at  
night now that he's on the path of  
recovery. Ladies and Gentlemen...  
Officer Avery Cross.

The crowd spontaneously applauds. Gordon lumbers over to Avery and officially affixes a medal of valor on Avery's uniform. Avery limps his way to the podium.

AVERY  
Thank you.

The crowd wont stop cheering. Avery can't help but smile to the adoring crowd.

AVERY (CONT'D)  
Thank you Chief for your support...

Raises his hand to quell the clapping.

AVERY (CONT'D)  
What happened to me was not special  
or heroic... it's what a police  
officer does. I want to thank my  
fellow Schenectady police officers  
for being here today.

Clapping..

AVERY (CONT'D)  
I know, as I look out upon the  
faces of the men and women gathered  
here today, that each and every one  
of you would not hesitate to get in  
the way of a bullet in order to  
make our streets a safer place.

More clapping.

AVERY (CONT'D)

When I was in law school I was surrounded by the discussion of justice, but that's just what it was, a discussion. I joined the police force because I wanted to work along side the brave men and women who know that there are some problems that simply can't be solved by talking.

Avery glances at his father, AL in the audience.

AVERY (CONT'D)

No one wants to be in the situation that I found myself in a couple weeks ago. I wish it could have happened differently... and maybe some part of me wishes it wasn't me called to that house that day... But that's the job and for my part I can't imagine a line of work I'd rather be in.

Applause. MOMENTS LATER. Photo ops. Avery in center is surrounded by Weirzbowski, Jennifer, A.J., and Avery's dad.

A105	OMITTED	A105
105	OMITTED	105
106	OMITTED	106
107	EXT. AL'S HOUSE. POOLSIDE. DAY.	107

Al is swimming laps. Avery steps slowly into the pool. The scar on his knee touches the cool water. He watches his dad, vital, crossing the length of the pool over and over again. Avery makes his way across the pool to the deep end where he rests against the wall. Al stops there too.

AL

How's it feel?

AVERY

Not doing me much good.

AL

Give it time.

(beat)

How's the spotlight?

AVERY

Honestly, I'm ready for it to end.

AL

Well don't worry it will. You can be sure of that. Police always put on a big show when something like this happens. Because other than this, what else is there to keep people motivated? The hero card is the only one they have to play. It's the same thing that gets people signed up for the army.

AVERY

I'm not thinking about all that. I just want to get back to work.

AL

Well, you can go back. Or you can go forward. Truthfully Avery if you had planned this you couldn't have orchestrated it any better. But you're not going to make it work for you within the police department I promise.

AVERY

What do you mean, make it work for me? I'm not looking for anything to work for me. Why does everything have to be such a calculation in your world? I'm in a different world. My life is not a campaign. I'm trying to give something to this community. Not get something from it.

AL

Depends what you want, really. It's your choice. But for someone not campaigning, you sure gave a hell of a speech yesterday. You certainly had my vote. Plus, that knee is a goldmine.

Avery doesn't know what he means. Al pushes off the wall in a backfloat.

AL (CONT'D)

Look at Roosevelt - A limp goes a long way in politics.

108 INT. SCHENECTADY POLICE STATION - DAY 108

Avery slips into the station. Everyone greets him reverently.

109 INT. OUTSIDE CHIEF WEIRZBOWSKI'S OFFICE - LATER 109

Avery sits outside of the Chief of Police's office.

CHIEF WEIRZBOWSKI (V.O.)  
I received a call today from D.A.  
Killcullen. He wanted me to convey  
to you some words which should come  
as a relief to you -

110

INT. CHIEF WEIRZBOWSKI'S OFFICE - LATER

110

Avery sits across from the Chief.

CHIEF WEIRZBOWSKI  
The state's internal investigation  
into the shooting of Luke Glanton  
has been deemed lawful.  
Congratulations Officer. Put it  
behind you and let's get back to  
police work. OK?

AVERY  
(relieved)  
OK. That's what I wanted to hear...

CHIEF WEIRZBOWSKI (V.O.)  
The question is can you go back out  
on patrol anytime soon? And if you  
went out, could you be effective?

AVERY  
No, I don't believe I can.

CHIEF WEIRZBOWSKI  
I'm glad you're being clear-eyed  
about this. A lot of guys think  
there's only one way to be a cop.  
You know, out there busting heads.

AVERY  
I never saw it like that.

CHIEF WEIRZBOWSKI  
There are a lot of jobs that need  
to be done around here that in  
ways, and you know this, in ways  
are more important than what  
happens out on the street.

AVERY  
Make me a Lieutenant. Put me in  
charge of special investigations.

CHIEF WEIRZBOWSKI  
(laughs)  
I can't fucking do that.

AVERY  
Yes you can.

CHIEF WEIRZBOWSKI  
You paid too much for your  
education to act so stupid, kid.



AVERY

I have ideas that could turn that whole division around.

CHIEF WEIRZBOWSKI

How you gonna do that?

AVERY

Make me lieutenant... I'll show you.

CHIEF WEIRZBOWSKI

That's one mighty healthy sense of entitlement you got there Cross. There's guys here who have been waiting 4 or 5 years to make Sergeant. Good cops. You're on the force barely a year, get lucky, and think you deserve to jump steps?

AVERY

I deserve something.

CHIEF WEIRZBOWSKI

How about you trade in your fifteen minutes of fame for a piece of pussy, okay? In the meantime, back here in real life, you got two choices. Retire on disability, or reassignment at your current rank.

111 INT. EVIDENCE ROOM - DAY

111

Avery works behind the desk at the evidence room. It's in the basement. Behind him are rows of wire-caged shelves. Scott Stevens, in plain-clothes, approaches the desk.

SCOTT

Hey, man, heard you were down here.

AVERY

What's with the street clothes?

SCOTT

You didn't hear? I'm vice now.

AVERY

No shit?

SCOTT

I'm actually paired up with DeLuca.

Scott hands over a folder with 2 bags of marijuana.

AVERY

Thanks for the drugs.

SCOTT

Any time.

Scott pauses a beat, he's got something on his mind.

SCOTT (CONT'D)  
We should get a bite sometime. Talk  
about things...

AVERY  
Hey, sure. Anything to get me outta  
this cage. Name the time...

SCOTT  
...You name the place.

They shake. Scott leaves, says, "see ya."

Avery heads back into the lockers. Puts the evidence inside. Once done, he heads deeper into the room, stands in front of another locker, opens it up. He takes out a cardboard box, sits on the floor, spreads out evidence: gun, key to his motorcycle, empty backpack, wallet. Inside the wallet, he finds a picture of Luke, Romina, and Jason.

112 EXT. MALENA'S HOUSE TO OLYMPIC DINER - DAY 112

Avery is parked in his unmarked Cavalier across the street from Malena's house. He watches Romina get in her car. He follows her as she drives to work. He can't seem to assuage the guilt he feels for this woman.

113 INT. OLYMPIC DINER - DAY 113

ROMINA  
What can I get you?

Romina looks up from her pad, sees Avery sitting in a booth. She tries to hide her contempt for him, looks around for help, but she is the only waitress on duty. Awkward beat.

AVERY  
How are you? How's your boy, Jason?

ROMINA  
What're you doing here?

Avery can't keep eye contact, her eyes full of venom. He looks down, notices that Romina is pregnant.

AVERY  
I'm sorry... I'll just take a  
coffee...

Romina walks back into the kitchen. Avery watches her go. Scott Stevens approaches from behind. He jabs his finger into Avery's ribs.

SCOTT  
Stick em up.

Avery turns, a little startled.

SCOTT (CONT'D)  
You're a tough guy to track down...

Scott sits.

SCOTT (CONT'D)  
You don't call people back? I  
thought we were gonna meet up...

AVERY  
Things have been crazy.

SCOTT  
Yeah? You order? I'm starving.

Scott puts his hand up and waves for Romina. "Ma'am!"

SCOTT (CONT'D)  
We're dealing with a case, DeLuca  
and me. And it's pretty sensitive.  
I'm hoping this can stay private.

Avery is listening. Romina comes back to the table, trembling  
with fear and rage. She pours Avery's coffee.

SCOTT (CONT'D)  
Tuna melt. Large iced tea.

Scott hands her the menu, notices who she is, makes big eyes  
at Avery. She turns to Avery, waits for his order. Avery  
can't tell if she is terrified or angry. Probably both.

AVERY  
I'm fine with coffee.

She takes his menu, walks away. Scott looks at Avery like a  
kid who has just gotten away with something.

SCOTT  
You trying to fuck her? You sick  
fuck...

AVERY  
What'd you want to talk about?

SCOTT  
Right. I knew I could come to you.  
You could really help us bust this  
thing wide open.

AVERY  
I don't know what I can do, but I'm  
here for you.

SCOTT  
We have an operation going with  
these low level pushers. Kids. It  
could lead to their higher-ups, but  
we need to convince them we're  
legitimate. Now, you know how it  
is.

(MORE)

SCOTT (CONT'D)

You want to sign out drugs or money for an operation and the list of regulations... It's insane. As long as your arm, right?

Romina returns with the ice tea. Scott adds 4 sugars.

SCOTT (CONT'D)

(stirring his drink)

DeLuca and I thought, you know, you're a stand-up guy. If we can arrange something where we can have, you know, temporary access to the evidence room, and we could borrow some stuff.

AVERY

I'm listening...

114 INT. ELAN'S STRIP CLUB - NIGHT

114

Girls on stage grind to music and will do anything for a dollar. Avery and DeLuca share a booth with Scott.

DELUCA

We'll give you a list of what we need and you pull it out for us. We'll use it and then get it or something exactly like it back to as soon as we can.

AVERY

For this one investigation?

Scott and DeLuca look at one another.

SCOTT

Well, yeah, for this investigation. But we were hoping this could be like something we're all involved in. Periodically. If we need it.

A COKE-HEAD moves quick through the club and ducks into the bathroom. DeLuca eyes him, lets it slide.

AVERY

Like an open-ended thing?

DELUCA

What the hell? Scott told me you wanted to help us do some real police work.

SCOTT

Take it easy, Peter. Avery is helping. We're just working it out.

Peter smiles. He points to Scott with his thumb.

DELUCA  
My better half.

AVERY  
What happens if somebody comes up  
for trial and the evidence isn't  
there?

SCOTT  
That's not a problem...

DELUCA  
You just fudge the paper work.  
We'll give you cover from the DA.  
Also, you should file the  
occasional report about how  
disorganized the evidence room is.  
It's a good hedge if something  
surprises us.

AVERY  
Why? Why would I do this? What do I  
get out of it?

DELUCA  
What are you saying? You want us to  
bribe you or something? To do your  
fucking job?

AVERY  
I'm not asking for fucking bribes.  
Just assurances. I want to do  
what's right, but I need  
assurances.

DELUCA  
The fuck? You need fucking  
assurances? I don't even know what  
that means. Assurance? You get that  
in law school? Listen, pal, if this  
blows up we're all fucked. But you,  
see, you make sure it doesn't blow  
up. You can walk around all day  
looking down your self-righteous  
fucking nose at everybody, but  
you say you wanna be a cop. Do you?

AVERY  
Yes, but...

DELUCA  
You wanna see what we're dealing  
with? C'mere.

Deluca stands, walks into the bathroom where the Coke-head disappeared minutes earlier. He beckons Avery and Scott to follow. Anticipating the adventure ahead, Scott stands, sighs. Avery follows his lead.

115 INT. ELAN'S BATHROOM. CONTINUOUS.

115

DeLuca sees feet standing inside one of the stalls. Pants aren't down. DeLuca kicks open the door. SEES the guy snorting a line.

COKE-HEAD  
What the fuck, man?

DELUCA  
Gimme your dope.

COKE-HEAD  
I'm not doing nothing, man.

DeLuca grabs the man by his hair, jerks his head back, looks up his nostrils. He pulls the man out of the stall, head still pulled back.

DELUCA  
You're full of shit.  
(to Avery)  
See this? No fucking nose hair.  
It's the absolute tell-tale sign of  
a fucking coke-head.  
(to the Coke-head)  
Who's your source asshole?

COKE-HEAD  
I don't know what the fuck you're  
talking about!

The man is scared, doesn't say anything. DeLuca looks at Avery and Scott, before yanking him out of the joint.

116 INT. DELUCA'S CAR - NIGHT

116

DeLuca and Scott are in front and Avery sits in the back with the Coke-head. He looks at Avery. Avery looks away.

117 EXT. PINE BARRENS - LATER

117

DeLuca leads the cuffed Coke-head into the pines with a flashlight. Scott and Avery follow. DeLuca stops.

DELUCA  
Okay shitbag, walk ahead of us and  
stand by that tree.

The Coke-head is petrified. DeLuca takes Avery aside.

DELUCA (CONT'D)  
Okay hero, go find out who his  
source is.

AVERY  
This is crazy. What are we doing  
here?

DELUCA  
This is the fucking job.

Avery looks at Scott. Unspoken, Scott urges him on. Avery walks to the Coke-head, tries to be a human being.

AVERY  
What's your name?

COKEHEAD  
Fuck you motherfucker.

Avery leans in and whispers.

AVERY  
Listen. You have any idea what kind of trouble you're in here? I need to know the name of your source so I can get you outta here.

Junkie doesn't say anything. He's not scared of Avery.

DELUCA  
What's taking so long? Do the right thing, hero.

AVERY  
This is your last chance.

JUNKIE  
Or what? Fuck you bitch.

The other cops hoot with laughter. Avery is mortified by the man's defiance and the ultimate ghetto insult - no man calls another man a bitch without a fight. Avery slams the junkie up against the tree.

AVERY  
Give me a fucking name.

Avery presses the man's face against the tree. He pulls his head back and slams against the tree again. Deluca puts his hands on Avery's shoulder.

DELUCA  
Whoa, whoa... No need to hurt the guy for Christ sake.

Avery's breathing hard. He steps back. His hand, bloodied.

DELUCA (CONT'D)  
Apologies for my colleague here...  
He's still learning how to be a cop.

Deluca produces a bag of crack cocaine. He holds it up with the flashlight on it.

DELUCA (CONT'D)  
See this... It's the real deal.  
Give it a taste. It's all yours.  
(MORE)

THE PLACE BEYOND THE PINES FINAL SCRIPT 62.

DELUCA (CONT'D)

We just need one name from you. And there's more where this came from.

The junkie is interested. He takes the bag. Avery learns.

A118 INT. AVERY AND JENNIFER HOME. BATHROOM. NIGHT. A118

Avery washes his bloodied hand in the sink. Wraps it in a cloth.

118 INT. AVERY AND JENNIFER'S HOME. NIGHT. 118

Avery can't sleep. He stares at the ceiling. He gets out of bed, very quietly.

119 EXT. AVERY AND JENNIFER'S HOME. SHED. PRE-DAWN 119

Avery digs out the shoe box with the plastic bag of money he took from Romina's place. He quietly walks back to his car.

JENNIFER (O.S.)

Avery?

Jennifer opens the back porch screen door, and comes out in her nightgown. She sees the bag of money in his hand. He tries to hide it. They stand there for a minute.

JENNIFER (CONT'D)

Do you wanna talk?

AVERY

I have to go.

JENNIFER

OK.

AVERY

OK.

He goes for his car.

JENNIFER

Are you in trouble?

Avery sighs. At a loss on how to answer.

AVERY

No.

JENNIFER

You can't even look at me. I feel like you don't like us anymore. You won't even play with your son. What's going on with you? You're not even here.



AVERY

I don't need your guilt right now.  
I'm here all the time. That's all I  
am is here.

JENNIFER

Don't give me that, Avery. I'm not  
a moron. Whatever it is that you're  
doing... or whatever it is that's  
going on with you... I don't  
know... but this creeping around  
shit is not OK. You don't need to  
hide from me or your son. We're not  
the enemy, Avery.

Avery can't respond.

JENNIFER (CONT'D)

Will you just come inside? And just  
tell me what's going on?

AVERY

Nothing's going on.

JENNIFER

What happened that day?

AVERY

What day?

Jennifer gives him a hard look.

JENNIFER

Avery.

AVERY

I don't know what to tell you...

Avery gets in his car.

JENNIFER

Are you leaving me?

Shuts the door. Starts it up.

120

EXT. OLYMPIC DINER - MORNING

120

Romina gets off of her shift. Avery climbs out of his car.

AVERY

Excuse me. Don't worry. I'm not  
here as a police officer. I'm just  
a regular guy.

Avery holds out the money for her. Romina won't touch it.

AVERY (CONT'D)

I don't judge anything you've done.  
This is yours, not mine. Please.

ROMINA

I don't know where that money is from. And what you're doing is very inappropriate.

Romina walks over to her car and gets in. Avery follows.

AVERY

I'm not trying to entrap you. Take it. You need it. For the baby.

ROMINA

I know what they call you... they call you 'that hero cop'. But you wanna know what I see when I look in your eyes? I see the devil.

Romina backs out and almost runs over Avery's foot. Avery watches her drive away.

121

INT. POLICE STATION. WEIRZBOWSKI'S OFFICE. DAY.

121

The end of another long day. But Avery has been waiting a long time. Weirzbowski calls him in. Avery walks in, sees the chief gathering his things to leave for the day.

AVERY

Chief.

Avery closes the door behind him. Chief finds it curious.

CHIEF WEIRZBOWSKI

What's up, Cross? Don't tell me you're gonna ask for another promotion.

AVERY

No. Something else...

Avery reaches in his jacket, pulls out the bag of money.

CHIEF WEIRZBOWSKI

What's that doing up here?

AVERY

It came from one of the houses. During a search. And it's not just this...

CHIEF WEIRZBOWSKI

(interrupting)  
Don't say another word.

Avery puts the money down on the chief's desk. They both look at it, then at each other.

CHIEF WEIRZBOWSKI (CONT'D)

What do you want me to do with this? What do you want me to do. What do you expect me to do?

AVERY

I expect you to deal with it.

Avery stands up to leave.

CHIEF WEIRZBOWSKI

Whoa. Wait a minute. The fuck you think this is? My desk is not a place you come and deposit your problems. You want to take a shit somewhere then do it but I don't want to see it or smell it. Unfucking believable!

Avery tries to tell him more. The chief takes a couple of tissues from a box, uses them to pick up the bag of money (so as not to get his fingerprints on it).

CHIEF WEIRZBOWSKI (CONT'D)

I want you to know that this is not good business. This is not the way to build a career. Now take this shit outta my office.

He throws it at Avery. Hard.

AVERY

What should I do with it?

CHIEF WEIRZBOWSKI

Shove it up your fucking ass! I don't care! You figure it out.

Avery retreats out of the office. Moves through the station with increasing determination.

122 INT. EVIDENCE ROOM. DAY. CONTINUOUS. 122

Unlocks door. Takes out Luke's box. Unzips the backpack. Stuffs the money in there.

123 EXT. POLICE STATION. PARKING LOT. LATE AFTERNOON. 123

Avery walks out of the station, with paranoid urgency. "Chirp chirp" Unlocks his car. He looks to the left, SEES - Weirzbowski talking to Deluca. They turn and watch him. Shit!

He gets into his car - kind of a lengthy process with his bum knee - has to stick his bad leg in first without bending it. He's nervous and impatient. Finally gets in.

124 INT. AVERY'S CAR. DUSK. 124

His heart is racing from the adrenaline. He drives down ERIE BLVD toward home. Not much traffic. He talks to himself.

Suddenly the lights from a cruiser flash behind him. "What the fuck?" He doesn't know what to do. He keeps driving.

The cruiser gets closer. Sirens bleat.

125 INT/EXT AVERY'S CAR- CONTINUOUS

125

Avery is covered in sweat. He pulls over to the side. Watches in the rear-view. The cruiser is parked behind him. Lights still flashing. He can't make out who is driving, just hazy silhouettes. The driver's door cracks open. Beat. DeLuca steps out. Pulls up his pants. Approaches Avery's window.

He rolls down his window.

DELUCA  
License and registration.

Avery's thrown off. He reaches into his pocket. DeLuca starts laughing (deep laugh of a smoker).

DELUCA (CONT'D)  
What the fuck is wrong with you? If  
I tol' ya to bend over so I can  
fuck ya up the ass would you do it?

Avery feels like snapping.

DELUCA (CONT'D)  
It's a fucking joke. Have a sense  
of humor. You okay?

Avery nods.

DELUCA (CONT'D)  
You sure? 'Cause you don't look so  
good.

AVERY  
I'm good.

DELUCA  
Scott told me he talked to you  
about that thing. You know, that  
thing? We need to talk it over. Get  
a little game plan together - if  
you know what I'm sayin'.

AVERY  
When? Now?

DELUCA  
Now? No last week. Whatdaya mean,  
"now?" Yeah now. Follow me.

He returns to his cruiser, pulls up next to Avery, rolls down his passenger side window.

DELUCA (CONT'D)  
We're gonna go out a little ways.  
Get away from the ears in this  
city. Follow me.

Avery rolls up his window and nervously goes along with it.

126 INT. AVERY'S CAR INTO THE PINES- CONTINUOUS DRIVING 126

The headlights of Avery's car illuminate endless rows of lonely pine trees. Deluca's tail lights hover ahead, leading Avery deeper and deeper into the darkness. Avery's heart is in his throat. He takes his gun out of his holster, sets it next to him. "where the fuck are you going?"

Deluca turns down a dirt road, and Avery has no choice but to follow. "Oh my fucking god." Avery stops. Sees Deluca's brake lights. DeLuca's door opens. Abject terror.

Avery does a super fast and messy 3-point turn to get out of there. He is nearly hyperventilating.

He peels out sending a cloud of gravel and dirt into the atmosphere. He straightens out on the main road and drives like hell out of the forest.

127 EXT/INT. AVERY'S FATHER'S HOME - GE PLOT - NIGHT 127

Stately house - now all dark. Avery rings the bell. Knocks.

Porch light turns on. Al Cross, in robe, opens the door. He looks into his son's desperate eyes. Nods. "Come in..."

128 INT. AVERY'S FATHER'S HOME- LATER 128

They sit in a large kitchen, drinking scotch. We pick up in the middle of their conversation.

AL

There's always a way out. And there's a way out of this... but you're not going to like it. Do you want to hear?

AVERY

I want to hear.

AL

OK, Let's start at the precinct. Who, if anyone, still trusts you?

Avery knows that this is the moment he can't turn back from. He knows who trusts him...

129 INT. CRUISER. THE NEXT DAY 129

Avery balances 2 cups of coffee and opens the passenger's side door. Scott sits in the driver's seat.

SCOTT  
You really gave Deluca quite the scare...

AVERY  
That's one way to look at it.

SCOTT  
What the fuck were you thinking? He's ready to dump you and give up on the whole thing. What happened?

AVERY  
I just wasn't in the mood to get fucked around.

SCOTT  
Look. I know. He's very difficult to deal with sometimes. But that's just him. He needs to get comfortable. He's just testing you. He needs to know you're on board. And it's getting a little hard for me to keep vouching for you. Especially when you act so fucking weird all the time.

AVERY  
Well enough with the fucking tests. You tell me what you want me to do or just fucking leave me alone.

SCOTT  
Damn, you're touchy.

Avery is all nerves.

AVERY  
Okay fuck it. I'm out.

Avery opens his car door to get out.

SCOTT  
Hey come on partner.

Avery stops. Wants to just walk away, but he can't leave.

SCOTT (CONT'D)  
Remember the MacInnis case? The kilo? We need you to pull that out for us. Deluca will make the pick up. We'll get it, or something exactly like it, back to you as soon as we can.

AVERY  
Not a problem.

SCOTT  
I knew we could count on you.

They slap "five."

130

INT. SCHENECTADY COUNTY D.A.'S OFFICE - DAY

130

Avery, in uniform, sits across from D.A. Killcullen. He holds a small tape-recorder up and plays his conversation with Scott which he secretly recorded. Killcullen leans in to listen.

SCOTT (ON TAPE RECORDER)  
I knew we could count on you.

Avery clicks off the tape, hands the recorder to Killcullen.

AVERY  
I have more. Much more.

Killcullen studies the recorder and puts it on his desk.

BILL KILLCULLEN  
Have you shown this to IA?

AVERY  
No way.

BILL KILLCULLEN  
What's that supposed to mean?

AVERY  
I have no interest in being a martyr. I can give you this whole case on a silver platter.

Killcullen smiles. He presses a button on his intercom. His receptionist STACY answers on the other end.

BILL KILLCULLEN  
Stacy? Is it Christmas?

STACY (OVER THE INTERCOM)  
What?

BILL KILLCULLEN  
Can you check for me and see if it's Christmas?

STACY (OVER THE INTERCOM)  
I'm busy.

The intercom clicks off.

BILL KILLCULLEN  
To the best of my knowledge, it's not Christmas. Therefore, I assume this isn't just a gift you want to give me?

AVERY  
No. I have conditions.

BILL KILLCULLEN  
And what are these conditions?

AVERY  
First off, you need to give me your word you're going to follow through. Second, I want immunity if you do follow through. And third, whether you follow through or not, I want you to make me an assistant D.A. I have a law degree and I passed the BAR.

BILL KILLCULLEN  
I already have an assistant D.A. Two, actually.

AVERY  
Make room.

BILL KILLCULLEN  
Officer Cross. Avery, right? Can I call you Avery? Avery, you're obviously someone I can be candid with. No bullshit. Well let me ask you straight, just on the face of this proposition, why the hell do you think I'd be willing to reward you for this shit sandwich? I have to work with the guys on this tape. I'm not going to make it my business to screw them.

AVERY  
You can say no to me and I'll walk out of here and walk right into the Gazette. Only when I play the tapes for them, there'll be some new material.

Avery pulls another little recorder from his inside coat pocket and shows it to Killcullen. It's recording. Killcullen leans back in his chair and smiles. Avery smiles back.

BILL KILLCULLEN  
Wow. You're a real asshole, huh?

AVERY  
Act now, and I'm your asshole.

131 EXT. POLICE STATION - DAY

131

Police bring DELUCA out of a cruiser, lead him into the station in cuffs. News crews are there to try and get a sound byte from the perp walk.



NEWS REPORTER 2(ON T.V.) (V.O.)  
Drugs, corruption and gangs. It's  
not an investigation by the  
Schenectady Police it's an  
investigation *into* the Schenectady  
Police.

132 INT. PRISON CELL - DAY 132  
Scott Stevens is put into a cell. The door closes behind him.

NEWS REPORTER 2(ON T.V.) (V.O.)  
Earlier today, DA William  
Killcullen announced that his  
office, in conjunction with the  
F.B.I. would be handing down  
indictments that would lead to the  
arrests of Schenectady Police  
officers.

133 INT. POLICE STATION. NIGHT. 133  
Chief Weirzbowski stands, watching the TV, seething.

REPORTER 2 (ON T.V.)  
The D.A. is making allegations  
today that Schenectady vice  
officers acted like the gangs they  
were supposed to be busting.

134 INT. AVERY AND JENNIFER'S HOME. NIGHT 134  
ON TV: A REPORTER stands in front of the Police station.

REPORTER 2  
Officers allegedly stole drugs,  
money and even guns from the police  
department's evidence room. With  
the stolen evidence, officials say,  
the cops allegedly paid criminals  
to help set up their rivals which  
led to headline grabbing arrests.

Jennifer watches the news report on TV, bounces A.J.

135 EXT/INT. AVERY'S FATHER'S HOME - GE PLOT - NIGHT 135  
Avery and his father watch the local news. His father takes a  
phone call, and Avery is left alone, in the kitchen.

REPORTER 2 (ON T.V.)(V.O)  
The D.A. announced a star witness  
in the case, hero-cop Avery Cross,  
who just under a year ago was shot  
in the line of duty while saving  
two Schenectady residents from the  
alleged "motobandit."

136 INT. LEGAL OFFICE. CONFERENCE ROOM. MONTHS LATER. DAY. 136

Avery and Jennifer enter a room with their LAWYERS and a MEDIATOR. Avery sits on one side of a big conference table with his Lawyer and Jennifer sits on the other with hers. The mediator sits at the head. Awkward. Little eye contact.

MEDIATOR

There's nothing nice about a divorce. Nothing. But it's always better when two people can come to an agreement without a judge telling you how you are going to live your life. Because a judge doesn't care about you after he or she goes home at 5 o'clock. They don't care. It's always better if you can craft or make your own deal. That being said I just want to remind all parties present that we're not locked in yet and there's still time to revise the specifics of this agreement but after these divorce documents are signed of course that window closes. Ok? Mr. Cross, do you fully understand that in signing this document you are willingly giving away sole custody of your son A.J. Cross to your former wife Jennifer Cross and in so doing you understand that you are relinquishing all rights going forward to make decisions regarding the parenting of your son. Do you fully understand the implications of what you're signing?

AVERY

Yes I do.

MEDIATOR

And do you, Jennifer Cross understand the terms of this agreement?

Jennifer is heart-broken. She looks at Avery, hoping that he'll put up a fight. He doesn't. Defeated, disappointed, disillusioned, she looks down and says "yes."

ELLIPSE. Documents are signed.

137 EXT. CEMETERY. DAY. 16 YEARS LATER. 137

The cemetery is natural, hilly and wild. Pall-bearers remove a casket from the back of a Hearse.

PREACHER (V.O.)

Albert Cross was someone who brought justice and strength to all aspects of his life.

People awkwardly mingle as they find their seats. This is a big funeral. A preacher stands at a podium next to a tent and an open grave. People sit and stand, listen and remember.

PREACHER

He was not only a father to his beautiful family but also a father to our entire community.

Avery, now the distinguished looking statesman (a little grayer at the temples, but still in great shape), sits next to a now 16-year old A.J. Jennifer sits next to A.J.

PREACHER (CONT'D)

I would like to welcome his son, who I know he was extremely proud of, to say a few words. DA Cross?

Avery stands. People watch him with sympathetic expressions as he quietly makes his way to the podium.

AVERY

Let me start by saying thank you to everyone who has come out today to honor my father's life. I know Al had a tremendous impact on so many of you here. He was not exactly what you would call a low impact man. I remember as a boy looking at him in his judges gown and thinking my dad is a super hero. Now looking back I think I was not so far off. My father had that all important quality as a judge of being both compassionate and ferocious at the same time. He was not afraid to make enemies and because of that he made many friends. Before he fell into a coma I was able to tell him that I was dedicating my run for Congress to him.

(chokes up)

He shook his head no. I didn't understand why he did this. And so I leaned in close and he managed to whisper... and he said to me, "I'll take the win not the run."

People laugh. Jennifer doesn't.

AVERY (CONT'D)

That was Al.

Well dressed folks get into their cars. A.J. wears headphones as he gets into his mom's car. Avery makes the rounds accepting condolences with the grace of a politician. Jennifer watches him finish one conversation and move quickly to another. She hangs back until the opening reveals itself.

JENNIFER

Avery.

Avery turns around and Jennifer gives him a meaningful hug.

AVERY

I guess this day had to come at  
some point right?

Jennifer nods.

JENNIFER

I know how hard this must be for  
you.

Avery knows that Jennifer knows the true depth of how hard it  
is. He works to stay composed.

AVERY

Thank you.

Avery averts his eyes from Jennifer's stare.

JENNIFER

So I know this is not the ideal  
time but I need to talk to you  
about A.J. a little bit.

AVERY

Okay.

It's hard for Jennifer to say this...

JENNIFER

He wants to live with you... He  
won't stop asking me about it.

AVERY

Really? Well I think he should at  
some point.

Jennifer looks at him sadly. She would do anything to keep  
him at home.

JENNIFER

This is his senior year Avery.  
There isn't going to be another  
point.

AVERY

It's just... a tough time for me  
right now. With the campaign and...  
I'm totally unprepared you know?

JENNIFER

Is that what you want me to tell  
him? That it's a tough time for  
you?

AVERY

Jennifer...

139 EXT. AVERY'S HOME. POOLSIDE. DAY. 139

Avery is sitting in an patio chair, trying to lead a meeting with his political advisors. They discuss details of his campaign.

A.J. walks out of the house with a big beach towel, sets it on a chair. He takes off his shirt and stands on the edge of the pool, watching his dad talking on the phone.

Avery looks at his son, shirtless, pale, standing on the edge of his pool. As if A.J. senses his dad's inspection, he gets into the pool.

Watches and listens to Avery's conversation. Avery takes the meeting inside. A.J. is left in the pool alone.

140 EXT LINTEN HIGH SCHOOL. DAY. 140

A.J. parks his nice car in the student lot of the school.

GUIDANCE COUNSELOR (O.S.)  
Let's see... Avery Cross?

A.J.  
A.J.

GUIDANCE COUNSELOR  
Oh okay.

A.J. passes by other students on his way into school.

141 INT. GUIDANCE COUNSELOR'S OFFICE - LATER 141

A.J. sits across from the GUIDANCE COUNSELOR. He looks over his schedule.

GUIDANCE COUNSELOR  
I saw your dad on TV the other day.  
He's really good in front of those  
cameras.

A.J.  
Yeah. We're really proud of him.

142 INT. LUNCHROOM. 142

A.J. wanders around the lunchroom with a tray of pizza - doesn't know anybody, doesn't see a place to sit. Sees a big rebellious looking kid - JASON sitting alone. A.J. walks over and puts his tray down across from him.

A.J.  
What's up?

Jason eyes A.J., then nods. A.J. opens his milk carton. Looks around at GIRLS walking by.

A.J. (CONT'D)  
Must be extra hormones in the  
chicken here cuz these girls are  
developed. N'aw mean?

Jason looks around and smiles.

A.J. (CONT'D)  
Damn...My dad wanted me here for my  
senior year - I don't know why. I'm  
so fucking glad to get out of  
fucking Troy though man.

JASON  
Yeah?

A.J.  
That fucking town sucks dude. Way  
worse than here.

Jason eats.

A.J. (CONT'D)  
You have any good distractions  
'round here?

JASON  
(thinks)  
Some.

143 EXT. GROUT PARK. AFTERNOON. 143

A.J. takes the first drag of a marijuana pipe. Holding the  
smoke in his lungs he passes it to Jason. Jason does the  
same.

144 EXT. TRAIN TRACK MONTAGE- LATER 144

They tell jokes, get high, wrestle lost in the hot autumn  
friendship. The characters literally get to know each other  
before our eyes. And there is a sense of envy that seeps into  
A.J.'s feelings for Jason.

145 EXT. TRAIN TRACK- LATER 145

A.J.  
You live with both of your parents?

JASON  
Yeah.

A.J.  
That's cool they're still together.

JASON  
Yeah well it's not my real dad  
but...

A.J.  
Where's your real dad at?

JASON  
Died. In a car accident. I was  
still a baby though.

A.J.  
That's fucked up right?

JASON  
That's the way it is.

Beat. A.J. looks at him. They walk.

A.J.  
This is kind bud dude - but you  
know where we can score some X?

146 EXT. HAMILTON HILL. NIGHT

146

A.J. and Jason walk through the neighborhood. Come to a  
known drug house.

JASON  
Wait here.

A.J. gives Jason a pile of cash and Jason leaves his bike  
with A.J. Jason is surprised at the amount of money that A.J.  
is giving him.

JASON (CONT'D)  
K wait here.

A.J. cranks his head to see Jason run/walk down the block to  
a shitty looking house. A.J. waits, looks around, nervous.

Jason is back relatively quickly. He hands A.J. a package of  
20 tabs.

A.J.  
Yeah son!

A.J. takes his X.

A.J. (CONT'D)  
What you waiting for?

Jason thinks twice. Then pops his tab. They walk away.

Suddenly. Cop lights flash behind them.

A.J. (CONT'D)  
(freaking out)  
What the fuck? Oh fuck. Holy shit.

JASON  
Just chill out.

A.J.  
What the fuck did you do?

JASON  
Sit still and calm down. You run  
and you're going to get shot.

A.J.  
I know. Get your hand off me.

A.J. is totally panicked. He jumps on Jason's bike and rides away. It's too late. The cop nabs him. And Jason too.

147 EXT. SCHENECTADY POLICE STATION - CONTINUOUS 147

Avery gets out of his car and walks into the station.

AVERY (V.O.)  
Where have you got him?

CHIEF WEIRZBOWSKI (V.O.)  
Downstairs.

148 INT. POLICE STATION. CONT 148

Chief WEIRZBOWSKI briefs Avery as they walk through the halls of the station.

AVERY  
What happened?

CHIEF WEIRZBOWSKI  
He was buying ecstasy from some  
Schenectady kid.

AVERY  
Who arrested him?

CHIEF WEIRZBOWSKI  
Beat cop. Central district patrol.

AVERY  
Anyone see him come in other than  
him?

CHIEF WEIRZBOWSKI  
No. I made sure of that.

AVERY  
And what about the arresting  
officers? Stand up guys?

CHIEF WEIRZBOWSKI  
They'll sit on this. If they hear  
it from me.



149 INT. VIDEO MONITOR ROOM- CONTINUOUS

149

They arrive at a video monitor which is split into quadrants. Avery looks at the screen, SEES - A.J. sitting alone in an interrogation room, and Jason, with his head down in his folded arms on the table, sitting alone in a separate room.

AVERY  
Who's the other kid?

CHIEF WEIRZBOWSKI  
Jason Cankam. Got caught a few years ago on some vandalism charge. Another aimless youth.

Avery can't believe it. He tries to hide his surprise.

AVERY  
Cut the mic in room 2.

150 INT. INTERROGATION ROOM - MOMENTS LATER

150

Avery enters the room, takes off his jacket, uses his jacket to cover the hidden camera; obscuring the surveillance feed. A.J. is rolling.

A.J.  
I'm really sorry dad. It was my fault. I shouldn't have been there. I know you don't have time to deal with this kinda stuff right now. It won't happen again. You have my word.

Avery holds a stare at his son. His apology falls on deaf ears.

AVERY  
Not him.

Awkward beat.

A.J.  
What?

AVERY  
Leave that kid alone.

A.J.  
(smiles)  
Why?

Avery pushes him into the wall. Gets up in his face. Avery's voice is full of malice but he keeps it at a raspy whisper.

AVERY  
Wipe that fucking smile off your face.

A.J.'s smile has become a terrified quiver.

AVERY (CONT'D)  
You hear me? Not him.

A.J. doesn't respond - tears are now coming out of his eyes. Avery releases him, stands up.

AVERY (CONT'D)  
Stay away from him, you understand me?

A.J. nods his head slightly. He puts his jacket on and resumes the face of a politician. A.J. follows him out of the room wiping the tears from his eyes with the sleeve of his sweatshirt.

151 INT. OTHER INTERROGATION ROOM - CONTINUOUS

151

Jason sits alone in the other interrogation room. A COP opens the door and enters the room. The cop takes a seat across from Jason.

COP  
Okay. You are under arrest. I'm supposed to advise you of your rights. You have the right to remain silent. Anything you say can and will be used against you. You have the right to an attorney. If you can't afford an attorney, one will be appointed for you.

Jason swallows hard. His eyes dart around the room.

COP (CONT'D)  
You okay?

Jason nods, rapidly.

COP (CONT'D)  
We're gonna book you now, okay?

JASON  
'kay.

152 INT. SCHENECTADY POLICE STATION - LATER

152

Jason is fingerprinted and photographed. His personal possessions are taken from him and cataloged.

COP  
Do you want to call someone?

JASON  
I don't know.

COP  
What's not to know?

JASON  
I don't want my mom to find out.

COP  
She's gonna find out anyway. If you  
don't call someone, you're gonna  
spend the night in jail.

Jason thinks about it.

153 INT. HOLDING CELL - LATER 153

Scared, Jason sits in a holding cell. HEARS other prisoners.  
Jason tries to make himself disappear.

154 INT. AVERY'S HOME. DAY. 154

A.J. sits alone on the living room couch. He eats a piece of  
pizza and watches a news report. The report shows Avery  
campaigning at the local BOYS AND GIRLS CLUB.

ANCHOR  
... The senatorial candidate even  
took time to play a few innings  
with the local youth.

We see Avery at bat, swing, hit and run the bases.

A155 INT. COURTROOM DAY. A155

Jason sits in a courtroom with a PUBLIC DEFENDER. He fidgets  
as he waits. A COURT OFFICER calls out the docket number and  
name of the case: "State of NY VS. Jason Cankam."

THE JUDGE asks Jason to enter a plea.

PUBLIC DEFENDER  
Not guilty.

The public defender asks Jason to point out his parents in  
the courtroom. He points to Kofi and Romina. She turns to  
leave the courtroom and signals to them to follow her.

155 INT. COURT ROOM HALLWAY - DAY 155

Jason sits alone in the gallery of a court house with a  
PUBLIC DEFENDER.

Kofi and Romina, both 16 years older, enter the room, shake  
hands with the public defender. Jason can't really make eye  
contact with them because he knows how ANGRY they are.

PUBLIC DEFENDER  
So, Jason. Seems like you have some  
friends in high places?

Jason is visibly confused.

PUBLIC DEFENDER (CONT'D)  
Just lucky, I guess. I'm getting  
some pretty strong signals from the  
prosecutor that if you plead  
guilty, we can bargain this down to  
almost nothing.

ROMINA  
What do you mean? Like it will be  
dismissed?

PUBLIC DEFENDER  
No. If he pleads guilty he'll have  
a record. But if we bargain down to  
misdemeanor possession we can get  
some time served from the night in  
jail and at worst maybe a fine and  
some probation.

ROMINA  
And we get that if we plead guilty?

Defender gets up to leave, stacking folders as he goes.

PUBLIC DEFENDER  
It's your lucky day, I guess.

Romina stares at her son. He looks to her, finds no approval.

156 OMITTED 156

157 INT. TWO-FAMILY HOUSE. DAY. 157

Jason enters the house and runs up to his room. Kofi and  
Romina enter behind him. HEAR him shut his door.

158 INT. TWO FAMILY HOUSE, JASON'S ROOM - LATER 158

Knock at the door.

JASON  
Yeah.

Romina enters the room and looks around. Jason closes his  
notebook and looks at her. He knows how fucked he is.

She walks over to Jason and slaps him across the face. It's  
the kind of slap that makes your eyes water.

ROMINA  
Don't you ever do that to me.

Jason looks up at his mom. It's the first time she's hit him.

ROMINA (CONT'D)  
No call? No nothing? You were  
afraid we'd be angry?  
(Beat)  
Well guess what. We're angry.

JASON  
Sorry.

ROMINA  
You need to start acting like  
you're a part of this family. Not  
just some guy who lives in the same  
house. Okay?

Nothing.

ROMINA (CONT'D)  
Say "okay."

JASON  
Okay.

Jason puts his head down.

ROMINA  
I will not watch this happen.

She leaves his room, slamming his door shut.

159 INT. MILITARY ACADEMY. WAITING ROOM. 159

Jason and Romina sit in the waiting room.

SERGEANT (V.O.)  
We see kids like yours every day  
Mrs. Cankam. Young men who come  
here and think that somehow the  
laws of the land don't apply to  
them.

160 MONTAGE. MILITARY ACADEMY. 160

A SERGEANT gives Jason and Romina a tour of the facilities. A  
class of uniformed students stand in attention in the gym.

SERGEANT (V.O.)  
Boys who have been through  
countless schools, jails, foster  
homes, you name it.

161 INT. MILITARY ACADEMY. OFFICE - CONTINUOUS 161

Jason and Romina sit across a desk from the SERGEANT.

SERGEANT

I've spoken to countless mothers just like yourself who feel without hope for their sons and all I have to tell you is that what we do here at the Christian Brothers Academy works. We do not deviate from our routine for anything or anyone. Every cadet does physical training starting at 6:05 sharp. Then chores, then formation, advisory, academics and so on until chores and lights out at 10 pm. Cadets have 35 minutes per day of free time. If this is not respected it will be promptly retracted. We believe, Mrs. Cankam, that freedom is earned. It all comes down to the character of the individual.

They both look to Jason.

ROMINA

Well, I honestly don't know what else there is for us to do.

Jason is shocked. He's not going here in a million years.

SERGEANT

Well let's talk to the young man himself. How do you see yourself fitting in here, Jason?

JASON

I don't. I'm not coming here. No way.

The sergeant is not surprised by Jason's answer. He turns and speaks to Romina as if Jason is not there.

SERGEANT

This kind of resistance to the program is typical Mrs. Cankam.

ROMINA

How much does it cost?

SERGEANT

Tuition for this year is 34 thousand dollars.

Moment of shock.

ROMINA

Wow. Is there any financial aid?

SERGEANT

Yes ma'am we do offer financial assistance to families in need and you are certainly free to apply for next year but I'm afraid that at this point all our funds have been allocated for this academic year.

Romina is silent for a moment.

162 EXT. CHRISTIAN BROTHERS ACADEMY. PARKING LOT. CONTINUOUS. 162

Romina walks ahead of Jason through the courtyard. Jason walks with his head down and hood on - angry. Romina turns the corner and turns to wait for Jason. Jason walks even slower.

ROMINA

Let's go.

JASON

This is bullshit.

ROMINA

Whatch your mouth. You think I want to be here today?

JASON

Then why are we here?

ROMINA

I don't know... You tell me... You think it has anything to do with you? Huh?

JASON

It's stupid. We can't even afford it.

Romina stops and turns.

ROMINA

No we can't Jason. We really can't. But we will. Everyone's going to pay for the choices you're making.

Romina gets in the car, closes her door. Jason waits outside the passenger's door for his mom to open his door. She does. He gets in.

A163 INT. JASON'S HOUSE, KITCHEN - EVENING

A163

Vanessa rinses dishes and puts them in the dishwasher loudly and angrily. Jason approaches carrying more dishes. He puts them in the sink and looks at his sister. Knows she's mad at him.

VANESSA

This is so stupid.

JASON  
Don't worry. We're not moving...

VANESSA  
Yeah... we are.

JASON  
Mom is just being dramatic. Don't worry. I got this under control sis.

VANESSA  
Why do you gotta be so stupid all the time?

JASON  
I don't know. I'm just a fuck-up I guess.

VANESSA  
That's stupid... Stupid.

JASON  
You better watch who you're calling stupid...

VANESSA  
(smiles)  
You are stupid.

Jason reaches out, tenderly puts his whole hand over Vanessa's face and makes a downward wiping motion. He laughs.

163 EXT. LINTEN HIGH SCHOOL. MORNING.

163

Kofi pulls his SUV up into the student lot. Vanessa gets out of the passenger's seat, Jason gets out of the back seat. Kofi gets out of the driver's seat, pops the back hatch, retrieves a diorama. He brings it to Vanessa, kisses her on the top of her head. Then he pulls Jason by neck and kisses him on the top of his head. Embarrassed, Jason swings a playful punch at Kofi.

A.J., surrounded by other kids, watches the scene from the fancy tail of his SUV.

Jason sees that A.J. has been watching him. He waves at A.J. A.J. turns away from him. Jason, a little perplexed, walks into school with his sister.

164 INT. SCHOOL. GYM CLASS - DAY

164

Physical aptitude test continues with the chin up bar. Kids sit on the floor waiting their turn. A.J. enjoys easy conversation with his group of friends.

GYM TEACHER  
Let's go Cankam. Four chin ups.



Jason stands up, trying to block out the onlooking faces. He tries to get to the minimum.

165

INT. LOCKER ROOM. LATER

165

Students get dressed. Loud. Commotion. Jason sits near A.J. who sits with other kids.

JASON  
Hey, sorry man. I didn't mean to get you busted.

A.J.  
Fuck that, dude. My dad had me outta there in like 5 minutes. I wasn't gonna stay there and get fucked up the ass all night.

JASON  
You get grounded or something like that? What was your punishment?

A.J.  
(Laughs)  
My punishment is I can do no wrong. What about you?

JASON  
I'm OK.

A.J.  
Really? Cause I saw that guy today.

JASON  
What guy? My dad?

A.J.  
Your dad... That's your fucking dad? Dude, he looks like a fucking linebacker.

A.J.'s friend laughs. A.J. enjoys the attention.

JASON  
Kofi's cool.

A.J.  
He's fucking ridiculous, bro. When'd he move in?

JASON  
What? He didn't move in.

A.J.  
He's always been there? Did he at least wait until your dad died to move in on your momma?

Laughter. Jason is rip shit. Gets in A.J.'s face.

JASON  
What the fuck are you talking  
about, A.J.?

A.J.  
Dude. Chill. Only playin. Don't be  
so serious. You got a fucking  
temper, man. You need to get that  
shit under control. Or you're gonna  
get into trouble, b.

A.J. and gang get up, leaving Jason alone in the locker room.

166

INT. JASON'S HOUSE, DINING ROOM - EVENING

166

Jason and his family eat dinner. Kofi and Vanessa talk about her day at school. Jason won't make eye contact with anyone in his family. He's deep in his own thoughts.

JASON  
(blurting)  
What's the deal with my dad?

Everyone in the house goes quiet. Kofi looks to Romina to see how she wants to answer this. This question takes her aback, bringing to surface many conflicting emotions. She becomes a wall.

JASON (CONT'D)  
Did you hate him or something?

Romina can't look at Jason. She can't look at anyone.

JASON (CONT'D)  
I'm just wondering, because, I'm  
just - I don't even know what color  
his eyes were...

ROMINA  
I told you everything there is to  
know Jason.

JASON  
You haven't told me shit.

She gets up with her plate. Disappears into the kitchen. Kofi watches, then looks toward Jason. Jason looks dejected. Kofi takes a bite of his food.

167

INT. JASON'S ROOM. NIGHT.

167

Jason doodles in a notebook - violent pictures. KNOCK at the door. Kofi appears in the doorway.

KOFI  
Feel like going for a ride?

JASON  
Not really.

KOFI  
I do. Let's go. Come on.

168

EXT. FRIENDLY'S RESTAURANT - PARKING LOT - LATER

168

Kofi and Jason lean against his SUV. Kofi drinks a shake.  
Jason licks an ice cream cone.

JASON  
Can we drive around?

KOFI  
With ice cream? Come on. I'm trying  
to keep that car nice.

JASON  
That car is older than you.

Kofi laughs in spite of himself.

KOFI  
Wait til you have your own. Which  
at the rate you're going will be  
never.

Kofi and Jason enjoy their ice cream in silence.

JASON  
How come mom won't talk to me about  
my dad?

Another silence. Kofi searches...

KOFI  
(like DARTH VADER)  
I'm your father. Search your  
feelings, you know it to be true.

Jason laughs.

KOFI (CONT'D)  
It's your mom's business to talk  
about or not talk about, you know?

JASON  
Grandma used to tell me some.

KOFI  
Oh yeah? What'd she say?

JASON  
(beaming)  
She said he was a bad man. An  
outlaw or something.

KOFI  
(unimpressed)  
That sound cool to you?

THE PLACE BEYOND THE PINES FINAL SCRIPT 90.

JASON  
I don't know. Was he really messed  
up?

Jason licks his ice cream and tries to look unmoved.

KOFI  
He's not your father. Not really.  
He's some guy who had a baby. I'm  
your father. I been there since you  
were born. I love you. I'll always  
love you.

JASON  
Will you tell me his name?

Kofi considers this request.

KOFI  
Your mom is gonna murder me.

169 INT. JASON'S ROOM. NIGHT. 169

Jason GOOGLES the name 'LUKE GLANTON' on the school's computer. A list of links to old news articles comes up. Jason clicks on one - a text only article. READS:

"MOTO-bandit LUKE Glanton was shot and killed yesterday in a shoot-out with Schenectady Police...

Jason is floored.

He continues discovering more details on his father's life, and death. Nearing the end of the article he READS:

"Glanton, a former motorcycle stunt rider had been working at Van Der Hook service station in Rotterdam. His former boss, ROBIN VAN DER HOOK, declined to be interviewed for this article."

170 EXT. NISKAYUNA STREETS/SCHENECTADY STREETS - AFTERNOON 170

Jason rides away from school down Route 5 toward ROTTERDAM.

171 EXT. VAN DER HOOK SERVICE STATION - LATER 171

Other than the assortment of cars parked out front, not much has changed in the last 15 years. Jason leans his bike against the fence out front.

172 INT. VAN DER HOOK SERVICE STATION 172

Jason walks INTO THE FRONT OFFICE. It's empty. He sits down, waits and can see into the busy garage bays from where he sits. DEAN THE MECHANIC walks into the office, startles Jason.

DEAN  
Can I help you?

JASON  
(clears throat)  
Yeah. I'd like to talk to Robin Van  
Der Hook?

DEAN  
He's busy right now. What can I do  
for you?

JASON  
I just need to talk to him. It's  
not about a car.

DEAN  
Alright... Wait here.

Dean walks back into the bays. Jason watches him talk to Robin, who is working over the engine of a Ford Focus. Robin looks at the office. Comes out, wiping the grease off his hands?

ROBIN  
Do I know you?

Jason shakes his head, "no."

JASON  
My name's Jason.

ROBIN  
OK.

JASON  
I was wondering if I could talk to  
you about Luke Glanton.

Robin hasn't heard that name in a long time. It registers a change on Robin's face. He tries not to betray it. However, Jason sees it.

JASON (CONT'D)  
I'm not a cop.

ROBIN  
(laughs)  
Clearly.

JASON  
I'm his son.

A change comes over Robin's face again.

ROBIN  
No shit... Goddamn. You kinda look  
like him.

JASON  
Really?

ROBIN  
A little bit, I think.

Jason is warmed by this.

ROBIN (CONT'D)  
You drink beer?

Jason nods.

ROBIN (CONT'D)  
Come on in.

Jason follows Robin into the back.

ROBIN (CONT'D)  
How old are you anyway?

JASON  
17.

ROBIN  
17. Goddamn.

173 INT. BACK ROOM. LATER.

173

Robin pulls out a box of papers, memorabilia.

ROBIN  
Gotta be in here somewhere... there we go.

Robin pulls out dusty newspaper from the stack. Above the fold headline reads, '**Moto Bandit Killed by Sch'dy Cop.**' He hands it to Jason.

ROBIN (CONT'D)  
There he is. That's him. That's Luke.

Jason stares in awe at LUKE'S MUGSHOT. It is the first time he has ever seen his father.

ROBIN (O.S.) (CONT'D)  
He was a crazy son of a bitch. But he had a big heart.

Next to Luke's picture is Avery's portrait in his police uniform. Robin points to it.

ROBIN (CONT'D)  
And there's the pig who tagged him.

Jason looks up at Robin. Angry and confused.

ROBIN (CONT'D)  
Shame it went down that way. Didn't anyone ever tell you about any of this?

Jason shakes his head, "no." Looks back into the newspaper.

ROBIN (CONT'D)  
That's just bullshit. Plain and simple. Shouldn't be scared of the truth. Gotta confront it, straight on.

JASON  
Will you tell me about him?

Robin thinks about it. Kills his beer.

ROBIN  
Why not? Y'need another beer?

174 INT. ROBIN'S SERVICE STATION. LUKE'S OLD TRAILER. AFTERNOON

Robin spins tales and opens the door to reveal the dusty old room where Luke used to sleep.

ROBIN  
Not much of a room. Then again, he didn't need much. Didn't take up much space. I appreciated that about him. I truly did.

JASON  
Was he good at anything?

ROBIN  
You're dad was good at a LOT of things. Riding a bike for one. It was like it was *attached* to him. Like part of his body. An appendage. Never saw anyone ride like him. Unfuckingbelievable. And he knew his way around an engine. Oh boy, did he...

Jason is beaming with pride.

JASON  
Do you still have his bike?

ROBIN  
No. In fact I don't. Police probably cut it up, and used it for scrap.

Jason goes back into the rabbit hole of his mind.

ROBIN (CONT'D)  
He used to talk about you.

Jason is listening.

ROBIN (CONT'D)  
Quite a lot, actually. You changed his life in many ways.  
(MORE)

ROBIN (CONT'D)

Just a shame he couldn't slow down enough to fully appreciate it. But I know, and this is a fact, that he loved you. That he truly did. And I know if he could see you now, he'd be proud.

Jason is crying. Not slobbery sobbing cries. But the cries of a kid who is feeling more than he's ever felt. He tries to drown it out with a slug of beer. Robin stands in the doorway, watching him.

175 EXT. ROBIN'S SERVICE STATION. LATE AFTERNOON. CONTINUOUS. 175

Robin closes up garage doors, locks up. He walks Jason to his bike.

ROBIN

I'm glad you came by. Don't let those people keep you in the dark anymore. Ya hear me?

Jason gets on his bike, pops a wheelie, rides away.

176 EXT. SUBURBAN STREETS - LATER 176

Jason rides away from Robin's.

177 OMITTED 177

178 EXT. JASON'S HOUSE - LATER 178

Jason rides his bike up his driveway. He can hear the sound of arguing coming from inside his house. He peeks through the window, sees, his mother and Kofi in heated conversation in the kitchen (presumably about his absence). Vanessa sits off to the side. Suddenly he doesn't feel a part of any of it. He stares for a long moment and then turns and rides away.

A179 INT. CONVIENIENCE STORE. LATER A179

Jason walks down the brightly lit aisles looking at the array of food options. The woman behind the counter glances up at him as he shops. Jason turns his body slightly away from the woman's gaze and loads a couple of candy bars in his pockets. He stands up and looks at the woman behind the counter before walking out.

B179 EXT. STREETS. NIGHT. B179

Jason rides reckless and drunk through the streets of \* Schenectady, narrowly missing traffic. He eats his dinner - \* candy bars.



179 OMITTED 179

180 OMITTED 180

181 INT. SCHOOL HALLWAY. 181

Jason runs up to Vanessa in the hallway. She is so mad at him she won't even speak to him.

VANESSA  
Where the Hell were you last night?  
Mom is freaking out.

JASON  
Tell her I'm fine.

VANESSA  
What is going on with you Jason?

JASON  
I just can't go home right now.  
Here take this. I got it for you.

Jason produces a ring pop from his pocket and hands it to her.

VANESSA  
I'm not a baby I don't need your  
lollipop.

JASON  
Eat it up. It was a steal.

Jason grabs her nose. She slaps his hand away without the slightest hint of humor.

VANESSA  
You've fucked everything up. Do you  
even care?

JASON  
Don't worry sister.

VANESSA  
Who's your sister? You're not even  
one of us.

She walks away.

A182 LATER. Location TBD... A182

A.J.  
Yo!

A.J. catches up to Jason. Jason doesn't really want to talk to him right now.

A.J. (CONT'D)

OK. So. Dude, I'm sorry I was kinda a dick to you yesterday and everything. I was just kinda rip shit with you about losing my \$500 bucks, you know. But it's cool. I'm over it. And I hope you're over it, as well. So, what do you think? We cool?

JASON

Yeah, whatever, man.

Jason walks off. A.J. gets up along side him.

A.J.

Hey dude. Dude. My dad is gone this weekend and so, I'm having a party at my house tonight - my dad's house is seriously ridiculous. Anyway. I was thinking you should come over. I know you have the sick connection and everything. And I was thinking, if you brought the skittles or something, I could just forget about the money you lost me.

JASON

Yeah? I thought we were cool, bro?

A.J.

We are, man. You know. We're just making it correct.

JASON

I got shit to do tonight, A.J.

Jason keeps going. He seems in a hurry.

A.J. (CALLING OUT)

What do you have to do?  
(to himself)  
Play scrabble with your family?

182

EXT. ROBIN'S SERVICE STATION - LATER

182

Jason walks inside the FRONT OFFICE. No one is in there. Jason waits for a couple beats and looks around. He ventures into the garage. Dean looks out from under a car.

DEAN

Can I help you?

JASON

Is Robin around?

Dean yells loud for Robin. "KID'S BACK!"

Jason waits, hands in his pockets, looking around the shop, trying to get a feel for it. It feels good.

ROBIN (O.S.)  
What're you doing back here?

Jason turns, SEES: Robin, with cigarette, approach him. Not so cordially this time.

JASON  
Sorry. Just coming to say "hi." I was wondering if anybody was staying in my dad's old trailer... you might rent it out to me... or something...

Robin ushers Jason out of the bay with a whistle and a snap of his finger.

ROBIN  
Come on. Let's get out. Can't have you back here. Regulations.

They snake through the office and out into the front of the shop. Robin keeps it moving the whole time.

ROBIN (CONT'D)  
I can't have you just walking in on me like that. It's not professional. I have a lot of work on my plate, and I am in no position to fall behind. I wish I could spend my days reminiscing and getting all nostalgic with you about your dear old daddy. All misty eyed and shit. But I just can't. See you down the road, though.

Robin has walked Jason to the edge of his property.

ROBIN (CONT'D)  
Oops. Hang on a beat.

He turns and walks to where Jason has parked his bike. Grabs it. Walks it back to Jason.

ROBIN (CONT'D)  
Can't leave without your wheels. Gotta outrun the woodchucks.

He holds it up for Jason, ensuring he gets on. Jason does. Robin pats his ass and sends him on his way. Jason feels pretty dejected. He pedals away.

Jason enters a pharmacy. Surveys the greeting card section nervously. He knows what he wants and waits for the pharmacist to disappear around the corner. He makes his move and slides behind the counter. Finds a bottle of prescription OxyContin. Looks nervously around - puts it in his sweatshirt.

He makes a run for it. The pharmacist gives chase.

CLERK

Take the shit outta your pockets.

Jason keeps going. The guy tries to stop him. Jason breaks free and runs out the door. Outside Jason grabs his bike and tries wildly to run with it as he's jumping on. The guy chases after him. Jason peddles like mad. Barely gets away.

184 EXT. A.J.'S HOUSE/AVERY'S - NIGHT 184

Sound of music, bass thumping. Jason rides his bike up to a large modern condo. Cars are parked all over. Music spills out of the windows. Kids are streaming in and out of the front door. Jason, covered in sweat, goes in.

185 INT. A.J.'S HOUSE/AVERY'S - CONTINUOUS 185

The MUSIC is so loud that you cannot have a conversation without screaming in someone's ear (ala FIRE WALK WITH ME).

Jason makes it through the crush of dancing bodies, finds A.J. in a crowd of kids. They shout to talk.

A.J.

Oh shit! You made it!

They give hugs. Jason is all wet and sweaty.

A.J. (CONT'D)

Damn, bro. You stink!

JASON

What?!

A.J. leans in to shout in Jason's ear.

A.J.

You got the Oxy?!

Jason produces the bottle of OxyContin from his hoodie pockets. A.J. is beyond psyched. He grabs the bottle and immediately shows off the score to friends around him.

A.J. walks through the party to the back pool, handing out the drugs to party goers. An adoring group forms quickly around him. Jason looks on somewhat dejected. He approaches the group and waits his turn to receive.

He holds out his hand. A.J. pops the drugs into his hands. Jason eats them like candy. Someone hands him a beer. He takes a long slug.

186

INT. A.J.'S HOUSE/AVERY'S - LATER

186

In time the party starts to slow down. Lights blur. Music seeps deep into his consciousness. He goes and sits down on a couch. Watches ASHLEY, a girl with an endless mid-riff, dance before him: so beautiful, so sensual. Jason falls into the spell of everything.

The girl beckons him up off the couch. He gets up. She keeps dancing so good. She giggles at him. He's cute to her. She moves closer.

The room is slowing down around him and her hips and pierced navel swallow his focus. She pulls him towards her and their bodies grind together. A.J. checks them out from across the crowded room.

A.J.'s friend approaches and starts grinding her from behind. Her movements have changed. She seems to be enjoying the crude grindings of this other guy. Jason can't get her back. It disgusts him. His moment is being torn from him. Jason lets go and moves away. Leaving his girl in an animal embrace.

Drugs really setting in now, Jason's unstable. He winds his way through the party, losing his equilibrium. He finds a staircase, sees a few people up the stairs. He moves towards them in a moment of pure exploration.

187

INT. A.J.'S HOUSE/AVERY'S - CONTINUOUS

187

THE HALLWAY UPSTAIRS is crowded with dark figures. Jason can't make out anyone's face, as hard as he squints.

He looks down at the floor to try and center himself, but the rug is vibrating. Jason steadies himself against the wall. The wall is covered with photos. Jason zeroes in on a photo of A.J. when he was young sitting in Grandpa Al's lap. Jason is sucked in, he moves to the next and the next; pictures of a fractured and empty family.

Jason finds himself at the end of the hall looking at Avery's rookie cop photo - the same one paired with Luke from the paper at Robin's. The drugs are doing their thing but the power of the picture is undeniable.

Kids shove past him. He tries to stop a few who are too fucked up to be deterred. Jason manages to get the attention of a girl. He screams.

JASON  
Is that A.J's dad?

GIRL  
Yeah. He's like the mayor or something.

The girl keeps moving. Jason looks deeper and deeper into Avery's eyes, Avery's smile. Suddenly Jason starts to feel scared and uneven. Avery's face becomes more and more menacing to him.

Jason tears his gaze away from it. He moves deeper into the house opening doors and looking in as he goes. He looks in a room and finds 2 kids fucking on the carpet. He shuts the door and fights past kids to another door.

This is AVERY'S MASTER BEDROOM. Jason goes in, closes the door behind him. Music muffles. He explores the room, knows he shouldn't be here, but he can't stop himself from searching.

He opens Avery's drawers, sees a gun, handcuffs and an old badge buried beneath. Jason stares at them, HEARS the door open behind him.

A.J. (O.S.)  
What the fuck, dog?

Jason closes the drawer, and turns and sees A.J. standing in the doorway. Jason looks at them as though possessed.

JASON  
What the fuck dog?

He walks toward the group with madness in his eyes.

JASON (CONT'D)  
Why don't you tell me what the fuck  
A.J.?

Jason walks fast right up to A.J. and pushes him hard in the face and goes to follow up with a punch. The crowd clears out, surprised. Jason picks himself up off the floor and stumbles toward the door knocking into people, creating more and more animosity for him, as he desperately tries to escape. A posse forms behind A.J. like a wave forming and they follow Jason down the stairs to the driveway/yard.

Jason gets tripped up at the patio door and flails into the lawn. He quickly picks himself up, but A.J. is on him instantly. He turns to face his attacker, fists up, still running backwards. Jason is scared shit-less.

A.J. All terror and angst, comes in and knocks Jason in the side of the head. Jason swings back but his equilibrium is shattered. A.J. smashes him in the nose, exploding it. Blood everywhere. Jason covers his face.

Jason falls to the pavement of Avery's long driveway, curls into the fetal position, tries to cover his body, but A.J.'s fists and feet are everywhere. Raging. Over and over again.

Someone must have called the police, because in the distance - sirens. Kids scatter leaving Jason nearly unconscious. Soon, flashing lights illuminate his coiled body. A bloody mess.

A188 INT. HOSPITAL EMERGENCY WAITING ROOM - LATER

A188

Kofi and Romina, wait on stained couches. The TV is on, low, in the corner. A DOCTOR comes out of double doors.

DOCTOR  
Mr. And Mrs. Cankam?

B188 INT. INTENSIVE CARE UNIT - LATER

B188

Jason's in bed. His face looks like an eggplant. Tubes come out his nose, IV's in his arms, cables monitor his condition. His mom touches his bruised hand. Vanessa is destroyed. Kofi attempts to console her.

DOCTOR  
Your son has suffered head contusions and multiple fractures throughout his body. Nothing is broken and from what we can see he shouldn't have any lasting brain injuries...

Romina has a hard time hearing the mention of brain injury.

ROMINA  
Is he gonna be okay?

DOCTOR  
If it were you or me that'd be one thing but he's healthy and I have no doubt that he'll bounce back quickly. It's the gift of the young body although we won't know the magnitude of his brain injury until he wakes up. The thing he needs most at this time is rest and support from his family.

The doctor gives Romina a heartfelt two handed shake. She tries to hold it together. She goes over to Jason and holds his hand.

AA188 INT. HOSPITAL. PHONE. LATER.

AA188

Romina calls home to the neighbor who is staying with Vanessa. She tells about Jason's condition.

C188 INT. HOSPITAL RECOVERY ROOM. DAYTIME.

C188

Jason's eyes open. He takes in his surroundings. Inhales the cool light from the room. HEARS himself breathing. TV on in the corner. He looks down, sees his mother's hand holding his.

ROMINA (O.S.)  
He's awake. Jason? Jason?

Jason keeps focused on the hands.

ROMINA (O.S.) (CONT'D)  
Can you hear me? Jason? Jason. Look at me.

Jason looks at his mom.

ROMINA (CONT'D)  
Can you speak? Baby?

Jason sees Vanessa behind her. Romina turns to her.

ROMINA (CONT'D)  
Go get your dad. Go!

She turns back to Jason, rubbing his hands. Her face is a mystery to him, full of secrets, fears, and misunderstandings.

JASON  
You're a liar.

There's nothing for her to say. She is frozen. Jason stares at her emotionless. Hears Kofi and Vanessa return to the room.

KOFI  
He's awake? Did he say anything?

Romina can't speak. She has been devastated. Meanwhile, Kofi and Vanessa try to reach Jason, but he is unreachable...

D188 LATER. LATE AFTERNOON/EVENING.

D188

Vanessa's watch. She feeds her brother spoonfuls of clear tasteless soup and jello.

The TV is on in the room. ON TV: Evening newscast.

ANCHOR (ON T.V.)  
Local hero and Senatorial candidate Avery Cross's campaign took an unexpected turn Friday night when authorities busted up an unsupervised party taking place at his home in Niskayuna.

ON TV: File footage of the night of the party. Flashing police lights and kids.

ANCHOR (V.O.) (CONT'D)  
Police found large amounts of drugs and alcohol present at the house. Among the many teenagers brought in for questioning was Avery Cross's own son A.J. Cross.

ON TV: Avery talks to reporters in front of the police station.

AVERY (ON T.V.)  
This is of course a big shock and a major disappointment for me. My son has made a mistake. But I'm his father.

(MORE)



THE PLACE BEYOND THE PINES FINAL SCRIPT 103.

AVERY (ON T.V.) (CONT'D)  
His mother and I take  
responsibility for what he does.  
From now on, he won't be far from  
my side.

ON TV: File footage from the Luke Glanton incident.

ANCHOR (V.O.)  
Cross's career has been defined by  
dramatic events. As a young police  
officer he was launched into the  
spotlight when, acting on an  
anonymous tip, he shot and killed a  
wanted bank robber known as the  
Motobandit.

Jason processes the information that is coming at him.

ANCHOR (O.S.)  
Cross's career took another turn  
later that year when he personally  
exposed a massive corruption  
scandal...

E188 EXT. HOSPITAL. THE NEXT NIGHT. E188

Jason, in civilian clothes exits the hospital with his  
mother. His walk is a painful limp.

ROMINA  
Why don't you sit here and I'll  
pull up the car.

Jason doesn't respond. His face is unresponsive but he sits  
on a bench outside of the hospital. Romina is uncomfortable.

ROMINA (CONT'D)  
Okay I'll be right back baby.

Romina walks to get the car and Jason waits, staring forward  
as if in a trance before getting up and walking away the  
other direction.

F188 EXT. SCHENECTADY STREETS F188

Jason walks through the shadows on deserted Schenectady  
streets.

188 OMITTED 188

189 OMITTED 189

190 OMITTED 190

191 OMITTED 191  
192 OMITTED 192  
193 OMITTED 193  
194 OMITTED 194  
195 OMITTED 195  
196 OMITTED 196  
197 EXT. WEED SPOT. DEEP NIGHT. 197

Jason, in hospital gown, stands on the porch of a two-family house. He knocks on the door.

VOICE BEHIND DOOR  
What's the word?

JASON  
It still peanut?

The door opens. BENNY, 22, stares in disbelief at the freakish image of Jason before him.

BENNY  
The fuck happened to you?  
(he calls up behind him)  
Yo, Dri, check this nigga out.  
(back to Jason)  
Son, you get hit by a bus?

JASON  
I need a gun.

BENNY  
That's not all you need boy.

JASON  
Yeah I need your bike too.

BENNY  
Maybe you should slow down killer.  
I don't need to ask you why you  
need a gun but you sure this is a  
good time?

JASON  
I need some protection.

BENNY

I see that. OK my man. You know  
'bout the neighborhood gun?

JASON

Neighborhood gun?

A198 OMITTED A198

B198 OMITTED B198

198 EXT. SCHENECTADY CEMETARY - JUST BEFORE DAWN. 198

Jason rides a borrowed bike from Benny through the graves, comes to the edge of the cemetery, where he finds 3 large dumpsters. He checks under all three and finds an irregular lump under the last one. He digs at the lump and unearths a metal case. Etched crudely onto the front cover are the words '**Brandywine Ave Burner.**'

Jason opens the box, finds a pistol. He hefts the beat-up pistol in his hand. On the bottom of the box is etched a simple request: '**Reload when you done, son**'

Jason flips out the cylinder. Someone has clearly not followed the request; the gun is loaded with only 3 shells.

199 E/I ROBIN'S SERVICE STATION - EARLY MORNING 199

Jason walks slowly up the driveway to Robin's service station. His new clothes and messed up face give him the aura of a completely different person. He walks into the front office, looks around. It's empty.

Jason notices a long hallway leading to the back of the station. Jason walks down it slowly, comes to a half open door.

Through the door, Jason sees Robin. Robin stares with deep concentration at his computer. Jason stands and stares at him until he suddenly looks up, startled by the sight of Jason... He pushes himself back in a protective instinct.

ROBIN

The hell you doing back here?

Robin's still trying to recover from the scare.

ROBIN (CONT'D)

What're you doing sneaking up like that, boy?

JASON

I was wondering something.

ROBIN  
Were you now? Well wonder your way  
outside my fucking garage and maybe  
I'll come out and entertain your  
musings.

Jason looks around, decides not to move, breathes in courage.

JASON  
Do you know who called in the tip  
on my dad?

ROBIN  
(hesitates)  
You insinuating something son?

Jason pulls out the revolver. He doesn't point it at Robin,  
he just shows it to him.

ROBIN (CONT'D)  
Decided to grow a pair did ya? You  
putting the old misty eyed kid away  
and jumping into the man act?

Jason can't bring himself to point the gun at Robin. Robin  
sniffs his weakness.

ROBIN (CONT'D)  
You think you're a fucking man?  
Cause you look a lot like a fucking  
kid to me Jason.

Jason raises the gun at Robin, without conviction, bottom lip  
trembling.

JASON  
How come you're still alive?

ROBIN  
Oh, I get it now. This is where you  
come to settle your old man's  
score. Well, you got the wrong guy.  
I stupidly tried to help that sorry  
sonofabitch. If it weren't for me  
he would've been living in the Y  
and giving blow jobs at the bus  
station for a living.

Robin laughs.

ROBIN (CONT'D)  
You need someone to blame for  
making you a bastard, look no  
further than your father.

Jason holds back the urge to cry. He can't stop himself and  
his embarrassment is obvious.

ROBIN (CONT'D)  
Chip off the old block, aren't ya?!  
Another gutless wonder.

(MORE)

ROBIN (CONT'D)

Only a Glanton would pull a gun on an unarmed fucking man who's minding his own fucking business. Put that away before you hurt yourself. Chickenshit.

Jason lowers the gun. He wishes he never came in here. Robin stands, approaches him.

ROBIN (CONT'D)

You know, Jason. Sometimes people die for a reason. I'm looking at you, Jason... And I'm realizing, I'm looking at that reason. Look at yourself. You're the reason your dad died. And I'm thinkin' - what a Goddamn tragedy.

Jason is frozen.

ROBIN (CONT'D)

You want a little piece of advice? Put that gun to good use. Stick the barrel in your mouth, pull the trigger.

Robin turns his back on Jason.

ROBIN (CONT'D)

Because listen - if you're too pussy to do it... I can certainly arrange a meeting between you and your dad.

Jason scared now. He retreats, down the hall.

200 EXT. ROBIN'S SERVICE STATION - CONTINUOUS 200

Jason hobbles away as fast as his injured body will take him. He looks back at Robin who watches through the front window.

201 EXT. SCHENECTADY HIGH SCHOOL - LATER 201

Jason hides outside the school, waiting. He sees his sister, VANESSA, walk into school. Her face is innocent and beautiful although she looks consumed with worry. Jason watches her.

202 INT. SCHENECTADY HS- BELL RINGS. SCHOOL IS OUT FOR THE DAY 202

Kids file out of their classrooms. We find A.J. walking down the hall with some friends. He places his books in his locker. His friends ask him to go with them to hang.

A.J.

I can't. I got that thing with my dad.

They are disappointed. He walks with a spring in his step.

203 EXT. NISKAYUNA STREETS - AFTERNOON 203  
A.J. walks home through the sun dappled suburban streets.

204 EXT. A.J.'S HOUSE - AFTERNOON 204  
A.J. walks the long driveway to his dad's house. Key turns in the lock. He goes inside.

205 INT. A.J.'S HOUSE- KITCHEN. 205  
A.J. Drinks juice out of the container.

206 INT. A.J.'S HOUSE STAIRS/ UPSTAIRS ROOM- CONTINUOUS 206  
A.J. walks upstairs, goes to his closet, pulls out a suit and tie.

207 INT. A.J.'S HOUSE/AVERY'S SHOWER/BEDROOM- CONTINUOUS 207  
A.J. showers in his dad's shower. He turns off the water.  
Pulls on his dress pants, dress shirt. He stands in front of the mirror tying his tie. He catches something in the reflection. **TURNS QUICKLY!**  
Jason is standing there with the gun pointed at his face. A.J. screams, scared shitless.  
Jason, pale, out of a nightmare, closes the door with the heel of his shoe.

JASON  
Get on the floor. On your face.

A.J.  
What're you doing? Jason!

JASON  
On the floor.

A.J. takes a little step towards the door.

JASON (CONT'D)  
GET ON YOUR FUCKING FACE!

A.J. startled, breaks into sobs. He lies down on the floor. Pleading for his life. He is sobbing, "Don't! Don't!"

A.J.  
I'm so sorry Jason. Please. Please!

A.J.'s moans are getting to Jason. He presses the gun to the back of his head.

JASON

Stop it.

A.J.

(more frantic)

I don't want to die! Please!

JASON

Stop it! Just fucking stop it!

A.J. is in hysterics. Jason swings the gun sideways and fires a shot into the floor beside A.J.'s head. It tears through the hardwood floor, kicking up a cloud of sawdust and smoke. The muzzle flash burns A.J.'s face and deafens him. He goes silent his ears ring with deafness.

208 EXT./INT AVERY'S HOUSE, DRIVEWAY - CONTINUOUS 208

A black town car slowly pulls into the driveway.

Avery gets out of the passenger side, tells his advisor he'll see him later.

209 OMITTED 209

210 INT. AVERY'S HOUSE, STAIRS- CONTINUOUS 210

He moves up his stairs, looking at his phone.

He SEES - The door to his bedroom OPEN - Jason comes out - He's holding a pistol.

Both stop. Jason levels the gun at Avery. The two stare at one another.

JASON

Are you alone?

Avery says nothing. Recognizes Jason.

JASON (CONT'D)

Are you alone!?

AVERY

Yes.

JASON

You're gonna drive me away from here. Now.

AVERY

What's going on?

JASON

Turn around. Down the stairs. Now.

Avery is still.

JASON (CONT'D)  
If you don't start walking, I'll  
just shoot you in your face.

211 INT. AVERY'S CAR - LATER 211

Jason is crouched in the backseat, gun pointed up at Avery.

AVERY  
Where are we going?

Jason's eyes betray confusion. He takes a quick glance out of the window. He doesn't know where he's going.

JASON  
Just drive.

212 EXT. PINE BARRENS- EVENING 212

Avery's car is parked away from the side of the road. Jason pushes Avery deep into the woods. Avery limps.

AVERY  
You'll be in jail for the rest of  
your life if you do this. You  
understand that?

JASON  
Keep going.

Avery continues to limp into the woods, his hands up.

JASON (CONT'D)  
I know who you are, but you don't  
know who I am, do you?

Avery keeps walking. Further into the forest.

JASON (CONT'D)  
Turn around.

Avery turns around. Looks at Jason and for the first time looks down at his blood stained shirt. A flush of fear overcomes him.

AVERY  
How did you get in to my house  
without setting off the alarm?

Jason does not respond.

AVERY (CONT'D)  
Why is there blood on your shirt.  
Did someone let you in?

JASON  
Your son let me in.



AVERY  
Is my son okay?

Jason doesn't answer. Avery begins to panic.

AVERY (CONT'D)  
Where is he?

JASON  
You should be more worried about  
yourself.

AVERY  
Tell me about my son. If he's hurt  
let me please call an ambulance.  
I'll give you the phone. You can  
call it. That way you don't have to  
worry about me tricking you.

JASON  
Gimmie your phone.

Avery gladly complies. Jason wings the device against the  
nearest pine tree. It shatters into a hundred pieces.

AVERY  
Oh Jesus.

Deeper panic.

JASON  
Take off your jacket.

Avery hesitates.

JASON (CONT'D)  
Take off your fucking jacket!

Avery complies.

AVERY  
Please let me know if my son is  
okay.

JASON  
Hold it out with one arm.

Jason grabs the jacket and digs into the pockets, grabs  
Avery's keys and his wallet. Pockets them.

AVERY  
Is A.J. okay?

JASON  
Shut up!

Jason tries to get a hold of the situation.

AVERY  
Oh, my son! My son!

Jason puts the muzzle of the pistol against Avery's head.

JASON  
You're not crying for him. You're  
crying for yourself.

Avery tries to collect himself. He stares at Jason.

AVERY  
I'm sorry Jason. I'm so sorry!

Jason's shocked that he knows his name.

AVERY (CONT'D)  
I knew this day would come.

He looks at Avery with confusion.

AVERY (CONT'D)  
I'm sorry.

Jason studies him.

JASON  
What are you sorry for?

Avery stare at Jason. Jason looks back at him, hard. Avery lowers his gaze to the ground.

JASON (CONT'D)  
Look at me.

Avery becomes lost in his own grief. Jason sees him clearly for what he is.

AVERY  
I deserve it. But not my son. My  
poor son.

JASON  
Don't follow me.

Jason turns his back on Avery and walks away.

AVERY  
You should kill me.

Jason doesn't respond, just keeps walking.

AVERY (CONT'D)  
My boy. My poor boy. I'm so sorry.  
Oh, my boy. My boy.

Jason can still barely hear the sound of Avery wailing. He rifles the money from Avery's wallet. Tosses the wallet. Counts as he walks. Something catches his eye. He stops.

Notices the faded picture of his family.

214 EXT. PINE BARRENS - CONTINUOUS 214

Avery's wails become slow and more quiet until they transform into a somber moan. Finally, he goes silent. His ashen face expresses grief and bewilderment. He stands and finds himself in the woods. He is alone.

215 INT. AVERY'S CAR - CONTINUOUS 215

Jason drives for a long time, further and further away from Schenectady.

216 EXT. PINES - CONTINUOUS 216

Avery stands alone in the PINES. Over this lonely image, we HEAR...

MURMUR of a crowd come up and play out the preceding scenes.

REPORTER (V.O.)

It was a tight race for over a year between Cross and Kellerman. And then unprecedented events over the last month looked to threaten Cross's election bid...

217 OMITTED 217

218 OMITTED 218

A219 OMITTED A219

219 OMITTED 219

AA220 INT. JENNIFER'S HOUSE - CONTINUOUS AA220

Jennifer watches the real-time coverage of Avery's victory from her living room. ON THE TV: an empty stage with Avery Cross's name on a big banner, balloons etc.

REPORTER

...First allegations of underage drinking at his house and then a violent robbery from a yet unidentified intruder that left his son hospitalized with a concussion.

(MORE)

REPORTER (CONT'D)

Remarkably Cross has managed to right his campaign and now as you see the attorney general has just one a seat in Congress by the slimmest of margins. And now we're getting word that the speech is just about to start. We go now live as Congressman Avery Cross prepares to address the crowd of supporters.

Avery walks onto the stage to thunderous applause. He tries to say thank you but the crowd's too loud. He smiles and waves.

Jennifer can't take it. She turns off the T.V. A moment of stillness in her home.

AB220 INT. CONVENTION CENTER - EVENING AB220

APPLAUSE

A.J. stands against a wall in a fancy suit. Nervous. Uncomfortable.

A CAMPAIGN AIDE calls to him. It's time to go on stage.

He takes a breath. Deeply. Walks to meet his father the crowd noise surges. He stands next to his father and together they take in the adoring crowd. A smile forms on his face as he accepts his position.

AVERY finally quiets the crowd. And begins his speech.

A220 OMITTED A220

220 EXT. ROMINA'S HOUSE. DRIVEWAY. EVENING. 220

Romina's car is stopped in the driveway, door open, engine running. Romina opens the mailbox. Sorts through letters. Finds one with no return address. She opens it.

INSIDE, she finds the old, faded picture. She sees herself in a happier time. Surrounded by love.

221 EXT. ROAD - DAY 221

Jason walks down a long, straight road surrounded by flat farm land in all directions. It's winter, and his coat is inadequate for the season. Behind him in the distance stand the Rocky Mountains. He turns left and heads down a long driveway which leads to a farm house.

222 EXT. SECLUDED HOUSE - CONTINUOUS 222

Jason rings the doorbell. An OLD MAN opens the door, waits.

JASON  
Hi... We emailed? I told you I'd be coming today?

OLD MAN  
Oh, right, of course. Wow, you're early.

JASON  
There's only one bus out this way a day.

223 INT. SECLUDED HOUSE - LATER

223

Jason sits at the breakfast table, clutching a coffee cup for warmth, with the old man and his WIFE.

OLD MAN  
You're not from around here, huh?

JASON  
How do you know that?

OLD MAN  
I'm as observant as the next guy. You just passing through?

JASON  
(shrugs)  
Headed out west I suppose.

OLD MAN  
A fine destiny for a young man.

JASON  
It's warm there. Sunny.

OLD MAN  
That's what I've been led to believe. Well, you ready? It's down at the barn. We'll go take a look, okay?

224 EXT. GARAGE - LATER

224

Jason and the old man stand over a dirt-bike which is much like Luke's old Fair special.

OLD MAN  
Runs great. Gotta a lot of miles on it, but I kept the maintenance up.

JASON  
Can I take it for a test drive?

OLD MAN  
Okay. Go on ahead and take 'er down the driveway.

Jason hands the old man a stack of bills.

JASON  
Here. You can hold onto this. For  
like collateral.

OLD MAN  
That's okay.

JASON  
No, really. It's a little more than  
what you were asking.

Jason holds out the money until the old man accepts it. He then straddles the bike. He starts it up with confidence.

OLD MAN  
You ever ridden one of these  
before?

Jason can barely hear the old man over the engine. He guns the engine as he takes it down the driveway. He turns left at the road and rides with the Rockies at his back.