

PIGEON

Written by

Paul J.M. Sliwinski

580 Bridge Street, Weymouth MA, 02191
(207) 272 - 9586

EXT. WOODS - DAWN

A shovel slices through dirt. The dirt is heaved to the side.

EARL finishes digging a hole. He tosses the shovel to the side and walks towards his vehicle. He opens the back gate and takes out a large animal bundled in blankets as well as a large black trash bag.

Earl walks over to the large hole he's dug. He sits down still cradling the animal. He exposes its head, it's a deceased dog. He leans his head against the animals.

Still rocking the dead dog with one arm, he shakes open the large trash bag. He carefully slides the dog, wrapped in its blanket, into the bag. He places the bag into the hole in the ground.

I/E. EARL'S CAR - MORNING

Earl sits in the drivers seat of his vehicle. TIM sits in the passengers seat, he is asleep. On Tim's lap is a camera with a long lens. Earl is organizing some papers.

Earl finishes putting the papers in order. He places them in an envelope.

EARL

Wake up.

Earl nudges Tim, then hands him the envelope.

EARL (CONT'D)

That's everything you'll need. You can apply for your own license.

TIM

Thought I was still short a few hours?

EARL

I'm not going to be around next week.

TIM

This is our last one together?

EARL

This is actually my last one period. For a while anyway.

TIM

Yeah?

EARL

Took a contract with Reed Inc. I'm going back overseas. I have a final interview today. Sign some papers. Should be gone before the weekend.

A house across the street shows signs of life. The front door opens. A woman walks out.

EARL (CONT'D)

Get it up.

Tim scrambles to set the camera. He steadies the focus.

EARL (CONT'D)

Hurry up.

Tim snaps a series of photos. The woman across the street gets into a vehicle and drives off. Tim lowers the camera.

Earl starts the car as Tim puts the camera away.

INT. EARL'S HOUSE - MORNING

Earl enters his home carrying his gear. He puts it down. He goes to his record player and starts a song. He then goes to his chair. He checks his watch, then sets an alarm.

INT. EARL'S HOUSE - DAY

The record scratch drones throughout the house. Earl's alarm on his watch beeps repeatedly waking him. He goes to his sink and splashes water on his face. He grabs his keys and a stack of papers in an envelope then leaves.

INT. MILITARY CONTRACTING OFFICE LOBBY - DAY

Earl sits in a waiting room. RON, a hoagie in one hand, opens a nearby door.

RON

Earl?

INT. RON'S OFFICE - DAY

Earl starts to take a seat across from Ron who is about to take a seat at his desk.

RON
(extending his hand)
Ron -

Ron looks at his hand he extended to Earl.

RON (CONT'D)
(pulling his hand back)
Ah. Fuck.

Ron's hand is stained, sauce and trimmings from the hoagie. He waves off Earl, who's hand never moved, and takes a seat. He starts going through Earl's papers while chewing on his lunch.

The desk is littered with monitors of various CCTV coverage. Behind Ron on the wall are mounted televisions with news stations playing. Above the televisions is a series of digital clocks for different time zones.

RON (CONT'D)
Sorry about the wait. My
receptionist is at lunch, we
squeezed you in at a weird time.

Ron organizes two papers - he squints at them.

RON (CONT'D)
I know the client is looking to get
someone over there fast.

Earl is taking in the room, Ron notices.

RON (CONT'D)
It's called the GSOC. It stands for
Global Security Operations Center.
I do the onboarding for Reed, but
my main focus is the GSOC. Really
all of our firms HQ's.

Earl focuses on a TV behind Ron. Ron focuses on one of Earl's papers.

RON (CONT'D)
So, Psyops?

Earl nods.

RON (CONT'D)
Infantry before that?

Earl nods.

RON (CONT'D)
I did security at one of our corporate sites. A few actually. More than a decade, was running my own sites after that for a couple years, now I'm here. You were in for -

Ron shuffles a couple papers. He stops at one.

RON (CONT'D)
Fourteen total?

EARL
Yes.

Earl finds another TV to watch. Ron shuffles then stacks Earl's paperwork.

EARL (CONT'D)
Everything there?

RON
Oh. Yeah. You're good.

Ron slides the papers back into Earl's envelope. He then grabs a few sheets of paper off a nearby printer.

RON (CONT'D)
Next step is the psych exam. That will be like this. After that you go to North Carolina, our training site, you'll knock out two weeks there and qualify with the 9mm and M4.

Earl nods. He checks his watch, then stands up. Ron lays the printed papers out in front of Earl.

RON (CONT'D)
You know the drill from there - Ali Al Salem, then they'll take you over the border.

Ron turns his head and checks the clocks behind him. Earl signs the papers in front of him.

RON (CONT'D)
Hold up -

Ron reaches his arm around a monitor facing Earl and points at one of the CCTV's with the head of his pen, it's an aerial view over a desk.

Earl looks at Ron. Ron looks at Earl, then back at the clocks. Ron spins the monitor around.

RON (CONT'D)

Fuck. She's late coming back.

EARL

Am I good to go?

RON

Yeah. Yeah. Get the fuck outta here, remember tomorrow - psych exam, airport Friday!

I/E. WOODLAND ROAD / EARL'S VEHICLE - DAY

Earl drives down a road heading home. He spots a cage in his path. He brings his vehicle to the shoulder and stops, then gets out. He approaches the cage.

The cage is slightly dinged up. The water bottle on the side is broken. Inside is a bird - a pigeon. Earl moves the cage to the side of the road. He then opens it. The bird doesn't get out. Earl crouches down and looks in closely at the bird. The bird shuffles back, flapping it's wounded wing.

Earl sees blood spray about - the blood hits Earls face.

SMASH CUT TO:

FLASHBACK: EXT. MIDDLE EAST - DAY

A bullet WHIZZES past a younger Earl as another bullet breaks the skull of the soldier next to him. Blood splashes against Earl's face.

BACK TO THE PRESENT

I/E. WOODLAND ROAD / EARL'S VEHICLE - DAY

Earl shuts the cage door. He picks up the cage and carries it back to his vehicle. He puts it in the back. The busted water bottle falls off.

Earl returns to his drivers seat. He drops his glovebox down and takes out some napkins. He looks in his rearview mirror while bringing a napkin to his face - he stops. There is no blood to clean.

INT. EARL'S HOUSE - NIGHT

The bird in the cage is on Earl's kitchen table. Earl sits in his chair. He's going through mail. Among his mail is a package - it's from a 'Rick'. He looks over at a dog bed.

Earl gets up and walks to his bathroom where he gathers some supplies. He returns and sits at his kitchen table. He puts on gloves then opens his small medical kit.

INT. EARL'S HOUSE - DAWN

Record player scratches fill Earl's home. The bird, now with it's wing in a splint and bandaged, moves about in it's cage. Earl's alarm goes off. He slowly lumbers out of bed. He puts on a weighted vest and lays out a mat. He does sets of pushups. Then sit ups. He gets dressed for a run.

EXT. SHORELINE ROAD - DAWN

Earl runs along the shoreline. He goes over a large bridge.

EXT. EARL'S HOUSE - MORNING

Earl, finishing his run, sees a man sitting against his front door. It's Earl's son LAWRENCE. Earl stops running.

INT. EARL'S HOUSE - MORNING

Earl readies coffee. Lawrence looks around the place.

LAWRENCE

Looks the same in here.

EARL

No reason to change anything.

LAWRENCE

Except for this fella.

Lawrence motions at the bird in the cage.

LAWRENCE (CONT'D)

Is that a pigeon?

EARL

Looks like one.

LAWRENCE

Where's the dog?

EARL

Dead.

Earl pours coffee into his mug and goes and takes a seat.

EARL (CONT'D)

How much do you need Lawrence.

Lawrence takes a seat across from Earl.

LAWRENCE

Five.

Earl sips at his coffee. He continues to look at Lawrence.

LAWRENCE (CONT'D)

Thousand. But it's not what you think.

EARL

What is it?

LAWRENCE

Does it matter?

EARL

I don't have it.

LAWRENCE

I don't believe you.

EARL

The -

(Earl pauses)

Higher paying gigs, haven't had any lately.

LAWRENCE

Gigs? That what you're calling them now?

EARL

I had to take a contract, I'm going back overseas for a bit.

Lawrence gets up and goes to the coffee pot. He pours himself a mug. He turns to Earl, leaning on the counter.

LAWRENCE

Dad I need this, I have to get out of here.

Lawrence sips at his mug.

LAWRENCE (CONT'D)
 You talk to Dan lately? You think
 he -

EARL
 Don't bother your brother. And no.

LAWRENCE
 If you can't help -

Earl gets up and walks to Lawrence. He grips Lawrence's face,
 moving it left, then right.

EARL
 You look like toasted shit.

LAWRENCE
 Haven't been sleeping.

Earl is still holding Lawrence's face.

LAWRENCE (CONT'D)
 Really can't help? No one owes you?

Earl lets go of Lawrence. He goes back to his table and picks
 up his coffee.

EARL
 I'll see what I can do.

Earl sips his coffee, Lawrence follows suit.

EARL (CONT'D)
 I got to be out of here in a half
 hour. Rinse your mug before you
 leave.

Earl heads towards the stairs and walks up them.

INT. PSYCHIATRIST OFFICE - DAY

Earl sits, typing on his phone, as a PSYCHIATRIST walks
 around a desk and takes a seat across from him. The
 Psychiatrist looks through some papers then places them down
 in front of himself.

Earl sends a text then looks up.

PSYCHIATRIST
 Anyone important?

EARL
 This kid, Tim, he's on a job.

PSYCHIATRIST
Your kid?

EARL
What?

PSYCHIATRIST
Kids - is that one of yours?

EARL
No. No, not mine. Just a young man
who worked for me. He's on his own
now.

PSYCHIATRIST
This is the P.I. work you've had
locally?

EARL
Yes.

PSYCHIATRIST
I see. Do you have any though?

EARL
Children?

PSYCHIATRIST
Yes.

EARL
Yeah. Two.

PSYCHIATRIST
How are they doing?

EARL
I don't really like to talk about
my boys.

PSYCHIATRIST
Does that worry or frighten you?

EARL
What?

PSYCHIATRIST
That you don't like talking about
your family.

EARL
Does it scare me? No.

PSYCHIATRIST

What scares you?

EARL

Being trapped.

PSYCHIATRIST

How so?

EARL

Here.

PSYCHIATRIST

It's healthy to be frightened or worried about situations involving children.

Earl leans forward in his chair. He looks down.

EARL

When I was a kid I used to watch a lot of horror movies. I liked zombies. One that came out when I was young had a character in it. He got bit and he had the option to kill himself or turn into one of them. He hides out in an elevator. You don't see him for a while, some shit goes down. He shows up towards the end, all fucked up. A zombie. Still looking for the people he was protecting when he got bit. Fucking trapped.

The Psychiatrist looks at Earl, then down at his notepad. He starts writing.

EXT. BARBER SHOP - DAY

Earl exits his car. He walks along the sidewalk towards a Barber's Shop. He enters.

INT. BARBER SHOP - DAY

A couple of men sit among the window seating. Another, LARGE MAN, stands by a door. There's a man cutting hair, another performing a hot shave. Earl swings open the Barber Shop door.

EARL

Is Gene here? I need to talk to him.

The Large Man by the door walks towards Earl.

LARGE MAN
What about?

EARL
He owes me money.

The Large Man stares at Earl. The man shaving the patron stops. They look at Earl.

EARL (CONT'D)
Go get Gene. Please.

LARGE MAN
And who are you?

EARL
Earl.

The Large Man turns back and goes through the door. He re-emerges moments later with THE BARBER and a DISHEVELED MAN.

The man giving the patron a shave returns to his work. The men along the window return to their newspapers and magazines.

THE BARBER
(pointing at Earl)
Earl. Speak of the devil -

EARL
Gene. I just came by to collect.

THE BARBER
Collect?

EARL
The money. From the last job.

THE BARBER
You never finished that job?

EARL
Well Gene that's because you stopped paying me.

THE BARBER
Well, I wasn't satisfied with your progress.

EARL
I'm not really interested in a discussion.

THE BARBER

Neither am I. But a call would have been nice. A heads up.

The Barber's phone buzzes. He takes it out of his pocket. Bringing it to his ear he answers, never losing his stare at Earl.

THE BARBER (CONT'D)

(into his cell phone)

Any updates? How is he?

The Barber turns around and heads back through the door. Earl takes a step towards him. The Large Man and the Disheveled Man close ranks and block his path.

LARGE MAN

The Barber's dealing with a family matter today.

EARL

So am I.

DISHEVELED MAN

You're done here. Earl? Is it?

EARL

Yeah.

DISHEVELED MAN

Take a fucking walk Earl.

Earl takes in the situation. He turns to leave. Pausing in the doorway. He turns back.

DISHEVELED MAN (CONT'D)

Bye now!

Earl leaves.

INT. EARL'S HOUSE - NIGHT

Earl sits in his chair. Music plays from his record player. The bird cage has replaced the dog bed in the living room. Earl lights a cigarette and leans back. He closes his eyes.

EXT. PARK - DAY (DREAM SEQUENCE)

Earl looks on from a distance at a picnic table. At the table are Earl's two sons - Lawrence and DAN. They're facing Earl. Earl walks to them. When he reaches the table the men are gone.

Three young boys remain, standing side by side. In the middle a chai boy. They look up at Earl. They start screaming.

END DREAM SEQUENCE

INT. EARL'S HOUSE - MORNING

A series of knocks at Earl's door wake him up. He's in his chair. He gets up and walks to a window. He looks outside. The Large Man and the Disheveled Man are at Earl's door. Earl goes to the door and opens it. The Large Man and Disheveled Man walk in, past Earl, and look about the place.

LARGE MAN

Gene has had a very rough twenty-four hours.

LARGE MAN (CONT'D)

(turning towards Earl)

Why don't you have a seat?

The Large Man pulls one of Earl's seats away from the table. Earl walks to the seat. The Disheveled Man walks over to the coffee pot. He opens a cabinet and takes out a mug. He pours himself a cup.

LARGE MAN (CONT'D)

Gene's son had a medical emergency.
He's not doin' so hot.

Earl sits down.

LARGE MAN (CONT'D)

He would like you to find someone.
He'll pay you.

EARL

He still owes me.

LARGE MAN

That ship has sailed. But this is a new opportunity.

DISHEVELED MAN

The guy's name is Ellis. You know him?

EARL

No.

The Disheveled Man takes a seat across from Earl. He sips at his coffee.

DISHEVELED MAN
Gene seems to think you do.

EARL
Does he?

DISHEVELED MAN
He does. Ellis owes, big time.

EARL
Big time?

DISHEVELED MAN
Fifteen. Stacks.

LARGE MAN
Help yourself out. Find Ellis, then
stop by the shop. Let us know where
he's at.

DISHEVELED MAN
By tonight? Yeah?

The Disheveled Man gets up, the Large Man heads for the door.

EARL
Rinse out my mug and put it in the
sink before you leave.

DISHEVELED MAN
What was that?

EARL
You heard me.

DISHEVELED MAN
Sorry, I didn't catch that.

EARL
Yes you did. And I don't think
you're sorry.

The Large Man walks back and motions for The Disheveled Man to follow him. The Disheveled Man smiles at Earl then turns and follows the Large Man out of Earl's house.

EXT. CITY STREET - DAY

Earl pulls into a parking spot on a city street. He parks. He gets out of his car and runs across to a building.

INT. CITY BUILDING - DAY

Earl goes up a flight of stairs. He gets to a hallway. He goes down the hallway and stops at a door. He knocks.

I/E. ELLIS' APARTMENT - DAY

ELLIS opens the door. The lock stops it from opening all the way. Ellis' face is beat to a pulp.

ELLIS
You with Larry?

EARL
No.

ELLIS
You talk to him lately?

EARL
Open the door.

ELLIS
You on the clock?

EARL
No.

Ellis hesitantly opens his door. Earl enters.

INT. ELLIS' APARTMENT - DAY

Ellis leans up against a window looking outside. Earl scans about the room.

ELLIS
I saw you park.

Ellis turns to Earl.

ELLIS (CONT'D)
Larry tell you what happened?

EARL
No.

Ellis walks over to his table and pulls out a chair. He takes a seat. He runs his fingers through his hair. Earl takes a seat across from him.

ELLIS
If I could skip town I would.

EARL
What did you do.

ELLIS
Sold bunk gear.

EARL
Elaborate.

ELLIS
Steroids are hot right now. Test,
deca, winni. Larry's been mixing
compounds. It's better value than
other shit.

EARL
But?

ELLIS
Something happened with the last
batch. Some buyers ended up with
the equivalent of a hotshot.

EARL
And?

ELLIS
Larry trashed the stash.

EARL
How much?

ELLIS
A lot.

EARL
Fifteen thousand?

ELLIS
Easily.

Earl looks Ellis over.

ELLIS (CONT'D)
You going to tell them where I'm
at?

EARL
Don't see any point to it.

Earl gets up.

EARL (CONT'D)
I'd lay low for a while. And stay
away from Larry. Don't contact him.

Ellis nods. Earl leaves.

EXT. CITY STREET - DAY

Earl walks to his vehicle. He gets in.

INT. EARL'S VEHICLE - DAY

Earl waits to start his car. He takes out his phone and dials
a number. Dan answers.

DAN (V.O.)
(over the cell phone)
Yeah?

EARL
(into cell)
We need to talk.

DAN (V.O.)
Yeah? I'm with Larry.

Earl lowers his phone and mumbles to himself.

EARL
(into cell)
Can you meet me? Tomorrow?

DAN (V.O.)
When?

EARL
(into cell)
Tomorrow. I'll text you a time. And
a spot.

DAN (V.O.)
Fine. Bye.

Dan hangs up.

Earl looks at his phone. He puts it away. He checks his
watch. He starts his vehicle and turns to look behind him to
back out. He spots the broken water bottle from the bird
cage.

EXT. BANK PARKING LOT - DAY

Earl pulls into a bank parking lot.

INT. BANK - DAY

Earl stands in line at a bank. He checks his watch.

EXT. BANK PARKING LOT - DAY

Earl walks towards his vehicle carrying an envelope.

I/E. EARL'S VEHICLE - DAY

Earl get's into his vehicle. He starts the vehicle and turns to look behind him to back out.

Earl spots the broken water bottle from the bird cage again.

INT. PET STORE - EVENING

Earl goes through an aisle. He grabs a water bottle designed for a bird cage and a series of food items for a bird.

EXT. EARL'S HOUSE - NIGHT

Earl pulls into his driveway. Another vehicle is already parked there. Earl gets out with his supplies from the Pet Store. He walks to his door, voices from inside are heard. The door is slightly ajar.

INT. EARL'S HOUSE - NIGHT

Earl enters his home. The Large Man and the Disheveled Man are inside his living room. The Large Man turns to Earl.

LARGE MAN

We were worried about you. Thought we'd stop by.

Earl places his items on his table.

The Disheveled Man is looking at the bird in the cage. He slaps the side of the cage rattling it.

LARGE MAN (CONT'D)

Glad to see you're alright. Was there an accident of some kind?

EARL
No.

LARGE MAN
You have any information for us?

EARL
No. Just money.

Earl takes the envelope from the bank out and puts it down.

EARL (CONT'D)
That's fifteen.

The Disheveled Man shakes the bird cage.

EARL (CONT'D)
Stop messing with the bird.

DISHEVELED MAN
Like this?

The Disheveled Man slaps the side of the bird cage again.

EARL
It's had a lot of trauma. The
shaking or the loud noises could
send it into shock. It could die.

The Disheveled Man takes out a handgun from his jacket. He points it at the bird cage.

DISHEVELED MAN
Would this constitute as loud?

EARL
Yes.

The Disheveled Man snickers. He puts his gun back in his coat then picks up the bird cage. The Large Man circles the table with the money envelope on it.

LARGE MAN
(pointing to the money)
You can give that to Gene yourself.
Let's go. You can follow us.

Earl picks up the envelope of money. They leave.

EXT. BARBER SHOP - NIGHT

Earl's car pulls up behind the Large Man and the Disheveled Man's vehicle. He gets out.

LARGE MAN

Let's go.

The Large Man heads towards the Barber Shop, the Disheveled man, carrying the bird cage, follows him.

INT. BARBER SHOP - NIGHT

The Barber comes out of the back room of the shop as The Disheveled Man passes him carrying the bird cage.

THE BARBER

The fuck is this?

DISHEVELED MAN

Guy is a fucking loser. It's all he's got.

The Disheveled Man, with the bird cage, goes into the back room. The Large Man stands by The Barber.

THE BARBER

Earl you have some information for me?

EARL

No. Just money. Here.

Earl extends the envelope.

EARL (CONT'D)

It's fifteen. I don't need a cut. We're done.

The Barber takes the envelope from Earl. He hands it to The Large Man.

THE BARBER

(to the Large Man)

Grab the bag.

The Large Man heads into the back room with the money envelope.

THE BARBER (CONT'D)

(to Earl)

Yeah. No. Not quite.

EARL

Not much else to it Gene.

THE BARBER

Except there is. See your boy,
little chemist fuck, mixed up a
batch of rotten roids and that
mutant Ellis sold it to my boy.

EARL

Alright.

THE BARBER

My kid lost his fucking leg. The
infection was so bad, they took his
leg. Said something with the oil
was contaminated. Can you believe
that shit?

EARL

It's unfortunate.

THE BARBER

Did you know they harvest it from
soybeans? The synthetic
testosterone? Fucking soybeans?

The Large Man comes back from the back room. He's carrying a
bag.

THE BARBER (CONT'D)

What's fair is fair. Eye for an
eye.

The Large Man hands the bag to Earl.

THE BARBER (CONT'D)

Open it.

Earl opens the bag. Inside is a saw.

THE BARBER (CONT'D)

I want it by tomorrow.

The Disheveled Man returns from the back room.

LARGE MAN

You got twenty-four hours. We need
a location.

DISHEVELED MAN

Or a leg.

Earl nods to himself, repeatedly, while he closes the bag.
Earl turns and walks towards the shop exit with the bag. He
looks back at The Barber, The Large Man, and The Disheveled
Man. They're laughing at Earl.

The Barber waves him goodbye.

INT. EARL'S HOUSE - NIGHT

Earl sits in his chair. Music plays from his record player. He's smoking a cigarette. Earl takes out his phone, he scrolls through his contacts and lands on 'Rick'. He calls Rick.

INT. EARL'S HOUSE - DAWN

Earl's alarm goes off. He slowly lumbers out of bed.

EXT. SHORELINE ROAD - DAWN

Earl runs along the shoreline. He goes over a large bridge.

INT. EARL'S HOUSE - MORNING

Earl enters his home after his run. He looks at the space where the bird cage was - it's vacant.

EXT. SHORELINE GAZEBO - DAY

Earl sits waiting for Dan. He checks his watch. Dan approaches. Earl gets up.

EARL
Thought you didn't get my message.

DAN
I got it.

EARL
Your brother?

DAN
He's fine. I put him up. Gave him
some cash.

Earl looks around. The chatter of passerby's catch his attention.

EARL
My cars parked, right across there.

DAN
Alright.

INT. EARL'S VEHICLE - DAY

Earl and Dan sit in Earl's vehicle.

DAN
Who is it?

EARL
Gene Pancaldo.

DAN
Isn't he a barber?

EARL
Among other things.

DAN
What's he got to do with Larry?

EARL
Your brother mixed some bad gear.
Gene's kid bought it from Ellis.
Ended up getting an infection. Bad
batch. He lost his leg.

DAN
Jesus.

EARL
Gene's pissed.

DAN
You talked to him?

EARL
I tried.

DAN
And?

Earl watches as a family walking past stops in front of the car.

DAN (CONT'D)
And?

EARL
He wants to know where Ellis is
hiding out.

DAN
He wants you to find him?

EARL

He does. I'd imagine they'd work Ellis over, then set their sights on your brother. They're escalating, it's about more than money.

DAN

They? Who all is involved in this?

EARL

Doesn't matter. I'll square things up with Gene.

DAN

You're gonna square things up? How?

Earl stares at Dan.

DAN (CONT'D)

(pointing to himself)

I'll square things up with Gene. You've already done enough damage.

EARL

Stay away from the guy.

DAN

We don't need your help.

EARL

Dan, stay the fuck away from the guy. And his shop. Just keep Larry -

DAN

Fuck you Earl, you don't -

Earl snaps his arm across the center console, he snatches Dan by the collar and slams his head up against the glass of the passenger door window.

EARL

You aren't going to do shit. Your bluster and your bullshit won't save you. You're going to listen to me.

DAN

(gasping)

You gonna save us?

Dan grips at Earl's hand that is twisting his collar.

DAN (CONT'D)

Or you wanna save your arm. Dad.

Dan adjusts his other hand pressing it against Earl's elbow, his right hand twisting around Earl's grip. He turns Earl's wrist, slowly.

Earl's arm trembles. He sweats. He let's go of Dan. Dan gasping, choking, lowers his window. He spits out of it.

EARL

Stay the fuck away from Gene. Avoid those guys.

Dan continues to look out the window.

EARL (CONT'D)

Alright?

Dan looks back at Earl.

EARL (CONT'D)

You want a ride back to your car?

Dan looks through the windshield. A woman and child stare in at Earl and Dan. Dan opens the door and gets out.

EXT. BUS STATION - NIGHT

Earl looks on at the bus that arrived. Off of it steps passengers. Earl spots RICK. Earl steps out of his car. He lifts his hand, a motionless wave. Rick sees him.

INT. EARL'S VEHICLE - NIGHT

Earl and Rick are driving. The radio hums.

EXT. BARBER SHOP STREET - NIGHT

Earl's vehicle parks. The barber shop is in the distance.

RICK

That's the place?

EARL

Yeah.

EXT. BARBER SHOP STREET - CONTINUOUS

Rick gets out of Earl's vehicle and starts walking up the sidewalk towards the Barber Shop. As he moves he develops a limp, his gait changes.

Rick approaches the door to the Barber Shop, he pulls his hat down a bit, slightly covering his face. He swings the door open.

INT. BARBER SHOP - CONTINUOUS

The door swings shut behind Rick.

RICK

Hello! Hey! I need a hair cut man!

Footsteps, from the back room of the shop, meet the back room door. It opens. The Large Man comes out.

LARGE MAN

Hey we're just about closed up now.

RICK

Nah I need a haircut!

LARGE MAN

I said we're just about closed up.

Rick starts doing circles along the perimeter of the shop, peering into the backroom.

RICK

(mumbling, incoherent)

LARGE MAN

The fuck?

The Barber and the Disheveled Man come out from the back room.

THE BARBER

Who is this guy?

LARGE MAN

I don't know he just walked in.

DISHEVELED MAN

(to Rick)

Hey, you fucking lost guy?

RICK

Haircut!

Rick walks towards The Barber and the Disheveled Man.

THE BARBER

Get this fucking guy out of here.

The Large Man cuts off Rick from reaching The Barber.

THE BARBER (CONT'D)
Get him out of here!

LARGE MAN
Alright bud let's go. We're closed.

Rick stops. He turns and heads towards the door. Limping as he goes, mumbling.

EXT. BARBER SHOP - CONTINUOUS

Rick exits the shop and walks down the street. His limp disappears. His gait returns to normal. He adjusts his hat.

I/E. EARL'S VEHICLE - CONTINUOUS

Rick reaches Earl's vehicle. He gets in.

RICK
Just the three of them.

EARL
Alright.

RICK
I'm good to go now.

Earl nods. He stops his car. The lights dim. He reaches under his seat and takes out a handgun. Earl and Rick put on ski masks.

INT. BARBER SHOP - NIGHT

The Large Man is sweeping up hair. The door to the backroom is open. The Barber and the Disheveled Man are talking, laughing, smoking. The Barber Shop door swings open. The Large Man looks up.

Two shots RING out, striking the Large Man's body. A third shot erases a portion of his face. As the Large Man collapses to the ground the Disheveled Man exits the back room, trying to draw his firearm, as The Barber looks on from behind him.

Rick strafes along the wall. He pulls his trigger. Three shots quickly echo throughout the shop. The Disheveled man twists as he falls to the ground. Earl fires off a shot. It strikes The Barber in the gut as he tries to close the door. Two more shots break through the wooden door striking The Barber.

Earl heads towards the back. Leading with his weapon, he kicks through the door. The Barber is laid out, blood pooling under him. Earl walks over to a desk. He spots the money folder. He goes to it. He checks it's contents, pockets it, then continues to look about. He spots the bird cage. He goes to it and looks inside.

EXT. BUS STATION - NIGHT

Earl and Rick sit in Earl's vehicle.

RICK
That was fucking pathetic.

Earl reaches behind him and grabs the envelope of cash from the money folder in the backseat. He takes out a stack of cash and hands it to Rick.

RICK (CONT'D)
You know your APO over there yet?

EARL
No. Not yet.

RICK
Let me know when you get back.

Earl and Rick lock hands, they shake. Rick grabs his bag from the back. He opens his door and gets out, he heads towards the bus.

EXT. WOODS - NIGHT

A shovel cuts through dirt. Earl heaves it off to the side.

Earl digs a small hole. He walks to his vehicle, leaning in he opens the bird cage. He takes the dead bird out, as well as a black trash bag. He carries the bird and bag over to the hole. He places the bird in the bag. Earl drops the bag into the hole in the ground.

INT. EARL'S HOUSE - DAWN

Earl packs a bag. He walks through his house and leaves.

EXT. AIRPORT PARKING LOT - MORNING

Earl pulls into a space on the roof of the airport parking garage. He lets the car run. He lowers the radio.

He sets an alarm on his watch, then lowers his window a bit before shutting the car off. Earl leans forward on his steering wheel and closes his eyes.

PSYCHIATRIST (V.O.)
I'm going to go ahead and green
light you.

Earl, eyes still closed, leans back in his seat. Footsteps approach Earl's vehicle. A man moving with a limp, a strange gait closes in.

PSYCHIATRIST (V.O.)
You show a lot of empathy for those
you care about. Really, we just
want to make sure you're not a
danger to yourself or others.

The man reaches Earl's passenger door, grabs the handle, and lets himself inside. He takes a seat and stares at Earl. Earl slowly opens his eyes and looks over at the man.

The man looks like Earl, except his face is rotten, decayed. His flesh is the wrong color. He looks cold, lifeless.

Earl's horn starts to blare as he and the man lock eyes.

CUT TO BLACK.