

Saw Grass of Tarpon Springs
Screenplay written by:
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EXT. TRACK FIELD - EVENING

It was the year 1961 and life was simple in the Tarpon Spring, Florida. PATRICK is at Tarpon Springs High School running a couple of laps.

PATRICK could pass as a Kennedy his genetics come from his upstate New York high society mother and savvy business man father. Both gave Patrick his black hair, piercing blue eyes.

Patrick is running laps around the track field at an alarming rate. Patrick is huffing as he sprints his last lap. His shoes are TAPPING against the track mat. Patrick slow down as he makes it passes the finish line.

EXT. THE O'RILEY HOUSE - NIGHT

The house's architecture was that of Old English tempest with a large window base so too receive a good across breeze to survive the smoldering heat. With enough ventilation to create a wind tunnel throughout the home having plenty of shade trees to choking the sun's radiation from this orange plantation.

Patrick parks his Impala under the swaying oak tree just outside CAPTAIN HAROLD O'RILEY's house. PHILIP is loading nets into the pickup truck.

HAROLD is a round jolly, fun loving gentlemen that made his fortune as a New York City banker, before retiring with his sons to Tarpon Springs, Florida. Harold's gray hair comes with an abundance of experience, as he wisdom and worldly knowledge makes this humble man a joy to have in your company.

PHILIP is a hunter and fisherman that does not need to look into mirrors to know how he looks in others eyes. Philip has not put a razor to his face for some reason a beard never grows. Philip was the most honorable man Patrick knows.

Patrick skips the steps up to the front porch, of this colonial style house that was built about the time slavery was abolished sometime around 1863.

PATRICK

Father! Father...

INT. O'RILEY HOUSE- LIVING ROOM - MOMENTS LATER

The television is on telling fortune of 10,000 troops deployed into combat in South Vietnam. Harold is sitting in his comfort chair. As Patrick approaches.

PATRICK

Father, this police action has escalated into a full-scale war!

Harold waves his hand down at Patrick urging him to take a seat by patting the cushion on the sofa. Patrick takes a seat on the couch next to Harold.

HAROLD

Your brother Ronnie's unit is the first to be deployed.

PATRICK

Then I've got to register! I'm not going to let my brother go into war by himself!

HAROLD

Be patient Kennedy is calling for specialists, then infantry. It might take a year before your unit will be called into battle.

Philip walks into the living room and sits next to Patrick.

PHILIP

All the nets are loaded in
the truck and the crab
traps are secured to the
boat.

Patrick stands up in front of the television.

PATRICK

Tomorrow night is the
biggest game of the season
we travel at noon for
Gainesville!

PHILIP

Do you think that we stand
a chance against the
defending champions the
Osceola Chiefs?

PATRICK

Are you kidding me, I have
averaged over two-hundred
years rushing every game?
Our quarterback may be
black but that nigga can
throw.

HAROLD

Watch your filthy mouth in
this house!

Harold stands up out of his chair.

PATRICK

Daddy, Shaw is one of my
best friends I meant no
disrespect!

HAROLD

That boy is no more a
nigger than I am a slave
owner! You boys are going
to need each other when you
enter into battle.

PHILIP

Mr. O'Riley you have taken
both me and Shaw under your
wing taught us that
intrigued is the marrow of
the righteous man.

Harold walks over to the threshold of the archway
back facing the living room.

HAROLD

Ever since Shaw's Daddy got
hung by the Klan. And your
father got shot in the
hunting accident. I felt
it was my obligation to
take care of you two.

PATRICK

Daddy what are you worried
about?

HAROLD

Losing you boys in this
war!

Patrick walks up to his father places his hand on
his shoulder.

PATRICK

Daddy you know we got it in
us to be heroes! We cower
from nothing.

Harold turns to face Philip and Patrick.

HAROLD

I'm just not sure if what
your fighting is the
embodiment of Satan's army.
Like the genocide of the
Jews in France.

Philip stands up to address the captain.

PHILIP

It's the United States duty
to provide relief for

oppressed children of
communism.

HAROLD

Be careful Philip. Why
should we turn others to
our beliefs with the barrel
of a gun? Doesn't the
bible teach us to pray for
our enemies.

CUT TO:

EXT. TARPON SPRINGS H.S. - MORNING

ANGLE ON PATRICK'S DRESS SHOES

Patrick walks through the hall in his ROTC Class A
uniform. Several other cadets around walking
about the hallway.

PATRICIA has this flowing blonde hair that never
tangles. Her long silhouette and hour glass
figure cause Patrick's pheromones to become a
fiery malt of burning love. She has the highest
G.P.A. in the school and she is far from dull.

Patricia stands with her back facing a crowd of
people. She is standing with her sister CYNTHIA.

CYNTHIA is a fiery red head that speaks what is on
her mind and allows her mind to be ruled by her
heart. She is kind, loving and nurturing to the
young and old, sick or vibrant, poor or wealthy.
She has plans of being a hospice nurse. Patrick
walks up behind her lifting her up into the air
twirling her around.

PATRICIA

Patrick put me back on the
ground this instant!

Patrick places her on the ground as Patricia turns
around and Patrick plants a kiss on her lips.
Patricia bites down on his lower lip and won't let
go.

PATRICK

Aw! Aw! Your biting my
lip!

Patricia releases Patrick as Patrick touches his
lip to make sure it is not bleeding.

PATRICK

Patricia, I going to need
my lips to operate the
radio next week. Could you
image a radio operator with
one lip?

Patricia places her hands on his chest. And leans
into him.

PATRICIA

Then learn when the
appropriate time to use
those lips sweetheart. We
don't want you to have wood
before the game tonight.
It effects your stamina.

Patrick tips his hat to Cynthia.

PATRICK

Cynthia, how you doing?

CYNTHIA

Fine thanks.

The football team is loading in the bus behind
them. Most of the team is in their class A
uniforms.

PATRICIA

Go get on your bus! You
know I love you. You're an
old hound dog!

A uniformed soldier taps Patrick on his shoulder.
It is Patrick's brother RONNIE. Patrick turns
around surprised he hugs Ronnie.

RONNIE is a highly decorated soldier that has yet to go into battle. His promotions were complimented by the love and respect of his peers and superiors. He stands two yards tall and a massive linebacker's physique in his championship days.

PATRICK

(smiling)

Ronnie! My god it's good to see you!

Ronnie still has his hand on Patrick's shoulder.

RONNIE

I guess it's only right to see you off to the State Championship Game. Before you send me to Vietnam.

PATRICK

Okay, Ronnie I have to get on the bus!

The bus releases its air breaks. As the coach BLOWS the Bus HORN.

RONNIE

You go ahead. I'll be there tonight.

PATRICK

Thanks Ronnie this means the world to me to have you there in the crowd.

RONNIE

Just bring us back a victory.

COACH MITCHELL is a sweat suit wearing, pain in the ass, he is as short as his temper, he sticks his head out the bus door.

COACH MITCHELL

O'Riley! How about you get
your ass on this bus so we
can get to Gainesville.

Patrick grabs his duffel bag and enters the bus.
The gate closes and Patrick takes a seat next to
SHAW and Philip.

SHAW is a civil southern black gentleman that can
lead a few good men on the grid-iron. He is
highly educated and works for Harold O'Riley in
the orange groves.

RONNIE

That kid is Superman!

PATRICIA

Yes, but you're his super-
hero.

Ronnie puts his arm around Patricia and Cynthia as
they all walk down the hall.

CUT TO:

INT. BUS - AFTERNOON

Patrick is sitting behind the coach sitting next
to Shaw reading his play book, across the aisle
from Philip wrapping his knuckles.

There is a five-mile trail of light from the cars
following the bus.

CUT TO:

EXT. GATOR STADIUM - EVENING

Patrick runs a right-side sweep runs over one
opponent.

Patrick pivots and slips two more tacklers.

Philip knocks a defender off his feet and
continues to run with Patrick down the field.

EXT. O'RILEY'S HOUSE - DAY

Patrick and Patricia hosing the Impala down as they play in the water.

Patrick barrels through another defender.

EXT. O'RILEY'S HOUSE - DAY

Patrick and Patricia in the river making out next to a rope swing and the Impala parked close by.

Patrick crosses the goal line the scoreboard shows 21 to 7 3:32 left in the second quarter the Spongers lead.

The Spongers are entering the field house the fans are cheering them from the stands.

CUT TO:

INT. FIELD HOUSE LOCKER ROOM - NIGHT

Coach Mitchell is a very short so an assistant coach places a soap box on the floor in front of him. Coach Mitchell steps up on the crate.

COACH MITCHELL

Take another minute to catch your breath. Because for the next thirty minutes our blowout! (He sneezes)

Coach Mitchell pulls out a hanky and wipes his nose

COACH MITCHELL

So please don't forget to pray for our survival as we deflate this ball, we'll have these guys running scared.

ANGLE ON FOOTBALL TEAM

COACH MITCHELL

So quickly think for your fellow man he has felt your

greatness and he is
quickenning with fear and
doubt. Your rival now knows
we're great! Soldiers stand
and kneel!

The football team are all kneeling before him.

COACH MITCHELL

Take your field with
honors! Run out from
underneath our flag and fly
like the angels to victory,
warriors leave and lead me
now!

CUT TO:

EXT.THE SWAMP - NIGHT

The bright lights shine down upon the field. The spongers have possession. Shaw bootlegs out toward Philip soaring down the field Patrick puts a defender on the ground.

ANGLE ON RONNIE, HAROLD, PATRICIA AND CYNTHIA

Jumping out of their seats.

Philip breaks for the post pattern and Shaw launches a perfect spiral. As Patrick places another defender on his back.

ANGLE ON CROWD JUMPING WITH EXUBERANCE.

Philip holds his hands in the air the throw is perfect and the touchdown is a miracle.

CUT TO:

FULL SHOT GATOR STADIUM - NIGHT

The opposing team the Osceola Chiefs kick a field goal.

The kickoff return team is out on the field and Patrick is back deep for the spongers.

The scoreboard show 28 to 20 spongers are still in the lead with two minutes to go in the fourth quarter.

The Chiefs kick the ball to the sponger's goal line.

Patrick fields the ball he begins his march at the goal line.

Patrick's speed is just too fast he sprints pass several opponents looking in the opposite direction.

There are bodies flying in the air as the chiefs are laid to rest.

It looks as if the chiefs unfolded this beautiful return by their star running back. The last defensive player is check blocked and broken into pieces. As Patrick runs the rest of the way into the end zone.

Patrick and the team congratulate Patrick and Philip. Shaw and some big defensive lineman dump the bucket of Gatorade on top of Coach Mitchell.

The spongers are set to kick off the kick is high and short the defense is there in a heartbeat. Philip and Patrick crush the returner from both sides the ball pops out and is recovered by the kicking team.

The return is unconscious as Patrick and Philip walk over top of him to celebrate the victory.

As the team exits the field there is a reporter and news crew filming the team exiting the field.

REPORTER

Shaw put it there my good friend!

They both shake hands.

REPORTER

Nice touchdown passes good
to see your arm so young!
Are you sixteen or
seventeen?

SHAW

I'm eighteen for twenty and
have over two hundred yards
so forgive me if I praise
the lord, I have a lot to
be thankful for!

The reporter sees Patrick and Philip talking up to
Patricia and Cynthia still in the stands.

REPORTER

Patrick O'Riley and Philip
Johnson ladies and
gentleman. The superbness
of their game. The
brilliance between you two
was of the matter that
would instantaneously cause
the Chiefs to bow on the
field beneath their knees.

Shaw jumps up off of Philip's and Patrick's
shoulder.

SHAW

Whoa!

REPORTER

(smiling)

After the celebration what
college do you plan to
attend?

PATRICK

We'll all three of us have
volunteered to support the
efforts in Vietnam.

REPORTER

All three of you?

PHILIP

It will bring comfort to
our restless souls to cover
each other's back. To
brazenly defy the acts of
communism. Providing
relief to those who desire
redemption.

PATRICK

Our main objective the
preservation of life.

REPORTER

Thank you now to the Major
Bill Gates, the prom queen
Janice Williams and class
Salute Victorian Brad
Fleece.

The crowd is dispersing out of the stadium.

The Army recruiter standing in the shadows next to
Ronnie, Harold, Patricia and Cynthia.

RECRUITER'S eyes as like lanterns, the steal of
his blade upon his hip has earned him the title of
master a marksman that of the body being that
lieutenant colonel.

A high ranking official in his R.O.T.C. class of
'58 and two years in special arts as a green beret
is placed on his head.

There're pearls in the cracks of his crowns
proselytized by the manner in which god gave him
the right to find young men willing to perform the
will of their Lord and Savior Jesus Christ.

DISSOLVE TO:

EXT. SULFUR SPRINGS - AFTERNOON

ROTC training the platoon moves methodically
throughout the forest. Patrick has a radio pack
on his back as his lieutenant talks with the
JOURNALIST from the gazette.

JOURNALIST slim mid height kid with reading glasses and tablet to write about current events taking place before these men go off to war.

JOURNALIST

So, let me get this straight, this war is fought with rubber bullets paint bombs for mortar shells and colored water hand grenades.

ROTC LIEUTENANT COLONEL

Watch and you'll see that the simulation is quite like the acts of warfare.

The journalist, the lieutenant colonel and Patrick begin to walk into the field of fire. With balloons falling far past the advancing platoon A.

ROTC LIEUTENANT COLONEL

The idea is to capture platoon B's flag. And they're just a bunch of sorry jokers let me tell you.

Patrick and the lieutenant colonel follow in close to the platoon A.

The men sling shots the mortars from a spring-loaded canister. They get into position.

The lieutenant colonel gives the order to fire by moving his arm in a forward motion several times. Patrick is beside him with his m-16 modified rifle. Philip is in full camouflage perching himself in a tree with a sniper rifle.

The first shot comes from Philip who shot the platoon B's lieutenant with the first shot. The paint bombs are launched into the air.

The platoon B has guys in a fox hole together and the paint bomb lands directly in front of them spraying them with liquid paint.

Platoon A is in two by two recon formation. As soon as the men begin to flee platoon A lights them up their pellets.

As platoon A begins to overrun platoon B Shaw jumps from out of the bushes and guts the men guarding the flag now captured by Shaw.

PLATOON B LT
I protest I was shot on the
helmet I should still be
alive.

SHAW
Then you're my prisoner!

Philip takes aim at his classmate and shoots him on the neck. SMACK the pellet lands on his skin. The lieutenant jumps in fear.

PLATOON B LT
Shit! Philip that hurt!

The Journalist is walking with the lieutenant colonel.

ROTC LIEUTENANT COLONEL
Now what you have seen is
an elite squad of commandos
over running an inferior
opponent.

JOURNALIST
What is the purpose of this
exercise?

ROTC LIEUTENANT COLONEL
I'm the recruiter for the
United States Army. I want
to give these men a taste
of combat. Plus, we get to
test out these new rubber
pellet rifles.

The lieutenant colonel turns to face platoon A gathering Platoon B as they surrender their hands are in the air.

FADE OUT:

EXT. OUTSIDE THE O'RILEY HOUSE - AFTERNOON

Patrick is mending a net tied to a tree limb high in the air above his head.

Philip is making crab traps as Shaw tunes up motor on the boat. Harold is sitting on the front porch swinging enjoying a cola.

Patricia and Cynthia pull up in an old pickup truck. They jump out and grab a couple of buckets and brooms from the the bed of the truck.

PATRICIA

Hey, baby I got the cleaning supplies to clean the house.

CYNTHIA

Mr. O'Riley do you mind if we start upstairs and work our way downstairs.

Harold sets his cola on the table and begins to stand.

HAROLD

Start where ever ladies. The bathrooms and kitchen need the most attention we can handle cleaning our own rooms.

PATRICIA

Don't get up Mr. O'Riley we got it from here just enjoy your cola.

Patrick is walking over to where Shaw is working on the boat.

PATRICK

Shaw, that motor tuned up yet?

SHAW

Running like a top Patrick. You two leaving in the morning to go crabbing?

PATRICK

We got one more run before the wedding. I'm hoping to set the market so I can focus on the ceremony.

SHAW

Well the motor won't give you any more problems. I promise that!

Philip walks over to Patrick and Shaw.

SHAW

Them grove fixing to be pick come morrow.

Shaw places the cover back on the motor

PATRICK

Dad put you in charge of them groves again next thing you know you'll be the major of Tarpon Springs.

Shaw jumps out of the boat.

CUT TO:

EXT. FRONT PORCH O'RILEY HOUSE - MOMENTS LATER

Harold is sipping on his cola. Patrick, Philip and Shaw approach the lounging gentleman.

HAROLD

You boys ready to set the market?

PATRICK
Yeah, papa we're ready.

HAROLD
Shaw, I need you to handle
the weight, pay and
exchange on the citrus.

SHAW
Yes, sir.

HAROLD
Now you boys get in there
and clean your rooms before
the girls get to it.

The boys open the screen door and enter the house.

CUT TO:

EXT. BOAT GULF OF MEXICO - MORNING

Patrick is at the helm as Philip stows the nets
safely at the bow of the boat.

The boat idles out of the mouth of the Anclote
river. Patrick puts the boat into full throttle
as they breach the waves.

EXT. ORANGE GROVE - MORNING

Shaw is loading a flatbed truck with crates of
oranges he has a pencil and clipboard in his
hands.

EXT. BOAT GULF OF MEXICO - DAY

Philip is pulling crab traps and loading the crabs
into a woven basket full of blue crabs.

EXT. ORANGE GROVE - DAY

The truck is loaded with crates of oranges the
workers are strapping the crates to the bed of the
truck.

EXT. BOAT GULF OF MEXICO - AFTERNOON

After hours of collecting the crabs they decide to cast the net into the water sixteen fathoms down to draw from the earth the oil of its birth that an Omen was about to happen.

Patrick and Philip guide their net slowly into the water, the line is slack then from out of the abyss the line tightens slamming Patrick's hand against the base of the rail.

PATRICK

I think we hit the mother lode!

PHILIP

Pull the net in slowly
tighten the slip around
their gills.

The fish that is in the net is full of vigor the viciousness of a lion caught in his cage.

A very large bull shark feeding in the frenzy takes upon the might of the currents piercing through the net that Patrick had just repaired.

PATRICK

There a large shark caught
in the net!

PHILIP

I've got it!

Philip grabs the rifle under the mantle at the helm of the vessel takes aim and fires toward the large fin.

The shark begins to clasp the net with hundreds of dollars' worth of fish the net bows and begins to break under the force of it's current.

The second shot pierces the body of that fish filling the water with blood.

As the shark bends the forces of creation
attempting his escape, he is powerless against the
shores of our rods that pillars into the depths.

PATRICK

I think you killed it.
Damn shark and I just
repaired this net.

PHILIP

Let's get the mullet onto
the boat!

Patrick and Philip struggle to pull their net
tighter.

As the fibrillation of the fish diving down with
the intent to break their barrows.

They land their catch and retrieve their hostage
riddled with lead from that high-power sniper
rifle.

They journey the course returning to the harbor,
crates of crabs one bull shark and baskets full
carcass.

CUT TO:

EXT. CITRUS WEIGH STATION - AFTERNOON

Shaw pulls up to the weigh station he opens the
glove box and grabs his gun. Shaw gets out of the
flatbed truck and hands a TRAVIS his paperwork.

The workers begin to off load the oranges on to
the scale.

Shaw stretches his arms into the air and a gun is
stuck between his waistband.

Travis HUFFS at Shaw's presences and spits his wad
of chew on the platform.

The workers place the last box on the scale.

Travis walks over to Shaw.

TRAVIS

You got thirteen hundred
pounds.

Shaw grabs the paperwork and looks at it.

SHAW

That sixty crates at thirty
pounds a piece that would
be eighteen hundred pounds.
Your shorting me five
hundred pounds!

TRAVIS

Oh, looky there this nigger
can count!

The workers gather behind Travis as Shaw pulls
back his shirt to have a clear shot at his pistol.

TRAVIS

This scale works kind of
funny when it comes to
niggers. And what you
think you going to do with
that there gun? Shoot us
all?

SHAW

This load is not mine I
work for Harold O'Riley.
If you don't want the
oranges, I'll take the
harvest elsewhere.

Travis begins to rewrite the paperwork

TRAVIS

No, I played ball with
Ronnie so don't think I'm
doing you any favor.

Shaw grabs the note and jumps into the truck.

TRAVIS

You just a no-good monkey!
The white man's slave!
Don't let me catch you
outside these gates with
that gun. Cause I'll see
you hanging from a tree.

He starts the engine places the truck in gear and
pulls away. Travis stands on top of the scale
with his clipboard staring at Shaw.

CUT TO:

EXT. SPONGE DOCKS - AFTERNOON

Philip is at the helm Patrick jumps onto the dock
and begins tying off to a cleat. Patricia and
Cynthia walk up to Patrick now tying off the rear
of the boat.

Patrick swings around and picks Patricia up in the
air.

PATRICIA

Put me down your crazy man
before you drop me in the
water.

PATRICK

You still intend on
marrying me this weekend?

Philip begin to off load the woven baskets filled
with crabs and mullet.

CYNTHIA

Philip when we getting
married?

PHILIP

When your daddy buys that
shotgun, his been talking
about! Speak of the devil!

CHARLIE YATES even though his stature that of a
short German man he makes friends with just about
everyone. Blonde and going white you could hardly

tell because of his thinning hair. He walks up to the boat.

CHARLIE YATES

You boys caught a lot!
Let's hang that shark on a
hook so we can gut the son-
of-bitch and ya'll come on
in have yourself Pepsi.

CUT TO:

INT. DOCK HOUSE - AFTERNOON

Charlie walks into the office. CLARA YATES even with age she manages to show how beautiful her soul is as her aura lights the room with a thousand candles. Clara is needle pointing on a chair next to the desk.

Charlie sits behind the desk as Patrick and Patricia sit on the couch. As Philip holds Cynthia in front of the door.

CHARLIE YATES

I know you two would do me
this great honor of
becoming my sons. Philip
you deciding to wait until
you return from Vietnam is
a wise decision.

ANGLE ON CLARA KNITTING.

CHARLIE YATES

And well Patrick you two
will be married after prom
this weekend. Now am I
right?

Patrick sits up in his seat.

PATRICK

Yes, sir the chapel is
reserved all the tuxedos
have been tailored and I

made the last payment on
the dress.

CHARLIE YATES

Good things, I'll have the
mullet's fillet and we'll
get the crabs in the
broiler on Saturday.

CUT TO:

INT. O'RILEY'S DINING ROOM - EVENING

Harold, Patrick, Patricia, Shaw, Philip, and
Cynthia sit at the dining room table covered with
food.

HAROLD

So, we had a good day
fishing you two caught
yourself a shark. And Shaw
bout shot himself a
redneck!

Shaw laughs at the comment.

HAROLD

So, you boys got your suits
clean and pressed?

PATRICK

Yeah daddy we all set!

PHILIP

For real!

HAROLD

Shaw who you taking to the
prom?

SHAW

Oh, you wouldn't know her
she lives on the other side
of bugger creek near the
Pasco County line.

Philip is taking some extra mashed potatoes.

PHILIP

His been going over to see
that plump little blonde
girl named Christina.

PATRICK

That there Klan Country
you'd best be careful!

CUT TO:

INT. FLATBED TRUCK - EVENING

Shaw and CHRISTINA are dressed for prom and are
driving down a rural road.

CHRISTINA is a short plump girl with blonde curly
hair in pigtails. She has a blue dress matching
Shaw's tux a deep navy blue.

Travis and several Klans members including WILLIE
PAYNE hanging a noose in a tree above a KKK sign.

WILLIE PAYNE is a deviant criminal that nobody
likes not even his own family. Brown shaggy hair
that never gets combed, big floppy ears that looks
like the ears of bats. He is cruel and wicked,
caring for no one, but himself.

TRAVIS

Willie, there goes
O'Riley's nigger and his
got a white woman with him.

FRANKY is filthy plaid shirt and overalls, reddish
blonde hair with freckles covering his face and
hands. Comes into frame.

FRANKY

That's my cousin Christina!

WILLIE

Get the truck!

Willie climbs down from the tree all five of them
climb into the pickup and take off after Shaw.

There is a rebel flag flying from the back of the truck.

Travis catches up to Shaw. Willie points his pistol out the window and shoots out the tire.

Shaw stops the truck throw the vehicle into park.

He reaches for the glove box opens it but his pistol is missing.

Travis breaks the front window with a baseball bat.

The passenger side door opens and Franky grabs Christina from the truck.

INT. PROM DANCE FLOOR - EVENING

Patrick and Patricia are dancing on the floor Philip and Cynthia are beside them. A soldier named RICKY runs into the gymnasium and approaches the couples.

RICKY

The Klans got Shaw in the back of their truck. They been parading him around town they are heading toward your house. They fixin to hang him.

Patrick and Philip run toward the exit.

CUT TO:

INT. PICKUP TRUCK - MOMENTS LATER

Patrick and Philip enter the truck with Patrick driving Ricky jumps onto the bed. There are guns on the gun rack of the back window of the vehicle.

Patrick reverses the truck and peals out.

CUT TO:

EXT. OUTSIDE THE O'RILEY HOUSE

The Klan has a cross burning in the front yard.

Their truck is pulled underneath the tall tree.

There is a rope wrapped around a branch Shaw has a noose around his neck.

They have Shaw stands in his boxers his feet bound his hands tied behind his back. Christian is cowering in the bed of the truck.

They light the cross on fire and Willie fires several shots into the air.

The door opens to the house and out come Ronnie with his rifle directly behind him is Harold with his shotgun.

WILLIE

Harold O'Riley! Your coon
has been observed lusting
after the opposite race.
Which in our book
constitutes death!

The Willie dose Shaw with kerosene.

HAROLD

Please god don't light him
on fire!

Ronnie rises is rifle.

Willie lights a patch of matches and sets Shaw on fire.

There are two Klan's in the truck two hanging on to the cab of the truck standing on the foot boards.

They drive off out the driveway leaving Shaw to hang and burn.

A gunshot rings out and the rope is blown apart Shaw falls to the ground.

Still alive Shaw rolls on the ground to extinguish the fire.

Christina jumps from the truck and falls on the ground next to Shaw.

Harold grabs a quilt off the wicker couch runs over to Shaw and throws it on top of him.

Willie and the Klan take off down the street shooting their pistols in the air.

Patrick fires one round into Willie's leg. Willie falls to the bed of the truck.

RICKY

Willie's been shot!

Ronnie and Philip reach Shaw laying on the ground his hair is smoking and still on fire.

Philip kneels down to cradles Shaw's head.

PATRICK

Shaw you alright?

SHAW

(wincing in
pain)

I feel like a shish kabob!

HAROLD

You're lucky they didn't
shoot you!

SHAW

Man, my face is on fire!

HAROLD

Well get him up and take
him inside where there is
better light and we can fix
him up.

They pick Shaw up off the ground and begin walking him inside.

Ronnie and Philip help take him inside as Patricia and Cynthia pull into the driveway.

PATRICIA

Is he okay?

PATRICK

His body is burned badly from them setting him on fire. Why don't you two go inside and help dad.

Patricia and Cynthia walk up the step and enter the house. Patrick stands in front of the still burning cross.

CUT TO:

EXT. OUTSIDE THE O'RILEY HOUSE - LATER

There are two sheriff's cars parked out on the street the ambulance is backed up to the porch steps.

The paramedics bring Shaw out on a wooden stretcher and place him inside the ambulance.

Patrick and Christina get into the back of the ambulance and they close the doors.

Harold is at the end of the porch Ronnie has his arms embracing Patricia and Cynthia.

Philip is angrily sitting on the wicker couch on the porch with his gun.

PHILIP

I say we go on ahead and kill them sons of bitches!

HAROLD

Philip all anger will do is blind you. You must free yourself from this purgatory.

RONNIE

Patrick shot the bastard in
the leg but the chance of
the cretin bleeds out and
dies is slim.

CYNTHIA

Nasty people like him don't
live long anyhow.

SHERIFF EVERETT and his DEPUTY are in uniform as
they walk up to the porch.

DEPUTY MATTHEW

Mr. O'Riley we just want
you to know if they enter
Pinellas County again,
we'll be arresting them.

SHERIFF EVERETT

What he's saying is we just
can't go off after them.
They most likely made to
Pasco County by now and the
Sheriff there supports
their movement.

PHILIP

Well you might check the
hospitals Patrick shot that
old Willie in the leg he's
going to need attention.

SHERIFF EVERETT

I'll check the hospital
Philip but he most likely
went to Emergency room in
Pasco.

HAROLD

Okay, Everett I know you'll
do what you can.

SHERIFF EVERETT

When this war is over you
boys got a job with the

department when you get home.

PHILIP

Thanks, Everett.

SHERIFF EVERETT

Ya'll have a good night okay.

The sheriffs turn and leave. Philip stands up with his gun.

PHILIP

Well I'm not going to be able to sleep. Patricia I'm going to drive you two home then go wait at the hospital with Patrick.

Philip hands his gun to Ronnie as Philip walks down the porch steps Patricia and Cynthia following directly behind him.

CUT TO:

EXT. SPONGE DOCKS - MORNING

Patricia and Cynthia are unloading a truck with woven wicker baskets.

Patrick pulls up in the Impala, exits and approaches the girls.

PATRICIA

Hey there sweetheart!
How's Shaw?

PATRICK

First and second-degree burns cover his body. Considering he should have a broken neck. He is in pretty good spirits!

Patricia and Patrick converse while unloading the truck.

PATRICIA

Did you stay late last
night?

Patrick grabs a couple of wicker chairs and set
them on the ground.

PATRICK

Philip and I brought
Christian back home. Saw
the flat bed on the side of
the road. Fixed the tire
and drove it back to the
house.

PATRICIA

I'm sure everything will
settle down by Sunday. Are
you nervous?

The truck is unloaded. Patrick grabs Patricia's
arm and wraps his arms around her waist.

PATRICK

I haven't been more certain
of anything in my entire
life.

Patrick and Patricia kiss as CLARA YATES
Patricia's mother turns the corner.

CLARA

You too better save that
sugar for the wedding
tomorrow.

Patrick and Patricia stop kissing.

PATRICK

Mama Clara there is enough
sugar to go around. You
want some?

Patrick places his arms around Clara and kisses her
on the cheek.

CLARA

Don't let Charlie see us
necking.

PATRICK

Okay Mama Clara I won't.

CUT TO:

INT. CHURCH'S DRESSING ROOM - MORNING

Harold, Ronnie, Philip, Shaw and Patrick are
dressing themselves for the wedding.

Patrick is looking at himself in the mirror.

Harold approaches Patrick places his hand upon his
shoulder.

HAROLD

Son, there are steps and
processes that all men must
adhered to. The same
concept applies to the
institution of marriage.

Directly in front of Patrick straightening his
tie.

HAROLD

Never go to bed angry,
listen before you speak,
and place her upon a
pedestal so her feet never
touch the ground.

RONNIE

Are you ready for this?

Patrick walks over to the couch and sits down.
Ronnie steps in front of the mirror and looks at
himself in the mirror.

CUT TO:

INT. RECEPTION HALL - MORNING

Workers are setting up tables and chairs for the reception.

The buffet tables have white table clothes placed on them.

There is a velvet aisle rug laid under banister of blue flowers leading to long white table in front of the dance floor.

Servers are placing plates and reservations cards on the table. There is a wedding planner ARIANE directing the workers.

ARIANE is a Italian girl with jet black hair stout body it looks as if she has legs that were made to wear heels.

The baker brings in the wedding cake and sets it in the middle of the long wedding party table. The wedding planner with clipboard in hand turns on the lights over the wedding party table.

Camera tracks Ariane entering in the kitchen walking past the chefs unloading live crabs and lobsters still in large crates.

CUT TO:

EXT. OUTSIDE WEDDING CHAPEL - DAY

Ariane walks up to the chefs smoking the mullets. She kisses her fingers in approval of the delicious food.

CAMERA TRACKING ARIANE opening door to building.

CUT TO:

INT. BRIDAL DRESSING ROOM - MOMENTS LATER

Ariane opens the door and Patricia turns around in her wedding dress. Her hair up in braids for Cynthia and Clara cover her face with her vale.

ARIANE

Patricia we are about ready
the guests should be
arriving any minute.

PATRICIA

Did you get a look at the
cake?

ARIANE

It's delicious Patricia let
me tell you! How do you
feel?

PATRICIA

Like my feet have yet to
touch the ground.

CLARA

She's just on cloud nine
right now let me tell you.
Honey why don't you take a
seat your making me
nervous.

ARIANE

Okay I'm going to check in
on Patrick and help bring
the guests into the chapel.

CLARA

Thank you, Ariane.

CUT TO:

INT. CHURCH'S DRESSING ROOM - DAY

There is a knock at the door.

Ronnie walks over and opens the door.

Ariane enters the room.

Harold and Charlie are sitting on the love seat.

Patrick and Shaw are relaxing watching college
football. Shaw is in a wheelchair with bandages
around his neck and arms.

Ariane turns the volume down on the game.

ARIANE

I just checked in with Patricia she is doing great. The reception hall is being decorated, the mullet is smoking, the crabs and lobsters are steaming as we speak. Any questions?

PATRICK

Philip's got the ring and we're just relaxing watching the game. Has my mother showed up yet?

ARIANE

I'm not sure.

PATRICK

She is flying in from New York today she lives up there. Says she doesn't like all the bugs down here. So, she moved back up to New York when I was five.

ARIANE

Okay?

PATRICK

It's an amicable relationship between her and my father. See that she is placed with the wedding party please.

ARIANE

Absolutely Patrick anything else?

PATRICK

That will be all Ariane.
Thank you.

CUT TO:

EXT. CHURCH ENTRANCE - DAY

Crowds are gathered outside and there is several hundred people entering in the church.

ANGLE ON TOWN CAR

The driver opens the rear door of the town car and a little elder lady step from the car. ANGELICA O'RILEY high society New York business woman.

Dressed impressively with gold, diamonds, and precious stone on her hands. She walks above the crowd in search of her son.

CUT TO:

INT. CHURCH CORRIDOR - MOMENTS LATER

Ariane stands with her clipboard at the registration table.

There church volunteers sitting behind tables helping the guest register and gather wedding pamphlets.

Angelica approaches the registration book.

CHURCH VOLUNTEER

Are you with the bride or groom?

ANGELICA

I'm the groom's mother dear. Is Patrick available?

CHURCH VOLUNTEER

The groom is standing before the alter.

Ariane steps up to Angelica.

ARIANE
Mrs. O'Riley?

ANGELICA
Yes.

ARIANE
Patrick has been asking
about you please walk with
me.

CUT TO:

INT. CHURCH CATHEDRAL - MOMENTS LATER

Aerial Shot as Ariane leads Angelica toward
Patrick.

ANGLE ON ANGELICA AND PATRICK

PATRICK
Mother!

They hug.

ANGELICA
It's good to see you so
tall Patrick! Are you
ready for this beautiful
day?

PATRICK
This day couldn't get any
better mother you have
arrived.

Angelica and Harold hug.

ANGELICA
Hello my love. It's good
to see you sharp as a tack.

HAROLD
It's great to have you
here.

ANGELICA

I wouldn't miss it for the world. Ronnie darling give momma a hug.

Ronnie walks to his mother.

RONNIE

Hello, mother it's great to see you.

The reverend steps behind the pew. Ariane steps behind Angelica.

ARIANE

Mrs. O'Riley it's time you're sitting in the front row.

CUT TO:

FULL SHOT CHURCH CATHEDRAL - MOMENTS LATER

The rear doors open and there stands Patricia and Charlie. They begin to walk down the aisle.

Patrick swiping his forehead with a hanky.

Patricia make her way to the pulpit she turns to Patrick.

ANGLE ON PATRICK AND PATRICIA

Patrick lifts up her vial and they kiss.

The reverend leans over his pulpit.

REVEREND

Patrick! Not yet! You two stop that.

CUT TO:

INT. RECEPTION HALL - EVENING

The wedding party is sitting on the long table with the cake as a center piece. Philip stands in

front of the table with his speech and micro-phone in hand.

PHILIP

Ladies and gentlemen. It takes a strong and gentle man to realize his dreams and achievements rest within the eyes of his woman. Wisdom and knowledge are what accentuates his mystic. A couple that is not afraid to live life to its fullest. I have known Patrick and Patricia since before my father's death. This life is about overcoming obstacles with love and understanding. Two people have come together today to form a union that will surely last forever. Raise your glass and face the bride and groom.

PATRICK

Here! Here!

Patrick raises his glass to toast his friend.
BELLS start RINGING and Patrick and Patricia kiss.

There is guest dancing in unison. Patrick and Patricia are dancing center stage.

Have scene choreographed with wedding song.

Patrick and Patricia run from the dance floor they each grab a glass of champagne.

They kiss and then take drinks of champagne.
Philip and Cynthia are swinging on the dance floor.

ARIANE CLAPPING HER HANDS

GROOMS PARENTS ARE SMILING AND CLAPPING

Harold stands behind Angelica as she sways side to side in her seat clamping her hands to the music.

Ronnie is in his uniform sitting at the table.

Shaw is in his wheelchair with Christina dancing in front of his chair.

ANGLE ON CLARA YATES FANNING HER FACE.

Charlie Yates is on the dance floor dancing with his two nieces.

ANGLE ON PATRICK AND PATRICIA

They are feeding each other bites of the wedding cake. Smiling as BELLS begin to RING. Clara Yates and Angelica O'Riley are shaking their bells. So, Patrick and Patricia kiss.

Patrick grabs the microphone and stands in front of Patricia.

PATRICK

We are very excited to share these moments with our close's friends and family. We leave for basic training next week.

Patrick stands up to address the crowd.

PATRICK

And Patricia, Cynthia and Christina are going to need the support of the town as we go off to war. So put your hands together for our last dance of the evening.

Patrick and Patricia are dancing with lights streaming across the floor.

FADE OUT:

FADE IN:

INT. HONEYMOON SUITE AT THE BILTMORE - NIGHT

Patrick approaches Patricia in his boxers as she stands there in her night gown. They embrace Patrick nibbles at her neck line.

CAMERA CIRCLES BED As Patrick lays Patricia down on the King size bed with shrouded the blue vales crossing the top of the bed.

CUT TO:

INT. HONEYMOON SUITE AT THE BILTMORE - LATER

Close up of Patrick holding Patricia covers barely cover their bodies.

FADE OUT:

EXT. HONEYMOON SUITE BREAKFAST TABLE - MORNING

Patricia is sitting at the table in front of the balcony as Patrick stands at the open doors the sun shines through the drapes.

PATRICIA

So, what is the big surprise you have for me today.

PATRICK

Funny you should ask because it just arrived in the harbor.

Patricia stands up walks behind Patrick as he puts his arm around her shoulder.

ANGLE ON SAILBOAT IN THE HARBOR

PATRICIA

We're going out on a yacht?

PATRICK

Off to a private island to snorkel and bath in the sun. Then the Captain is a

master with the blacken
grouper.

PATRICIA

Hmm my favorite.

Patricia leans her body against Patrick's as they
kiss.

CUT TO:

EXT. GULF OF MEXICO - DAY

ANGLE ON YACHT ANCHOR OF PRIVATE ISLAND

Patrick and Patricia are running up the coastline.

DISSOLVE TO:

EXT. TOPSIDE YACHT - EVENING

Patrick and Patricia are dressed for an evening of
romance. As they are served their entree Patricia
enjoys the sparkling white wine.

Patrick takes a bite of his steamed vegetables.
After the meal is finished and the sun is
beginning to set Patrick hold Patricia at the
stern of the yacht as they make their way back to
the harbor.

DISSOLVE TO:

EXT. HUNTING GROUNDS - DAWN

The gauntlet is set there is an intricate maze
made by Patrick and Philip to capture a couple of
wild hogs.

ANGLE ON TWO HOG FORAGING ON THE GROUND

EXT. GRADUATION - AFTERNOON

ANGLE ON PODIUM

The principle steps up to the podium.

PRINCIPLE

Graduating class 1961
please be seated until your
name is called.

EXT. HUNTING GROUNDS - MORNING

Philip is walking with stealth through the forest
trees the sun has yet to dawn on their horizons.

Philip approaches with caution compound bow in his
hand.

ANGLE ON HOGS FORAGING

Patrick face is painted with camouflage paint he
is crouching on all fours in a deer stand. His
knife out and steady in his hand.

EXT. GRADUATION - AFTERNOON

The principle is standing at the podium handing
out a diploma.

PRINCIPLE

Vivian Bowmen

APPLAUSE as VIVIAN walks on stage to receive her
diploma.

PRINCIPLE

Robert Granese.

APPLAUSE as ROBERT walks on stage to receive his
diploma.

EXT. HUNTING GROUNDS - MORNING

Philip turns the corner covered by tree the Hogs
suspect nothing as they raise their heads to pin
point the noise on the forest floor.

Philip draws back his bow, he releases the arrow
as the strings thrust the arrow penetrating his
target.

ANGLE ON SECOND HOG

With one hog shot dead with the arrow the second hog takes off running. Philip draws a second arrow from his sheath.

Philip runs out from his covering to get a better angle on the beast.

Philip runs downhill a bit, crouches to one knee and fires the second shot striking the hog on its hind leg.

EXT. GRADUATION - AFTERNOON

The Principle is still handing out diplomas.

PRINCIPLE

Philip Johnson

APPLAUSE as Philip approaches the podium to receive his diploma.

PRINCIPLE

Shaw Kenneth

APPLAUSE as Shaw steps out from his wheelchair and walks on stage to receive his diploma.

PRINCIPLE

Christina Lance

APPLAUSE as Christina walks on stage to receive her diploma.

EXT. HUNTING GROUNDS - MORNING

Patrick is waiting in the deer stand for the hog to run through the trap.

The hog takes off running downhill toward the creek. Philip stands upright and runs after the hog driving it into the trap.

The Hog runs down the open to the trap and barrels down into the corral. Patrick springs off the stand on top of the hog and drives his large hunting knife into the hog's heart.

EXT. GRADUATION - AFTERNOON

The Principle is still handing out diplomas.

PRINCIPLE

Patrick O'Riley

APPLAUSE as Patrick walks up to receive his diploma.

PRINCIPLE

Your class valedictorian
Patricia Yates- O'Riley.

APPLAUSE as Patricia approaches the podium. She receives her diploma. She stands behind the podium to give her speech.

PATRICIA

Class of 1961 I am elated to stand before my graduating class. As we end one era of life. The sky opens and the sun reigns down upon us. For most of us we have a purpose to serve, a calling, a path we are determined to choose. What will be our legacy? The moments of courage in our attempt for greatness. Will honor befall our sacrifice? Many of our brothers and loved ones are leaving soon to stand against a communist regime. I pray for justice prioritized by our objectives. I just don't understand why men have to fight and our loved ones have to die. May peace and love illuminate our path. Thank you.

APPLAUSE as the principle approaches the podium.

PRINCIPLE

That's Tarpon Springs high
class of '61.

The class stands and throws their caps into the
air. Patrick holds onto Patricia and shakes
Philip's hand.

ANGLE ON THE YATE'S AND O'RILEY'S

Clara and Charlie, Harold, Angelica and Ronnie are
sitting on the same row clapping and cheering them
on.

Harold and Angelica hug Patrick as Ronnie comes up
to his brother.

RONNIE

Here little brother let's
take a picture the Army is
calling and I have ten
minutes to get on the bus.

Patrick and Ronnie take a picture together.

PATRICK

I'll keep an eye out for
you when we get where we're
going.

RONNIE

Just look for the 1st
Cavalry Airmobile
division.

Patrick and Ronnie hug.

PATRICK

May god be with you.

RONNIE

May god be with us all.

CUT TO:

INT. PATRICK'S ROOM - NIGHT

Patrick is resting his back against the headboard. Patricia's naked body is covered with a sheet as she lay across the center of the bed.

PATRICIA

This is our last night together. Are you afraid?

PATRICK

Patricia I'm petrified that there is a chance I might not come home.

PATRICIA

Then why volunteer wait for the draft!

Patrick strokes Patricia's hair.

PATRICK

My fear is outweighed by my sense of obligation. The opportunity to fight for my country.

PATRICIA

I just don't want you to become a martyr.

Patricia wraps the sheet around her body and cuddles up to Patrick at the head of the bed.

PATRICK

God would not have brought us together just to take us apart.

EXT. FLIGHT LINE AIRPORT - MORNING

Patrick braces Patricia. Philip kisses Cynthia and then shakes Harold's hand.

Patrick is next to give his father Harold a hug.

As Philip finishes his embrace of Angelica. Patrick hugs his mother. The propellers are spinning on the air craft as the last of the soldiers enter the plane.

Patrick returns to Patricia as Shaw finishes his good bye with Harold. Shaw and Philip begin to walk the stairs up to the aircraft.

PATRICIA

You better come home! I won't make it here without you.

PATRICK

Patricia, I will return. Watch over my father for me and take care of yourself!

Patricia kisses Patrick one last time before he walks on to the plane. The taxi down the runway and takes flight.

CUT TO:

EXT. SPECIALIST BOOT CAMP - MORNING

The platoon including Patrick with his radio pack, Philip with his sniper rifle and Shaw with his rifle run through the hills.

CUT TO:

EXT. ARMY SPECIALIST BOOT CAMP - AFTERNOON

The platoon is up to their waist in the marshy waters of Central Georgia.

DISSOLVE TO:

EXT. OBSTACLE COURSE - EVENING

The platoon is navigating the obstacle course. Climbing over rope walls and walking over wood beams.

CUT TO:

EXT. KNIFE PIT - NIGHT

Patrick is fighting hand to hand combat with wooden knives.

Multiple man is attacking Patrick, but he has mastered the pit by tossing and flipping his opponents to the ground with his defensive athletics.

EXT. PHONE BOOTHS - LATER

There is a crowd of soldiers waiting to use the telephone booths.

The soldiers on the phone in front of Patrick hangs up and Patrick steps up to the phone and puts his money in and dials.

CUT TO:

INT. O'RILEY HOUSE- LIVING ROOM - NIGHT

Patricia is sitting on the couch next to the phone she has a little baby bump barely noticeable. The phone is RINGING.

PATRICIA

Hello?

EXT. PHONE BOOTHS - NIGHT

Patrick switch the phone to the opposite ear and uses his hand to cover the exposed ear to block the other soldier's conversations.

PATRICK

Patricia, it's Patrick!
How are things at home?

CUT TO:

INT. O'RILEY HOUSE- LIVING ROOM - MOMENTS LATER

Harold walks into the room and sits next to Patricia.

PATRICIA
We're all fine here
Patrick. I have some
wonderful news! I'm late,
Patrick.

CUT TO:

INT. PHONE BOOTHS - NIGHT

PATRICK
Patricia you're breaking
up! What are you late for
its 10:00 at night? What's
more important than us?

CUT TO:

INT. O'RILEY HOUSE- LIVING ROOM - NIGHT

PATRICIA
No silly I'm pregnant!
You're going to be a
father!

CUT TO:

EXT. PHONE BOOTHS - NIGHT

PATRICK
That's amazing Patricia!
If it is a boy name him
Troy if a girl Abbagale.

CUT TO:

INT. O'RILEY HOUSE- LIVING ROOM - NIGHT

Harold and Patricia are both listening into the
receiver.

PATRICK V.O.
We're leaving basic
training next is Specialist
training. Sixty-one day of

jumping and jungle survival
then we go to country.

HAROLD

Son you be careful you have
one more reason to return
safely home.

PATRICIA

I love you sweetheart!

CUT TO:

EXT. PHONE BOOTHS - NIGHT

Shaw and Philip walk up behind Patrick and pat his
back to get his attention.

PHILIP

Patrick, ten minutes till
lights out. We've got to
go.

PATRICK

Babe I've got to go it's
lights out. Take care of
that baby sweetheart I love
you both. Later.

Patrick hangs up the phone turns to Shaw and
Philip.

PATRICK

Guys, Patricia is pregnant!

Philip and Shaw jump on top of Patrick as they
walk back toward the barracks.

PHILIP

I guess you're not shooting
blanks!

SHAW

Congratulations. Now all
we have to do survive jump
training and pray to god we
land safely in Vietnam.

CUT TO:

INT. AIR TRANSPORT - MORNING

The Army Specialist Unit begin to saddle up to parachute from the transport.

Patrick still holding his radio strapped to the front of his body. Patrick jumps from the transport followed by Philip and Shaw.

EXT. CAM RANH BAY VIETNAM A.F. BASE - MOMENTS LATER

CAMERA ANGLE ON Paratroopers

Falling from the sky onto the base as the Screaming Eagles land on the tarmacs.

LIEUTENANT STEVEN stands with a purpose to serve the country he loves. There are almost tears in his eyes that he is here in Vietnam.

Steven salutes the approaching COLONEL BISHOP he is in his fatigues as he stands up in his jeep. The whole base is out to observe the jump as the men collect their parachutes.

COLONEL BISHOP

Assemble the men
lieutenant!

LIEUTENANT STEVEN

Men! Fall into formation!

The men fall into formation still holding their chutes. The colonel addresses the men still standing in his jeep.

COLONEL BISHOP

Man, we need immediate
deployment! I'll be flying
you out myself so be
prepared.

CAMERA ANGLE on the troopers faces

COLONEL BISHOP O.S.
You'll be dropped into
action with our specialists
already in the field and
where we will confront the
advancing V.C.

ANGLE ON COLONEL

COLONEL BISHOP
You leave in thirty-six
hours. So, get rest, write
your loved ones and welcome
to country.

EXT. WILLIE'S BOAT OFF SHORE - DAWN

Willie is standing in the boat flashing a spot
light piercing through the fog. Another boat
comes out from the darkness.

WILLIE
Ahoy, there!

DRUG RUNNER
Willie that you?

Willie flashes the lamp at his target.

WILLIE
Of course, it's me stupid!
You got the shit?

DRUG RUNNER
Three bricks of Columbian
Cocaine!

The two boats tie off to each other and the drug
runner hands Willie three packages.

WILLIE
Listen, same time and place
next week I need twice the
amount.

DRUG RUNNER

I'll relay your request to
the powers that be.
Where's the greenbacks?

Willie toss the drug runner a brown paper bag.

WILLIE

Forty-five hundred it's all
there no need to count it.
We got to make this quick
or we'll get pinched.

Willie puts throttle down and takes off up river.

FADE OUT:

FADE IN:

INT. ARMY BARRACKS - EVENING

Patrick sitting on a footlocker in the front of
the barracks next to the open barrack doors
written a letter.

There are soldiers walking around him dressed in
fatigues preparing for jump later that night.

There is a French man named EDWALL AUTHIER he had
is large hunting knife out sharpening the blade.

EDWALL AUTHIER is a stocky little French
legionnaire with a thick trimmed mustache he is
distinguished with beady eyes he is balding.

Philip is finishing stowing his gear and takes his
sniper rifle out of its case.

Patrick get up with the letter and hands it to the
lieutenant Steven. Steven turns to address the
men.

LIEUTENANT STEVEN

If there are any other
letters let's get them now,
I'm making one trip to the
ex-o's office so give them
up.

Several other soldiers hand Lieutenant Steven letters and Steve walks to the back of the barracks to get the rest of the soldier's letters.

Patrick walks over to Philip.

PATRICK

You ready Phil?

PHILIP

Just stay on my six and we'll bring the furry of the almighty god with us tomorrow!

PATRICK

I'm going to go get my radio from communications. See you in a few.

Patrick pats Philip on the back and exits the barracks.

INT. COMMUNICATIONS OFFICE - NIGHT

Patrick enters office and snaps to attention and salutes. There are two soldiers working on to telecom packs and one officer trying his pack on for size.

PATRICK

Patrick O'Riley reporting.

COMM. OFFICER

Almost done with your pack soldier. Step up to the counter.

Patrick approaches the COMMUNICATIONS OFFICER he is wearing fatigues his rank is sergeant he must be blind because he has very thick black framed glasses.

COMM. OFFICER

This is the new 30lb'er you should feel comfortable

running from pillar to post
with this new rig. Try it
on.

Patrick grabs the radio and slings it over his
shoulder. Patrick straps the belt on and adjusts
his posture.

PATRICK

Okay this is good I can
hardly feel the weight at
all.

The communications officer walks around Patrick as
the officer checks the straps on the radio.

COMM. OFFICER

Let me see you pick out
that trash can. Let's see
if it hinders your mobility
in anyway?

Patrick picks up the trash can and moves with
ease.

PATRICK

Yes, the pack will work
fine.

COMM. OFFICER

Now all you have to do is
keep the V.C. from shooting
at it while it's on your
back.

Patrick begins taking off the radio

COMM. OFFICER

They might be peasants and
farmers but they know that
box is how we call air
support, evacuations, and
artillery. Be careful you
men are the first to get
shot.

CUT TO:

EXT. COMMUNICATIONS OFFICE - NIGHT

Patrick begins walking back to the barracks with the radio. Lieutenant Steven stops Patrick outside the Barracks.

LIEUTENANT STEVEN

That's a good thing O'Riley
you got our chatter box
good we're going to need
it.

Patrick walks up the step to the barracks.

CUT TO:

INT. ARMY BARRACKS - NIGHT

A group of soldiers some are lounging and the other packing their bags. They are the same soldiers that went through basic training with Patrick, Shaw and Philip. Shaw is among the troops.

SHAW

Hey, Patrick looks like we
don't have to jump
tomorrow. Everybody is
talking about this flying
helicopter going to be
dropping us off by a super
hook or we may have to
rappel.

PATRICK

It sure would be nice not
to have to jump in the
jungle. To many things
ready to eliminate the
threat we pose their cause.

Patrick set the radio down and Philip walks over to where Shaw and Patrick are conversating.

PATRICK

Well the comm. officer
hopes for my safe return.
Says they shoot the radio
man at first sight.

PHILIP

Like I said let me be your
cover. I'll be the eyes
and you be the ears and
voice of this platoon.

SHAW

Let's not separate the
trio. All three of us
cover each other.

PATRICK

Agreed.

Lieutenant Steven walks in the barracks.

LIEUTENANT STEVEN

Okay men ten minutes until
lights out. We jump at
0500 get your rest.

CUT TO:

INT. AIR TRANSPORT - DAWN

Patrick has his radio strapped to the front of his
body. All thirty men lineup to jump from the
plane.

The soldiers sailing to the ground tether with
their guide wires bringing them safely to the
jungle floor.

The soldiers land safely on the ground. There are
other soldiers waiting on the ground for them,
they are more specialist.

Patrick lands on his backside to protect his
radio, Philip land directly after Patrick and then
Shaw. The others in the platoon land safely.

Philip helps Patrick to his feet.

CUT TO:

EXT. JUNGLE - MORNING

Patrick is strapping on his radio. Philip walks up to Patrick.

PHILIP

I believe all eyes have
fallen on you.

Panning around the whole platoon had their eyes on Patrick. The Platoon realized that Patrick was fearless. Patrick turns to Philip.

PATRICK

Well I'm reporting to your
six.

Philip pulls out his sniper rifle and racks and loads the rifle.

PHILIP

As soon as the V.C. come
out to play I will display
this fine apparatus of
firepower.

Patrick and Philip sit on a fallen tree. Patrick picks up his M1 and racks a bullet into the chamber, when Ronnie is hugging Shaw then walks over to Patrick and Philip. Shaw follows after Ronnie.

RONNIE

Be careful there Patrick
your liable to shoot
yourself in the foot.

Patrick stands and gives his brother a big hug.

PATRICK

Well hello big brother!
What are you doing here?

RONNIE

Training the locals where
readying the South with a
battle with the North. Be
prepared the V.C. are a
couple of clicks up that
river.

Ronnie shakes Philip's hand and bends down to
continue talking to both men.

RONNIE

Patrick you stay as close
to slick here as you can.
Let the locals draw their
fire. Don't be a hero your
first day.

Ronnie stands up as his SERGEANT HIGGINS is
wearing jungle fatigues and a bullet proof helmet.

Ronnie salutes as the lieutenant barks at Ronnie.

SERGEANT HIGGINS

O'Riley if you get my ass
shot off me because of your
political correctness, I'll
be putting you on point
next.

Ronnie smiles and at eases his respectful
mannerism.

RONNIE

Yes, Sergeant Higgins just
showing my little brother
how it's done.

The Sergeant Higgins turns to Patrick sitting on
the tree.

SERGEANT HIGGINS

Radio operation shit son
you're in a far worse
position than I am.

You hear gunshots begin to pierce the air and the Lieutenant Colonel bends down to his knees.

SERGEANT HIGGINS

O'Riley get your ass back
over to the men. Good luck
boys.

Ronnie runs off to his platoon. The gunfire is increasing intensification, a bullhorn with a soldier SPEAKING VIETNAMESE.

Patrick and Philip are knelt down behind the tree. There are old foxholes dug throughout the surrounding area. There are mortars EXPLODING from the N.V.C.

Two of the men from Patrick's platoon one is dragging the other one when the sniper shoots the man dragging the wounded one.

Ronnie focus his sights on the Jungles trees. When the sniper opens fire again and shoots the wounded one again. Patrick jumps up and yells.

PATRICK

Get your ass up man and get
to cover He's going to
finish him.

PHILIP

I've almost got him.

Patrick runs out to the surviving soldier and begins to drag him out of danger. Philip peers out into the tree line.

ANGEL ON V.C. SNIPER SCOPE he is watching Patrick and prepares to fire another shot when a bullet shoots through the scopes lens and kills the sniper instantly. Ronnie racks his rifle, while him and Shaw takes aim at advancing soldiers now firing at Patrick.

Patrick picks up the PRIVATE RICHMAN and they begin to walk down the foxhole. Patrick starts to run down into a foxhole that EdwallAuthier the

French man was guarding as Patrick ran down into the foxhole a bullet grazes his neck causing blood to flow out heavily.

As Patrick seek the safety of the hole. The sun is blinding the French man as he looks down at his weapon EdwallAuthier bangs on the gun then throws it to the ground pulls his large hunting knife out of it sheath and throws it into Patrick's leg.

Patrick falls on his ass as a helicopter flies over Patrick as the Colonel in the chopper shot his rockets into the bush, as the Colonel looks down into the foxhole and watches Patrick pull the knife from out of his leg, then Patrick grabs the other wounded soldier they both lay on the side of the foxhole.

HELICOPTER COLONEL

What the fuck is that?
We're landing get the Radio
Operator and the other
soldier.

Philip helps Patrick as private Richman gets helped to his feet. The medic grabs Patrick's radio off his back.

Philip carries Patrick the last couple of yards to the chopper while the medic grabs private Richman.

Shaw is laying down cover fire as they load the wounded into the helicopter. The helicopter's gunner sprays the jungle with hot lead. As the N.V.C. Army begins to retreat.

CUT TO:

INT. MEDICAL BARRACKS - MORNING

The Helicopter Colonel stands in front of the two wounded, but recovering men. The helicopter colonel stands with Lieutenant Stevens.

HELICOPTER COLONEL

I want this man court
marshaled!

The Helicopter Colonel and Lieutenant Steven stand on opposite sides of Patrick's hospital cot. NURSE KELLY is writing on her clipboard.

LIEUTENANT STEVEN

I'm sure you've got it wrong. O'Riley is a hero. He pulled Richman out of harm's way.

HELICOPTER COLONEL

That doesn't explain him plunging a knife in his leg.

Camera shot on Patrick.

PATRICK

The French man, EdwallAuthier through his knife at us after his gun jammed.

The helicopter colonel leans over to address Patrick.

HELICOPTER COLONEL

Silence boy! If I wanted any lip off of you, I'll scrap it off my zipper! I want this piece of shit brought up on charges.

LIEUTENANT STEVEN

The closest court is at the Naval base in Okinawa, Japan, sir.

HELICOPTER COLONEL

Ship is ass out immediately before he brings the troops moral down, trader.

LIEUTENANT STEVEN

Let's not convict him just yet.

CUT TO:

EXT. ARMY BARRACKS - AFTERNOON

Patrick stands with the platoon which includes Philip and Shaw. Patrick is on crutches his pants are cut up the leg showing the bandage around his leg.

PHILIP

I hear the colonel has a major hard-on for your court martial.

PATRICK

Yeah, well I need you two to write reports on what you saw that day.

SHAW

Sure thing Patrick whatever you need.

The French man EdwallAuthier walks up to Patrick, while still conversing with Philip and Shaw.

EDWALL AUTHIER

Patrick I am sorry about the knife. I thought you were V.C. It was either them or me and it happened to be you that got the blade.

PATRICK

Well Edwall you could help me out. They want me arrested for treason!

EDWALL AUTHIER

Oh No! What can I do to help you a little bit? It is the least I can do for stabbing you.

PATRICK

Write a report and tell
them what happened.

EDWALL AUTHIER
Sure, sure. Anything else?

PATRICK
No, that is it. They ship
me out tomorrow.

Philip slaps Patrick on the back.

PHILIP
Just look at it this way,
at least you survived
Vietnam. We'll take care
of everything from here.
Worry not Patrick we are as
brave as you are my
brother.

Shaw shakes Patrick's hand.

SHAW
You'll be home soon. Where
you'll have years to fight
communism.

CUT TO:

INT. O'RILEY'S HOUSE - DAY

Patricia is several months pregnant; she is
sitting on the couch reading a current letter from
Patrick.

Harold walks into the living room and sit next to
Patricia on the couch.

HAROLD
Well what does my son have
to say.

PATRICIA
It looks as if they are
going to court martial him.

He is looking at prison
time if convicted.

HAROLD

Oh, that won't happen he'll
be home soon. I'm glad of
that!

Patricia folds the letter back and set it in her
lap.

PATRICIA

That will make me happy
too.

CUT TO:

EXT. SPONGE DOCKS - MORNING

Harold is walking away from his truck parked at
the beginning of the sponge dock. Clara and
Charlie are weaving baskets out on the dock in the
daylight. Willie Payne is motoring his boat out
into open waters. He sinisterly steers at Harold
as Harold walks up to Charlie and Clara. Willie's
boat motors past the end of the dock.

HAROLD

That men is a no good for
nothing piece of seaweed!

CLARA

Karma will catch up with
him on his day of
reckoning.

HAROLD

I just know that it will be
the day I reckon with him.

Charlie stands upright and puts his hands on his
hips.

CHARLIE YATES

The man is infested with
fleas, Harold! Big old

sand fleas crawl throughout
his hair.

FULL SHOT BOAT GULF OF MEXICO - MORNING

Willie pulls his boat next to his drug runners
speed boat.

DRUG RUNNER

Six bricks of snow as per
your request.

WILLIE

That great, but it's not
enough I need double next
week.

Both boats come together and Willie throws the
drug runner a rope.

WILLIE

Bring us together to
exchange the drugs and
cash.

DRUG RUNNER

I don't know about the
twelve bricks Willie it's
too much even for you and
all your redneck
hillbillies.

WILLIE

Listen I tell you want I
need and you go to the Don
to okay the weight.

DRUG RUNNER

You better not be sloppy
and get your ass caught.

WILLIE

You worry about delivery
and I'll worry about
distribution.

Both boats bob in the water as they make the exchange.

CUT TO:

INT. COURT ROOM OKINAWA, JAPAN - AFTERNOON

There is judge wearing an Army uniform there is a court reporter. Patrick is standing before the court.

JUDGE

I have been summoned to the far edges of the world to determine whether or not you should go back to your country or go to the brig.

Patrick is standing in his class A uniform.

JUDGE

I have read all the reports and determine that regardless what the colonel saw it was a not self-inflected wound that cause your injury, but a blade thrown by an accurate marksman.

Patrick is smiling there is a group of officers waiting in the audience.

JUDGE

From what I understand you're a hero. Your lieutenant has recommended you for the medal of valor. And I have requested you for a purple heart and silver star. You will be honorable discharged from the Army immediately. Good luck and God Bless.

The judge slams his gavel down and the court adjourns. Patrick snaps his right hand up to

salute the judge. Patrick turns around and leaves the court room.

CUT TO:

INT. COURT ROOM HALLWAY - AFTERNOON

Two Naval officers approach Patrick outside the court room. The two Naval officers are dressed in white class A uniforms.

1ST NAVAL OFFICER

Sir we've got your ride
back to the base.

PATRICK

I'm okay officer I think
I'm going to explore the
villages.

2ND NAVAL OFFICER

The first flight to the
States leaves at 0800
tomorrow sir.

PATRICK

Thanks, but I think I'm
going to find a martial
arts camp here. I hear it
is some of the best Karate
in the world here on this
island.

The two officers' part from the exit and open the two double doors.

1ST NAVAL OFFICER

Indeed, there is sir.

CUT TO:

EXT. THE O'RILEY HOUSE - EVENING

Patricia is swing on the front porch swing with her sister Cynthia. Patricia is reading another letter from Patrick. Harold is in the front yard washing his convertible.

PATRICK V.O.

My dear Patricia, I was honorably discharged from the Army. However, I cannot pass up the opportunity to learn Ryukyu from some of the greatest karate masters in the world.

EXT. RYUKYU DOJO - MORNING

There is a group of men and women are doing their morning kata exercises. The MASTER INSTRUCTOR approaches Patrick in his white gi and shakes his hand.

PATRICK V.O.

This is a study I have always been interested in since I was a child. You take care of yourself and our child and I'll be home when I'm finished learning this exquisite martial art.

EXT. THE O'RILEY HOUSE - EVENING

A very pregnant Patricia and Cynthia swing on the front porch swing. Harold is rinsing the car with the hose.

EXT. RYUKYU DOJO - DAY

CUT TO:

Patrick walks into the dojo the school of men are practicing throws and people are falling and flying in all directions.

Patrick is carrying his luggage there is a GUIDE that Patrick is following into living quarters of the Dojo.

GUIDE is wearing a black gi he is Japanese.

INT. RYUKYU DOJO LIVING QUARTERS- DAY

CUT TO:

Patrick places his luggage down on the floor next to the bed. There is a gi folded on the bed. Patrick's guide says in broken English.

RYUKYU GUIDE

You put on gi. No more
excuses must wear all time.

The guide turns to leave as he walks out the door, Patrick turns to peer out an open window to the courtyard below filled with men and women practicing White Crane.

EXT. RYUKYU DOJO - MORNING

CUT TO:

Several Ryukyu instructors surround Patrick as they show him the signature moves to White Crane. Patrick follows with precision.

CUT TO:

EXT. RYUKYU DOJO - DAY

The instructors are showing Patrick how to throw a person in self-defense. Patrick gets thrown again and again he tumbles to the ground landing on a mat.

EXT. RYUKYU DOJO - AFTERNOON

CUT TO:

The instructors are showing Patrick how to fight with a wooden sword. Patrick is in formation as the group demonstrates a Kata with the sword.

CUT TO:

EXT. SPONGE DOCKS - MORNING

Harold is idling his boat out to open waters. The sun is rising the weather is clear and the sky is blue. From out of nowhere with no warning Willie maneuvers his boat cutting off Harold still idling down the bayou. Harold is startled and ducks his body down behind his helm. When he comes up, he has he a revolver in his hand.

HAROLD

You son of a bitch! I'll shoot your ass dead.

(Harold mumbles cures)

Forgive me Lord. That day of reckoning is coming for you mister Willie Payne.

Willie is barreling down the bayou motoring his vessel at top speeds.

Camera on Willie motoring his boat out into open waters.

EXT. GULF OF MEXICO - MORNING

The drug runner is waiting for Willie. Just as Willie rounds the corner out in open waters.

Willie pulls up to the drug runner's boat and throws him his rope. The drug runner catches the rope and draw Willie close.

WILLIE

We've got to hurry that old man O'Riley is right behind me. He's going to know we're up to no good.

The drug runner starts to transfer the drugs on to Willie's boat. Harold still idling captains his boat out into the open waters.

Harold spots Willie's boat and grabs for the hunting rifle from the center console, Harold looks through the scope and witness Willie and the drug runner exchanging the drugs.

HAROLD

That ain't blue crabs Mr.
Payne. The Sheriff is
going to hear about this
activity.

As Harold continues to look at the drug deal
through the scope of that high-power rifle.
Willie turns to see Harold's boat idling out into
open waters. The drug runner is counting as he
throws Willie more bricks of cocaine.

DRUG RUNNER

Ten.

The drug runner throws the last package to Willie.

DRUG RUNNER

Twelve.

WILLIE

Here is your money it is
all there. I need you to
deliver the same weight
next week for the same
price.

Willie turns around to see how close Harold is to
his boat. Harold puts down his rifle and
accelerates his boat driving away from Willie.
Willie put a handgun that is in his hand back as
soon as he sees Harold motoring off to check his
traps.

CUT TO:

EXT. SPONGE DOCKS - AFTERNOON

Harold's boat is tied off to the dock as he
unloads his blue crabs. Charlie is at the end of
the dock helping Harold unload his bounty.
Patricia and Cynthia are there hanging out at the
docks. Patricia is at full term and ready to
bust.

HAROLD

Girls you shouldn't be out here this late in the pregnancy. You need bed rest Patricia.

PATRICIA

Oh, dad. You need to stop your worrying.

CYNTHIA

Besides that, Harold I'm with her. Nothing is going to happen. She needs some fresh air.

Harold unloads the rest of the blue crabs, dismounts the boat. As Harold jumps off the boat, he picks up his basket of blue crabs. Charlie grabs the other basket of crabs and they all meandered down the dock to the wicker company.

Clara steps out from the wicker company.

CLARA

Patricia you two should be inside with your feet up.

PATRICIA

I feel fine mother. Go back to your basket weaving.

Willie Payne motors his crab boat to the boat ramp. Willie tilts his sunglasses down to the bridge of his nose as he gives the evil eye to the five of them. Harold and Charlie put the two baskets full of blue crabs in the rear of Harold's pickup truck.

EXT. BOAT RAMP - AFTERNOON

Willie is docking his boat on his trailer. Harold's pickup truck and trailer are next to Willie's. Harold's boat is fastened down for the ride home.

WILLIE

(mumbles
under his
breath)

Nosey no good Motherfucker!

Harold hear Willie clearly displeased by Harold's curiosity. Harold fears and bows down to no one; Harold walks up to Willie's boat.

Willie appears disheveled and nervous.

HAROLD

Why Willie, where are your
crabs?!? You still running
lines, aren't you?

Willie is using too much of his own product. His face is white and pale. He stands up in the back of his boat.

Harold stands beside the vessel mounted to Willie's trailer. Harold has one hand grasping Willie's hand rail.

WILLIE

Lines of what?

(He
snickers
and snorts
his drug
back
further in
his
sinuses)

Crabs?!? Yeah, I just set
my bait today. You nosey
old fool.

HAROLD

Whatcha got to hide,
Willie. Crabbing is an
honest trade. It's not
like your running drugs or
engaging in piracy.

WILLIE

What would you know about
being a pirate you pudgy
parrot?

HAROLD

I'm a licensed Captain
Willie. I've seen me a
pirate or two in my day.
You be careful you'll end
up driftwood if you catch
my drift!

Willie jumps out of the back of his boat and faces
Harold. Clara and Charlie are out on the dock
with Patricia and Cynthia.

WILLIE

You keep your damn hose out
of my business partner and
I won't cut it off your
face!

CLARA

Harold your lunch is
getting cold!

HAROLD

(waving at
Clara)
Okay be there in a minute.

ANGLE ON PATRICIA

WILLIE

Looks like your son got his
bitch pregnant.

HAROLD

My son is off serving his
country, so leave him and
her out of this you hear
me?

WILLIE

Yeah well, I hope he dies!

CLARA

Harold! That's enough your sandwich is getting cold.

Willie walks to his truck and gets in and drives away.

Harold walks over to the waving company.

HAROLD

What's to eat.

CLARA

Cold-cuts

Harold smiles.

HAROLD

Well we done want it to get any colder, do we?

CUT TO:

EXT. RYUKYU DOJO - MORNING

Patrick is performing White Crane exercises. Capturing serenity by achieving center, coining, and channeling his energy from the center of the earth.

Patrick's balance and equilibrium are focused from the core of his body beginning with the foot center of the arch, then channeled through the legs, exiting out his upper extremities.

EXT. RYUKYU DOJO - DAY

Patrick is surrounded by other Ryukyu warriors with wooden swords. Patrick is in the center of their circle as he defends himself against multiple attackers.

The TEMPLE MASTER is moving around the circle ordering the warriors to attack Patrick. Patrick has almost mastered every element of the art the Temple Master.

INT. RYUKYU DINING ROOM - EVENING

Patrick and the other Ryukyu Warriors are eating silently, the only noise comes from the CLANGING of dishes in the Kitchen adjacent the dining room.

The Temple Master walks through the dining room there are several Masters to this dojo. They observe the students eating habits.

The Temple Master sits down at a long table placed on display at the center stage of the dining area. They are served plates of rice and fish.

Patrick and the other students are turning in their empty plates. The Temple Master waits at the exit of the dining area. The Temple Master has his arms folded in front of his body.

TEMPLE MASTER

(spoken in
Japanese)

Better practice your gung
fu tonight, you fight the
class tomorrow morning.

Patrick stops in front of the Temple Master.

RYUKYU WARRIOR #1

He says you better practice
your gung fu tonight,
because tomorrow the class
is kicking your ass for
good.

Patrick pats Ryukyu Warrior #1 on his back.

EXT. RYUKYU DOJO - NIGHT

Patrick and a group of students are practicing gung fu. They are performing Katas in single file line. There are lanterns lining dojo courtyard.

EXT. RYUKYU DOJO - MORNING (RAINING)

Patrick is blindfolded and again surrounded by the Ryukyu Warriors as the Temple Master and other

dojo Masters observe Patrick's progress by circling fighting mat.

Patrick defends himself with precision the student warriors rush Patrick in succession.

Patrick is throwing bodies around and using fighting techniques provided by the Temple Master.

INT. RYUKYU DOJO LIVING QUARTERS- NIGHT

Patrick is taking off the top of his wet gi. His upper body is massive and his muscles are chiseled from stone.

Ryukyu warrior #1 is bring Patrick another dry gi.

RYUKYU WARRIOR #1

You fought well today for an American.

PATRICK

I fight so I can return to my family and teach them the ways of a Ryukyu Warrior.

RYUKYU WARRIOR #1

It seems your family will be well served by your learning the Ryukyu karate.

PATRICK

My wife is going to deliver my son in the next month or two.

RYUKYU WARRIOR #1

Congratulations, Patrick. I'm sure he'll be fitting a King.

PATRICK

Thanks, I'm sure boy or girl we'll be dealing with royalty.

CUT TO:

EXT. HAROLD'S FRONT YARD - DAY

Patricia is at term with her pregnancy, she is outside beating a rug with a whisk. Patricia doubled over in pain from contractions.

She walks to the top of the front porch steps; she uses the column to steady herself.

PATRICIA

Dad! I need to go to the hospital. It's time to have this baby.

Harold walks out from the front door and help Patricia inside.

INT. HOSPITAL - MORNING

Patricia lay in the hospital bed holding the child. The whole family is present.

Clara is sitting in a chair while Charlie is gushing over his new grandson.

Harold is standing near the window next to Cynthia.

PATRICIA

I sure wish Patrick could have been there to see his child being born.

HAROLD

I'm sure Patrick has a good reason for his absence.

CYNTHIA

Patrick is going to teach us martial arts when he returns. That is way too cool.

PATRICIA

Patrick is returning in two months. I guess we're just going to have to wait.

She bounces TROY up and down gentle.

PATRICIA

Huh. Troy we can wait two more months for daddy to return home. Yes, we can.

EXT. TRAILER PARK - AFTERNOON

Willie pulls his truck in front BARBIE'S trailer. Barbie moves the curtains looking out the front window.

INT. BARBIE'S TRAILER - MOMENTS LATER

Willie enters the trailer he has a brown paper bag in his hand. Barbie's daughter ASHLEY looks scared, she moves quickly to the other side of the trailer when Willie enters.

BARBIE

Ashley go next door and play with Jennifer.

ASHLEY

Okay mom.

BARBIE

I'll call for you, when I'm ready for you to return home. Now go!

Ashley slides down to the end of the couch, as Willie meanders away from Ashley. Ashley hits open the door as Willie glazes upon her she runs away from Willie.

WILLIE

Boy, she gets prettier every time I see her. How old is she?

BARBIE

She is eleven years old. I better be the reason for this visit.

WILLIE

Sure babe. Ain't no harm in lookin'.

BARBIE

As long as you keep your hands on my tits and ass, we'll be fine.

WILLIE

I brought some Heroin this time. You said the coke makes you nervous. This should nod your ass into fantasy land.

Barbie gets off the couch, grabs the brown paper bag from Willie as he looks out the front window. Ashley could be heard LAUGHING outside with JENNIFER.

EXT. BARBIE'S TRAILER - EVENING

Willie exits the trailer as he looks over Ashley riding her bicycle with Jennifer. Willie packs his skoal and takes a pinch and puts it in his mouth. Barbie is exiting behind him with a cigarette hanging from her mouth.

Willie walks out to his truck. Barbie yells from Ashley to come inside the trailer.

BARBIE

Ashley... Jennifer that's enough for tonight time to take a shower and get ready for bed.

Ashley walks her bike pass Willie driver side door.

WILLIE

Make sure you get nice and clean.

Ashley gives him a dirty look and walks fast toward her mother.

EXT. KLANS KAVE TAVERN - NIGHT

The Klans Tavern has a well-lit neon sign on the building, the rebel flag flying next to the Klu Klux Klan flag. There is a noose hanging from the tree next to the tavern.

There are several trucks parked in the front and there is a group of people walking into the tavern as Willie exits his truck with a large bag of cocaine.

INT. KLANS KAVE TAVERN - NIGHT

Willie enters the tavern; he walks up to his crew Travis and Randy.

TRAVIS

Willie you got the goods.
We can't afford to wait a minute longer.

WILLIE

What did you expect no call no show?

RANDY

Times a wastin' and I am jonesing for my first line all day. Plus, we have to deliver the rest of the coke to the Grand Dragon.

WILLIE

Hey stupid don't you think that I don't know what weight goes where and for how much.

Willie has the bag tucked under his armpit.

TRAVIS

Let's go deliver the Grand
Dragon's powder.

WILLIE

Lead the way.

INT. BACK ROOM OF KLANS KAVE TAVERN - MOMENTS
LATER

There are Klans men wearing white sheets suits,
other are wearing Nazi uniform there are a dozen
of men waiting for Willie to bring the cocaine.

The Grand Dragon is sitting in his red satin sheet
suit with emblems on his uniform.

GRAND DRAGON

Willie Payne you are a
godsend! Looks like the
party is finally getting
started?

Willie, Travis and Randy kneel before the Grand
Dragon. Willie presents the bag with the drugs to
the counsel. There is a panel of Klans men
sitting on a stage all of them wearing red, black,
and white satin sheet suits.

WILLIE

Just what you asked for one
pound of uncut Columbian
Cocaine.

One of the elders of the Klan dressed in a black
suit grabs the bag with the drug and begins to
divide the drug for everyone's enjoyment.

Another Klan's man in a white suit gives Willie a
pile of money.

GRAND DRAGON

Fifty-five hundred like we
discuss.

WILLIE

Excellent. If that is not
enough I have more.

TRAVIS

If you don't mind Grand
Dragon we would like to
part-take in the pleasures
of this drug with you all.

GRAND DRAGON

I don't mind at all part-
take.

EXT. VIETNAM JUNGLE - DAY

There is a vicious gun battle there are troops
scattered about the area. Philip and Shaw are
fighting the advancing North V.C.

Shaw is laying down a cover fire from the foxhole.

P.O.V. PHILIP'S SCOPE ON HIS RIFLE - DAY

Philip sees four V.C. carry a mortar launcher into
a fox hole. Philip takes aim blows one of the
V.C.'s hand clean off.

Philip racks his sniper rifle and take aim at the
range officer standing outside the foxhole gauging
the distance to the tree line Philip and Shaw are
hiding behind.

A bullet pierces the chest of the range officer.
It's too late the mortar crew has the right range
and distance.

Philip peers through the scope no shot.

PHILIP

I think we're in a bad
spot, Shaw. We might want
to fall back.

SHAW

Out of the fight! And let
those little bastards break
our front line.

PHILIP

I'm sure they've got our
coordinances. We should
fall back. Shaw! Fall
back that's an order.

The V.C. launch their first mortar and it hits
Philip and Shaw's foxhole precisely as they leave
the hole.

Philip falls backwards into the foxhole; Shaw lay
motionless at the top of the foxhole.

INT. MEDICAL BARRACKS - DAY

Philip has a body cast on and his right is
bandaged up. Shaw is next bed beside Philip's
bed.

Lieutenant Steven walks up to the Nurse Kelly
standing between the two men holding a clipboard.

LIEUTENANT STEVEN

How are my men Nurse Kelly?

NURSE KELLY

Considering they had a
mortar dropped in their
foxhole. They are in
critical condition. They
suffered severe lacerations
due to the explosion, other
than that they will
survive.

LIEUTENANT STEVEN

Well take care of them. It
looks like they are going
home.

NURSE KELLY

As soon as they are healthy
to transport.

Lieutenant Steven exits the medical barracks.
Philip wakes up he motions with his left hand to
Nurse Kelly.

PHILIP

Nurse did I just hear it
correctly they are sending
us home?

Nurse Kelly places her hand on Philip forehead.

NURSE KELLY

As long as you don't catch
a fever. There is a lot of
shrapnel damage from the
blast.

PHILIP

How Shaw is he doing okay?

NURSE KELLY

Shaw has some broken bones,
but he'll live.

PHILIP

Good that man is my
brother. I don't know what
I would do without him.

NURSE KELLY

As long as you don't fester
with infection, you'll be
home in a month.

CUT TO:

INT. PATRICK'S ROOM - EVENING

Patricia is rocking Troy silently in a rocking
chair. She stands and puts the child in his crib.
She goes out the door quietly and closes the door
behind her.

INT. O'RILEY HOUSE- LIVING ROOM - EVENING

Harold is sitting on the couch reading the letter. Patricia walks downstairs quietly and sits next to Harold.

PATRICIA

Dad Patrick is going to be home in a month.

HAROLD

I just finished Philip's letter. Him and Shaw got hit by a mortar. Their injuries are sever but they will survive.

PATRICIA

Thank God for that. Cynthia will be happy to hear Philip is returning. And I'm sure Christian is ready to have Shaw safe at home.

Harold puts the letter back in its envelope.

HAROLD

Here give this to your sister, she'll want to read it.

Harold hands the letter to Patricia.

HAROLD

Tomorrow I have to go to the Sheriff's office to report the doin's of Mr. Willie Payne.

PATRICIA

What's that flea bag doin' now?

HAROLD

I think he's running drug instead of blue crabbing. Anyway, I confronted him, let's just say I'll be

keepin' a close eye on the
goin's on Mr. Willie Payne.

INT. SHERIFF'S OFFICE - MORNING

Harold stands in front of the front desk counter.
Sheriff Everett and Deputy Matthew are standing on
the other side discussing Willie's activities.

HAROLD

Willie is on drugs there is
no doubt about that. How
far he'll go or what he'll
do next is anyone's guess.

SHERIFF EVERETT

I'll put a boat in the
water if his up to no good
we'll catch him. I'll do a
safety check of his vessel
and he'll have to comply.

Everett hands Harold a camera.

SHERIFF EVERETT

Meanwhile if you see
anything snap a couple of
shot with this camera.

HAROLD

Well I'm out on the water
everyday except Sunday. So
if he's out there I'll see
him.

DEPUTY MATTHEW

Just try not to be seen
when you take the pictures.

HAROLD

Well its open water no
place to hide out there but
behind my console. I'll do
my best.

SHERIFF EVERETT

Meanwhile I'll have that
boat put in the water
tomorrow.

EXT. SPONGE DOCKS - DAY

Harold is docked at the end of the launch. Willie
is pulling away from the ramp. Willie is moving
fast out of the bayou.

As Willie passes by Harold begins to untie his
boat from the landing. Harold is not in any
hurry, he idles the boat out of the bayou.

EXT. BOAT GULF OF MEXICO - DAY

Willie motors his boat next to the drug dealer.
Willie turns off his motor and throws a rope line
to the drug dealer.

WILLIE

I thought I told you to
meet me five miles due
west. That old man Harold
is on my ass again. We got
to make this quick.

The drug dealer starts to pass the packages to
Willie.

WILLIE

Six, eight. Keep it
coming!

Harold motors out into open water. Harold has the
large lens camera pointed at Willie and his
associate.

The camera is CLICKING as he takes the
photographs.

WILLIE

Ten, Twelve. Here's the
cash!

DRUG RUNNER

There's a boat coming.

Willie grabs his binoculars from the center console.

P.O.V. WILLIE'S BINOCULARS - DAY

Harold can be seen snapping pictures of Willie and his drug dealer exchanging currency.

WILLIE
His taking pictures!

Willie pushes the boats apart.

WILLIE
Go before the cops come.
I'll go deal with this
nosey bastard.

Willie starts his motor, turns the vessel to approach Harold. Willie grabs his revolver and pulls up to Harold's boat.

WILLIE
Give me the camera old man
or I'll kill your ass!

Harold looks down at the camera.

WILLIE
NOW! Come on give me that
fucking camera.

Harold throws him the camera.

WILLIE
I told you to stay out of
my business now you got to
die.

Willie points the gun at Harold and pulls the trigger. The bullet hit Harold in the shoulder.

Harold grabs his own gun and fires back. The bullets gaze Willie but opens a wound on the side of his neck.

HAROLD
God Damn Pirate!

Willie takes off and Harold unloads the rest of his revolver toward Willie fleeing the scene.

EXT. SPONGE DOCKS - AFTERNOON

Harold pulls up to the end of the sponge dock. Harold has a hard time moving with the bullet in his shoulder.

Clara and Charlie are loading a truck with wicker chairs.

Charlie notices Harold approaching bleeding from the chest.

Charlie and Clara assist Harold into the wicker company.

EXT. BOAT RAMP - AFTERNOON

Harold is on a gurnee and is being loaded into a ambulance.

CUT TO:

EXT. RYUKYU DOJO - MORNING

Patrick and the Ryukyu Warriors are in formation, as they practice their White Crane katas.

There are two SHORE POLICE CHIEF PETTY OFFICER entering the dojo.

The Shore Police approach the Temple Master. They are carrying a white envelope.

The Temple Master nods his head in understanding. One of the Shore Police approach the class still in formation.

CHIEF PETTY OFFICER S.P.
I'm looking Patrick
O'Riley?

Patrick lifts up his head and rises his arm.

PATRICK

That's me officer. Right here!

The Chief Petty Officer hand Patrick the letter.

Patrick opens the letter and reads.

CHIEF PETTY OFFICER S.P.

It appears that someone shot your father, and your wife has requested that you return immediately.

The Temple Master approaches Patrick and the two Shore Police.

TEMPLE MASTER

You are a wonderful student, but it is time for you to return home. You've been here long enough.

PATRICK

Yes Master Nakamura, I have to return home to my family. It seems that I must return to battle.

TEMPLE MASTER

I will make sure you don't return empty handed.

PATRICK

Thank you Master. I must go pack.

TEMPLE MASTER

Go!

INT. RYUKYU DOJO LIVING QUARTERS- DAY

Patrick is racing to pack all his belongings when the Temple Master enters the room.

TEMPLE MASTER

You have learn much,
Patrick. We want you to
have this.

The Temple Master reveals a samurai sword.
Patrick turns to accept the gift.

TEMPLE MASTER

If you go into battle a
warrior must not be without
his sword.

PATRICK

Thank you Master Nakamura
this will only be used
honorably with good respect
for this Ryukyu Dojo.

TEMPLE MASTER

Go defend your family and
bring justice to those
without peace.

EXT. MILITARY BASE FLIGHT LINE - AFTERNOON

The two Shore Police pull up to a cargo transport
plane.

They jump out of the jeep and the Chief Petty
Officer grabs Patrick's duffel bag and sword.

PATRICK

Thanks Chief.

Chief Petty Officer hands Patrick his bag and
sword.

CHIEF PETTY OFFICER S.P.

Anything for a Metal of
Valor recipient.

Patrick walks up the landing of the aircraft to
depart the country, he has his duffel bag hanging
for his shoulder and the samurai sword in his
other hand.

EXT. AIR TRANSPORT - MORNING

The air plane taxi down to a stop. A staircase is rolled into position. The door to the aircraft open and Philip exit wearing and upper body cast.

Shaw exit the plane next he has a big cheesy grin on his face.

Cynthia and Christina are wait at the car to welcome the men back home.

Cynthia and Christian both run up to Philip and Shaw giving them hugs and kisses.

CYNTHIA

Philip darling your home.

CHRISTINA

We've finally got our men back. Thank you Jesus.

PHILIP

How's Harold?

CYNTHIA

Recovering at home.

The group walks over to the four door Impala and climb in the vehicle.

INT. IMPALA - MORNING

Cynthia is driving Philip is on the passenger side and Shaw and Christina are seated in the back.

PHILIP

Have you heard anything from Patrick?

CYNTHIA

He wired Patricia a telegraph saying he would be home in days, but didn't say specifics.

Christina and Shaw are kissing in the back seat.

PHILIP

Its good to see you
sweetheart. My strawberry
tart!

CYNTHIA

I'm glad you survived! You
know there are boys
returning in body bags.

PHILIP

Yeah I know. Babe we got
lucky!

EXT. HAROLD'S FRONT YARD - MORNING

There is a taxi parked in front of Harold's house.

Patricia walks out on the porch with Troy in her
arms.

Patrick steps out of the Taxi.

PATRICIA

Patrick!

Harold step out of the house and walks out to the
steps. Harold's shoulder is wrapped in bandages
his shirt is off he is wearing slacks.

Patrick and Patricia meet in the middle of the
yard and hug. Patrick sets his duffel bag down
and grabs Troy in his left arm and his Samurai
sword in his left hand.

Patricia can't let him go, she hold on to his arm
as they walk to the steps of the house.

PATRICK

It's good to be home.
Patricia I missed you. I
don't ever want to leave
again.

HAROLD

Patrick its great to have
you home. Come inside we
have a lot to catch up on.

The Impala pulls into the driveway.

Patrick and Patricia turn around to welcome home
their family.

PATRICK

Philip! Shaw! My God boys
it been a year.

Everybody exits the Impala.

Philip grabs Cynthia with his good arm and walks
up to Patrick holding Troy with Patricia hanging
off his arm. Shaw and Christina approach draped
all over each other.

PHILIP

Who is little man?

PATRICK

Troy.

PHILIP

What's the sword for
Patrick? You some kind of
Samurai Warrior?

PATRICK

(Chuckling)

Sort of.

Philip and Cynthia walk over to the step to the
house.

Harold is still standing at the step on the porch
in his slacks with his shoulder bandaged.

PHILIP

Hello Harold? I hear old
Willie put a bullet in you.

Patrick and Patricia walk back over to the step to
the house.

PATRICK

That's why I returned
earlier than I would've
like. I'm going to get Mr.
Willie and if his boys get
in the way they will go
down too!

PHILIP

You fixin' to kill them?

PATRICK

No, first I'm going to
arrest him. We'll see
where it goes from there.

HAROLD

He wouldn't go peacefully.
I can guarantee that. He
is crazy on coke.

PATRICK

Crazy or not! I've got a
couple of surprises for him
if you know what I mean?

EXT. BARBIE'S TRAILER - NIGHT

Willie is knocking on the front door, but no
answer.

Willie uses his shoulder to open the door. He
enters the trailer.

Barbie face is dark blue she has a tourniquet
around her arm and a needle sticking out of her
hand.

WILLIE

Oh Barbie you were one of
the good ones.

Ashley makes a SNUFFLING sound, she is in her
bedroom. Willie turns his attention to her.
Willie walks down the hallway. Ashley's door is

open she is traumatized her body is balled up in the corner of her bedroom.

WILLIE

Ashley come to Willie
sweetheart. I'm going to
take you to the hospital.

ANGLE ON WILLIE'S HAND REACHING FOR ASHLEY.

CUT TO:

EXT. SPONGE DOCKS - MORNING

Willie's boat is tie to the dock. Willie walks up the ramp as he kneels to untie his boat Patrick places the sword on his shoulder. Patrick is wearing black attire he has a Beretta on his hip and a large knife on other side.

PATRICK

Easy Willie! I'm here to
arrest you for shooting my
father and running the
drugs.

Willie puts his hands in the air as if he was surrendering.

WILLIE

Cops don't carry swords.

PATRICK

Nevertheless put your hands
behind your back. Your
under arrest.

WILLIE

Oh yeah!

Willie spins around grabs his revolver as Patrick swing his sword toward the hand with the gun. The gun goes off shooting Patrick in the love handle. Patrick sword cuts Willie's arm almost off, Willie drops his gun, Patrick falls back in pain, Willie runs away.

CUT TO:

EXT. SPONGE DOCKS - DAY

The Sheriff Everett and Deputy Matthew at the scene taking reports.

There are MOANS coming from the front of Willie's boat. Patrick stands from his wicker chair. Clara and Charlie are standing at the entrance to the wicker company in front of the Sheriffs.

Patrick uses his sheathed sword to pull back the tarp in the front of Willie's boat. Ashley is tied up and there is duct tape on her mouth. She is wearing a long shirt and panties.

Patrick jumps into the boat puts down his sword, grabs his knife and cuts the girl from her restraints. Patrick removes the tape from her mouth.

ASHLEY

Willie sold my mother the
drugs that killed her and
last night he was fondling
me.

Patrick hugs the little girl.

PATRICK

Sheriff, where would Willie
go to get his arm patched
up.

SHERIFF EVERETT

The hospital up US 19.

DEPUTY MATTHEW

No he'd know we are waiting
for him at the hospitals.
What about the KlansKave?
I hear he is a member.

SHERIFF EVERETT

That right his been seen up
there selling his drugs.

Paramedics cover Ashley with a blanket, Patrick helps her out of the boat. The paramedics walk here to the ambulance.

PATRICK

I know where that tavern is
its off State Road 54 just
north of County Line Road.
What are we waiting on
let's go!

Patrick gets out of the boat and starts to leave when the Sheriff grabs Patrick by the arm.

SHERIFF EVERETT

Patrick why a sword? Do
you really need that and
the gun?

PATRICK

The sword doesn't run out
of bullets! And yes I
wouldn't leave home without
either of them.

SHERIFF EVERETT

In that case I agree, but
your not complete not until
you have on of these.

Everett turns and grabs a neck chain with a badge from Deputy Matthew.

SHERIFF EVERETT

Your very own badge Deputy
O'Riley.

PATRICK

Hey you offering me a job?

SHERIFF EVERETT

A Metal of Valor recipient.
Corporal you deserve it.

INT. BACK ROOM OF KLANS KAVE TAVERN - EVENING

Willie is sitting on the stage in the back room getting stitched up. Travis is rapping Willie forearm with white bandages.

EXT. KLANS KAVE TAVERN - EVENING

Patrick pulls the Impala in the parking lot behind Willie's pickup truck and trailer. Sheriff Everett and Deputy Matthew pull in front of Willie's truck just in front of the entrance.

Patrick gets out of the Impala and strap his sword to his back. Sheriff Everett and Deputy Matthew exit their vehicle and pulls out there billy-clubs.

SHERIFF EVERETT

Matthew go survey the back
for an exit and cover it.

DEPUTY MATTHEW

Yes sir!

Matthew runs around the corner and Everett and Patrick open the front door and enter the tavern.

INT. KLANS KAVE TAVERN - EVENING

Patrick and Everett enter the bar. There are several Nazi muscle guys that turns on the stool and stand when they realize the police infiltrated the club.

The FREDDY the bouncer approaches Patrick and Everett.

FREDDY

Bars closed boys.

PATRICK

We are looking for Willie
Payne. We don't want to
fight.

FREDDY

Never heard of him! Time
for you two to go!

Freddy grabs Patrick by the shoulder to turn him around, but Patrick jabs his two fingers into Freddy's throat. Freddy drops to the floor.

The two Nazi muscle man approach Patrick and Everett.

NAZI MUSCLE MAN #1

We don't know anybody here
by that name.

NAZI MUSCLE MAN #2

So you need to leave,
before we tear you apart.

Everett slam his billy club into Nazi Muscle Man #1 stomach. Muscle man #1 is brought to his knees and Everett belts him across the bridge of the nose spilling blood profusely from the nose and mouth.

Muscle man #2 throws a punch at Patrick, Patrick kicks him on the shin and throw two quick strike to the mans face breaking the man's nose.

Muscle man #2 grabs for his gun in his waist band. Patrick liberates his sword and cut the muscle man #2 hand off.

Everett strikes Muscle man #1 across the back of his head, knocking him out.

The bartender pulls and PUMPS the action on the shotgun out from underneath the bar both Everett and Patrick pull their Beretta's putting one bullet each in to the suspect.

The bartender falls back knocks over candles lit next to the liquor, a fire sparks and quickly grows.

EXT. BACK DOOR OF KLANS KAVE TAVERN - NIGHT

There are two Klans men covered in white satin sheet suits with their emblem on on their chests.

Deputy Matthew turns the corner and startles the two Klans men. Matthew has his revolver pulled.

KLAN'S MAN #1

Its the fucking cops!

DEPUTY MATTHEW

Put your hands up!

KLAN'S MAN #2

What's the password?

DEPUTY MATTHEW

Your under arrest!

KLAN'S MAN #2

Nah thats not the fuckin' password.

Klan's man #1 opening the backdoor and there stands Randy with a shotgun. Randy pulls the trigger shooting Deputy Matthew in the shoulder.

Matthew falls to one knee and opens fire shooting Randy in the center of his chest. Randy falls backwards.

Both Klans men try to close the door, but Deputy Matthew kicks the door open and shoots a hole through Klans man #1. Klans man #2 steps back and puts his hands in the air.

INT. BACK ROOM OF KLANS KAVE TAVERN - NIGHT

Patrick and Everett open the door to the back room. Randy run toward the two with a bat in the air. As the bat comes down from above Randy's head Patrick cut the bat in half with his sword.

Patrick kicks Randy in the stomach, Randy falls backwards a couple of feet and land on a table breaking it as he falls to the floor.

A blast from a shotgun Willie is holding spreads B.B.'s hitting Patrick and Everett the two men stumble backwards in pain for a brief moment. The Patrick throws is sword into Willie's gut.

Willie drops the shotgun as falls to the ground
Travis pick up the gun and racks another shell
into the chamber. Everett shoots both of Travis's
knee caps.

Patrick pulls his sword from Willie's body.

PATRICK

Everybody here is under
arrest.

P.O.V. EVERETT'S GUN - NIGHT

Everett points his gun at Randy as he regains his
senses.

SHERIFF EVERETT

Get you ass up and help
carry your friend. This
place is on fire!

EXT. KLANS KAVE TAVERN - LATER

The building in on fire as the police
reinforcements arrive. Willie and Travis are in
the back of the squad car. Randy is outside the
squad car with handcuffs on. The two klans men
have their hoods off with their hands in cuffs.

FADE OUT:

EXT. SPONGE DOCKS - DAY

Patricia and Cynthia are at the wicker company
outside waiving baskets. Charlie and Clara are
walking back from the end of the dock.

Shaw and Philip are loading the flatbed truck with
some wicker chairs.

Harold is in his boat next to Patrick's police
boat idling out into open water.

PATRICK V.O.

Well we final got our lives
back in order, no more

craziness. Life in Tarpon
Springs was an amazing
existence. Seeing how we
all had each others back.

The End.

FADE OUT: