

Jinx  
Episode 1: Intentions  
an original episodic screenplay by  
David Evans

David Evans  
5440 1st Ave S  
Minneapolis, MN. 55419  
(555) 555-5555  
mrdevans@me.com

FADE FROM BLACK:

EXT. HIGHWAY 89 NORTH IN UTAH - NIGHT

The highway's path snakes between two mountain ranges. The peaks to one side are dark silhouettes against the pre-dawn glow of an eastern sky. An old, dirty, beat up blue Honda Civic races northward. To the other side of the road are dark rocky wisps reaching up from the valley into a starlight sky. A brightly lit double length semi in the distance could be a Chinese dragon running up the back of a snake. Civic pulls up to within a couple feet of the lights on the rear bumper of the last trailer of the SEMI.

INT. CAR - NIGHT

The interior of the Civic is a mess. Candy wrappers and beer cans lay about, dust on every surface, black canvas bags fill the back seat. In the passenger seat, eyes closed, is JAY JONES, a thirty six year old white male with short self cut hair, a thin beard, wearing a worn dirty green cotton/polyester shirt, a military style green jacket with ragged edges and patched holes, and time and dirt worn blue jeans. The skin on his face has the veneer of years of unwashed dirt. He goes by the street name JINX. His bloodshot eyes pop open. The lights of passing traffic wash across the interior of the car. He looks worn out.

In the drivers seat is JIMMY, a freshly washed but bruised face twenty five year old white male with close cropped hair, wearing a plaid western shirt and industrially punished blue jeans. Jimmy blinks his eyes vigorously and shakes his head.

EXT. HIGHWAY 89 NORTH IN UTAH - NIGHT

The Civic moves out from behind the semi into the oncoming lane. Jimmy jerks the Civic back behind the Semi. A different semi truck BLASTS by in the opposite direction.

INT. CAR - NIGHT

Jimmy tries to see around the Semi, slowly moving the steering wheel, pulling the car back out into the approaching lane of traffic and begins to pass the Semi. Jimmy floors the accelerator. The lights of an approaching vehicle in the distance looks far away. The WHINE of the car's engine accelerating increases.

JIMMY

Go, go, go!

EXT. HIGHWAY 89 NORTH IN UTAH - NIGHT

The car moves past the Semi's first trailer.

INT. CAR - NIGHT

The lights approaching are coming faster than Jimmy expected.

JIMMY

Damn! Shit!

Jinx sits up.

JINX

This could be an interesting way to die.

JIMMY

Get a fuckin' move on! AHFFF!

EXT. HIGHWAY 89 NORTH IN UTAH - NIGHT

The semi being passed starts blinking its lights. The approaching semi flashes its bright lights. The car swerves in, almost clipping the passed semi just as the approaching semi arrives with its BLARING HORNS in a scissors movement, missing the Blue Honda by inches.

INT. CAR - NIGHT

The SWISH of wind forces the car to shudder. The doppler sound of the semi TRUCK HORNS fades. Jinx touches his chest with both hands.

JINX

Damn! Whadya know. I'm not flat.

JIMMY

That's as close to dead as I care to be.

Jinx looks over at Jimmy. Jimmy doesn't look back.

JINX

It would be too easy to die that way.

Jimmy smiles, looking straight ahead.

JIMMY

Not dead yet!

Jinx shakes his head, no, and looks out to the sky.

JIMMY

It's just another way to stay awake.  
Don't wanna go rolling off the road.  
Load me up a pipe would ya?

Jinx, looking out the window, to the jagged silhouette in the passing landscape. He opens the glove box. The interior light in the glove box lights up a pistol on top of a black bag. Jinx looks down into the glove box, picks up the pistol and puts it down in his lap.

JINX

You should find a different place  
for the gun and stash. It's the  
first place they look.

Jinx grabs the black bag and puts it on top of the gun. He pulls a crack pipe and a small baggie of crystal meth from the bag. Jinx loads the pipe and holds it out to Jimmie. Jimmie takes the pipe, Jinx lights it with his Zippo lighter. Jimmy sucks in a hit, and COUGHS.

JINX

I just want to put some miles between  
me and Vegas, I want to be a thousand  
miles away.

JIMMY

I can only get you three hundred and  
fifty miles. I got a girl waiting  
who won't be waiting once I get there.

Jimmy looks over at Jinx, wiggles his eyebrows and grins a broad smile, with rotting teeth. Jinx turns away, looks out into the mountains. Jinx loads the pipe again and takes a hit. After he takes in the warm feeling, Jinx looks directly at Jimmy.

JINX

Why don't you take the freeway instead  
of this two lane?

Jimmy shakes his head, no.

JIMMY

There's a reason all the truckers  
take this way. The cops are never  
out here.

Layers of landscape pass in various frequencies out the passenger window behind Jinx.

JINX

Looking forward to hometown bullshit?

JIMMY

I didn't burn all my bridges. I'll  
find something. Beats getting beat  
on again by Vegas cops.

Jimmy twitches, looking around at the mirrors.

JINX

Las Vegas hires all the new cop  
recruits that wouldn't have gotten  
jobs anywhere else.

Jinx packs away the dope, zips the bag, and puts it back in  
the glove box.

JINX

They would fail a personality disorder  
test, but Vegas doesn't care and  
don't ask questions that might reveal  
they are psychopaths.

Jinx picks up the gun, aiming it out the window, before  
returning it to the glove box. He shuts the glove box with a  
soft CLICK.

JINX

They work a few years in Vegas, then  
they can apply to a real police  
department somewhere else when they  
look like professional law  
enforcement. You could get that  
job.

JIMMY

I think I'll pass on that. I have a  
feeling they'd beat me up even if I  
was wearing a uniform.

Jimmy looks in the rearview mirror, then quickly to the side  
mirror.

JIMMMY

Dang!

A car BLASTS past. The Civic rocks with the force from the  
passing car.

JIMMMY

They must be going a hundred and  
fifty.

JINX

I always wondered if you'd hear the  
crunching metal before life was ripped  
out of you at that speed?

JIMMY

I bet you'd die real slow in this  
car.

EXT. LAST CHANCE GAS STATION - MORNING

The Civic pulls off a street into a gas station, up to a pump on a gas island.

INT. CAR - MORNING

Jimmy puts the car in park and turns off the engine, turning his head to Jinx.

JIMMY

It's your turn to buy the gas.

JINX

Yea, I got it.

EXT. LAST CHANCE GAS STATION - MORNING

Jinx gets out of the car, walks to the pump and removes the gas nozzle. He turns to the car.

JINX

Hey, pop the door.

The filler door pops open. Jinx removes the cap and starts filling the tank. He watches a video advertisement about how great clean fuel is for the environment as numbers fly by on the pump.

INT. LAST CHANCE GAS STATION STORE - MORNING

Jinx stands at the coolers. He open a door and picks up an ADRENALINE SHOCK beverage. He puts the can back and chooses JOCKO GO.

JINX

Thats right. Go, Jocko Go.

He goes up to the counter.

JINX

Pump three and this.

The cashier, SONG, is a twenty three year old Korean/American woman wearing a uniform blouse with a name tag, with light brown medium length hair. She rings up his order.

SONG

Forty seven thirty.

Jinx pays with a fifty and Song gives him change.

JINX

Thanks.

Jinx walks out the door.

EXT. LAST CHANCE GAS STATION - MORNING

The gas station lot is empty, except for Jinx standing between the store and the gas pumps. He looks up, thinks, then runs out to the road and looks up and down. The road is empty. Jinx THROWS the can of energy drink to the ground, where it SPUTTERS. He proceeds to STOMP on the can repeatedly, its contents spraying all over. He KICKS the remnants across the station lot.

INT. LAST CHANCE GAS STATION STORE - MORNING

Song is restocking cigarettes into the display case. Jinx pushes hard through the door.

JINX

What the hell! He drove off! Did you see him drive off?

SONG

No, I...

JINX

Damn! Everything I own is in that car.

SONG

I didn't see...

JINX

My clothes, my guitar, my tattooing gear.

Jinx paces back and forth, waving his arms. Jinx notices his behavior is disturbing Song. She has set down the carton of cigarettes she was working on and is backing away, looking around for her escape option. Jinx turns on a dime, and walks out the door. Jinx disappears around the side of the store. Song picks up the carton of cigarettes, pulls out another pack and put it in the rack.

SONG

Never a dull moment.

EXT. BEHIND LAST CHANCE GAS STATION - MORNING

Jinx walks into a small lane behind the building between a stone wall and the building. Jinx KICKS anything he can find and throws anything he can put his hands on. He SCREAMS in anger, then SCREAMS in pain as he hurts his toe KICKING a solid object. Jinx and sits down, holding his foot.

INT. LAST CHANCE GAS STATION STORE - MORNING

Song loads a bag of chips and two soda cans into a bag and hands the bag over to a CUSTOMER ONE, a short, plump fifty eight year old balding white male wearing a suit and tie.

SONG

Thanks for shopping Last Chance.  
Have a nice day.

Customer One walks away from counter and opens the door.  
Jinx is standing outside the door.

CUSTOMER 1

After You.

Jinx fixes his stare with a stone face.

CUSTOMER 1

I insist, after you.

Customer One reconsiders and exits. Jinx, limping slightly, walks over to Song.

SONG

Can I help you?

JINX

Sorry. I just, lost it.

Song drops her head, looks at the counter.

SONG

I'd probably loose it too. I'm sorry,  
I wasn't paying attention to the car  
when you were here. Not that seeing  
him drive away would have changed  
anything. It doesn't look like he's  
coming back.

JINX

Long gone, like a turkey through the  
corn, with his long johns on.

Song hides a smile with her hand.

SONG

What are you going to do?

Jinx throws his hands up.

JINX

I don't know. Is there any day labor  
in this town?



SONG

No, not really. It's a college town.  
College kids eat up all the little  
gigs. Is there anyone you could  
call? We have Western Union here,  
if you get someone to send you cash.

Jinx looks at Song.

JINX

There's one, but I save that for an  
emergency.

SONG

I suppose you could just wait till  
an emergency comes along.

Jinx considers. Song makes a face.

EXT. BEHIND LAST CHANCE GAS STATION - LATE MORNING

Jinx is sitting down against the wall behind the gas station.  
He counts the few bills and coins in his pocket. He checks  
his rolling tobacco pouch. He takes a hand rolled cigarette  
from an ALTIODS tin and lights it.

INT. LAST CHANCE GAS STATION STORE - LATE MORNING

Song watches through the window as Jinx walks up to the pay  
phone outside. He lifts the handle, then hangs it back up.  
Jinx pokes his head in the door.

JINX

Where are we?

SONG

Provo.

JINX

You gotta be kidding me!

Song watches Jinx walk back out to the pay phone, waving his  
arms, shaking his head, and talking to himself.

EXT. LAST CHANCE GAS STATION - LATE MORNING

Jinx holds the phone in one hand and coins from his pocket in  
the other. He counts the coins again. He puts them in his  
pocket, hangs up the phone and walks away.

JINX

Fucking Provo!

EXT. STREET - NOON

Jinx walks down the street. He looks into a lot where construction once started a long time ago, and may happen again someday. He walks into the lot checking out things that have been left there. He comes to an old refrigerator laying on it's side. He lifts the door and sees a couple blankets and a round throw pillow with a yellow smiley face printed on it.

JINX

Nice little bunker.

Jinx lets the door close, and notices a stick that keeps the door from sealing. He walks deeper into the lot and finds a pile of pallets. He sits on a pile and looks around. It is a fairly secluded spot, tucked in behind a trailer parked in the lot. He sits down, tries a few different positions, checking to see if he can make himself comfortable, checking the sight lines.

EXT. MUFFLER REPAIR STATION - NOON

Jinx walks up to an OLD MECHANIC, wearing coveralls covered in engine grease, sitting on a camp stool outside the garage doors of the service bay, eating a sandwich. His hands are dark from working on cars and his face has smears of oil and dirt.

JINX

Have you got any work I could do to help you out? I could sweep up, wash cars, fill a dumpster cleaning up the property. I'm pretty good at demolishing stuff if you need anything torn down.

OLD MECHANIC

No, no. I do the work here and don't do any hiring. The boss ain't here. He hasn't hired anybody but me in twenty years.

Jinx walks away.

OLD MECHANIC

He also hasn't done much work in twenty years.

EXT. CITY STREET - AFTERNOON

Jinx walks past the Police Station. He looks around the street. He walks across the street and looks back. He goes back and walks in the front door.

INT. PROVO POLICE STATION - AFTERNOON

Jinx pushes through the door and walks up to the front desk.

JINX

I'd like to report a theft.

SARGENT HELLER, a forties something blond woman in uniform with medium length blond hair, looks at Jinx with a sideways glance. She gathers up some papers, clips them to a clipboard, then holds it and a pen out to Jinx.

SARGENT HELLER

Fill this out. Bring it back here when you're done.

Jinx takes the paperwork, walks across the hallway to a bench along the wall and starts filling out the paper.

INT. PROVO POLICE STATION - LATER

The Sargent, with her back to the reception counter, mumbles on the phone in a playful, flirtatious way. She turns her head and stops. She whispers into the phone and hangs up, putting the cell phone into her pocket. She turns back to facing the counter.

SARGENT HELLER

Ya got that all done?

Jinx hands back the clipboard with the paperwork. The Sargent looks it over.

SARGENT HELLER

So you don't know this guys name other than "Jimmy?". You met him in Vegas. Do you think he was using his real name?

Jinx shakes his head, no.

SARGENT HELLER

No, probably not. You don't know the license number of the dusty blue Honda Civic. I hate to tell you but there isn't anything we can do to catch this guy.

JINX

Yea, I know. I just figured if someone finds my bag in a ditch with my tattoo gear and turns it in I might have a chance to get it back.

The Sargent nods her head.

SARGENT HELLER

Good luck on that. I see you have a contact in Minnesota.

JINX

That's my sister. I used to have an Obama phone, some guy in a blue Honda drove off with it.

SARGENT HELLER

Sorry for your loss.

JINX

I would laugh if I weren't so ticked off.

Sargent Heller smiles. As Jinx walks towards the door he comes across pictures of police officers. He see's one, a picture of a sixty something year old man wearing a sheriff's uniform. Jinx puts his finger on the name. SHERIFF RANDY SMITH.

EXT. LAST CHANCE GAS STATION - AFTERNOON

Jinx picks up the pay phone handle and DIALS ZERO.

JINX

I need to make a collect call.

OPERATOR (V.O.)

What number?

JINX

6122551957

OERATOR (O.S.)

And what is your name sir?

JINX

Jay Jones

INT. DINING ROOM - DAY

A large picture window looks out onto a lush garden with birdbath, bird feeders, flowers, bushes and angel sculpture. Inside, at the edge of the window is a stand with a telephone on it, which begins to ring. TOM TIPTON, a stocky forty one year old white male with a pony tail and a short beard, wearing a black t-shirt and cargo shorts picks up the phone.

TOM

Hello.

OERATOR (O.S.)  
Sir, would you accept charges for a  
collect call from Jay Jones.

TOM  
Yea, sure, I accept the charges.

EXT. LAST CHANCE GAS STATION - AFTERNOON

Jinx looks up to the sky.

JINX  
Hey Tom, is sis there?

INT. DINING ROOM - DAY

Tom moves over to the window and looks out.

TOM  
She's out shopping right now.

EXT. LAST CHANCE GAS STATION - AFTERNOON

Jinx hammers the wall with a fist.

JINX  
Damn!

INT. DINING ROOM - DAY

Tom watches a bunny hop past.

TOM  
How bad is it?

EXT. LAST CHANCE GAS STATION - AFTERNOON

Jinx turns away from the wall looking out towards the street.

JINX  
I thought it would be a good time to  
get out of Vegas, so I caught a ride  
with a guy I met. This morning it  
was my turn to fill the tank and  
while I was inside paying for the  
gas with the last money in my pocket  
he drove off with everything I own,  
my clothes, my guitar, my tattooing  
gear. I was making a living with  
that gear. My money roll was in my  
bag. I don't have anything left.  
Could you send me some money with  
Western Union to Provo?

INT. DINING ROOM - DAY

Tom moves over to a secretary desk by the telephone stand and opens it.

TOM  
Let me get a pen. How much are you  
thinking?

EXT. LAST CHANCE GAS STATION - AFTERNOON

Jinx brings his hand up to his head.

JINX  
I don't know. Could you send me,  
like, two hundred dollars?

INT. DINING ROOM - DAY

Tom takes out a yellow pages from the desk in the corner.

TOM  
Yes, not a problem. Is that going  
to be enough? Where do I send it,  
you said Provo? Shit man, do you  
have your ID?

EXT. LAST CHANCE GAS STATION - AFTERNOON

Jinx leans his head against the wall.

JINX  
Yea, I've got my ID. That's all you  
need, Jay Jones, and fucking Provo.

INT. LAST CHANCE GAS STATION STORE - AFTERNOON

Jinx enters through the door and walks up to Song at the counter.

JINX  
My brother-in-law is going to send  
me some cash.

SONG  
I'll probably get off before it gets  
here.

JINX  
What time do you close?

SONG  
We don't. Twenty four hours a day.  
Hurry up and grab something to eat  
before my co-worker shows up.

EXT. EMPTY LOT - EVENING

Jinx sits in the empty lot across the road from the gas station on the pile of pallets. He empties the last potato chips from a small bag, crumples the bag and eats the chips. He takes another bite of a SLIM-JIM, and lights the last hand rolled cigarette in the ALTOID tin container.

EXT. EMPTY LOT - LATER

Jinx collects his trash, gets up and walks across the road, avoiding the traffic, over to the Last Chance Gas Station. He puts his trash into the garbage can.

INT. LAST CHANCE GAS STATION STORE - EVENING

Jinx walks up to a male cashier, TONY, a skinny long haired eighteen year old.

JINX

Can you check for some money coming  
in for Jay Jones?

TONY

You got an ID?

Jinx pulls an ID out of his pocket.

JINX

Glad I didn't leave my ID in the  
car.

Tony looks out at the parking lot and gas pumps and sees no car. He looks at Jinx as if he was going to ask a question, then decides better, taking the ID from Jinx. He turns around and checks the Western Union computer, checking the ID against the information on screen.

TONY

The money's here.

Tony enters the transaction into the Western Union computer, which spits out a receipt. He puts the receipt in front of Jinx and puts a pen down on it.

TONY

Sign here.

Jinx signs, Tony goes to the cash register, enters the transaction, opens the register and counts out two hundred dollars in twenties.

TONY

Twenties fine?

Jinx takes the cash.

JINX

Thanks man. Have you got any rolling tobacco?

TONY

Oh, yea. We got two different kinds.

JINX

Gimme the cheapest one. Say, where can you buy a Greyhound Bus ticket?

TONY

You can buy them online or you have to go down to the train station.

Jinx bends over the counter, lightly banging his head against it.

TONY

It's not far, maybe a couple miles. Let me draw you a map.

JINX

Cool man. I'll go pick up something else.

Back at the coolers, Jinx pulls out a twelve pack of beer and holds it close to his chest, closing his eyes.

EXT. EMPTY LOT - NIGHT

Jinx opens the new package of rolling tobacco and rolls a cigarette. He takes a can from the twelve pack, POPS it open and chugs the entire can. He BURPS and crushes the can in his hand. He lights the cigarette. Then he takes another can from the twelve pack and POPS it open. Jinx looks around, jumps up on the pallet pile where he is shielded from being seen from the street. He sets up his little camp and makes himself comfortable.

EXT. EMPTY LOT - LATER

A YOUNG BOY, a nine year old who needs his hair washed, cut, and brushed, whose multi colored dirty clothes are too large and too small, walks into the empty lot from the rear. He stops and looks around. He hunches down, carefully stepping his way through the empty lot, looking into the dark areas. By the trailer he sees a dark figure on a pallet pile and he pulls his head back. He silently makes his way over to the abandoned refrigerator, climbs in. He peeks out the crack of the door opening.



EXT. EMPTY LOT - MORNING

The Young Boy sticks his head out from behind the trailer. He looks over and sees Jinx still on the pallet. He climbs onto a different pile of pallets, sitting down on top, staring at Jinx. Jinx opens his eyes, looks directly at the young boy. Young Boy is not afraid. Jinx sits up. He climbs down walks over and empties his bladder in the bushes, looks to the side.

JINX

Well look at you. Is this your spot?

Jinx OPENS the plastic grocery bag, pulls out a small bag of potato chips and tosses it over towards Young Boy.

JINX

What should I call you? Dog?

Young Boy jumps down from the pile of pallets and scampers out of the empty lot, to the brush at the rear.

JINX

So how did you end up here, Dog? I bet it's a story.

Jinx watches Young Boy disappear into the brush. He looks down at an old tattoo on the back of his hand.

INT. HANDMADE FORT IN THE WOODS - MORNING (FLASHBACK)

An eleven year old JINX, brown buzzcut hair, wearing blue jeans, KEDS tennis shoes, and a green t-shirt under an open zippered grey hoodie, looks across the small enclosure over to his older brother YOUNG KIETH, a fourteen year old boy with a bruised eye and cheek, black buzzcut hair, wearing blue jeans, light blue T-shirt, black high top sneakers, a MINNESOTA TWINS baseball cap and a jean jacket.

KIETH

I ain't never goin' back. That bastard has hit me for the last time.

A WHISTLE imitating a whippoorwill interrupts Kieth, who peeks out the wall of the fort. The dark blanket doorway opens and STEVIE YOUNG, a fourteen year old boy in blue jeans, an orange jacket and matching stocking cap pokes his head in the door.

STEVIE

Hey Kieth, Jinx. Did you guys stay out here all night?

Stevie comes into the fort holding a bag.

KIETH  
I ain't never goin' back.

STEVIE  
Brought you guys some donuts.

Stevie hands Jinx the bag, crawling into the cramped space. Jinx opens the bag and Kieth pulls out a donut. Jinx takes one too. They devour the donuts, and each grab another from the bag.

STEVIE  
What are you going to do?

KIETH  
I was thinking we could hitchhike to San Francisco.

STEVIE  
Why not take a car? I checked out a sweet Chevy last night. We should ask Ed and Harvey. I bet they would want to go.

Kieth and Jinx look at each other.

KIETH  
I'm in, let's blow this place.

JINX  
I kinda like it here. This fort is cool. I could live here.

Stevie and Kieth look at each other, then at Jinx, and LAUGH.

EXT. CITY STREET - NIGHT

Wearing a black hoodie, Stevie walks up to a CHEVY parked in the street, carefully opens the drives door and gets in. He pulls the door closed softly.

INT. CHEVY CAR - NIGHT

Stevie takes a screwdriver from his hoodie pouch and pops the ignition on the dashboard, turns the popped ignition, starting the car. The other doors of the car all fly open and ED SCROGGINS, a big tough looking 15 year old boy wearing a black stocking cap, a quilted flannel shirt jacket and jeans, HARVEY DURNHAM, a thin 15 year old boy with long dark brown hair wearing a WWII Eisenhower Jacket over a white collared shirt and blue jeans, pile into the car along with Kieth and Jinx LAUGHING and SLAMMING the doors.

STEVIE

What the hell are you doing? You  
were supposed to wait for me to pick  
you up!

Everyone LAUGHS. Stevie puts the car in gear and drives away.

EXT. CITY STREET - NIGHT

The Chevy drives slowly through a neighborhood and into an alley. The car stops behind an old dilapidated garage. Kieth gets out of the passenger side and lifts the garage door, climbing under. He comes back out with a gas can and a garden hose.

KEITH

Lets go, Crabby Appleton won't miss  
this stuff.

He climbs back into the car.

INT. CHEVY CAR - NIGHT

Kieth hands the gas can to Jinx.

KIETH

You think we can fill the tank?

JINX

It'll take a long time to fill it  
one gallon at a time.

Keith turns the radio on, the ANIMALS song "WE'VE GOTTA GET OUT OF THIS PLACE" fills the car and everyone laughs, hoots and hollers, singing along.

JINX

We gotta get out of this place, if  
it's the last thing we ever do.

EXT. CITY STREET - NIGHT

Jinx slips up to a car, opens the door to the gas filler, runs the hose down into the tank. He sucks on the end of the hose and gets it into the gas can as gas starts coming out of the hose. Jinx fills the can pokes the end of the syphon into the gas filler tube, takes the can to the Chevy and pours gas in. As he is filling the Chevy he calls to the others in the car.

JINX

Hey, we need to swap license plates.  
Anybody have a screwdriver?

STEVIE

Yea, I have one.

Stevie gets out of the car and walks up the street looking at license plates. Jinx goes and fills the gas can again. Kieth gets out of the Chevy and goes to the Chevy's license plate pulling out his SWISS ARMY pocket knife to remove the license.

KEITH

That's a good idea, it'll make it harder to find us.

INT. CHEVY CAR - MORNING

Driving the car down the highway, Stevie looks around at the other boys in the car. They are all asleep.

EXT. INTERSTATE FREEWAY - MORNING

The Chevy PASSES, windows all down. A Highway Patrol car crosses over on a highway bridge as the Chevy passes under the bridge.

EXT. REST STOP 1 - DAY

The Chevy pulls off the Highway into the rest stop. Stevie parks the car at the end of the parking area. He gets out, checks the license plates, and walks to the bathrooms.

INT. CHEVY CAR - DAY

The boys sleep like babies.

EXT. REST STOP 1

Stevie returns to the car. He opens the drivers door and honks the horn, waking his friends suddenly.

ED

What the hell man! You scared the shit out of me. I'm gonna have to change my diaper.

Kieth and Harvey LAUGH.

STEVIE

We're gonna have to get more gas. It's gonna be tough in the day. I checked out the map in the Visitor Center.

The boys climb out of the car, stretching and yawning.

STEVIE

There is a town up ahead that has a big shopping center. We should check that out and see if we can siphon some gas in the parking lot.

JINX

The can is too slow, and obvious.

STEVIE

Yea it is. OK, who's gonna drive the next leg.

KEITH

Me, it's my turn.

Stevie tosses the screwdriver to Keith.

STEVIE

Here's the key.

Stevie gets into the back seat. Keith slides behind the driving wheel but finds it difficult to figure out how to start the car. Jinx leans over, takes the screwdriver from Keith and starts the car. Keith grabs the screwdriver from Jinx.

KEITH

Get out of my face.

EXT. SHOPPING MALL PARKING LOT - AFTERNOON

Keith drives the car up and down aisles in the parking lot.

HARVEY

Pickup trucks have bigger tanks. Just pull in so our filler is next to their filler. Harvey and Ed, you guys walk into the store to make it look like we're shopping in case somebody is watching.

Keith drives the car into a parking spot. Harvey and Ed get out and walk towards the store. Stevie gets out and sits on the hood of the car, lighting a cigarette. Jinx slips out of the car, staying low and goes back to the pickup trucks filler cap. He holds the hose out, trying to measure whether it will be long enough.

JINX

Move the car ahead about two feet.

Keith moves the car forward. He looks in the side mirror at Jinx who gives him a thumbs up. Jinx removes the gas cap and sticks the hose down the tube and sucks on it.

Gas starts coming through, Jinx gets a mouthful, spitting it out. He crimps the hose but it leaks gas all over while he takes the cap off the Chevy. He gets the hose into the filler tube and gas starts siphoning.

Some people come out of the store and start walking down the lane they are in.

STEVIE

Shit, somebody's coming this way.

Jinx pulls the hose out, stopping the siphon.

STEVIE

It's ok, they're getting in a car down there.

Jinx has to suck on the hose again to get the siphon running. He SPITS out gas. The siphon starts again.

INT. GROCERY STORE - AFTERNOON

Ed and Harvey walk down an aisle in the freezer section.

ED

I'm hungry man, we need to get some food. How much money you got?

HARVEY

You want my money?

ED

I need to know how much money we got to figure out what to shop for. I'll throw in five bucks. If you can throw in five bucks we can spend up to ten. If you don't have any money we have five bucks to shop with.

HARVEY

I can throw in five bucks, but we need to some from the other guys.

Ed opens the door to the freezer and pulls out a box of Ice Cream Sandwiches. He opens the box and stuffs ice cream bars into his pants.

ED

We need a little discount.

Harvey walks away down the aisle to the meat section at the end, he grabs a package of baloney. He goes over to the bread section and grabs a loaf of white bread.

Ed grabs a bag of chips, stops at the sunglasses display and tries on a few pairs of glasses, then he hurries to join Harvey. Harvey puts his choices on the belt. Ed arrives and puts the bags of chips down. The cashier, LORAIN, a nineteen year old woman with bobbed hair, wearing a store cashier uniform begins entering items into the cash register.

CASHIER

Did you boys find what you were  
looking for?

She continues to ring up the items.

HARVEY

Next time I'll think ahead and have  
something I'm looking for.

Harvey and the Cashier smile at each other.

CASHIER

You could use some lettuce and Mayo  
or mustard for your sandwiches.  
They are just right there, won't  
take but a second.

HARVEY

I think you are right.

Harvey walks off to the produce area just across the lane. Ed is leaning against the counter, hiding the front of his pants and starts to worry about feeling something dripping down his leg. He calls out to Harvey.

ED

Hey Harv, I think we'll be ok.

Harvey stops and turns.

HARVEY

It won't take but a sec.

Harvey continues on to the produce. Ed starts to rock back and forth.

CASHIER

It'll only be a sec.

Ed smiles.

CASHIER

Where you guys from? I've never  
seen you around here before.

ED

What? Oh, we're from the TWIN CITIES.

The cashier frowns.

ED  
MINNESOTA.

CASHIER  
Just visiting?

ED  
Na, we're just passing through on  
our way to San Francisco.

CASHIER  
That sounds like fun. I've always  
wanted to go there.

Harvey gets back with a head of lettuce and a jar of mustard.

CASHIER  
You guys traveling with family?

HARVEY  
What? Oh, no. We're delivering a  
car for my uncle.

CASHIER  
You guys look a little young to drive.

HARVEY  
My older brother is the one driving.  
We're just along for the ride.

CASHIER  
That is so cool, San Francisco.

EXT. SHOPPING MALL PARKING LOT - AFTERNOON

Harvey walks out of the store, Ed follows carrying the bag,  
walking like a duck. They get back to where the car was, but  
it's not there.

ED  
Where'd they go?

They both look around the lot.

HARVEY  
There they are, over there.

They run across the lot. Ed puts the bag down on the hood  
next to Stevie and pulls melting, soft ice cream sandwiches  
from his pants, placing them on the hood of the car.

ED  
Damn, damn, damn.



Ed hands a dripping ice cream sandwich to Stevie.

Harvey LAUGHS.

STEVIE

What's this? Mr Soft Serve?

HARVEY

Get 'em while they're hot.

ED

Damn, they melted down my legs. Why did you make me stand there when you knew I had ice cream in my pants?

HARVEY

I didn't put them down your pants. You didn't have to wait for me.

ED

But the checkout lane was my cover.

Jinx grabs one of the bars and opens it, licking the melted ice cream from the chocolate. Then he spits it out. The other boys look at him.

JINX

Need to wash some of the gas outta my mouth.

Ed takes sunglasses out of his pants one by one, handing a pair to each of the guys. They try them on.

JINX

Too cool. Even covered in ice cream.

EXT. INTERSTATE HIGHWAY - NIGHT

The Chevy BLOWS by on a on a straight flat road.

INT. CHEVY CAR - NIGHT

The boys are wearing the sunglasses.

HARVEY

We're getting low on gas again.

ED

My grandpa used to have a gas tank on his farm. Maybe we could find a gas tank on a farm.

STEVIE

Yea, pull off on the next exit. Let's scope it out.

EXT. HIGHWAY EXIT - NIGHT

The Chevy comes to a stop at the end of the exit ramp. The VOICES of the boys in the car can be heard.

STEVIE

Left or right.

HARVEY

I saw a farm back about 5 miles on the right.

ED

Lets go left, there's sure to be one coming up soon.

The Chevy TURNS left onto the two lane highway.

INT. CHEVY CAR - NIGHT

Keith is making himself a baloney sandwich in his lap, spreading mustard on the bread with his finger.

ED

Look, over there, theres a barn.

EXT. COUNTRY ROAD - NIGHT

The Chevy TURNS slowly onto a gravel drive.

INT. CHEVY CAR - NIGHT

Kieth is eating his sandwich.

JINX

Turn out the lights.

Harvey turns out the headlights, and can't see anything. He stops the car.

HARVEY

Maybe we should walk in, check it out before we drive in.

ED

We can just say we're trying to find the Anderson's place, took a wrong turn if someone asks.

HARVEY

I can't drive without headlights.

ED

If there is a farmer they will be  
sound asleep by now. My Grandpa  
always went to bed with the sun and  
he never woke up no matter how much  
noise we made.

EXT. GRAVEL DRIVE - NIGHT

The Chevy's headlights turn on, the car INCHES forward.

EXT. FARMYARD - NIGHT

The Chevy pulls up along side of a fuel tank. Ed and Kieth  
get out of the car.

ED

We gotta make sure it's gas and not  
diesel.

Ed removes the nozzle and sniffs it.

ED

I think it's gas. There's the hand  
pump right there. Give it a pull.

Kieth pulls down on the handle and it SQUEEKS.

ED

A little slower.

Kieth pulls on the handle again, more delicately. Gas comes  
out the nozzle. Ed pours it through his palm.

ED

Yea, it's gas. Lets get goin'.

Ed put the nozzle into the gas filler of the Chevy. Keith  
starts pumping, at first carefully not to make noise. Jinx  
sticks his head out the window and concentrates on watching  
the house, fifty yards away. As Keith pumps he finds the  
squeakiness is lessening, so he pumps at a higher rate.

EXT. FARMHOUSE - NIGHT

The house sits dark and quiet.

EXT. FARMYARD - NIGHT

Keith is getting tired on the pump.

KEITH

Hey Ed, switch up with me.

Ed takes over pumping.

Keith walks to the drivers window.

KEITH  
How much we got.

HARVEY  
It's gettin' there.

Keith lights a cigarette.

EXT. FARMHOUSE - NIGHT

A light goes on in an upstairs window of the farmhouse.

EXT. FARMYARD - NIGHT

Jinx's eyes open wide.

JINX  
A light went on in the house over  
there.

Harvey looks over at the house.

EXT. FARMHOUSE - NIGHT

Another light goes on downstairs.

EXT. FARMYARD - NIGHT

Harvey runs for the car.

HARVEY  
Let's get out of here!

Ed keeps pumping.

KEITH  
C'mon man let's go.

Keith tosses his cigarette to the ground.

KEITH  
Ed, C'mon man!

Ed drops the nozzle to the ground and runs for the car door.  
Gas in the hose leaks out over the ground. Keith comes around  
the other side of the car and starts to pull the door open  
when a BLAST goes off.

KEITH  
Ahhhh!

INT. CHEVY CAR - NIGHT

Keith jumps into the car. Harvey pulls away before the door closes, another BLAST goes off.

KEITH

I'm hit man. He shot me in the ass.

Jinx looks out the back window as the car pulls away, sees FARMER, barefoot, wearing pajamas, raising his shotgun again.

EXT. FARMYARD - NIGHT

Beside the foot of Farmer the cigarette on the ground glows as the gas flows towards it.

FARMER

The bastards.

INT. CHEVY CAR - NIGHT

A large billowing orange flash fills the area around the fuel tank as gas ignites.

EXT. FARMYARD - NIGHT

Farmer runs for the barn. The gas fire undulates.

INT. CHEVY CAR - NIGHT

Through the rear window of the Chevy the boys watch as Farmer comes out of the barn with a fire extinguisher and starts to battle the fire. As the car turns the corner on the driveway, the scene is wiped from Jinx's view through the rear window.

JINX

It's like watching a movie.

ED

How bad is it?

KEITH

It hurts like hell man.

ED

Let's take a look.

Keith turns and rolls over, MOANING, pulls down his pants. Ed looks over Keith's butt.

ED

It's rock salt, man. Caught ya good.

KEITH

Hurts like hell.

EXT. REST STOP 2 PARKING AREA - EARLY MORNING

The empty Chevy sits in the parking area, TICKING off heat.

INT. REST STOP 2 MEN'S ROOM - EARLY MORNING

Keith is leaning over the wash basin counter with his pants down around his ankles. His butt cheeks dotted with red welts.

KEITH  
How bad is it?

Harvey, Ed, Stevie and Jinx stand back, looking at Keiths' ass.

ED  
I don't know.

STEVIE  
Do you think we should bring him to the emergency room.

HARVEY  
We're gonna need a big band aid.

JINX  
But he's not even bleeding.

Ed, Stevie and Harvey LAUGH.

KEITH  
It's not funny. It hurts like hell.

EXT. HIGHWAY - DARK OVERCAST AFTERNOON

Rain falls hard on the pavement. The Chevy BLASTS past in a cloud of water. Rain continues to fall hard on the pavement.

INT. CHEVY CAR - DARK OVERCAST AFTERNOON

In the back seat Harvey and Jinx look at a wide open map. Keith tries to sit on his side and look at the map as well.

HARVEY  
Hey, look at this. There's a town called Mexican Hat. Let's go see what that is. We need to get some more gas.

KEITH  
Let's just buy the gas, I'll pay for it. I took some of my dad's cash when we left the house. Shit man, we are not going back. You hear me!

HARVEY  
Mexican Hat, here we come.

EXT. MAIN AVENUE OF MEXICAN HAT - LIGHTLY OVERCAST AFTERNOON

The Chevy drives up Main Street, passing the Hat Rock Diner, around the bend into the gas station. Everyone gets out of the car and stretches. Ed tells the gas attendant to fill it up. The boys all go into the gas station.

INT. HAT ROCK GAS STATION STORE - AFTERNOON

They boys take turns at the restroom.

ED  
Let's get something to eat.

JINX  
They have Indian Taco place back there. That's what I vote for.

STEVIE  
Are you buying?

KEITH  
Ya sure, you betcha.

INT. HAT ROCK DINER - EVENING

The waitress, JESSE, a twenties three year old Native American woman in a loose blouse with southwestern design and modest skirt welcomes them as they come in the door.

JESSE  
Hi guys, can I show you a table?

She leads them to a table by the window.

JESSE  
Here are some menus, is there anything I can get you right away?

ED  
I'll have a Coke.

HARVEY  
Coke.

STEVIE  
Coke.

JINX  
Have you got an orange soda?

JESSE  
Sure do hun.

KEITH  
Coke.

Jesse brings them their bottles of pop.

JESSE  
What can I get you boys.

JINX  
I'll have an Indian Taco

KEITH  
Indian Tacos all around!

JESSE  
Good choice.

As they wait for their food they notice the wind picks up, the sky darkens. Debris floats on the wind, swirling through space. Jesse comes back with the tacos.

HARVEY  
How often does it rain here?

JESSE  
Once a year.

STEVIE  
Like today is that one day.

JESSE  
You got it, hun.

JINX  
This Indian Taco is great.

JESSE  
Well thank you very much.

ED  
Is there anywhere to camp around here?

JESSE  
My favorite place is a few miles just north of town, Goosenecks State Park. It's a great spot. There's no charge. Just watch the signs, you can't miss it.



EXT. HIGHWAY - NIGHT - DARK TORRENTIAL RAIN

The Chevy MOTORS carefully by in the driving DOWNPOUR.

INT. CHEVY CAR - NIGHT - DARK TORRENTIAL RAIN

The rain is coming down too hard to see much through the windows. The windshield wipers can't keep up with the rain.

ED

Damn, once a year!

KEITH

Are ya sure we're going the right way?

STEVIE

That's what she said. Just keep your eyes peeled for the sign.

JINX

There it is. Take a left!

Stevie turns into the drive into the camping area. He sees flashes of a pickup truck with a camper on back in the light of his headlights through the windshield. He turns toward it and pulls in beside it.

KEITH

No, man. Don't park right next to him.

Stevie puts the car in reverse and backs up across the drive.

STEVIE

Damn, I can't see anything. It's just black out there.

EXT. GOOSENECKS STATE PARK CAMPGROUND - NIGHT - TORRENTIAL RAIN

Behind the car the ground disappears into black. As the car pierces the precipice of blackness the car wheels stop short of the edge, the bumper of the car hanging into the blackness. Jinx gets out of the car, takes a couple steps, zips down and takes a pee. His baseball hat is blown off his head. He takes a step towards chasing it but he is immediately soaked by the rain. He watches as the hat flies up and away into the darkness. Jinx quickly gets back to the car.

INT. CHEVY CAR - NIGHT - TORRENTIAL RAIN

Jinx gets into the car and SHAKES off rainwater from his hair.

EVERYONE

Ahhh, stop it.

JINX

The wind took my hat right off my head! It is raining harder than I've ever seen. I'll have to look for my hat in the morning.

STEVIE

Let's catch some z's man. I'm beat.

The boys settle in to rest.

KEITH

Hurts like hell.

EXT. GOOSENECKS STATE PARK CAMPGROUND - MORNING

The sun is out and the sky is clear. Jinx opens the car door and gets out. He looks out to where he thought his hat may be and sees an emptiness, the edge of a drop off. He takes steps towards the edge. Every step he takes reveals more of a river in a canyon below that has carved a winding path through the landscape. The canyon that is spread out in front of him that looks like it goes on for miles. The layers of the earth's crust are laid bare in a way that looks like two goosenecks sculpted into the land. The river reflects the sky, light popping out from the bottom of the canyon.

JINX

Where the hell is my hat?

Jinx puts his hand on the car. He looks down to see the rear bumper hanging over the edge. He slowly turns and traces his way back with one hand against the car, opens the door and gets back into the car leaving the door wide open.

INT. CHEVY CAR - MORNING

Jinx looks around at the other guys, puts his hand on Harvey waking him up.

JINX

Your not going to believe where we are.

HARVEY

I need to pee.

Harvey climbs over Jinx, out of the car.

HARVEY (O.S.)

What the... Oh what a beautiful day!

Harvey puts his head back into the car.

HARVEY  
C'mon guys, rise and shine. Rise  
and shine. You gotta see this.

The guys in the car start to stir.

STEVIE  
What is he yelling about.

ED  
He sounds like my mom, "RISE AND  
SHINE. THE EARLY BIRD CATCHES THE  
WORM."

EXT. GOOSENECKS STATE PARK CAMPGROUND - MORNING

Harvey is standing at the edge, peeing into the canyon. The car doors open, first Ed climbs out. He walks slowly, carefully to the edge of the canyon.

ED  
Shit, I got out and peed in the middle  
of the night. I didn't hear my piss  
hit the ground. I thought it was  
because the rain was so loud.

Keith climbs out of the car followed by Stevie. They walk slowly over to the others. They stand in silence looking out over the canyon.

STEVIE  
It must be hundreds of feet before  
you would hit the first rock if you  
went over the edge.

Jinx gets out of the car, walking away from the car. He looks over the edge down to the rocks below.

JINX  
I think we might be lucky to be alive.

Jinx puts his sunglasses on and gets back into the car. The other boys stand by the car, two on each side of the car, staring into the canyon.

EXT. HIGHWAY - DAY

The Chevy MOTORS by in no hurry.

INT. CHEVY CAR - DAY

The five boys sit in silence, contemplating.

EXT. CITY STREET - DAY

The Chevy ROLLS by slowly. The boys look out the open windows, checking out the people on the street. The WAIL of a police siren interrupts their calm reverie.

INT. CHEVY CAR - DAY

Stevie looks in the rear view mirror. He looks back out the side window.

HARVEY

Are they after us?

STEVIE

I've never been stopped before.

HARVEY

Just pull over, if they are after someone else they'll keep going.

ED

Or put the pedal to the floor and make a run for it.

EXT. CITY STREET - DAY

The Chevy pulls over to the curb. A Sheriff Patrol pulls in behind. OFFICER JOHNSON, a slim man in his thirties wearing Sheriff Department uniform exits the patrol car and walks up to the Chevy.

OFFICER JOHNSON

Where you guys going?

STEVIE

San Fransisco.

OFFICER JOHNSON

Do you know why I stopped you?

STEVIE

No, I don't.

OFFICER JOHNSON

Because you were driving suspiciously slow. I mean you weren't just driving slow, you were so slow it was suspicious.

HARVEY

We were just taking in the sights, being cool officer.

OFFICER JOHNSON

Well then, you are being stopped for being too cool. Can I see your drivers license and registration please.

STEVIE

Well there is a little problem with that. This is my uncles car and we are delivering it to him in California. So he has the registration.

OFFICER JOHNSON

And your drivers license please.

STEVIE

Well the thing is I lost my wallet yesterday back in Colorado.

OFFICER JOHNSON

And the popped ignition?

Harvey looks down at the ignition, then back to Officer Johnson.

HARVEY

We lost the keys at the same time as Stevie lost his wallet. We have to have the car to San Francisco by the day after tomorrow so we didn't have time to have new keys made.

OFFICER JOHNSON

How old are you boys?

Silence.

OFFICER JOHNSON

OK boys, let's get out, ride's over.

INT. SHERIFF SMITH'S OFFICE - AFTERNOON

Sitting behind his desk is SHERIFF RANDY SMITH, of Utah County, a forty three year old fit broad man, his hair beginning to gray, cut in a flat top, wearing department uniform with glasses slipped down his nose. He is listening to someone on his telephone.

SHERIFF SMITH

Uh Huh... Yup... Ok Thanks Marsha, nice work, talk with ya later.

SALLY SCHROEDER is leaning on the door jam of the office door, her hair a beehive, wearing a department uniform.

SHERIFF SMITH  
Sally, have Hank bring those boys in  
now could you?

SALLY  
They still haven't told us their  
names.

Sheriff Smith holds up a piece of paper.

SHERIFF SMITH  
Marsha came up with some details.

SALLY  
She did?

Sheriff Smith looks over his glasses.

SHERIFF SMITH  
And also could you give Mr. Jones a  
call back and let him know we have  
his kids.

SALLY  
Yes sir.

Sheriff Smith gives Sally a note, she leaves, closing the door. Sheriff Smith looks over the paper. He reads down the list. The door to the office opens and OFFICER HANK HENDERSON, a large, thick hulk of a man in uniform, holds the door for the five boys to walk through the door. Stevie followed by Harvey, Keith, Jinx, Stevie and Ed. They look tiny in comparison to Officer Henderson.

SHERIFF SMITH  
Officer Henderson, have these boys  
given up their names yet?

OFFICER HENDERSON  
No sir, they haven't yet.

SHERIFF SMITH  
Officer Henderson, could you get a  
few more folding chairs into the  
office so all these boys can have a  
seat.

OFFICER HENDERSON  
Yes sir.

KEITH  
I don't need one.

Sheriff Smith takes off his glasses, looks each of the boys over from his chair behind his desk.

He looks directly at Jinx.

SHERIFF SMITH  
You must be Jay Jones.

Jinx, surprised looks at his brother.

STEVIE  
Dang.

SHERIFF SMITH  
That's easy, you're the youngest.  
For the life of me I can't recognize  
which one of these characters is  
your brother. None of them have any  
resemblance to you but I would bet  
it's who you looked at when I said  
your name.

Sheriff Smith gets up from his chair, walks out in front of  
his desk and takes his time looking closely at Harvey. He  
moves over to Keith and stares at him.

SHERIFF SMITH  
Keith Jones.

Sheriff Smith moves over to stare at Stevie.

SHERIFF SMITH  
Young, Steven C.

HARVEY  
Dang. How did he do that?

SHERIFF SMITH  
So that leaves Edward and Harvey.  
If I ask your parents it is going to  
make them think you won't cooperate.

Officer Henderson appears at the door with the folding chairs.  
Sheriff Smith goes back behind his desk and sits down. Officer  
Henderson brings the chairs in handing them to each of the  
boys.

SHERIFF SMITH  
Please, sit down. Why don't you all  
just tell us who you are so we can  
get this done with.

The boys set up their folding chairs and sit down. Ed raises  
his hand.

ED  
Ed Scroggins.

Sheriff Smith looks at Harvey.

SHERIFF SMITH

And Harvey. I have all your info already, I just need you to confirm it so I can notify your worried sick parents that your are safe and sound.

KEITH

You haven't got a clue. Our old man is sick all right, but it's not with worry about us.

SHERIFF SMITH

So you are running away from home and the other guys joined in because for fun.

ED

That's about it. I guess that's why you're the Sheriff.

The intercom buzzes, Sheriff Smith presses a button.

SHERIFF SMITH

What is it Sally?

SALLY (O.S.)

Sir, I have Mr. Jones on line one.

SHERIFF SMITH

Thank you Sally.

KIETH

Shit.

Sheriff Smith goes around his desk, sit down and picks up the phone.

SHERIFF SMITH

Utah County Sheriff Randy Smith Speaking. Yes sir, yes we have your kids here. No, we don't have the ability to bring them to you sir, you're going to have to make arrangements to come get them.

INT. JONE'S KITCHEN - AFTERNOON

BOB JONES is a short rotund block of a man with short cropped hair, wearing clean denim overalls and a clean denim shirt. He is standing by a wall hanging dial phone.



BOB

You gotta be kidding me. You know I have a job that has a schedule, you know, I'm a Conductor on Amtrak. I can't just be taking off whenever I feel like it. What about that car they stole, doesn't that mean you guys arrest them need to transport them back in custody?

INT. SHERIFF SMITH'S OFFICE - AFTERNOON

Sheriff Smith and Jinx look into each others eyes.

SHERIFF SMITH

Yes, there is an issue of the car, but we don't have any paper yet that would charge them with a crime, and since they are all juveniles, I doubt it will go that far. In the mean time it would be best to release them to the parents.

INT. JONE'S KITCHEN - AFTERNOON

Bob waves the phone around, looking to hit something with it.

SHERIFF SMITH (O.S.)

Mr. Jones... Mr. Jones

Bob brings the phone back to his face.

BOB

Where the hell are you anyway?

INT. SHERIFF SMITH'S OFFICE - AFTERNOON

Sheriff Smith swivels his chair around, leans back and looks at the ceiling.

SHERIFF SMITH

Provo sir, Provo Utah.

BOB (O.S.)

Where the hell, where the hell is that?

INT. LAST CHANCE GAS STATION STORE - MORNING

Jinx enters the store.

SONG

Hey Jinx, did your money come in?

JINX

Yeah. How much do I owe you for that stuff from yesterday?

SONG

Don't mention it. I mean, really, (mouthing the words silently) don't mention it.

Jinx nods, finger against the side of his nose.

JINX

I need to get out of Provo.

SONG

I hear ya. What are you going to do?

JINX

I could hitchhike outta town.

SONG

Nobody picks up hitchhikers in Provo and the cops will hassle you for it too. You'll have to walk miles before you can get away with it. Someone told me here's a local law banning it. But I don't know.

JINX

I'm thinking I could catch a bus for California, maybe, San Fransisco.

INT. BUS STATION TICKET BOOTH - AFTERNOON

Jinx approaches the ticket booth.

JINX

How much for a one way ticket to Minneapolis?

BUS STATION CLERK

One hundred and forty three dollars.

JINX

What? Are you kidding me? What a rip off! I ain't payin' one hundred and forty three dollars for a one way ride to Minneapolis. How about San Francisco?

BUS STATION CLERK

That's a hundred and seventy two.

JINX

DAMN!

Jinx walks away from the ticket booth.

EXT. CITY STREET - DAY

Jinx walks along past brownstone storefronts. On a street with traffic he walks along alone, avoiding people. Jinx walks along a cement wall, his gait halting. He walks by an opening in the wall that holds a staircase, leans in and looks up the stairs. He pulls back out and walks along the concrete wall. At a section that has vines hanging he pulls at the vines and stops to look, and think. While Jinx struggles with his thoughts, he turns and walks to the end of the wall. He turns to walk around the corner, stops and looks up at the house on the corner. He looks around, takes out a cigarette, his ZIPPO lighter, and lights a cigarette. Jinx paces back and forth along the wall of vines, talking to himself.

EXT. STAIRWELL - DAY

Jinx goes into the stairwell and walks up the stairs. At the top of the stairs is a gate.

EXT. BACKYARD GARDEN - DAY

MARY, a 40 year old woman with long dirty blond hair in gardening clothes, is digging in her garden. Mary wipes her forehead with the wrist of her glove.

EXT. STAIRWELL - DAY

Jinx listens, opens the latch, and pushes the SQUEAKING hinged gate open.

EXT. BACKYARD GARDEN - DAY

As the gate behind Mary opens, Mary SCREAMS and turns to see why the gate is squeaking. Jinx emerges from the open gate, turns and closes the gate. He walks towards Mary.

MARY

What the hell are you doing here!

JINX

(singing)

What the hell am I doin' here? Did  
I miss my way goin' there? What the  
hell am I doin' here? What the hell.  
What the hell.

Mary leans on her shovel

JINX

Hey sis.

MARY

Did you take the money Tom sent you  
and buy a bus ticket to my house?

Jinx KICKS at a pile of weeds softly with his boots.

JINX

The money wouldn't last long... and  
I had to get out of Provo. There  
was only enough money to pay for the  
bus ticket here, not enough for San  
Francisco.

Mary looks to the side, trying to keep Jinx from perceiving  
her frustration.

MARY

How long have you been wearing those  
clothes?

JINX

About a month or so.

MARY

I'm taking you a store to get some  
clothes to replace the ones you lost.  
I don't want to hear any argument.

Mary walks briskly to the house.

JINX

Where's Tom at?

Mary gestures with her arm.

MARY

Around the side.

Mary goes up the steps to the back door and Jinx goes towards  
the side of the house.

EXT. SIDE OF HOUSE

Tom is on a ladder scrapping paint from the siding. Jinx  
walks up to the ladder looking up at Tom.

TOM

What the hell?

Jinx looks up into the sun.

JINX

The ass left me at the gas station  
after I had paid for the gas.

TOM (LAUGHING)  
You told me that.

JINX  
He drove off with everything I had.

TOM  
I know all this already, that's why  
I sent you money.

JINX  
I was gonna make a living with that  
tattooing gear.

TOM  
That's what someone told me. Did  
you really use that money I sent you  
to buy a bus ticket to our house?

JINX  
My cash roll, my stash and my beer.  
Hey, I'd help you out working on the  
house to pay back for the money you  
sent.

TOM  
Yea, that'll work. Sure, why not.

EXT. BACKYARD GARDEN - DAY

Mary emerges from the back door of the house wearing a casual  
dress and walking with a purpose. She CALLS out.

MARY  
Let's go.

EXT. SIDE OF HOUSE - DAY

Jinx looks up at Tom and shrugs his shoulders.

JINX  
I don't think I'm getting out of  
that.

TOM  
No, I don't think you are.

EXT. BACKYARD GARDEN - DAY

Jinx follows as Mary walks through the door into the garage.

The door closes.

CUT TO BLACK

A a cell phone ring song "BY THE LIGHT OF THE SILVERY MOON" plays.

CUT FROM BLACK

EXT. UP THE LADDER ON THE SIDE OF THE HOUSE - DAY

Tom takes his phone out of his pocket.

TOM

City dump.

EXT. PHONE BOOTH AT PIE SHOP - DAY

Mary looks out from the phone booth.

MARY

This is no time for jokes.

EXT. UP THE LADDER ON THE SIDE OF THE HOUSE - DAY

Tom looks up into the sky.

TOM

What did he do?

EXT. PHONE BOOTH AT PIE SHOP - DAY

Mary covers her eyes with her hand and cries.

MARY

I can't believe it.

EXT. UP THE LADDER ON THE SIDE OF THE HOUSE - DAY

Tom is concerned.

TOM

What the heck did he do?

EXT. PHONE BOOTH AT PIE SHOP - DAY

MARY

Jinx got himself arrested for  
shoplifting at the second hand store.

INT. SECOND HAND STORE - DAY

Jinx holds up a jean jacket to Mary.

MARY (V.O.)

(voice through phone)

He found a jean jacket he thought  
was really cool that was only twenty  
bucks...

Jinx puts on the jacket.

MARY (V.O.)  
(voice through phone)  
...but he thought that was too much  
so behind my back he put it on and  
walked out the door...

Jinx walks out the door of the shop.

EXT. SIDE OF HOUSE - DAY

Tom shakes his head, no.

TOM  
No, no, no.

EXT. SECOND HAND STORE PARKING LOT - DAY

SECURITY GAURD grabs Jinx.

MARY (V.O.)  
(voice through phone)  
...and the security guard chased him  
down in the parking lot...

Security Guard pulls Jinx to the ground and sits on him.

MARY (V.O.)  
(voice through phone)  
...and sat on him until the police  
arrived.

EXT. SIDE OF HOUSE - DAY

Tom looks up at the sky and laughs silently.

EXT. SECOND HAND STORE PARKING LOT - DAY

Jinx is in the back seat of the police car waving off Mary.

MARY (V.O.)  
(voice through phone)  
Next he's in the back seat of a police  
car and I'm trying to find out what's  
going on...

Cop moves towards Mary

MARY (V.O.)  
(voice through phone)  
...and the cop told me to "stand  
away from the car mmmMmmmmmm."

EXT. SIDE OF HOUSE - DAY

Tom SHOUTS.

TOM  
Stop! You need to calm down.

Tom lowers his voice.

TOM  
Where are you calling from?

INT. PHONE BOOTH AT PIE SHOP - DAY

Mary looks at the pie shop.

MARY  
Across the street at the Pie Store.

EXT. UP THE LADDER ON THE SIDE OF THE HOUSE - DAY

TOM  
You need to sit down, have a glass  
of iced tea and a piece of pie.  
There is nothing you can do to change  
what happened. Knowing Jinx, he  
probably has a warrant out for his  
arrest. He does what he does, it's  
not your fault.

INT. PIE STORE COUNTER - AFTERNOON

Mary is sitting at the counter. She moves objects on the  
counter around, checking around her. She looks up looks up  
at the waitress across the counter.

MARY  
I'll have Tea and a slice of  
strawberry pie.

EXT. PARKING LOT OF PIE STORE - AFTERNOON

Mary walks out of the Pie Store, calmly. She gets into her  
car and STARTS it. The car sits idling as she cries.

INT. CAR - AFTERNOON

Mary drives down the road and sees Jinx walking down the  
sidewalk carrying a twelve pack of beer.

EXT. STREET - AFTERNOON

Mary's car pulls up alongside of Jinx. He looks at Mary's car  
and stops. He walks over and leans at the car window.



INT. CAR - AFTERNOON

Mary is looking out the side window at Jinx.

MARY

What the hell are you doing here?

JINX

They didn't run Anoka County.

MARY

What do you mean?

JINX

If they had run Anoka County they would have found a warrant for my arrest. But they didn't run Anoka, so they let me go on my own recognizance.

Jinx continues to look into the window of the car, with one hand on the door, holding the windows edge.

MARY

Are you getting in or do you have someplace better to be?

Jinx's hand rests on the edge of the glass and taps his fingers on the glass. He stands up and contorts his face over a painful decision. Jinx looks down into Mary's eyes.

INT. KITCHEN - MORNING

Mary is making coffee and loading the dishwasher. She turns, opens the door to the basement and goes down the stairs.

INT. BASEMENT LAUNDRY ROOM - MORNING

Mary enters the room, looking to her left. There is a neatly made bed in the corner of the basement.

MARY

Damn.

INT. KITCHEN - MORNING

Tom is in the kitchen preparing an espresso. Mary comes out from the basement.

TOM

Good morning.

Mary looks at Tom, composing herself.

MARY

Jinx is gone.

Tom looks back and starts the espresso machine. Mary goes into the pantry and BANGS some doors in the cabinets.

The espresso machine finishes PUMPING. Tom takes the cup out, removes the grounds from the holder, KNOCKING them into a jar beside the machine.

MARY

I thought Jinx was going to help you today.

TOM

He had something else to do?

Tom goes to the fridge, takes out milk and pours into his cup.

MARY

Did you give him more money?

Tom looks down at the floor shaking his head, no.

TOM

I gave him a hundred bucks. He only had seven dollars left from the money I sent to Provo.

Mary shakes her head, no.

TOM

What was I supposed to do? Make him feel like he was totally dependent on us for every thing he might think he needs?

MARY

He is.

TOM

I just didn't want to have him asking me for money to buy whatever he needs.

MARY

I get that, but we need to set some boundaries. If he comes back.

INT. DINING ROOM - MORNING

Tom sits at the table with his back to a window reading the newspaper and drinking coffee. Mary sits across from him eating oatmeal from a bowl and reading the newspaper.

Through the window the gate next to the garage opens and Jinx carries a bicycle up the stairs, puts it down and checks it over. It has a basket over the front tire.

EXT. BACKYARD - MORNING

Jinx SPINS the wheels on the bicycle. Mary emerges from the back door of the house.

MARY  
What ya got there?

JINX  
A Hooptie!

Jinx flips the bicycle over, gets on and rides in circles in the back yard.

JINX  
I got it from Sam and Lin. I stopped by their place to pick up a little weed and they offered me this. Said they needed the room in the garage.

MARY  
So, you're doing them a favor.

JINX  
What else could I do?

MARY  
You want any breakfast?

JINX  
Na, I'm good.

INT. DINING ROOM/KITCHEN - MORNING

Tom folds his paper, picks up his coffee mug and drinks the last bit. He walks to the sink and rinses out his cup, putting it to the side to dry. He watches out the window as Jinx and Mary talk to each other. He walks to the basement door and goes through.

INT. BASEMENT WORKROOM - MORNING

Tom picks up a bucket of tools, grabs a few more items and puts them in the bucket.

He turns and goes up the stairs, opening the side door that is on the landing of the staircase.

EXT. SIDE DOOR OF HOUSE - CONTINUED

Tom comes out the door. Jinx rolls the bicycle up to him.

JINX

I thought that was my door.

TOM

I'll tell ya what. I won't charge you for using my door if you don't charge me for using your door.

JINX

That's a deal! Hey, hold the door.  
I need to work on my hooptie a little.

Tom OPENS the storm door and Jinx carries his bicycle through.

EXT. CITY STREET AND SIDEWALK - MORNING

Jinx, wearing a grey zippered hoodie is riding his bicycle down the sidewalk, somewhat carelessly. A SHOPPER walks out of a shop and almost gets hit.

SHOPPER

Hey! Watch out!

Jinx shrugs his shoulders as he wheels along. A police car, carrying COP 1 and COP 2, pulls up and BEEPS their siren a couple times.

Jinx keeps peddling along, the police car keeping pace. A cop sticks his head out the window.

COP 1

Hey, it's illegal to ride on the sidewalk, pull it over.

Jinx steers over and jumps the curb into the street and keeps riding.

COP 1

Pull it over.

JINX

I'm in the street.

COP 1

Pull it over!

Jinx puts the breaks on, SQUEAKING.

The police car stops in front of him. When the doors open and the cops get out JINX takes off to the left and across the street. The cops get back into the car and pursue him. Jinx crests a hill as the police car pulls up. Jinx slows down and passes behind them another time. The police car stops again and Jinx blasts by picking up speed going down the hill. The police continue the chase.

Jinx crosses in the street in front of the police car and hops his bicycle up onto the sidewalk. At the bottom of the hill, at the beginning of a bridge, he SQUEAKS to a stop. The police car stops in the middle of the street and the cops get out of the car. Jinx picks up the bike onto his shoulder and runs down the stairs towards the park under the bridge. The cops run to the stairs and look down.

COP 1

Damn!

The cops run back to the car.

COP 2

Quick, take the road on the other side of the bridge that goes down to the park.

The police car takes off, gets to the other end of the bridge and turns down the road that goes to the park. Jinx emerges coming up from the staircase he went down, puts his bicycle down and calmly rides across the bridge. In the park the police move slowly, looking for Jinx. When Jinx is most of the way across the bridge he stops and looks over the rail, down into the park. He sees the police car. Cop 2 is out of the car standing in the grass twenty feet from the car looking out into the park.

JINX

What ya lookin' for?

The Cop 2 looks up, recognizes Jinx, and runs for the car. Jinx proceeds quickly, rides into a narrow alleyway between two buildings. As Jinx is riding down the alley the police car speeds by the opening of the alley behind him, siren BLARING. Jinx smiles.

TOM (V.O.)

So they never caught ya.

EXT. SIDE OF HOUSE - MID DAY

Jinx LAUGHS. Tom and Jinx are up on ladders,

JINX

Not even close.

Tom joins Jinx in the LAUGHTER, and they continue SCRAPING the paint on the siding.

TOM

Mary tells me Provo called, someone turned in your stuff.

JINX

I can't believe it, they're sending it here, but I'll wait to see what's in the bag before I celebrate.

TOMS

Pee Wee gave me a call. The REPTILES are coming to play music tonight.

JINX

Did you tell him I'm back?

TOM

No, I didn't. Do you have a problem with us taking your room over for the night?

The SCRAPING continues. Jinx stops and HITS the ladder with his scraper.

JINX

Na, that's cool. Can I play in on one of your guitars?

TOM

Absolutely. It'll be fun.

INT. KITCHEN - AFTERNOON

Tom is alone in the kitchen, the SCRAPING of siding can be heard. Tom gets a couple beers from the refrigerator. He goes to the wall phone and DIALS a number. The call goes to VOICE MAIL.

TOM

Hey Pee Wee, I didn't tell you Jinx is back, mention it to no one.

EXT. SIDE OF HOUSE - EVENING

Tom carries a ladder past the side gate in the fence. The gate opens with it's SQUEEK as he passes and EVIL ED SCROGGINS, a mid thirties large man in blue jeans and a T-Shirt carrying a guitar case, passes into the yard. Evil Ed puts the case down and looks at Tom.

EVIL ED

Where's Jinx!

Tom looks over at Jinx up the ladder, looks back to Evil Ed and whispers.

TOM

I told him you don't know.

Ed frowns at Tom, they look up over at Jinx, who is frowning back.

EVIL ED  
That's bad. Never lie to Jinx. It  
always comes back on ya.

Jinx comes down the ladder, carries a bucket of tools past Tom and Evil Ed, who carries his guitar case to the side door down into the basement. Jinx comes back and picks up the ladder carrying it past Tom towards the garage, looking at him angrily.

INT. BASEMENT - EVENING

As Evil Ed sets up his guitar, Tom begins to pull drums down from a shelf and sets them along the far wall. MARTY, a mid thirties man with wild hair wearing a jean jacket with assorted patches, carrying a bag of gear.

MARTY  
Evil! Why is Jinx pissed?

EVIL ED  
Tom told us he was here.

TOM  
I have no idea why he is pissed.

MARTY  
Word spreads like wildfire! HA HA.

PEE WEE, a six foot tall, thin man with neatly cut blond hair, enters the room with his guitar case.

PEE WEE  
Who did what now?

TOM  
Did you get my message?

PEE WEE  
What message?

Ed LAUGHS.

EVIL ED  
He told Jinx we didn't know he was  
back in town.

Pee Wee shakes his head.

PEE WEE  
Somebody should tell Tom how nothing  
is simple with Jinx. I'll go talk to  
him.

Pee Wee puts down his guitar case and walks out of the room.

Everyone except Tom LAUGHS.

INT. BASEMENT - NIGHT

The REPTILES band; Tom, Pee Wee, Evil Ed and Marty, are PLAYING. Evil Ed POUNDS a BASS line, Pee Wee plays lead NOTES, Marty BANGS his drums and Tom plays RHYTHM, all while passing a joint around. Jinx enters from the stairs. As the band PLAYS Tom reaches over, takes a guitar from a hook on the wall and hands it over to Jinx as Ed hands Jinx the joint. Tom plugs a cord into the guitar and plugs it into an amp. Jinx sits down on the floor in front of the kick drum with the guitar. He PLAYS a few notes on the guitar. Tom works back into the groove. Jinx plays out of key, out of rhythm. Marty hits the kick drum hard, BOOM BOOM BOOM, sending a message. Tom turns to his amp and lowers the loudness of Jinx's guitar. Pee Wee looks at Tom and shrugs his shoulders. Jinx plays a few more out of tune chords and Tom turns the amp down again. The song stops. The band starts PLAYING a different tune. The notes Jinx plays are not the song, so out of tune Tom reaches down and sets Jinx's guitar even lower. Jinx PLAYS his guitar hard and grows angry that he can't hear what he is playing. He starts to shake the guitar by it's neck. The body of the guitar hits Jinx's boots, the floor and the KICK DRUM. Tom reaches over and takes the guitar from Jinx's hand.

TOM  
What the hell are you doing?

The music STOPS.

JINX  
I can't hear it.

TOM  
I turned it down cause it sounded  
like shit. I'd rather you hit me  
that hurt the guitar.

Jinx stands up, gets in Tom's face, looks into Tom's eyes,  
and walks out of the basement.

Tom looks around.

TOM  
What the fuck did I do?



MARTY

I suppose it was always going to  
turn out that way.

Everyone LAUGHS, except Tom.

INT. BASEMENT ROOM - LATER

The room is empty of the musical instruments as Tom walks around picking up beer cans and tossing them into a trash bucket. He moves the bed frame back into position and pulls out the mattress, putting it onto the bed frame. The sound of a beer can CRASHING into the trash bucket startles Tom.

TOM

JEEZ man!

Tom tosses an empty beer can towards Jinx. Jinx catches it, and tosses it into the bucket.

TOM

I was wondering if you'd return.

Tom waits for Jinx to say something. Jinx walks over to the cupboard where his things are stuffed, takes out a knapsack and starts putting things into it.

TOM

What are you doing man. You don't  
need to do that.

JINX

You lied to me. You told me you  
hadn't told the Reptiles I was back  
in town.

TOM

You gotta be kidding me. It's no  
big deal. I didn't figured out you  
didn't want them to know till after  
I had already left a message on Pee  
Wee's phone. It didn't work out.

JINX

You could just tell me the truth.  
If I can't believe what's coming out  
of your mouth I don't want to hear  
anything. The only way that don't  
happen with you is for me to be  
somewhere else.

TOM

I'm sorry Jinx, I'll remember.

Jinx makes sure he has everything from the dresser.

TOM  
You played like shit tonight, made  
it bad for everyone. That's the  
truth. Do you need everyone to feel  
as bad as you?

JINX  
You don't get it.

Jinx puts more in the knapsack and zips it shut.

TOM  
Your right, I don't get it. Man,  
you don't have to do this. Your  
sister is going to have a fit.

JINX  
Don't bring her into this.

TOM  
We were just trying to have some fun  
and you turn it into some high drama,  
treat me like I'm some bastard.

Jinx THROWS the knapsack against the wall.

Tom walks over to the guitar Jinx had been playing, puts it  
into a case, CLOSING the latches. He takes the guitar over  
to Jinx, holding it out to him.

TOM  
Here, if you are going to play you  
better start playing.

Jinx looks at the guitar, then at Tom. Tears form in his  
eyes. He sits down in a chair and lets out a deep breath.

JINX  
I ain't ever gonna be good enough to  
play with you guys.

Tom puts the guitar down and sits in a chair across the room  
from Jinx.

TOM  
You can play with us any time. You  
don't need us to play. I've learned  
my lesson. Cross my heart and hope  
to fart.

Tom FARTS. Jinx LAUGHS and CRIES at the same time.

JINX  
I can't take the guitar with me,  
It'll just slow me down.

Jinx stands and throws the knapsack over his shoulder.

JINX

Thanks for getting me out of Provo man, but I need to take care of myself.

TOM

You are so full of shit. You couldn't care less I told you something that wasn't true. You just need an excuse to turn your back on me.

Tom gets up and starts walking towards the stairs.

TOM

The room is empty and it's yours whether you are here or not. That's why they came over, not to arrange a surprise party. We'll find somewhere else to practice. I don't care what you do.

Tom walks out, STEPPING up the stairs. The door in the kitchen at the top of the stairs CLOSES. Tom's FOOTSTEPS go through the kitchen and up the STAIRS to the second floor.

Jinx goes up the stairs to the side door and exits.

EXT. SIDE DOOR OF HOUSE - NIGHT

Jinx takes a key from his pocket and uses the key to lock the door. He looks down at the key, puts it in the coin pocket of his jeans, walks over to his bicycle leaning on the fence. He picks up the bicycle, putting the bar onto his shoulder and walks through the gate. The gate closes.

EXT. ALLEY BEHIND HOUSE - NIGHT

Jinx gets on his bicycle and rides away down the alley.

EXT. BACK DECK ON HOUSE - NIGHT

Tom is sitting in one of the two chairs at a small table with one beer can sitting on it. Jinx walks up the stairs onto the deck and walks over to Tom.

JINX

Can you spare a smoke?

TOM

Sure. I thought you took off.

Tom takes a cigarette package from his shirt pocket.

JINX

I thought you went to bed.

TOM

I did. I didn't fall asleep.

JINX

I came back for my tools. They're  
in the garage.

Jinx sets down his pack and sits down in the other chair at the table. Tom puts the cigarette pack down on the table and takes a drink from his beer.

Jinx opens his back pack and takes out a beer. He FLIPS it open.

TOM

You've decided you have somewhere  
better to be?

Jinx FLIPS open his ZIPPO lighter, lighting his cigarette.

JINX

I have a bunch of people who told me  
to stop by anytime. I never run out  
of places to stay.

TOM

Isn't it kinda dark to be riding a  
bike?

JINX

In Vegas I used to ride all night  
long. I would collect cans for a  
guy that took them to California to  
collect the twenty five cent deposit.  
He paid me good money. Riding at  
night is great, no cars, the sun  
isn't baking down on ya. Nobody  
cares if you are digging through  
their trash. They never know you  
were there.

TOM

Hard way to make a living.

JINX

Not at all. I could take my time.  
I had all night. I knew I could  
collect enough to get me through the  
day. Kept me in shape too.

Tom puts out his cigarette in the ashtray. He takes the last sip from his beer. He holds the can out to Jinx.

TOM

Should I be saving these for you?

JINX

Na, you'd be surprised how big the bag would have to be to make a quarter here.

TOM

Well, the room is open anytime. You got the key?

JINX

Yea. I'll be back. I'll make good on what I owe ya.

TOM

Night.

Tom gets up and walks into the back door of the house. Jinx slams down the rest of his beer, SMASHES the can. He goes into the garage, comes back out, locks it up. He picks up his bicycle and goes out the gate.

EXT. ALLEY BEHIND HOUSE - NIGHT

Jinx puts his pack to the basket on the bicycle, gets on and rides down the alley.

FADE OUT: