

EXT. THE BOYS' HOME -- DAY

Winter. A bluish, dreamlike shot of the boys' rickety old home, the yard full of rusting carcasses of cars and tractors. Three bare-headed little boys stand out in the freezing cold, peeking into the house.

The slaps of a belt and screaming echo out from inside the house.

INT. THE BOYS' HOME -- DAY

A bluish, dreamlike shot as we lie on the floor, crumpling a dollar bill in our tiny, 5-year old hand. As we look up, we see a man standing over us, swiping at us with a belt. The slapping sounds of belt on skin echo through the house.

ROY

Give me the money or you're dead!

LITTLE BOY (O.S.)

No!

ROY

You wanna die?

We escape underneath the bed.

LITTLE BOY (O.S.)

It's my money!

ROY

Where's the sickle? I'm gonna kill him!

MOTHER

Roy, don't! Please!

ROY

Keep your trap shut, bitch!

We hear two smacks of a fist, and from under the bed we see the MOTHER fall onto her stomach on the floor. She turns onto her back, crying out in pain. Her nose bleeds.

The little boy breathes in a panic.

ROY

A little twerp like you doesn't need no money!

A hand holding a sickle swings under the bed, and we push further back towards the back wall. The sickle swings back and forth for a beat, then the hand pulls away.

A silent beat.

The man's hands grab the edge of the bed and pull the bed out of the way. A giant of a man, ROY, stands over the camera and raises the sickle high into the air. He swings straight at the camera.

EXT. DINER -- NIGHT

Summer. A tire iron strikes at a lock and pries it off. A hand opens the door.

INT. DINER -- NIGHT

Darkness and scrambling. Then the light comes on. Four muscular men, some over and some under twenty, dressed in ragged T-shirts and jeans, stare ahead accusingly.

OTTO

So this took your money?

Kelly, an old scar across his forehead, nods.

KELLY

Yeah, the one-armed bandit.

Otto and Matt walk up to a video lottery terminal (VLT) standing against the diner wall.

MATT

Let's get what belongs to us.

OTTO

Heh, you do it.

MATT

No, you.

OTTO

No, you.

MATT

No, you.

KELLY

Yeah, great. Let's hang around here and fight about it.

Otto pries the VLT loose with a tire iron. Kelly looks inside a freezer.

KELLY

They probably won't mind if we eat a couple dogs.

The youngest of the boys, AARON, stands by the door and shakes his head at what the others are doing.

AARON

Ever since we moved here, things have been going from bad to worse.

Kelly throws Aaron a frozen hot dog.

KELLY

Don't talk with your mouth full.

AARON

This is frozen.

Kelly has already taken a bite.

KELLY

It's so good it'll melt in your mouth.

The VLT comes loose with a crunch.

A silent beat follows, broken by a clang from a closet. The boys freeze up and glance at each other suspiciously. Otto puts down the tire iron and tip-toes to the closet. He turns the door knob and pulls the closet door open.

OTTO

Heh-hey!

Otto crouches down in the closet.

OTTO

What an ass.

MATT

Otto's foolin'. There's no ass in there.

Otto turns around, a kitten in his arms.

OTTO

The ass locked this little thing in the closet.

EXT. DUMP -- NIGHT

The boys knock the VLT off a wheel barrow onto the ground. Otto pries it open with the tire iron, Matt giving him a hand. Aaron holds the kitten. The VLT bursts open. Kelly places a bag underneath as coins pour out.

KELLY

There's a lot more here than what I put in.

AARON

Well, we'll just have to take back what's not ours.

MATT

We're not taking anything back.

OTTO

Let's let other people fill out their applications. A wise man helps himself.

Aaron laughs nervously.

AARON

So, now we're criminals.

EXT. THE BOYS' HOME -- DAY

It's the same house as in the first scene, but naturally lit. The brownish-red house is half-painted black but the job looks to be unfinished. Dried-up brushes and paint cans lie by the front door.

It's midday; the yard is full of chicken-wire pens for chickens and rabbits. Hand-buffed stones with "50 pounds" and "60 pounds" painted on them, a tractor's back tire.

Aaron tries to lift a beater of a Volvo by a metal pipe welded to its rear - but the car won't lift. Matt runs into the yard, topless. Panting, he grabs an old alarm clock from the steps.

AARON

What's your time?

MATT

Twenty-two thirty-eight. I have to get it under twenty.

AARON

Cut through the schoolyard.

MATT

And you get yourself a jack.

Matt walks off to the barn.

INT. THE BOYS' BARN -- DAY

A homemade gym/rec room: concrete weights, a sofa, mismatched chairs, and anything that's heavy has the weight written on it in stick letters. Piles of old, water-damaged comic books.

Matt walks in as Otto counts piles of coins on the only table in the room. Kelly sits beside him, stirring himself some mush made from blueberries and flour. Matt wipes his chest with an old rag and lies down to read a comic book.

OTTO

One hundred and ninety nine, two hundred, two hundred and two, two hundred and four. What's in there?

Kelly digs out bills from an old coffee can.

KELLY

Electricity bill's first in line. Then the car insurance, doctor's bills, and mom's gravestone's been unpaid for three years now. Then the property tax, etc. etc.

Matt turns the page in his Donald Duck comic book, and sees a scene where Uncle Scrooge rages after seeing his vault blown up as the smiling bandits shovel the money into a truck. Kelly shovels the blueberry-flour mush into his mouth, bites down and cringes. He just chuckles.

OTTO

You need to go see the dentist.

KELLY

I'll go when I get a chance.

OTTO

Mom's gravestone has to be paid for.

KELLY

And the car?

OTTO

We haven't put any money into it
before. Why now?

Aaron walks in and puts on a shirt.

AARON

Pay up the tab at the book store.

OTTO

You're coming to see dad.

AARON

I'm going to school and you're going
to pay the tab at the book store so
I can get school books next fall.

OTTO

Yeah, right. I'd rather use the
money to wipe my ass than baby you
and your schoolwork.

MATT

You won't be doing much wiping with
these here coins.

Aaron pulls on his backpack.

OTTO

He is our dad.

AARON

I think I've seen enough of him
already.

Aaron walks out the door. Kelly grabs the kitten off the
floor and pets it.

KELLY

We have to get milk for the cat.

INT. DINER -- DAY

SHERIFF JOHN SMITH inspects the diner that has been robbed
the night before. A mirror is undamaged, table cloths are
neatly piled up and all the chairs in order by their
tables.

Sheriff Smith picks up an origami bird off a table, glances
at it and puts it back.

SHERIFF SMITH

They didn't mess up the place none.

Sheriff Smith glances in a closet and sees a saucer full of milk, a couple of half-eaten herrings and a sandbox.

SHERIFF SMITH

You keeping a cat in the closet?

DINER OWNER

It shit on my shoe.

Deputy Moog walks in.

DEPUTY MOOG

Uhuh, looks like a junkie's been through here looking for his daily fix.

Sheriff Smith sees a half-eaten hot dog on the counter.

SHERIFF SMITH

A hungry junkie by the look of it.

DEPUTY MOOG

You could take every single one of these teenage hooligans behind the barn and put a slug in the back of their heads and nobody would be the worse off.

Sheriff Smith takes a long look at Moog, who goes pale.

DEPUTY MOOG

Sorry, I didn't mean it...

SHERIFF SMITH

I know. And my son wasn't a hooligan.

INT. SCHOOL, CLASSROOM -- DAY

Students listen as the principal draws a diagram on the chalkboard.

PRINCIPAL

...and then the vector and it's diameter are constant at a two to one ratio.

The class door opens. Aaron hurries in and heads for a desk.

PRINCIPAL

Good morning. You been saving stray cats again, Aaron?

The class bursts out laughing.

PRINCIPAL

This is the third time, Aaron. I want you to remain after school. I need to have a word with you. Let's see if we can come up with a solution to this waking up problem.

Laughter.

Aaron opens his school books and starts writing the material off the chalkboard into his notebook. Aaron's wearing a sleeveless T-shirt and much more ragged clothes than the others in the class.

OLLIE

Hey teach, isn't Methodism a revivalist movement?

TIM

Maybe he just needs reviving every morning.

The class laughs again, except for Beth, who sits beside Aaron and in front of Ollie.

OLLIE

Why don't you get your daddy to come to school and preach to us.

TIM

Just tell him to be sober this time.

More laughter. Aaron wipes some writing in his notebook with an eraser.

PRINCIPAL

Now let's get back to vectors.

Beth, sitting beside Aaron, glances at Aaron's muscular body with a shy smile. Beth's eyes then turn to Ollie and she doesn't like what she sees.

EXT. MENTAL HOSPITAL -- DAY

ESTABLISHING SHOT:

In the foreground, a sign: Mental Hospital. In the background, a white building and the boys' old Volvo in the front yard.

INT. MENTAL HOSPITAL -- DAY

A hospital room with near to twenty beds. The boys' father, Roy, sits on one bed with Otto beside him. The other boys sit across from them on another bed.

Roy holds a fistful of coins and slams them down on the table.

ROY

So you've turned into coin collectors.

OTTO

We thought maybe you could buy something from the canteen...

ROY

When your daddy burns some money, you need something more than just coins, boy.

MATT

We saw a lot of trouble getting that money.

Roy puts the coins in his pocket.

ROY

You know, I worked as a lumberjack once. The others, they just sawed and sawed. I threw a cable around a tree and punched the gas. Now that's motorized logging for you. You see, you just need to use your head. I've shown you boys how to blow a tree stump with some dynamite. Ka-boom.

The boys laugh.

OTTO

It's gonna blow...

(laughs)

MATT

What a blast.

ROY

Where's Aaron?

OTTO

He went to school.

Roy backhands Otto in the face.

ROY

I told you boys that none of you goes to school until the government pays me what they owe me. I've already written the president about it. The government owes me for every second I'm in here!

KELLY

Have you remembered to take your medicine?

ROY

That bitch there keeps hauling them to me, but this isn't something pills can cure.

KELLY

How about restraints then?

Otto slaps Kelly open-handed across his face.

OTTO

Kelly!

Roy in turn slaps Otto three times with an open hand. Otto cringes under the shots.

ROY

I'm the one who deals the punishment around here, not you! I have a direct connection to the lord.

OTTO

Sorry.

ROY

They put drugs in the burgers.

OTTO

Who does?

ROY

The government. So youngsters aren't able to make decisions for themselves.

INT. PRINCIPAL'S OFFICE -- DAY

Aaron sits on a chair in front of the principal.

PRINCIPAL

You and your brothers don't drink. You don't curse, and you don't even fight. Still, you're always getting in trouble.

AARON

Yeah.

PRINCIPAL

I have to think what's best for the whole school. If you can't get your act together, I'll have to suspend you for a couple weeks.

AARON

I haven't hurt nobody.

PRINCIPAL

No, but with your attitude you're practically begging for trouble. Why can't you act like everyone else?

AARON

You mean curse, fight and drink liquor?

PRINCIPAL

You don't have to go from one extreme to the other. There's also a golden middle ground.

AARON

Our family doesn't have enough money for that middle ground.

INT. POLICE STATION -- DAY

Sheriff Smith sits behind his desk, reading a report, as Deputy Moog sits at his own desk typing up a report.

SHERIFF SMITH

Why just the VLT? Why didn't they take what was in the cash register? And usually crooks like to take a few beers along for the road but not a single bottle was missing.

DEPUTY MOOG

Maybe they had harder drugs in mind.

SHERIFF SMITH

Did anyone ever find that cat?

DEPUTY MOOG

What?

SHERIFF SMITH

Never mind. What if they left the cash register alone on purpose?

DEPUTY MOOG

Where's the sense in robbing the place and then leaving all that money there?

SHERIFF SMITH

That's exactly what I'm wondering about.

INT. MENTAL HOSPITAL, CORRIDOR -- DAY

Otto talks with a blunt Nurse Meeker.

OTTO

Isn't there any other place you could put our dad?

NURSE MEEKER

They don't hand out private rooms to penniless bums around here. Get him a personal nurse and put him in home care if you have the money.

OTTO

What does that cost?

NURSE MEEKER

What do I look like, a price list?

Kelly pulls Otto by the sleeve.

KELLY

If you're bringing the old man home,
I'm gone.

OTTO

He's your father too.

KELLY

The only thing that's keeping me
around is to make sure he doesn't do
to Aaron what he did to me.

EXT. ROAD -- DAY

Aaron walks home from school, backpack on his back. In the background, we see other kids from school talking by the roadside. A pair of dirt bikes speed towards Aaron and stop beside him. Ollie's on the closest bike, without a helmet, and Beth sitting behind him with a helmet on. Tim rides the other dirt bike, a girl behind him as well.

TIM

So you and your brothers got the
same problem as the Daltons?
Stupidity run in order of height in
your family?

OLLIE

All you need is a dumbass dog and
you'd be like the real Dalton gang.

TIM

And hey, get your dad to come and
preach to us.

OLLIE

I don't think he can. The little
shit doesn't have enough money for a
cell phone.

Beth pulls her helmet off.

BETH

Ollie, stop it.

OLLIE

Keep your fucking mouth shut.
(to Aaron)

I don't think you Daltons know anything about pussy.

TIM

Oh yes, they do. That's why they have all those animals in their back yard.

BETH

You assholes, you're such idiots!

Ollie slaps Aaron.

OLLIE

You're a bunch of whack-jobs, that's what you are.

Ollie slaps Aaron again.

TIM

Dishing out that personal justice of yours.

OLLIE

I guess you even draw faster than your shadows... at least with your meat in your hand.

TIM

Yeah, your kind don't have any use for pussy.

Beth climbs off the dirt bike and stuffs her helmet in Ollie's lap.

OLLIE

Fuckin' Beth, get back on the fuckin' bike.

BETH

I ain't no "Fuckin' Beth".

Ollie lifts his hand up to hit Beth, but Aaron grabs him by his wrist. Ollie tries to break Aaron's hold, but it's too firm. Finally, Ollie gives in and Aaron lets go.

OLLIE

No use threatening me. I know you're not allowed to hit anyone.

Ollie revs his dirt bike when he realizes Beth isn't getting back on.

OLLIE

Bitch.

Ollie drives off, Tim following close. Beth and Aaron walk off together.

AARON

You shouldn't be getting in trouble because of me.

BETH

Ollie's an asshole. He thinks he's made up of everything that he owns.

AARON

Well, he owns a lot.

BETH

You're not like everyone else.

INT. STORE -- AFTERNOON

Kelly, dressed in ragged clothes, pushes a shopping cart down an aisle, reading a shopping list. He runs into another cart that's pushed by LENA, a pretty blonde. Kelly lifts his gaze from the shopping list to the girl, but his eyes stop on her ample breasts.

LENA

Hey, you mind moving a bit?

Kelly keeps staring.

LENA

Hey, idiot, haven't you seen breasts before?

KELLY

Sorry.

Lena huffs past Kelly.

LENA

Yeah, whatever. What a perv!

Kelly looks after her, his cheeks burning red.

INT. MENTAL HOSPITAL, STAFF ROOM -- EVENING

Roy walks non-chalantly to the staff room door and peeks in. The room's empty.

Roy walks in, opens a locker and check out its contents. He finds a wallet, glances at the bills inside and pockets the wallet. He grabs a white doctor's coat from the locker and pulls it on. He takes a cigar from the breast pocket, sniffs it and puts it back in the pocket.

ROY

Smoking kills, says the surgeon
general.

Roy pulls out a set of car keys from the coat pocket. He takes a closer look at the key chain: it's a BMW logo.

INT. BMW -- EVENING

Roy drives, smoking the cigar. He taps the steering wheel to the beat of a song.

EXT. INTERSECTION -- EVENING

The BMW rushes through an intersection and it's Stop sign. A police cruiser parked behind some bushes turns on its sirens and lights, and gives chase.

INT. BMW -- EVENING

The flashing lights of the chasing police cruiser color the BMW's interior. Roy glances in the rearview mirror and pulls off to the side of the road.

ROY

Lord, if you'll help me now with
these coppers, I'll... give you this
here Beamer.

EXT. ROADSIDE -- EVENING

Roy gets out of his car, the doctor's coat still on, and tries to fan the cigar smoke with a pile of papers he has in his hand.

Roy shakes hands with the wary sheriff's deputies.

ROY

Evening, I'm Doctor Reasoner. It's
a good thing you showed up when you
did.

DEPUTY CASEY

You ran a stop sign back there.

ROY

I'm sorry about that. The thing is, a patient escaped from the mental hospital and we need to find him fast before anything bad happens.

TOUGH DEPUTY

We haven't been informed of an escape.

ROY

We thought we could take care of it in-house and avoid bad publicity. But maybe you could contact your station and ask if he's been sighted around here.

The deputies glance at each other.

DEPUTY CASEY

So who is this escaped patient?

Roy makes like he's reading from the papers in front of him.

ROY

Roy McCoy. He's a paranoid schizophrenic. He was admitted a couple months back after he'd chopped up his boys' rabbits with an ax. On the other hand, he's a very sensitive man, but you never know. It's hard to tell what a man like that's thinking.

Deputy Casey calls the sheriff's station.

TOUGH DEPUTY

License and registration, please.

ROY

Here's the registration, but no license. See, this Roy character, he stole my wallet on his way out. Credit cards and all, gone.

DEPUTY CASEY

You said his name was Roy McCoy...

ROY
Born June sixth, 1948.

DEPUTY CASEY
June sixth, 1948. Uhuh. Yeah.
Okay.

The deputy ends the call.

DEPUTY CASEY
He has a couple assault and battery
charges. You know, we'll have to
make an official report about the
escape.

ROY
I understand... What say you two
head back to the hospital and
interview Nurse Meeker. She saw him
last. I'll go and... get his files
from my office.

The deputies exchange a glance.

TOUGH DEPUTY
I think we're about done here...

ROY
Great! I'll see you back at the
hospital in... say... thirty
minutes. I'll give you his files
and pictures and all that.

DEPUTY CASEY
Okay then.

The deputies get back in their cruiser, make a U-turn and
head back towards the mental hospital.

Roy stares at the fading rear lights of the cruiser, then
throws the doctor's coat into the car and runs into the
forest.

EXT. THE BOYS' HOME -- EVENING

ESTABLISHING SHOT:

Lights in the kitchen are turned on and off repeatedly.

INT. THE BOYS' HOME, KITCHEN -- EVENING

The McCoy boys giggle as Otto turns the lights on and off. Kelly lifts a bag of groceries onto the table.

KELLY

Okay, there it is then!

MATT

No need to go picking blueberries for a couple days to fill our stomachs.

KELLY

Yeah, and the mosquitoes are going to die of hunger now.

Otto stops playing with the lights and throws a car's registration slip onto the table.

OTTO

And now we can drive the car. I paid the insurance. What do you say we go cruising?

MATT

We could almost start living a normal life.

KELLY

Normal's what you see on television and in magazines.

MATT

What would you know about television?

KELLY

I've seen a few. They're all over the place.

MATT

Except in this house.

Kelly grabs an old magazine from a pile and opens it.

KELLY

This is the normal life.

On the open page, an affluent, young couple is expensive clothes toast with champagne flutes in a fancy restaurant.

OTTO

We're pretty far away from that.

Beat.

OTTO

Just look at yourselves.

Kelly and Matt look at themselves reluctantly.

OTTO

Or... just look at me.

Kelly and Matt stare at Otto.

INT. GAS STATION DINER -- EVENING

Beth and Aaron sit drinking sodas. Aaron is busy folding up a paper napkin.

BETH

Cottage cheese and fruit salad,
that's my favorite.

Aaron offers Beth the napkin that he's folded into an origami swan.

BETH

It's beautiful. Where'd you learn
to do this?

AARON

You learn a lot when you have time
on your hands.

INT. GAS STATION DINER -- CONTINUOUS

Ollie, serving customers, glances at Tim and nods towards Beth and Aaron.

INT. GAS STATION DINER -- CONTINUOUS

BETH

What do you wanna be when you grow
up?

AARON

Me? I wanna be normal.

BETH

But you are.

AARON

No, I'm not. I don't know how to do anything.

Beth lifts up the origami swan.

BETH

Yes, you do.

Aaron is about to answer when Ollie, Tim and their buddies appear by the table.

OLLIE

This religious fuckin' prick is out of here.

BETH

Ollie!

OLLIE

This is my dad's place and I can choose our customers. Penniless bums don't get to stay.

AARON

I paid for the cola.

Ollie splashes the cola all over Aaron's face.

OLLIE

And now you drank it. Get lost.

Aaron glares at Ollie for a beat, then walks out the door. Ollie shoves Aaron from behind.

BETH

Stop it! Are you insane?

OLLIE

Go cry to daddy if you have something to complain about...

Ollie and Tim push Aaron out with force.

EXT. GAS STATION DINER -- EVENING

The gas station doors are thrown open and Aaron flies out flat on his face. Beth hurries out, yelling.

BETH

Stop it or I'm phoning the sheriff's office!

OLLIE

Oh yeah, right.

Aaron lifts himself up.

AARON

Beth, just go on home.

BETH

I'm not going anywhere!

AARON

There's nothing to worry about here.
Isn't that right, Ollie? Just go.

OLLIE

Yeah, no trouble here.

(then to Aaron)

Sorry I got mad back there.

(to Beth)

Just go home.

Beth can't believe her ears.

AARON

Beth, c'mon. This is between me and
Ollie. We can talk this out.

BETH

Yeah right. Soon as I leave, you
too are going to fight.

AARON

Beth, I won't fight.

BETH

You swear?

AARON

I won't swear, but I will promise.

Beth glares at Ollie.

OLLIE

What do you take me for? We can
talk this out.

AARON

Just go. Don't worry about me.

Beth regards both of them for a beat.

BETH

Okay, see you tomorrow.

AARON

Yeah, see ya.

Beth gets on her bicycle and rides off. Aaron and Ollie gaze after her.

OLLIE

They say you're not allowed to hit anyone.

AARON

That's right.

OLLIE

But you do understand that you're going to get a good beating.

AARON

I know.

Beth has pedaled out of view, prompting Ollie to turn towards Aaron. He throws a sucker punch. Aaron stops the fist, grasping it in midflight.

Ollie tries to push his fist forward, but it only quivers in Aaron's grip. Aaron twists Ollie's wrist, forcing him onto his knees.

OLLIE

Fuck, help me...

Tim grabs Aaron's arms. Aaron tries to shake him off, but it's no use. He gives in as Ollie rolls up his sleeves.

OLLIE

Tim, if someone asks, Aaron ran into a big, fuckin' door.

Ollie throws a vicious punch at Aaron, but Aaron ducks at the last moment. Ollie's fist connects with Aaron's hard forehead. Ollie cries out in pain and holds his hand.

OLLIE

Ah shit! Fuck fuck fuck!

Ollie kicks Aaron to the ground. Aaron folds over from the kick and falls like a stone. Ollie and Tim kick him as he lies there.

At the same time, a familiar-looking, badly welded Volvo, it's front license plate spray painted with "1300 lbs." and rear "900 lbs.", pulls up by the gas station.

Ollie and Tim stop their curb-stomping and look at the Volvo, waiting to see what's about to happen. The Volvo parks in a parking space.

Otto, Matt and Kelly get out. They're all dressed in jeans and T-shirts. Otto glares at Ollie and Tim a beat, then glances at Aaron on the ground. He then moves his eyes to the Volvo's back-end, seeing that he's parked the car crookedly, partly out of the space.

OTTO

Woah, looks like I did a sloppy parking job.

Matt chuckles.

Otto walks to the rear of the Volvo and lifts it by the bumper. His biceps bulge, the metal on the car complains, and the rear slowly lifts up. Otto straightens out the car in the parking space and then lets it down.

Ollie and Tim stare on, looking worried. Tim swallows the lump that's risen in his throat.

OTTO

Okay, that's better. Anything else need straightening out?

Ollie and Tim shake their heads and move out of Otto's way as he walks over and picks Aaron up off the ground. Otto wipes Aaron's bloody lip with his thumb.

AARON

One day I want to beat all of their heads in. I could do it, too.

OTTO

We're not throwing any punches.

INT. THE MCCOY BARN -- NIGHT

The boys lift weights in their homemade gym.

OTTO

We don't have anything to do with the outside world. Dad knew that.

AARON

Yeah, dad knew so much he's now in the insane asylum.

OTTO

You begging for a fight?

KELLY

Let him be. He's just mad at the boys from the gas station.

AARON

I'm not mad at them, but us. If I was normal, I'd beat us up as well.

MATT

Calm down a bit.

AARON

You calm down! Don't you get it? I want revenge!

MATT

Aaron, revenge is dumb. We'll get even instead.

EXT. OLLIE'S FAMILY'S GAS STATION -- NIGHT

We hear the howl of the Volvo's engine. A cash machine at the gas pumps breaks loose with a snap and flies twenty feet through the air. The gas station is closed. The boys get out of the Volvo, laughing.

MATT

That baby took off like a missile.

KELLY

Whoosh... bam!!!

Otto and Matt pull the chain off from around the cash machine and fit it around a second cash machine.

AARON

What's the use in revenge if they don't know who's doing it.

KELLY

What's the use if they did know.

Otto and Matt tie the chain to the back of the Volvo.

OTTO

Ready!

The boys get back in the car. Otto starts the ignition and the Volvo rolls forward slowly. The chain tightens, squeals, and the Volvo's tires spin on the pavement.

MATT

It won't budge.

OTTO

It will.

Otto backs up almost to the cash machine and then floors the gas. The tires spin and squeal as the Volvo surges forward.

The chain snaps taught and pulls the cash machine loose. The boys holler in delight inside the Volvo.

EXT. DUMP -- NIGHT

A power saw rips up the side of the cash machine, sparks flying. Matt powers down the saw and takes the welder's mask off.

MATT

Try it now.

Otto hits the cash machine's seam with a sledgehammer a couple times, splitting it in two. Kelly digs with a gloved hand and pulls out a wad of ten and twenty dollar bills. The boys jump and shout.

EXT. THE MCCOY HOUSE -- DAY

Sheriff Smith glances at the address on a slip of paper inside his police cruiser, then up at the sign by the side of the road. He puts the slip of paper away and drives into the yard.

INT. THE MCCOY HOUSE, KITCHEN -- DAY

Kelly's fallen asleep by the kitchen table, a crumpled wad of bills in his grip.

The cruiser door slams outside.

Kelly's eyes snap open. He gets up and looks around. He sees Matt sleeping in the bedroom, Aaron sleeping on the

floor by the stove, and Otto across from him against the table.

Crumpled bills litter the kitchen table and floor. Kelly shakes away the cobwebs in his head and gets up, stretching. He sees-

A police cruiser is parked in the yard, with Sheriff Smith walking towards the house.

Kelly lets out an uncomfortable laugh, then bursts into action. He grabs Otto by the arm and shakes him awake.

KELLY
(whispering)
Police!

OTTO
What?

KELLY
The police are here!

Otto gets up enough to see out the window.

Sheriff Smith disappears from view.

Otto starts grabbing bills off the table as Kelly shakes Aaron and Matt awake.

KELLY
(whispering)
Sheriff's here.

Otto has his hands full of bills and searches for a place to hide them. Matt glances around, panicking, and opens fire pit in the wood-burning stove. The boys stuff the bills into the stove just as the doorbell rings.

OTTO
Coming!
(to Matt)
Go open it.

MATT
You go.

OTTO
No, you.

MATT

No, you.

Otto stands up by the stove and glances around.

Kelly, panicking, still grips a few bills in his hand. Otto slaps Kelly on the arm and points at the bills. Kelly grabs a jar off the kitchen counter and stuffs the money inside it.

EXT. THE MCCOY HOUSE -- DAY

Matt opens the door, looking sleepy.

MATT

Yes?

SHERIFF SMITH

Morning, I'm Sheriff Smith. Mind if I come in?

Matt shrugs and motions the Sheriff inside.

INT. THE MCCOY HOUSE, KITCHEN -- DAY

SHERIFF SMITH

I went by the school, but they said it's no use looking for you boys there.

Sheriff Smith sits down at the kitchen table, his back to the wood-burning stove, the boys are standing throughout the kitchen.

SHERIFF SMITH

You have coffee?

OTTO

We don't drink-

AARON

Yeah, I'll make it.

Sheriff Smith leans down and lifts up the kitten the boys found. Otto glances back and forth between the Sheriff and the kitten. Aaron rinses the coffee pan as the Sheriff talks.

SHERIFF SMITH

I'm not here about school. You're all grown men and you know how to

read and write. School's more for
business types.

Aaron puts the coffee pan on the wood-burning stove,
scrunches up some newspaper and lights it with a match. He
opens the stove hatch just as Kelly slaps him over the head
and knocks at his own temple with his index finger.

Aaron shakes his head and shrugs. He is about to thrust
the burning newspaper into the stove hatch, forcing Kelly
to slap him again. Aaron stands up and shoves Kelly.
Kelly shoves him back.

SHERIFF SMITH

Your neighbor said you've been
making a lot of noise with some of
those bombs of yours. I think it'd
be better if you went to the
sandpits to play with your bombs.
Down there, nobody'll hear you.

OTTO

Yeah, we'll do that.

Kelly points at the stove's fireplace and Aaron glances
inside. It's full of crumpled, burning bills.

Aaron glares at Kelly and shakes his head. Just then, the
fire burning on the newspaper reaches Aaron's hand. He
drops the newspaper in a hurry. Both Aaron and Kelly stomp
out the fiery newspaper.

Matt opens a window. Sheriff Smith glances at Aaron and
Kelly.

SHERIFF SMITH

Your chimney clogged?

KELLY

Just some wet wood. It won't burn.

Sheriff Smith turns back to Otto and Matt. Kelly and Aaron
point blame at each other, until Aaron pours hot water from
the tap into a cup. He stirs in a teaspoon full of coffee
grounds.

EXT. THE MCCOY HOUSE -- DAY

Roy tiptoes into the yard in his normal clothes, and sees
the police cruiser. It gives him a fright.

INT. THE MCCOY HOUSE, KITCHEN -- DAY

Aaron offers Sheriff Smith the cup of coffee.

SHERIFF SMITH

Thanks. I was in such a hurry that I didn't get a chance to stop by the diner for coffee this morning. I usually have a hot dog to go with that.

He stares into Otto's eyes, but Otto doesn't even blink.

SHERIFF SMITH

I just came by to tell you that your daddy's gone missing from the mental hospital. So if you see him, could you inform us so we can take his name off the missing persons list.

Sheriff Smith tastes the coffee. He cringes at the taste.

SHERIFF SMITH

They say there's no such thing as good coffee or bad coffee, just coffee that either gives you the morning runs or it don't.

Sheriff Smith sets the cup back down and rises to leave.

EXT. THE MCCOY HOUSE -- DAY

Roy squats behind the police cruiser, a black spot of paint on his cheek. He lifts his hand when he hears noises from the house, and scurries back towards some nearby bushes.

EXT. THE MCCOY HOUSE -- DAY

The boys walk out onto the porch to see the Sheriff out.

SHERIFF SMITH

Oh yeah, I meant to ask if any of you boys have heard about a cash machine being pulled loose from the gas station in town?

The boys look at each other, shaking their heads.

OTTO

No, sorry.

AARON
Haven't heard nothing.

SHERIFF SMITH
Oh well then. Phone me up if you do
hear from your dad.

EXT. THE MCCOY HOUSE -- DAY

Roy lies down in the bushes by the barn and sees his boys
shake hands with the sheriff.

MATT
We sure will.

KELLY
We'll call you right away.

Roy's eyes narrow into slits and he crawls deeper into
hiding. When he reaches the rear of the barn, he runs off.

EXT. THE MCCOY HOUSE -- DAY

Sheriff Smith steps into his cruiser and starts the engine.
As he turns the car around, the boys see text painted on
the rear: HITLERMOBILE! PAY OR DIE!

INT. THE MCCOY HOUSE, KITCHEN -- DAY

The boys have pulled out all the money that wasn't burnt.
There isn't much left, and what is left was from the jar on
the counter. Otto counts the money.

OTTO
...sixty-one. That would make it a
five-hundred dollar cup of coffee.
I really have to have a taste.

KELLY
Who's dumb enough to put money into
a wood-burning stove?

MATT
What, you think we should've left it
all on the kitchen table? The
sheriff was here!

Kelly straightens out some of the burned bills.

KELLY

These look pretty good. They're just a bit burned at the edges.

OTTO

Yeah, right! You go ahead and try to spend burnt money right after a gas station robbery. See how far you get.

Aaron fondles the ashen edges on one of the bills.

AARON

On top of it all, we're so stupid we actually deserve this.

Kelly puts his arm on Aaron's shoulder.

KELLY

Aaron, calm down...

Aaron shakes the hand away and runs out. Kelly is about to go after him, but Matt grabs him by the arm.

MATT

Let him go. He'll be back sooner or later.

KELLY

Aaron's right. We can't go on like this.

Beat.

MATT

Yes, we can. That's not the only gas station in this county.

EXT. THE MCCOY HOUSE, BACK YARD -- DAY

Aaron sits in the back yard. Beside him is an old barbecue self-made from bricks and partly covered by overgrown weeds. Beth rides into the yard on her bicycle.

BETH

Hi.

AARON

Hi.

Beth lays her bike down on the ground and sits down beside Aaron.

BETH

It doesn't look like you've
barbecued in a while.

AARON

No. When I was a kid, we came out
here every Christmas to barbecue hot
dogs.

BETH

You barbecued out in the freezing
cold? And hot dogs?

AARON

The electricity was cut and we
didn't have money for a turkey. It
wasn't so bad. In fact, it's one of
the only good memories I have from
growing up. The biting cold and a
crackling fire, that's not too bad.
At least we were a whole family
then.

BETH

When I was young, I always had to go
to my grandparents' with my mom and
dad, but thank god that's over.
They go alone now and I get to hang
around with my friends.

AARON

Thanks for calling my brothers
yesterday.

BETH

They drove by on my way home. Are
you all right?

AARON

Yeah, fine.

Beat.

BETH

You wanna go out on the hill?

Beat.

AARON

Why'd you come here? Why're you
talking to me?

BETH

I don't know.

EXT. HILL -- DAY

Beth and Aaron stare down the hillside.

BETH

Have you ever kissed anyone.

AARON

Of course I have.

BETH

Yeah, right. Who?

AARON

This one girl in elementary.

BETH

How old were you, eight?

AARON

Ten.

BETH

So it doesn't count. Ten year olds don't know how to kiss.

AARON

Whatever.

Beat.

BETH

You want to?

AARON

Why?

BETH

How do you explain wanting something? You can't.

AARON

Okay, I want to.

BETH

Let's kiss then.

AARON

Okay.

Beth and Aaron stop and gaze into each other's eyes, their heads slowly getting closer until they finally kiss, eyes open. When the kiss ends, Aaron giggles.

BETH
What's so funny?

AARON
I didn't laugh.

BETH
You did, you clearly laughed.

AARON
That wasn't a laugh, it was justÉ
just a ref-

BETH
A reflex? So whenever you kiss
someone, you break out laughing.

AARON
No. It's just a habit we have.

BETH
What habit?

AARON
When so many bad things happen
around you, you just need to laugh
it off.

Beth stares at him in shock.

BETH
So you laughed because you thought
kissing me was such a horrible
thing?

AARON
Yeah. I mean... no!

BETH
(laughing)
You are such a pig.

AARON
I was scared.

BETH
You know, you're not normal.

AARON

That's what I've been trying to tell
you all this time.

Beth and Aaron walk off hand in hand.

INT. WELFARE OFFICE -- DAY

Roy sits on one side of a desk, a WELFARE WORKER on the
other.

ROY

It's not me, I'm fine. But my boysÉ
I want them to have a happy
childhood.

WELFARE WORKER

Aren't your boys old enough to work
already?

ROY

That's right, and that's why they
need new bicycles so they can go to
work.

WELFARE WORKER

We've already supplied you with some
construction materials.

ROY

That insulation work's so much
easier to do in the summer.

WELFARE WORKER

And we've given you extra welfare
payments before.

ROY

It's not like setbacks come at you
one at a time and in an orderly
fashion. There's a constant danger
of ending up in a downward spiral.

WELFARE WORKER

And drinking doesn't make things any
easier.

ROY

No, of course not. It just makes
things worse.

WELFARE WORKER

Okay, then. We'll help you, but we're sending an inspector to make sure that the insulation work's been done.

ROY

Of course, that's to be expected.

EXT. THE MCCOY HOUSE, YARD -- AFTERNOON

Otto lifts weights, Matt works on a cash machine lock with a screwdriver and Aaron handles a 60 pound rock in his hands. They're all bare-chested.

MATT

Let's take the power drill along. It'd make things a lot easier.

OTTO

All right. Let's start with the gas station on the other side of town. They're already closed at eleven. Aaron, you take care of the surveillance cameras and then we pluck the sucker loose. We'll gut the cash out down by the sandpits. Then we'll head back to the station out on the highway. We'll pry that one loose with a good yank with the Volvo.

Kelly walks into the yard, cheek puffed up and jaw jutting out.

AARON

This is the last job we pull.

OTTO

Kelly, you're on lookout with Aaron.

KELLY

Awe wuu at...

OTTO

What?

Kelly hands Otto a slip of typewritten paper.

OTTO

(with a chuckle)

"A pulled tooth can result in a psychosomatic lockjaw, disabling the patient's ability to speak for several hours." Are you for real?

KELLY

Awe wors awe am...

MATT

Say it once more.

KELLY

Argh!

MATT

Okay then, let's do this. But first let's fill up the Volvo before we pull the cash machine loose.

AARON

This isn't fair to the gas station owners.

MATT

They have insurance.

OTTO

After the station out on the highway, we can still make it to the Shell station in the next county, and back home before dawn.

AARON

It can't be this simple. Somebody's bound to see us.

MATT

No they won't, not if we have masks on.

AARON

What masks?

EXT. VOLVO -- NIGHT

The boys sit in the moving Volvo, and Matt pulls out some boxers and long-johns from a plastic bag.

AARON

Are you sure they're clean?

MATT

Sure they are. Straight from the laundry bin.

AARON

Which bin?

MATT

The one to the left of the door.

Otto gives a little laugh.

AARON

To the left looking in or looking out?

MATT

The one with the clean ones.

Otto also lets out an expectant chuckle.

MATT

What's the difference?

AARON

No difference. It just seems downright silly wearing masks if anyone can just identify us by smell.

The guys pull on their masks.

EXT. GAS STATION, OTHER SIDE OF TOWN-- NIGHT

The Volvo stops fifty yards from the station, and Kelly gets out with his mask on and ducks into a ditch to be on lookout.

The Volvo continues to the gas station. Aaron jumps out and climbs up a pole towards a surveillance camera. He twists the camera to point up at the sky.

EXT. GAS STATION -- CONTINUOUS

Kelly squats by the road, boxers covering his face, as his brothers continue with the robbery behind him. Kelly glances around, and fixes his eyes on a point of light coming down the road towards him. He tries to yell out to his brothers.

KELLY

Wah Ow! Ah!

But his lockjaw stops him.

EXT. GAS STATION -- CONTINUOUS

The brothers don't hear Kelly, and continue drilling a hole into the cash machine between the gas pumps, sparks flying. Matt pulls the drill out of the hole.

OTTO

Is it loose?

MATT

It won't budge.

OTTO

Drill a hole beside it.

EXT. GAS STATION -- CONTINUOUS

The point of light grows, and Kelly realizes he isn't able to warn his brothers in time. He jumps out onto the road. The point of light grows to be a small light attached to the front of a bicycle ridden by a blonde in her twenties. She's Lena, the girl we met before.

Kelly chuckles nervously.

LENA

What's wrong?

Kelly waves his arms for her to go back the way she came.

LENA

Has something happened?

Kelly shakes his head and waves her away, but instead, Lena lays down her bike and walks towards Kelly.

Kelly rolls his eyes and shakes his head in frustration. Lena walks up to him and laughs. She doesn't recognize him.

LENA

You realize you're wearing boxers on your head?

KELLY

Wo Away!

LENA

What?

KELLY

Wust wo away! Wow!

Lena stares into Kelly's eyes for a beat.

LENA

Do you speak English?

Kelly slaps himself on the forehead.

EXT. GAS STATION -- CONTINUOUS

Matt pulls the drill out of a fifth hole in the cash machine.

MATT

I don't know what's wrong. It won't open up.

OTTO

Then we'll just have to pluck her up. Get the cable.

EXT. GAS STATION -- CONTINUOUS

Lena keeps walking towards Kelly who takes steps backward.

LENA

My name is Lena? Understand?

Behind Kelly, the Volvo revs at the gas station and the cash machine pops loose.

KELLY

Ohmhueha!

Kelly runs towards the Volvo, leaving a smitten Lena to watch after the mysterious masked man.

INT. POLICE STATION -- DAY

Three gas station owners as evident by their station uniforms, complain in Sheriff Smith's office.

HARRY THE TOOTH

Twelve robberies is a crime wave.
Isn't the sheriff's office going to do anything about it?

SHERIFF SMITH

See, we have a strict order of business here. First we take care of capital felonies, then and only then do we have time for property crimes.

EXXON STATION OWNER

You have no idea how much one of those machines costs! Damn it to hell, it's in the tens of thousands of dollars.

SHERIFF SMITH

And you have insurance to cover your machines.

SHELL STATION OWNER

We work from morning to night and at the end of the day, these crooks come and steal what we've earned. We have to make do somehow as well.

SHERIFF SMITH

How about you start by emptying your cash machines at the end of each and every day. They'll stop robbing you when they stop getting any money.

INT. CLASSROOM -- DAY

Aaron is wearing a brand new shirt and yawns in his seat. A folded up piece of paper lands on his desk. Aaron grabs it and opens it.

The paper reads: "Kissy kissy". Aaron glances at Beth and sees her gazing at the ceiling as if not noticing him.

Aaron shakes his head with a smile, writes something on the piece of paper, and throws it back at her.

During the exchange, the principal doesn't notice a thing as he writes something on the board.

PRINCIPAL

When vector X and vector Y...

Beth reads the slip of paper, giggles and writes down an answer. She throws the piece of paper to Aaron.

PRINCIPAL

That's enough of that. Aaron, give me that piece of paper! Now!

AARON

No.

PRINCIPAL

Bring it to me and go to my office to wait out the class.

AARON

I don't think so.

The principal walks towards Aaron in a huff, and Aaron suddenly stuffs the paper into his mouth and swallows it.

PRINCIPAL

Go to my office now!

INT. PRINCIPALS OFFICE -- DAY

The principal and Aaron step into the office. The principal slams the door shut and, waving his finger, steps in front of Aaron.

PRINCIPAL

Aaron McCoy, this is the last drop! If you can't learn to control yourself, I'll...

AARON

You'll what...?

The principal takes steps back towards the wall as Aaron has a go at him.

AARON

Send a letter to my parents? Oh wait, my mom's dead and my dad's in the loony bin. Or maybe you'll stop our welfare checks? We haven't seen any before so that's no use. Or maybe you were planning on hitting me? Well, I've been getting my ass kicked all my life, sometimes with a belt and sometimes with a coat hangar. Any other ideas?

PRINCIPAL

I'mÉ I'm expelling you!

AARON

Ouch. That really hurts seeing as
I'll have to sleep in every morning.

Aaron turns away and opens the office door. Students
eaves-dropping behind it scurry back.

AARON

You idiots just keep on learning
your vectors. They'll help you a
hole lot in the real world.

Aaron walks away and closes the door behind him.

EXT. SCHOOL YARD -- DAY

Beth catches up to Aaron in the school yard.

BETH

Where are you going? You planning
on leaving me in there to be a
laughing stock?

AARON

I'm not leaving you. Just the
school.

BETH

Same thing. I don't want to stay in
there alone with Ollie and his gang.

AARON

What do you want then?

Beth looks into Aaron's eyes.

BETH

I want you to take care of me. I
want you to protect me and buy me
gifts and talk to me. I want a
kitten and new jeans and... I wanna
have sex with you.

Aaron lets out a little chuckle.

BETH

Really, I do.

Aaron and Beth gaze into each others' eyes and kiss.

INT. MOTEL ROOM -- NIGHT

Dingy and tastelessly furnished. A giant oriental hand-fan is nailed above the bed.

We can hear panting and well-rehearsed moaning. Roy lies on his back, a cheap Mexican hooker on top of him on the bed.

ROY

You're a fucking whore. A filthy...
dirty, salesman-fucking... lifeless,
empty, sinful whore!

Roy comes inside her and pushes her off him. Roy sweats and pants. The girl is about to get up when Roy puts his arm around her hard.

ROY

Where do you think you're going?

HOOKER

No ablo ingles.

ROY

You're not going anywhere, whore.
No one leaves me alone. Ever!

The hooker stares at him in shock. Roy grabs a cigar off the night table and lights it.

ROY

I hope you know that whoring's a
sin. You'll go to hell because of
what you do. But don't worry, I
have connections.

HOOKER

No speak English.

ROY

Hell has everything you ever dreamed
of, but it's always just out of your
reach. If you don't want to go to
hell, do everything you want here
and now.

Roy turns on the television by remote control. A news report is live.

REPORTER

This band of criminals has plagued
area gas station for sometime now,

and have a very straightforward approach.

EXXON STATION OWNER

They took the entire cash machine with them. Pulled it loose with a cable and car.

Roy's eyebrows perk up.

REPORTER

The sheriff's office still have no leads even though there is now an eyewitness.

INT. THE SMITH HOUSE -- NIGHT

Sheriff Smith opens a beer bottle and watches television. Lena is being interviewed on TV.

LENA

He was very muscular and young. Probably a foreigner and he was wearing this turban-like thing like Arabs have.

SHERIFF SMITH

Damn foreigners!

REPORTER

You also talked with the perpetrator.

LENA

I tried talking to him, but I didn't understand what he said to me. It wasn't English.

INT. MOTEL ROOM -- NIGHT

Roy watches the newscast. The hooker gets dressed in the background.

REPORTER

Maybe he was from the Middle East?

LENA

Yeah, it could be by the way he spoke. And then he chuckled when he saw me.

Roy senses something familiar. His eyes narrow into slits.

ROY

Opsidaisy.

HOOKER

(in bad English)

I want my money.

ROY

Shut up.

HOOKER

Give me money or you thief.

Roy grabs the hooker by her hair and pulls her to the floor. With his free hand, he opens her purse and pours its contents onto the bed. He grabs all the money he can find.

ROY

You think you'll get into heaven for free? You'll only get to hell for free. You let out one single peep and I'll show you hell for free.

INT. THE SMITH HOUSE -- NIGHT

Sheriff Smith stares at the TV, lost in thought.

INT. THE MCCOY HOUSE, LIVING ROOM -- NIGHT

The boys listen to the radio.

RADIO

This gas station robbing band of criminals is apparently a group of foreign professionals who have come to perform precisely-planned heists at carefully selected gas stations. The value of their loot is estimated to be at around one hundred thousand dollars.

MATT

It sounds good when you say it like that, but they don't understand that we have to split it four ways. That doesn't leave a whole lot.

KELLY

They probably think that we drive around in limousines, sipping champagne.

OTTO

We've barely gotten enough for gas money from the last six stations.

MATT

That doesn't leave a lot of money left over for overtime pay.

AARON

How much money's enough? If we were able to get a million dollars, it would only be a quarter million each.

OTTO

That'd work for me. But these local stations don't hold millions.

MATT

The bank does.

AARON

The bank's a whole different story from gas stations. You won't be able to pluck up a bank vault with a cable.

MATT

The post office in town has a safe, not a vault. I don't think it's even bolted down.

OTTO

It'd weigh two tons. No Volvo's gonna pull it loose.

MATT

There's a construction yard opposite the post office. There's a tractor and truck there.

EXT. POST OFFICE -- DAY

The boys sit in the Volvo outside the post office.

OTTO

Kelly, go check it out.

KELLY

No way. You go.

MATT

Just make sure the safe's not bolted down and that it'll fit out through the window.

AARON

Here's a fiver. Buy some stamps.

Kelly takes the money.

KELLY

Okay.

INT. POST OFFICE -- DAY

Kelly lines up behind a man twice his size and peeks to see if there are any alarms in the room. As the big man in front of him moves away with his stamps, Kelly steps up and sees that Lena is working behind the counter. She doesn't remember him.

KELLY

(with a nervous
laugh)

Hi.

LENA

Can I help you?

Beat.

Lena looks up at Kelly.

KELLY

You wanna go out with me?

LENA

What?

KELLY

My name's Kelly. Kelly McCoy. You want to go out with me? Maybe for a coffee?

LENA

(with a laugh)
Are you for real?

KELLY

Yeah. I want to get to know you better.

Lena regards Kelly for a beat.

LENA

Okay. At the gas station diner, at seven.

KELLY

Okay.

Kelly takes a step back, and bumps into an old woman standing behind him. He leaves, his eyes on Lena. Lena's enamored by his clumsiness.

EXT. POST OFFICE -- DAY

Kelly climbs back into the Volvo and slams the door shut.

MATT

So, how'd it go?

KELLY

It went well. Real well.

Beat.

OTTO

And...?

Beat.

KELLY

Oh yeah.

Kelly gets out of the Volvo and hurries back into the post office.

INT. POST OFFICE -- DAY

The old woman is just moving away from the counter and Kelly marches up to Lena.

KELLY

Hey, I can't make it tonight after all. I have to work.

LENA

How about we meet later on tonight then?

KELLY

Yeah! I mean... no. Sorry, I have to work all night. How about tomorrow?

LENA

No.

KELLY

No?

LENA

I have some errands I have to run tomorrow. How about Friday night?

KELLY

Yeah, that'd be great. And I also need a couple stamps.

Lena leans down to get the stamp book out of the drawer. Kelly leans over the counter and checks out the safe.

LENA

That's a buck fifty.

KELLY

There you go. See ya.

LENA

Hey, your change!

KELLY

You can give it back to me on Friday!

EXT. POST OFFICE -- DAY

Kelly steps into the Volvo, where the others wait impatiently. Through the windshield, we can see the post office, the construction yard beside it and a taxi stand.

KELLY

All we need to do is get the cable in through the window. The wall will give away.

OTTO

And alarms?

KELLY

I didn't notice any.

OTTO

It doesn't mean they're not there.

MATT

There's four of us. We'll just keep two on lookout.

OTTO

Matt, you get the truck and I'll take the tractor.

AARON

It won't work. Those taxis are gonna see us and they'll call the sheriff's station before we even get started.

MATT

I'll take care of the taxis.

EXT. CONSTRUCTION YARD -- NIGHT

Otto, Kelly and Aaron tiptoe into the construction yard, underwear on their heads again. Aaron taps Otto on the shoulder and points out a large container.

Otto pries the container open with a crowbar. Kelly pulls out a stick of dynamite from the container. He whistles in delight.

Aaron and Kelly pull out a cloth bag and fill it with explosives.

Otto climbs into the tractor and looks out at the post office parking lot as-

Matt steps into a phone booth.

EXT. POST OFFICE -- NIGHT

Matt stands in the phone booth, with a good view of the taxi stand manned by two taxis. He dials.

TAXI SERVICE

Taxi, how may I help you?

MATT

Yeah, we need two cars to the dance hall and we need them now. Yeah, that's fine.

Matt hangs up and walks out of the booth. Behind him, the two taxis pull away. Matt glances in both directions and flashes his flashlight three times towards the construction yard.

EXT. CONSTRUCTION YARD -- NIGHT

Otto strikes the tractor's start wires together, causing sparks to fly. As the motor roars to life, , Otto twists the wires together. We see the truck also start up, it's headlights turning on.

Both tractor and truck drive out of the construction yard.

EXT. POST OFFICE -- NIGHT

The tractor and truck drive into the post office parking lot. Otto reverses the tractor and stops in front of the front window. He gets out and Matt throws him the crowbar.

The two of them start prying the window from the pane.

EXT. ROAD TO POST OFFICE -- NIGHT

Kelly and Aaron stand on lookout, looking in different directions.

KELLY

Are you going out with Beth?

AARON

I don't know. I guess so.

KELLY

Have you kissed her?

AARON

Yeah, a little.

KELLY

How's it feel? Kissing, I mean.

AARON

Nice. It's hard to explain, but it's definitely more than just pressing your lips together.

KELLY

Yeah, maybe there's more to it... like inside your head.

AARON

What do you mean, inside your head?

Headlights shine down the road. Kelly grabs Aaron by the arm and they both run towards the post office.

KELLY

Car!

Otto and Matt run to hide under the truck. Matt drops his crowbar on the way in the middle of the parking lot.

Aaron runs to hide behind the tractor and Kelly finds his spot behind the post office building.

A van drives up to the post office, it's a U.S. Mail delivery van.

Otto and Matt notice the crowbar laying on the pavement.

The postman gets out of the van and walks straight over the crowbar. He drops a bag of mail into a night deposit box that is right around the corner from where Kelly is hiding against a wall.

The postman locks the night deposit box and heads back. He walks back to his van, but suddenly kicks the crowbar. The steel clangs, and the postman stops in his tracks. He stares at the crowbar a beat, then throws it towards the tractor. He gets in his van and drives off.

The boys crawl out.

MATT

I wonder if would've noticed anything if the front window would've been missing?

OTTO

I'd rather not find out.

Otto gets into the tractor and starts it up. The boys move out of the way as Otto breaks the front window with the tractor shovel. He yells at the others from the tractor.

OTTO

It's open.

Kelly grabs a cable from the ground.

INT. POST OFFICE - CONTINUOUS

Kelly ties the cable around the safe.

AARON

It's tied up!

The tractor pulls away from the post office until the cable is taught. Otto then punches the gas and the safe slowly moves.

The tractor howls as the safe is pulled through the window, ripping up everything in its path.

Aaron unties the cable from the tractor as Kelly and Matt untie the cable from the safe. The tractor turns and the boys help get the safe into the tractor shovel. It lifts the safe up onto the truck's flat bed.

The safe is so heavy that the tractor tilts as the safe is raised onto the flatbed. Otto drops the safe onto the flatbed with the thump, and the tractor straightens out.

Otto turns off the ignition and the boys jump into the truck, and drive off.

EXT. DUMP -- NIGHT

Otto pounds away at the lock on the safe, and it looks like he's been at it a while. He finally stops, and wipes the sweat from his forehead.

OTTO

Try it now.

Matt stuffs a stick of dynamite in a tear at the door's seam. He fixes a fuse to the stick.

MATT

It's gonna blow!

Matt lights the fuse and the boys run to hide behind a small mound.

The dynamite explodes, and as the smoke clears, the tear is only marginally bigger.

KELLY

German engineering's tough to beat.

AARON

You could drill that with a diamondhead for god knows how long without getting anywhere.

OTTO

It's a good thing then that we don't have a diamondhead drill but do have this here dynamite.

MATT

Put the rest of the sticks in the back of the Volvo. I don't want it in the house.

OTTO

Yeah, whatever.

AARON

Blow it up, man.

Otto and Matt stuff dynamite sticks into the gaping tear in the seam and some more all around the seam.

MATT

How much you think is in there?

OTTO

In this thing? A hundred grand easy. This sucker's made to hold a lot.

KELLY

Maybe even half a mil?

OTTO

Maybe. We'll see. All right, it's gonna blow.

Matt lights the fuse and the boys run for cover.

The safe blows up. Balls of flames carry the door high into the air.

The boys lie behind the mound and the heavy door lands upright behind them just behind their legs, still smoking.

The boys glance at each other and get up slowly. They see a pillar of smoke rise from the safe. Money floats down from the sky.

The boys look around at the money and start jumping and hooting excitedly. They run around and jump to grab floating bills as if they were the first snowflakes of winter.

EXT. POST OFFICE -- DAY

Sheriff Smith and Deputy Moog inspect the crime scene.

DEPUTY MOOG

We should give every shopkeeper in the county their own shotgun and give 'em license to shoot at any crook that comes within five miles.

SHERIFF SMITH

It wouldn't help matters, Moogie.

DEPUTY MOOG

Some people are so dumb that you have to smack some sense into them.

SHERIFF SMITH

These crooks aren't dumb. Usually crooks copy at least some of their tactics from television and the movies. But these guys have developed a whole new strategy of their own, and it's even free of violence, which is rare these days.

DEPUTY MOOG

Maybe these idiots don't have a television.

SHERIFF SMITH

These days every idiot has his own television.

INT. THE MCCOY BARN -- DAY

Otto and Matt lift a widescreen television into place on a table. Aaron grabs a handful of action movie DVD's and lays them on the table: Terminator 1 & 2, Dirty Harry, The Matrix, Cobra - each DVD cover pictures a hero with sunglasses on.

AARON

These are supposedly the best ones.

OTTO

Put one in. You ready?

Among the self-made weights in the gym, lie a DVD player's and television's new boxes, styrofoam all over the floor.

Matt and Kelly hook up wires and cables between the devices.

MATT

Might be. Let's test it out.

Aaron inserts one of the DVD's into the player.

AARON

How's it go in there?

KELLY

Shiny side down.

Aaron pushes the DVD into the machine. The boys recline on their sofa and stare at the television.

EXT. THE MCCOY BARN -- NIGHT

Lights shine and flash from cracks in the barn door. Dramatic music and explosions echo into the nighttime forest.

JAMES BOND

My name is Bond. James Bond.

INT. THE MCCOY BARN -- NIGHT

Machine guns and punches fill the room. The boys stare at the television, it's lights shining over their enthralled faces.

We look over each one's face, from left to right.

OTTO

They sure do shoot a lot.

AARON

Pretty dumb when you think about it. They could get that money so much more easily.

MATT

Maybe they like shooting things up.

KELLY

Those sunglasses sure are cool.

Everyone stares at Kelly.

EXT/INT. CITY -- DAY

A black and white series of shots as the boys go shopping.

The boys are in a Sunglass Hut trying on some cool mirrorshades.

The boys are in a clothing store trying on black, leather jackets.

They try on brand name jeans.

Aaron buys cowboy boots, steel heels and all. They buy brand name sneakers.

And get their hair cut.

The boys wear sunglasses and sit in a burger joint, the table full of hamburger meals and new cell phones. The boys wonder at the cell phone cards.

Matt is especially confused as he tries to figure out his pocket computer.

Aaron reads his cell phone's instruction booklet.

The boys stop to stare at four fancy dirt bikes in a shop window.

EXT. THE MCCOY HOUSE -- DAY

Matt drives into the yard with a new Chevy truck. Three brand-spanking-new dirt bikes are lined up by the door.

Matt rushes off into the barn with a stack of papers in his hand.

INT. THE MCCOY BARN -- DAY

Otto pounds a nail into a post in the barn. He hangs up the Volvo's keys on the nail.

OTTO

There it is. No need to drive that old beater around anymore.

Matt rushes in and lays two stacks of lottery coupons on the table. Otto and Kelly look at him in anticipation.

MATT

Guys, I have the perfect plan to launder our money. Let's turn them into lottery winnings.

OTTO

What?

MATT

Everybody plays the lottery but no one ever wins. And you know why? Because they play with a few bucks. The chances of winning are almost non-existent. But if we played with a a whole grand, for example, our chances would be a thousand times better of winning the jackpot.

KELLY

Which isÉ?

MATT

This week? Ten mil!

OTTO

That's a bit more than at the post office!

KELLY

So we take the money we stole, play the lottery and live on the winnings.

MATT

It's so easy I'm surprised nobody's tried it before.

EXT. GAS STATION DINER -- DAY

Youngsters hang out. Aaron hangs outside by his new dirt bike. Others his age gape at the dirt bike. Beth walks up to Aaron.

AARON

Wanna go for a ride?

BETH

Of course!

Aaron hands Beth a helmet and she sits behind him. Ollie walks out of the diner with a couple buddies. They stop and block Aaron's way.

OLLIE

Check out the preacher's son. Who do you think you are?

Aaron puts on his sun glasses.

AARON

Dalton. Aaron Dalton.

Aaron kickstarts his dirt bike and rides out of the parking lot.

EXT. BEACH -- DAY

Aaron stops the dirt bike by a lake. They get off. Beth takes the helmet off.

BETH

This is amazing. Where'd you get the bike?

AARON

Me and my brothers, we won some money in the lottery.

BETH

No way!

AARON

No way then. Whatever.

BETH

People are saying all kinds of things.

AARON

Who?

BETH

Everyone. More or less everyone. They think you're weird, you and your brothers.

AARON

What do you think?

Beth looks at Aaron in his shades.

BETH

I don't know. I feel like I don't know you anymore.

Aaron takes his shades off.

AARON

How about now?

BETH

Very funny. Now kiss me.

Aaron and Beth kiss. Beth feels something move inside Aaron's jacket and pulls away.

BETH

Ah, what's that?

Aaron opens his jacket and shows Beth the kitten he and his brothers found in the diner they first robbed.

AARON

You said you wanted a kitten.

Beth can't help but laugh.

EXT. THE SMITH HOUSE -- DAY

Beth and Aaron arrive at Beth's home: a nice, brick house from the fifties with a neatly trimmed yard and flowers. Aaron walks his dirt bike up the driveway, Beth walking beside him and petting the kitten.

AARON

Is everyone home?

BETH

No, and even if there was, it would just be my parents. You don't need to be scared of them.

AARON

No?

INT. THE SMITH HOUSE -- DAY

Beth and Aaron walk in.

BETH

Mom? Dad? Looks like no one's home.

INT. THE SMITH HOUSE, KITCHEN -- DAY

Beth lets the kitten down onto the floor and gives it a saucer of milk. The kitten starts lapping it up. Beth turns to Aaron.

BETH

C'mon, I'll show you my room.

Beth and Aaron walk up to the second floor. Beth opens one of the doors.

INT. BETH'S ROOM -- DAY

It's a neat and sun-filled room, fit for a girl blossoming into a woman. Posters of boy bands, and classically charming hunks like James Dean, Clint Eastwood and Marlon Brando line the walls. One of Aaron's origami swans sits on a table. A boxing bag hangs from the ceiling.

AARON

You box?

BETH

No, that's my big brother's. He died a couple years back and I just haven't wanted to get rid of it yet. I feel like if I gave it away, it'd be like accepting that he's not coming back. I'm just not ready to do that yet.

AARON

Our mom died three years ago and we still have all of her stuff.

BETH

You still have your dad, though.

AARON

Unfortunately.

BETH

What do you mean?

AARON

He's sick, you know, in the head. It's been hard sometimes.

BETH

My dad's sick too. He's such a workaholic. He thinks the world will stop spinning if he's not on duty.

AARON

What do you wanna be when you grow up?

BETH

I always told my parents that I want to get into some artistic thing just to have a go at them. You know, like rock n' roll or acting. I actually don't know. I wanna do something that would make a difference.

AARON

Okay.

BETH

What about you?

AARON

I don't know. It's hard to think about what I wanna do when I'm older when I haven't even been able to enjoy a proper childhood.

BETH

Well, tell me when you've enjoyed your childhood so I can kiss you.

Aaron pulls Beth on top of himself on the sofa.

AARON

I'm done enjoying it.

Beth and Aaron kiss, first gently, then more and more heatedly. They start undressing each other and mess each others' hair.

A door opens and closes downstairs, and an older woman's voice calls out:

MRS. SMITH (O.S.)

Beth! We're home. Who's dirt bike is that out front?

Beth giggles and Aaron takes a deep breath. They pull their shirts back on and walk down to meet Beth's parents.

INT. BETH'S KITCHEN -- DAY

Beth's mother, MRS. SMITH, shakes Aaron's hand. Her husband has his back to them as he sets down groceries on the kitchen counter.

MRS. SMITH

Hi, I'm Beth's mom. This is my husband.

Beth's father turns around and we recognize him as Sheriff Smith in his street clothes.

SHERIFF SMITH
John Smith, Hello.

AARON
Aaron.

SHERIFF SMITH
Aren't you one of the McCoy boys?

AARON
Yeah, I'm the youngest.

SHERIFF SMITH
Yeah, I remember coming by your place last summer. Take it easy with Beth. She sometimes thinks she's a bit tougher than she really is.

BETH
Dad!

SHERIFF SMITH
Just kidding. You two behave yourselves.

BETH
Dad, Aaron gave me a kitten.

SHERIFF SMITH
What's its name?

AARON
Uh... Niles.

SHERIFF SMITH
Niles? Funny thing happened last fall. Somebody stole a whole VLT and a kitten from nearby here.

AARON
Really?

SHERIFF SMITH
Yeah.

MRS. SMITH
Aaron, would you like to stay for
coffee?

AARON
No, I really have to get going.

BETH
Oh.

AARON
Yeah, I promised my brothers I'd
help them fill out some forms.

BETH
Okay, but call me.

AARON
I will.

INT/EXT. THE MCCOY BARN -- DAY

The boys fill out lottery coupons by hand. Endless piles
of coupons surround them. Hands cramp. More coupons are
filled out and some are trashed.

INT/EXT. CONVENIENCE STORE -- DAY

Matt takes a high pile of lottery coupons to a convenience
store. He sets them down on the counter along with a pile
of tens.

INT. GAS STATION DINER -- EVENING

Kelly sits in the diner, a bottle of root beer in front of
him and staring out the window. Kelly sees Lena coming and
perks up.

Lena walks in looking down. Kelly offers her a seat.

LENA
Thanks.

KELLY
Hi.

LENA
Hi.

KELLY
You want a soda or something?

LENA

No thanks.

KELLY

Everything all right?

LENA

No. Our post office was robbed and half the wall was missing. Now they've closed it down for repairs and set up a trailer to act as the temporary office, so they cut back my hours. I don't know who'd be so dumb that they'd do something like that. First of all, they're so lazy they won't go out and get a job, and then they ruin other peoples' jobs.

KELLY

I'm sorry...

LENA

You don't need to be sorry. It's not your fault. I just moved away from home but now I won't be able to pay the rent. I don't know what I should do.

KELLY

If you want, I could...

LENA

I'm sorry. You seem really nice. You're the first guy who's looked me in the eyes and not at my boobs. But I just can't start a new relationship right now. I need to get my own things in order first.

Lena hands Kelly a slip of paper.

LENA

That's my number. Call me in a week if you're still interested.

Lena gets up and walks out. Kelly remains at the table.

INT. THE MCCOY BARN -- EVENING

The boys watch the lottery drawing on television.

TV ANNOUNCER

And the numbers for this week are 8,
16, 22, 23, 28, 34 and 37.

The boys start checking the coupons. This takes them well
into the night, and towards dawn.

INT. THE MCCOY HOUSE, LIVING ROOM -- MORNING

OTTO

We played with two thousand dollars
and what did we win? Sixty-six
dollars.

MATT

That can't be right. There must be
some mistake.

KELLY

The only mistake is us giving our
money voluntarily to the government.

MATT

But we had so many coupons! That's
got to amount to more. We need to
check these again.

AARON

You check them. I'm done here.
I've never worked this hard in my
entire life.

OTTO

It's like dad said: "a wise head
makes the whole body suffer".

KELLY

The whole town's going to laugh at
us when they find out that we didn't
win anything.

Beat.

AARON

They don't need to know that.

OTTO

What do you mean?

AARON

Where would they find out that we didn't win? All they know is that we played with a whole lot of coupons and then suddenly we have these new clothes and dirt bikes.

Beat.

KELLY

It could work.

MATT

But it won't change the fact that we're out of money and we need more.

EXT. CEMETERY -- NIGHT

A gravestone reads: MARY McCOY 1943-1997. A handful of dirt hits the gravestone. Roy digs up more dirt from atop the grave. He stops, panting, and looks at the stone.

ROY

You failed me, you whore! Who gave you the right to die?

Roy ruffles his ears.

ROY

What? No. I had nothing to do with it. I've told the government what to do, but they won't listen to me. Nobody will listen to me. Oh lord!

Roy snuffles.

ROY

What should I do with those boys? They've turned their backs to me, to their own father. Does the rain have a father?

Roy glances at the gravestone again.

ROY

What? People who hear voices are loonies. I know exactly what I know when I need to know it.

(grunts)

They're such big men. You could clock them good and they won't even bat an eyelash.

(sighs)

I've been too easy on them. They're too tired to even be scared of me anymore.

(nods)

I know. Life's a rocking horse. You just need to hold on. Oopsidaisy.

Roy gets up, rips up some flowers, roots and all, from the next grave, and sets them in the hole he's dug in the dirt. He stops. Listens.

ROY

What? Keep your trap shut, Mary. Nobody needs you getting involved. Don't you worry, I'll set those boys straight.

EXT. BANK -- NIGHT

A tractor slams through the front window.

The boys move forward, now wearing ski masks. Aaron jumps in through the broken window and ties a cable around the safe inside.

Matt backs up a truck into the parking lot and they tie the cable to its rear.

AARON

All set. Gun it!

The truck revs, pulls the cable taut.

The safe moves and hits the wall.

Matt punches the gas and the truck revs. The cable snaps, flying past the truck and hitting a jeweler's window on the other side of the road. The window shatters, tripping an alarm.

The boys look at each other a beat.

A police cruiser appears down the street, sirens blaring and lights flashing.

OTTO

Get in the truck!

Otto jumps into the truck as Kelly and Aaron jump into the back. The truck hits the curb, throwing Aaron off.

KELLY

Aaron!

Aaron grabs hold of the cable that still hangs from the back of the truck and is pulled along.

The police cruiser closes in, lights flashing. Aaron pulls himself onto his knees and hangs on for dear life. Sparks shower from the steel toes of his boots.

INT. TRUCK -- NIGHT

Otto and Matt strip off their ski masks and stuff them into their overalls.

OTTO

Gun it, man, gun it!

MATT

I am!

OTTO

We'll never outrun them.

EXT. SIDE ROAD -- NIGHT

The truck squeals to a stop and the boys run out into a field.

Beat.

The police cruiser skids to a stop beside the truck and two deputies fly out, one holding a police dog.

DEPUTY CASEY

Sick 'em, boy!

The dog runs off as the deputies light their flashlights and give chase.

EXT. FIELD/FOREST -- NIGHT

The boys run through the forest, the deputies' flashlights flashing far behind them. The police dog closes in on them.

Matt and Otto pull away from Aaron and Kelly. The boys make it out of the empty field and into a forest. They continue running through the rough terrain

EXT. FOREST -- NIGHT

Matt runs, smiling, clearly enjoying his speed. Matt throws up his arms and passes Otto who was in the lead. Matt's lead grows with each step.

EXT. FOREST -- NIGHT

Kelly is last. The police dog closes in on him and the flashlights are dim and distant. Kelly slips and falls onto his back. He spins to see the dog about to pounce on him. Kelly gets onto his knees.

EXT. FOREST -- NIGHT

Otto keeps running, sweat pouring from his brow. The faint light before dawn is in the sky. He stops to catch his breath and strips off his ripped overalls.

Otto sits in his underwear on a rock and stares up at the sky. An owl hoots somewhere in the forest. Otto falls onto his knees by a pond, cups his hands and drinks from the pond. He rinses his face with the water and then sees morning dew shine on branches. Nature is beautiful.

OTTO (V.O.)

"Look at the birds in the sky. They don't sew nor do they cut their crop. Still, your heavenly father feeds them and you, you're much more than a bird. Who among you can lengthen your life by worrying?"

INT. THE MCCOY HOUSE, KITCHEN -- MORNING

Matt and Aaron are home. Aaron inspects the worn-down heels of his boots. Otto walks in wearing only underwear.

MATT

Look, it's Tarzan.

OTTO

Boys, I've found the lord again. It only took seeing nature in all its glory. You realize how long it's been since we've been in the forest.

AARON

You realize this is all over? Kelly got caught.

Otto sits down.

OTTO

He did?

AARON

Last I saw him, he slipped and the police dog attacked him.

MATT

It's only a matter of time before they come looking for us.

OTTO

It's a sign from god. He wants to tell us that he's had enough.

AARON

Or maybe we just got caught. You sound so much like your dad sometimes, it scares me.

OTTO

He's your dad too.

AARON

The father I know threatened to tie me up by my ankles and put a power saw to my crotch! Haven't you ever wondered why he's the only who's allowed to hit anyone around here? It's because he knew that one day we'd be tougher than him.

OTTO

So you think the people who do the hitting are the wise ones?

AARON

I didn't mean it like that.

Otto punches Aaron's shoulder.

OTTO

You wanna punch me? Is that what you mean?

Otto hits him again.

AARON

I didn't say that.

OTTO

No, you didn't. You just talk and talk but you never really have anything to say. How about you say something for a change.

Otto slaps Aaron enough for Aaron to snap up to defend himself. Matt steps in between them.

MATT

Stop it. We have enough troubles without you two starting something.

Otto and Aaron sit down.

AARON

Maybe that dog didn't catch Kelly after all.

From the door:

KELLY

Oh, but it did.

Kelly stands in the doorway with the police dog. It just waves its tail happily.

KELLY

I thought we could call him trooper. He is, after all, a genuine officer of the law.

INT. SHERIFF'S OFFICE -- DAY

DEPUTY MOOG

They're taunting us. I say we shoot to kill.

SHERIFF SMITH

We're not in this job to shoot people dead. Not here and not in the big city.

DEPUTY MOOG

We need to be tough with hooligans like that. They only understand violence!

SHERIFF SMITH

My boy understood violence, boxing. He was a tough kid. Then he ran

into a tougher guy with a stiletto.
That tough guy's now serving life
and my boy's under the earth.

INT. THE SMITH HOUSE -- DAY

It's snowing. Beth reads a book in the living room. Her father, Sheriff Smith, walks in.

SHERIFF SMITH
Aaron sure had a nice dirt bike.

BETH
Yeah.

SHERIFF SMITH
What's he do for a living?

BETH
Nothing, I gather. They just won
some money in the lottery.

Sheriff Smith sits down beside Beth.

SHERIFF SMITH
You know what the odds of that are?

BETH
Yeah, just as good as being born
into this little family of ours.

SHERIFF SMITH
Could you stop that girlish behavior
for one second?

BETH
Could you stop being a cop for one
second?

Sheriff Smith gets up.

SHERIFF SMITH
If you play with fire long enough,
you're bound to burn yourself.

BETH
Happy Thanksgiving to you too, Mr.
Sheriff.

INT. OLD-STYLE GENERAL STORE -- DAY

Aaron walks up to the counter. He's clearly nervous.

SHOPKEEPER
What shall it be?

AARON
Cottage cheese and, uh, fruit salad.

The shopkeeper sets the tubs and cans on the counter.

SHOPKEEPER
Anything else?

AARON
Yeah, uh... one bottle of cream
soda.

SHOPKEEPER
Right behind you.

AARON
Oh... yeah.

SHOPKEEPER
And then?

Aaron inspects the counter behind the shopkeeper and notices an almost empty box of odor-eaters.

AARON
Uh... you have odor-eaters?

SHOPKEEPER
How many you need?

AARON
Three.

SHOPKEEPER
Only got one left, sorry. I'll have
to order some more.

Aaron keeps inspecting the shelves.

AARON
Pantyliners.

SHOPKEEPER
What?

AARON
Uh... pantyliners.

SHOPKEEPER

I don't have any here, but... hold
on, I'll get some from the back.

As soon the shopkeeper disappears into the back, Aaron leans over the counter and grabs a package of condoms from a rack beside the register. He inspects the packs and takes another package. He studies it as well, and stuffs both packages into his jacket. The shopkeeper walks back out.

SHOPKEEPER

There you go. That all?

AARON

Yeah, that'll do.

EXT. THE MCCOY HOUSE, BACK YARD -- DAY

A loud explosion. Sand flies into the air and smoke floats away from the blast.

The Volvo's trunk is open and full of explosives. Otto grabs one of the sticks of dynamite, sticks a fuse in it and lets Matt light the fuse. Kelly lifts his hands to his ears.

Otto chucks the stick towards some trees. It blows with a loud thud. Aaron walks into the yard, condom packages sticking out of his pockets.

AARON

Does that make any sense?

Otto and Matt glance at each other.

OTTO

(laughing)

No.

MATT

(laughing)

Not one iota.

AARON

You realize the mess you'll be in if
you get caught?

MATT

You realize I don't care?

OTTO

You have Beth, Kelly has that dog
and we have this. This is our
thing. That's the beauty of it.

Matt lights another fuse.

MATT
It's gonna blow.

He throws the stick at another tree. It blows, sending
some branches flying in all directions.

AARON
You're such idiots.

OTTO
I'm getting tired of your bitching.

AARON
There's an order to things in this
world we live in!

Otto and Aaron yell at each other, nose to nose.

OTTO
I can put you in order if you want.

AARON
Do it like daddy dearest and get a
belt.

Otto lifts his hand up to hit Aaron, when Kelly interjects:

KELLY
Guys.

Otto and Aaron turn to look at Kelly.

OTTO & AARON
What?

Kelly nods towards Trooper as the dog stares at Otto and
Aaron, growling at them viciously.

KELLY
Turn it down a notch. There's an
officer of the law present.

Otto and Aaron stare at Trooper who keeps growling.

AARON
Okay.

OTTO

Aaron.

AARON

What?.

OTTO

Water under the bridge. Let's go shopping.

Aaron thinks a beat.

AARON

Okay, but just as long as we don't buy anything we need.

OTTO

I wouldn't think of it, and even if I did, the feeling would pass.

INT. POLICE STATION -- DAY

Sheriff Smith studies a map on the wall. Thumbtacks have been stuck to the map to map out the robberies.

DEPUTY MOOG

Three bank robberies in one fall. At least in the big cities, they have alarms that work.

SHERIFF SMITH

In these parts, it would take close to two hours to get a cruiser to some locations. And we don't have the manpower to stake out each and every street corner.

DEPUTY MOOG

It has to be the mob who's doing this. One little gang of crooks couldn't pull this off.

SHERIFF SMITH

I think the mob prefers to stay on the coast and in the cities. These are local boys who know the roads here like the back of their hand. They've been at this an awful long time. I would've found some other place by now.

INT. YACHT -- AFTERNOON

It's raining. Matt and Kelly sit in a yacht and rip open condom packages, smell the rubber and blow balloons. Otto mans the wheel, Kelly pets Trooper and a portable television is on in the background.

REPORTER

The area has been plagued by a ruthless crime league who have robbed several banks in the county.

MATT

Otto, you think you could drive this thing?

OTTO

I know exactly where this boat is going.

A police appear on TV:

DEPUTY CASEY

They were in the process of robbing this here post office when we received an alarm and happened to have a unit in the area. We rushed to the scene, and the perpetrators fled into a forest. We counted four very tall men.

REPORTER

And you also had a police dog with you.

DEPUTY CASEY

Yes, Blackie. He was a young German shepherd, trained exactly for this sort of event.

REPORTER

What happened to Blackie?

Trooper lifts up his ears at the television.

DEPUTY CASEY

Blackie chased the perpetrators as he'd been taught, but never returned. We brought out more dogs to look for Blackie, but no body was found.

Kelly scratches Trooper. Matt pulls a condom over his head and blows air into it with his nose. It expands around his head.

REPORTER

These four masked men who are well over six feet tall are most likely foreigners. They are thought to still be in the area and are targeting more post offices. If anyone has information about the whereabouts of these four men, please call the number on the screen...

The condom blows up around Matt's head. Trooper starts barking, and Otto and Kelly can't help but laugh.

MATT

You hear that, Kelly? You're well over six feet tall.

KELLY

And Trooper, you're a dead dog.

Aaron enters the yacht's forward cabin and grabs a handful of condoms.

AARON

Leave a couple for me, will ya!

KELLY

How many you think you need?

MATT

Maybe they want to blow themselves a sea of balloons and have their own little playpen.

AARON

I don't want you coming in the house... no matter what.

MATT

Don't worry, we won't.

AARON

I mean it.

OTTO

I hope you know you're going to hell
for what you're about to do.

AARON

Like for chewing gun, or watching
TV, reading comics and eating
burgers.

OTTO

They don't say anything about those
in the bible, but there's a lot in
there about women!

Aaron leaves the cabin and climbs over the edge of the
boat. Now we see that the yacht is on dry land in the
boys' yard. Aaron walks across the yard towards the house.

INT. THE MCCOY HOUSE, KITCHEN -- EVENING

Aaron spreads a white tablecloth on the table and puts a
candle in the middle. He grabs a glass bowl and pours four
tubs of cottage cheese into it, then two cans of fruit
salad, and mixes it all up. Aaron looks at what he's made:
chunks of fruit float in a milky liquid.

There's a knock at the door. Beth stands in the doorway.

BETH

Hi. What's that boat all about?

AARON

We're, uh... fixing it up for some
tycoon.

BETH

It's sweet.

AARON

Sorry, my fixing's didn't really
turn out. I wanted to make
something to eat, but it doesn't
look too edible.

BETH

I didn't come here to eat.

AARON

I want this to be normal, the way
other people do it.

BETH

I want this to be unique. The way
nobody else has ever done it.

Beat.

Aaron grabs the bowl and shows it to Beth.

AARON
Is that unique enough?

BETH
(laughing)
Yeah, that's unique all right. You
didn't think you might drain the
fluids out before mixing them up?
(then seriously)
You remembered my favorite.

Beth and Aaron gaze into each other's eyes, then move
closer to kiss.

EXT. YACHT -- NIGHT

Trooper barks and stares out into the forest. Otto, Matt
and Kelly pull sleeping bags tighter around themselves as
they lie on the yacht's deck.

KELLY
Hey Trooper, calm down. Aaron's not
in there. He went into the house.
Over there.

Trooper barks a few more times, then just stares into the
forest.

OTTO
This is so wrong. We have to sleep
out here in the yard and Aaron gets
the whole house to himself.

MATT
It's only for one night. You're
just jealous.

KELLY
You ever think about getting
married? About a family and all
that.

OTTO

It'll happen if it'll happen.
There's nothing more to think about.

MATT

I want a woman who loves to run.
It'd be great to run with someone.
You know, someone who I could start
a real family with.

OTTO

What do you know about real
families?

MATT

It doesn't take a lot to see what
this world should really be like.
Nobody should hit anyone. That
should be a law. And everyone
should hug more.

KELLY

Everybody should clean up after
themselves. And lying... that's
just wrong.

Beat.

OTTO

People should always wash their
hands before eating.

Beat.

MATT

What?

OTTO

They should. It's common sense.

KELLY

You're such a softie sometimes.

Beat.

MATT

I wonder what Aaron's doing now.

OTTO

What do you think?

KELLY

You jealous?

OTTO

Definitely not. I'm getting married before I start any pre... pre-marital relations.

INT. THE MCCOY HOUSE, LIVING ROOM -- NIGHT

Aaron and Beth stand facing each other and strip off their clothes, piece by piece.

They stand naked and gaze at each other.

BETH

Is it that bad?

AARON

Not on your life.

BETH

Did you get any?

AARON

Yeah.

BETH

Should we go to bed, then?

AARON

Beth.

BETH

What?

Aaron ponders a beat.

AARON

Nothing. Let's go.

Aaron and Beth get under covers, facing each other.

BETH

You scared?

AARON

Yeah, but I'm having a hard time thinking about it because I want you so much.

Beth caresses Aaron's cheek.

BETH

I want you too.

They kiss, first clumsily, then more and more tightly, wrapping their arms around each other.

From behind a drawer, Roy's silhouette separates from the shadows. He has a sickle in one hand. A cold light hits Roy's face as he close sin on the kissing couple.

INT. YACHT -- NIGHT

The boys lie in their sleeping bags. Aaron's cry breaks the silence.

AARON (O.S.)

Arrrrggggghhhhhhhhhhh!

Matt and Kelly burst out laughing.

KELLY

What was that?

MATT

Aaron's an animal!

KELLY

Sounds like that animal's being butchered.

OTTO

That, guys, is the sound of the end of innocence.

AARON (O.S.)

No! No! Dad, no!

Otto bursts out laughing too.

OTTO

What are they doing in there?

KELLY

Wanna go see?

MATT

That's one thing you're definitely not doing. That's their business.

AARON (O.S.)

Arrrrggggghhhh!

We hear the crunch of a breaking table.

OTTO

Okay then. Aaron's buying me a new bed.

MATT

That doesn't sound normal.

KELLY

Of course it doesn't. That's our little Aaron we're talking about.

MATT

No, really. Listen.

AARON (O.S.)

Matt! Kelly! Help!

The boys look at each other and then rush into the house in only their underwear. They charge into the house.

INT. THE MCCOY HOUSE, LIVING ROOM -- NIGHT

Roy holds a naked Beth by her wrists as Aaron tries to pull his dad off her but Roy's too strong.

Matt and Otto run in and grab Roy by his arms. Kelly is barely able to hold back Trooper, who barks viciously at Roy.

MATT

He's crazy!

ROY

A religious man should share his wealth!

Beth gets loose, grabs her clothes and charges out of the room. Aaron charges Roy, but Otto grabs Aaron and pulls him aside.

OTTO

Aaron, for god's sake, he's your father!

ROY

Strike your father and you'll go to hell.

AARON

I am in hell! I've been in hell all
my life!

Otto holds onto Aaron.

OTTO

Aaron!

ROY

Boy, you don't know nothing about
hell!

Roy pulls free of Matt's grip and strikes him down. He
grabs a chair and hits Otto and Aaron with it. The chair
breaks and Otto falls unconscious to the floor. Roy holds
onto the broken chair and closes in on Aaron.

ROY

You're forgetting that he who gave
you life can also take it away!

Trooper growls at Roy as he closes in on Aaron. The dog
leaps at Roy and sinks its teeth into Roy's ass.

ROY

Aaaaah!

Roy tries to swing at Trooper with the broken chair back,
but doesn't hit the dog.

ROY

Kelly! Call it off!

KELLY

No.

ROY

Do it or I'll kill the mutt.

Trooper holds on tight.

KELLY

Try.

Roy holds the chair back in his hand for a beat, then
throws it aside.

KELLY

Come here, boy.

Trooper lets go of Roy, who grabs the table for support and
stares Aaron down.

ROY
You're a whore of a man.

AARON
Look who's talking!

ROY
Bank robber.

Matt rises to his knees and stares at Roy for a beat, and then rushes into the kitchen.

Beat.

Matt rushes back in.

MATT
The stash is empty!

Kelly regards Roy.

KELLY
Where's the money?

ROY
That's my money. A down payment
from the government.

KELLY
That's our money.

ROY
That money has the government stamp
on each and every bill, and that
same government owes me.

AARON
Let's call the cops, and charge him
with attempted rape.

Roy tries to get a chair under him, and tries to sit down gently.

ROY
The first cop who walks in here is
going to find out about your robbing
ways.

MATT
Judas.

INT. BETH'S ROOM -- NIGHT

Beth weeps quietly in bed, her clothes on and her back to the door. Sheriff Smith opens the door, walks in and takes a seat beside the bed.

SHERIFF SMITH

Hi.

BETH

Get lost.

SHERIFF SMITH

You don't have to tell me what's wrong, but I'm here if you need me.

BETH

I can handle this on my own, whatever it is.

SHERIFF SMITH

I know that. I just wanted to say that you don't have to say anything. Setbacks don't always make you stronger. Sometimes they can just make a person harder inside.

Sheriff Smith pats his daughter on the shoulder and gets up to leave.

BETH

Would you have wanted me to die instead of Kyle?

SHERIFF SMITH

Sweet lord, what are you saying?

BETH

You always keep on talking about him, but you never care where I am or who I'm with. I don't know what more I can do to be like my brother. I've tried everything.

Sheriff Smith sits down on the side of the bed and embraces Beth.

SHERIFF SMITH

Me and your mother haven't dared to say anything, because we were scared that you'd run away or something if I started bossing you around.

BETH

It's not caring if you don't say anything.

SHERIFF SMITH

No, and it's also not caring if you need to have a say in everything. It's hard being a father these days.

INT. THE MCCOY HOUSE, KITCHEN -- NIGHT

Roy sits in a chair and stares unblinking at Trooper across the room.

ROY

Here, trooper. That's a good dog...

Trooper growls and bares its teeth.

ROY

Oh lord, help me now out of these ropes and I'll sacrifice you this innocent little creature. This sweet little creature of nature.

INT. THE MCCOY HOUSE -- NIGHT

Matt spreads out a sheet of paper on a table for his brothers to see.

MATT

Instead of pulling off one little job after another, let's do one big one so we don't have to pull another for some time.

KELLY

Maybe we could even buy our own house.

OTTO

Or we could get dad a nurse.

AARON

He needs a guard, not a nurse.

OTTO

Who would take care of him if not us.

AARON

He's been doing a good job himself.

KELLY

C'mon, guys. Concentrate.

AARON

Okay, but this is the last job.

MATT

There's that bank at the end of the strip mall in town. It has a crawl space between the roof and lower ceiling... right here. I'm positive that we could get in through there.

KELLY

It's going to be a bit harder than robbing post offices.

MATT

We'll leave one on lookout and the rest of us go in.

EXT. STRIP MALL -- NIGHT

The strip mall is decorated with colorful Christmas lights, and a decorated Christmas tree sits out front.

The boys climb up to the roof and open the trapdoor leading down to the crawl space.

MATT

Aaron, knock on the door if you see anything.

AARON

Okay.

INT. STRIP MALL, CRAWL SPACE -- NIGHT

Their breath steaming, the boys work in the light of a lantern in the small space. Matt marks down measured steps and finally marks an 'X' on the floor.

The guys strip off the tops of their overalls and start pounding at the floor with sledgehammers.

EXT. STRIP MALL -- NIGHT

Aaron lies on the roof, on the lookout. The silence of the winter night is broken by the melodic ring of his cell phone. Aaron answers.

AARON

Hello.

EXT. STRIP MALL/BETH'S ROOM -- CONTINUOUS

BETH

Hi, it's me.

AARON

Hi.

BETH

You haven't called lately.

AARON

I was too embarrassed to call.
Everything got too out of hand.

BETH

So you don't want to see me anymore?

AARON

No... I mean, Yeah. I want to see
you again. I just thought that
seeing my dad was more than enough
for you.

BETH

I'd rather not talk about that.

AARON

Okay.

BETH

I know what I wanna be when I grow
up.

AARON

Yeah? What?

BETH

I'm going to the police academy.

Beat.

BETH

You still there?

AARON

Yeah. That's great.

BETH

What are you doing for Christmas?

AARON

I don't know.

BETH

My mom and dad are going to see
grandma at five. You wanna come and
spend it with me?

AARON

I don't know yet.

BETH

So you might come?

AARON

I don't think I will.

BETH

Oh.

AARON

With everything that's happened,
with dad and all, I'd rather we took
a little break.

BETH

Oh.

AARON

Just long enough to get everything
in order.

BETH

You trying to get rid of me?

AARON

No. There's a whole lot I should
tell you. After I'm done telling
you, I'm sure you'd be the one who'd
want to get rid of me.

BETH

Are you seeing some one else?

AARON

No, nothing like that. I'll tell you when I see you.

BETH
Dad just woke up, I have to go.
Call me.

AARON
Yeah, bye.

Beat.

BETH
Aaron, hang up.

AARON
You first.

BETH
No, you.

AARON
No, you.

BETH
No, you.

Beat.

AARON
Very funny.

Beth laughs.

INT. STRIP MALL, CRAWL SPACE -- NIGHT

One more swing of the sledgehammer and the ceiling below them gives away. The boys take the scarves off their face.

MATT
That sure is a hole.

KELLY
I'm going down.

Kelly drops down, a flashlight in his teeth.

Beat.

MATT
You find anything?

KELLY (O.S.)

Sure did.

A bundle of bank slips tied together with an elastic comes flying up out of the darkness. Matt grabs the bundle.

MATT

Deposit slips.

KELLY (O.S.)

It's a paper storage.

INT. THE MCCOY HOUSE -- DAY

The boys snore, sleeping in the living room still in their overalls. Roy walks in and notices the way his boys are dressed.

Roy moves to inspect their bags and finds the sledgehammer, flashlights and sticks of dynamite.

ROY

Oopsidaisy.

INT. BANK, PAPER STORAGE -- DAY

Sheriff Smith and Deputy Moog inspect the hole in the ceiling.

DEPUTY MOOG

You think these crooks are maybe dumbing down.

SHERIFF SMITH

You never know if they had an acute need for some bank forms.

DEPUTY MOOG

Let's call in everyone and anyone who can swing a sledgehammer, starting with the McCoy boys.

SHERIFF SMITH

Without evidence, we wouldn't keep them long. Then they'd just go out and destroy what evidence there is.

DEPUTY MOOG

Should we stake out the bank?

SHERIFF SMITH

No need. A crook only returns to
the scene of the crime in the
movies.

EXT. STRIP MALL -- NIGHT

The McCoy brothers return to the scene of the crime with
bags full of tools.

OTTO
How about I count the steps this
time?

Otto counts fifteen steps from the edge of the building to
the bank vault and then comes back.

The boys climb up the fire escape to the roof. Aaron stays
on watch as Otto, Matt and Kelly descend through a roof
hatch into the building.

OTTO
Shut it behind us.

MATT
You shut it.

OTTO
No, you.

MATT
No, you.

AARON
Thank you very much, would you shut
up.

INT. STRIP MALL, CRAWL SPACE -- NIGHT

An empty crawl space. The boys use sledgehammers to open a
hole in the ceiling below them. Matt shines his flashlight
into the hole and waves away the dust.

MATT
Darn.

OTTO
There's a reinforced ceiling
underneath.

MATT

That's definitely been reinforced with steel mesh. No sledgehammers going to get through that.

KELLY

Dynamite then?

OTTO

Dynamite.

EXT. STRIP MALL -- NIGHT

Aaron lies on his back on the roof, creating an origami swan. Behind him, on the other side of the building, a police cruiser moves slowly into the parking lot.

EXT. STRIP MALL -- CONTINUOUS

Sheriff Smith gets out of his cruiser. A yawning bank manager gets out of his own car.

BANK MANAGER

It's gone off before without any reason. These Chinese models just don't hold up in this freezing cold.

SHERIFF SMITH

But we'll have to take a look anyway.

The men walk to the bank's side door.

EXT. STRIP MALL -- CONTINUOUS

Aaron snaps up as he hears the car door slam shut. He crawls to the roof's edge and peeks over the edge.

The police car stands in the parking lot below him.

AARON

Oh boy.

The wind snaps up the origami swan in his hand and carries it over the roof and down onto the police cruiser's hood. Aaron stares at the origami swan worriedly.

INT. STRIP MALL -- NIGHT

BANK MANAGER

I'd like to see the bank owner himself come up from the Bahamas and

turn off the alarms in the middle of
the night.

SHERIFF SMITH

You see anything in there?

BANK MANAGER

Just that there alarm beeping on its
own.

INT. STRIP MALL, CRAWL SPACE -- NIGHT

Matt stuff explosives into a holes.

KELLY

Think about it, we could make a new
year's resolution.

MATT

But first we need to burn some money
real good. After that we can seek
redemption and spend our evening
holding hands and praying.

OTTO

Is there any point to this any more?
I mean, how much money does a person
need? We could sell all that junk
we bought and we'd make do fine for
a few months.

KELLY

On New Year's, we could promise to
stop stealing forever.

OTTO

Redemption, boys. It's time to
redeem ourselves.

MATT

Will redemption pay the bills and
put gas in the car's gas tank? Will
it put food on the table?

KELLY

Money won't just fall out of the
sky.

MATT

But robbing and running's all I'm
good at.

OTTO

Just look up at the birds in the sky. They don't sow and they don't cut the crop.

A beat.

Matt lights the fuse.

MATT

It's gonna blow. Hurry!

EXT. STRIP MALL -- NIGHT

The bank manager pulls on the doorknob to make sure the door's locked. He and Sheriff Smith walk to their cars.

As both men grab their car doors, they hear a seemingly distant, dull thud. Sheriff Smith and the bank manager look at each other.

BANK MANAGER

Even snow falling off the roof like that can set off the alarm.

SHERIFF SMITH

Well, I hope it'd just leave us alone tonight. It is Christmas eve.

Sheriff Smith is about to get in his cruiser when he notices an origami bird on the car's hood. He nods and smiles.

SHERIFF SMITH

Merry Christmas.

Deputy Moog races into the parking lot in his police cruiser.

EXT. STRIP MALL -- CONTINUOUS

Aaron watches from the roof as Moog gets out of his car. Aaron listens to the conversation, his breath steaming.

DEPUTY MOOG

What's up?

SHERIFF SMITH

Nothing. Let's just head on back home.

Sheriff Smith get sin his cruiser, the origami bird in his hand. Aaron turns onto his back rolls his eyes, his heart pounding inside of him.

INT. THE BOYS HOME -- NIGHT

Trooper the dog eats in the kitchen from his bowl and laps up some water to wash it down. Trooper climbs onto a chair and looks out the window.

The yard is empty.

Trooper moves towards the living room and pushes the door open with his snout. His head pushes through the open door and right into a noose at the end of a long pipe. Roy has a firm grip on the other end and pulls the noose tight around Trooper's neck. Trooper whines and struggles, but doesn't get loose. Roy lifts a log with his free hand.

ROY

Hi there, Trooper. I'm Roy, but you can call me daddy.

Roy slams the log over Trooper's head. He beats the dog viciously as Trooper whines and squeals. Blood flies all over and finally Trooper lays still. But Roy keeps on pounding the dog with the log until he's too exhausted to continue.

ROY

Dust to dust and... whatever.

INT. STRIP MALL, CRAWL SPACE -- NIGHT

The fuse burns, and the boys squat in the furthest corner with their fingers in their ears.

Beat.

The dynamite explodes with a vicious shockwave following. Dust blows through the attic.

A heavy, metal beam almost falls out of place.

Silence follows, broken by a couple coughs. The dust settles as the boys crawl with flashlights towards where the dynamite exploded. There's a small hole in the ceiling below them, barely revealing a steel mesh underneath.

MATT

Let's try it again.

Otto strikes the ceiling below them twice with a sledgehammer. The metal beam that had shook loose, moves again.

OTTO

Get some more sticks in there.

MATT

You got it.

Otto climbs out of the hole as Matt goes down in his place. Matt plugs a power drill to wires that run along the wall and drills new holes.

Kelly hands down a few sticks of dynamite, and Matt stuffs them into the drilled holes, then fixes fuses to the sticks.

Matt jumps out of the hole and slams his head on the loose beam. The beam falls out of place and lands on top of Matt and the hole, pinning one of his legs in the hole. Matt struggles a moment as the fuse hisses.

MATT

(with a light laugh)

Okay guys, it's gonna blow.

EXT. STRIP MALL -- NIGHT

Aaron lies on the floor on the lookout. He hears a dull thud for inside the building.

INT. STRIP MALL, CRAWL SPACE -- NIGHT

Otto and Kelly roll the metal beam off Matt's leg and pull Matt away. Matt grimaces in pain, but stays quiet. Otto grabs a knife and cuts Matt's bloody pantleg away. Shrapnel from the explosion has pierced his leg; it's a bloody mess.

KELLY

We have to get him to the hospital.

OTTO

A trip like that's only going to end up at the state pen.

Otto feels the leg.

OTTO

Feel's like no bones are broken.

Otto rips a strip from Matt's pantleg and places it over the wound, and wraps gaffer's tape around it strip of cloth.

OTTO

I'll sew it up at home. Let's just make sure you don't bleed dry in the meantime.

KELLY

Come and take a look at this.

Otto peeks in through the hole they blew out in the ceiling below them. A steel mesh still blocks their way.

INT. STRIP MALL, CRAWL SPACE -- CONTINUOUS

Sparks fly as Otto cuts away the mesh with his power saw. Aaron, Kelly and a sweating Matt watch on from further back. The mesh falls away and Otto jumps down.

The other boys wait above, hearing several metallic hits.

OTTO (O.S.)

Guys, come on down. You too, Matt.

INT. BANK VAULT -- CONTINUOUS

Otto and Aaron help Matt down as Kelly lowers him from above. Kelly jumps down to join them. The walls of the rectangular vault full of metal-shelled safety deposit boxes. Otto pries one open with a screwdriver and throws a wad of cash to each of his brothers.

Kelly and Aaron begin prying open more boxes, and even Matt pries a few of the lower safety deposit boxes open as he lies on the floor. They throw all the money they find onto the floor. Matt starts laughing; it's contagious, the others start laughing hysterically and throwing around money.

EXT. THE BOYS HOME -- NIGHT

The boys arrive home, Otto and Kelly helping Matt into the house, Aaron carrying the bag of money. They're singing the same Christmas song.

INT. THE BOYS HOME -- CONTINUOUS

The boys walk in and lower Matt onto a chair. They're still singing the same Christmas carol, but Kelly stops as he arrives first at the living room door.

Aaron follows, and stops. The boys all stare wide-eyed at the bloody dog on the floor, it's legs at unnatural angles.

ROY

Boys, you mind cleaning up the mess?

Kelly kneels down in front of Trooper and pets his bloodstained fur.

OTTO

Dad! What the hell have you gone and done?

ROY

Woof. Dogs don't have souls.

KELLY

Do you?

ROY

The lord works in mysterious ways. Now, give me that bag, Aaron.

AARON

Money's your only lord.

ROY

You least of all have any say in this matter, whoring with that cop's whore of a daughter.

AARON

Beth's no whore.

ROY

He who whores is a whore! But I never expected any better from a son of a whore like you. Give me the money.

Otto grabs Roy by his shirt front.

OTTO

Mom was no whore!

ROY

No? Have you ever wondered why
you're five years older than your
brothers?

OTTO

You're lying!

ROY

Your mommy dearest had you with some
slick salesman, a bastard with
faggoty whiskers who's now working
as a professional pussy in San
Francisco.

OTTO

That's a lie and you know it!
You're the one who fooled around,
not mom!

ROY

All of you, you were born in sin.
And you know where sinners go.

Otto tries to embrace his father.

OTTO

You're lying... lying... lying...

Roy shoves Otto to the floor.

ROY

Go cry to your real daddy.

(then to Aaron)

Aaron, if you won't give me that
money, I'm coming to get it from you
myself.

KELLY

Aaron, has the money made you happy?

AARON

No.

KELLY

Matt?

MATT

No.

KELLY

Otto.

Otto snuffles, tears in his eyes, but shakes his head 'no'.

KELLY

The money hasn't brought us
happiness. How do you think it'll
bring you happiness?

ROY

It's my money. The government owes
me that money.

Kelly, Aaron and Matt close in on Roy, Matt hobbling with
the support of a wooden stick.

MATT

What are you going to do with the
money?

ROY

I have running expenses.

AARON

What expenses?

ROY

I'm planning on burning some money
and spending some quality time.
What's it to you anyway?

The boys are now face-to-face with Roy. Even Otto's
standing over his dad now.

OTTO

Well, if it'll make our daddy
proud...
(snuffles)
Let's fulfill his wish.

EXT. THE BOYS HOME, BACK YARD MOMENTS LATER

Kelly pounds a cross onto Trooper's grave mound and stands
up. Roy is tied up with gaffer's tape to a chair. He
tries to pull loose of his bindings. The boys liven the
flames in their brick-lined barbecue. Matt leans against
his home-made crutch.

OTTO

Okay, daddy, let's burn some...

ROY

You're going to burn in hell if
you're planning on frying me.

Otto pulls a wad of cash from a sports bag and sprinkles
the money over the fire.

ROY

You're crazy, all of you! Matthew,
you see what that crazy brother of
yours is doing?

MATT

What? Taking money from this here
bag and pouring it into this here
fire?

ROY

Oh god, no! Don't you understand
that that's real money you're
burning?

AARON

I've never burned money before so I
wouldn't know what it looks like.

Even Aaron dumps a wad of bills into the fire.

ROY

Okay, okay! What do you want? I'll
do anything if you'll stop burning
up that money!

OTTO

Anything?

ROY

Anything!

The boys lean in toward Roy.

KELLY

We want our childhood back.

The boys pull out a garbage bag full of money and dump the
remaining money onto the fire as Roy struggles in the
chair.

ROY

No! Please! Noooo!

The money burns bright.

INT. TELEVISION NEWSCAST -- EVENING

ANCHORWOMAN

A rare occurrence took place over the Christmas holidays as a father turned in his four sons for a recent bank robbery. Preliminary investigations have revealed that the boys are also responsible for a spree of gas station robberies. These so-called "Dalton" brothers have been charged with 94 counts of robbery or attempted robbery.

A MAN (50's) in wire-rimmed glasses and an old suit appears on camera. The text in the bottom of the screen reads: Lawyer for the defense.

DEFENCE LAWYER

We're not going to be pleading for a pardon, no ma'am. Prison will do the boys good.

ANCHORWOMAN

All concerned believe that no matter what the sentence, it won't be enough.

EXXON STATION OWNER

Boys like that should be hanged. If these Dalton boys are from the wild west, why not give 'em a punishment fit for the wild west?

INT. THE BOYS HOME, LIVING ROOM -- DAY

It's summer again. Otto, Matt and Kelly stand in front of Aaron. Matt leans on crutches.

OTTO

Try to behave in college.

MATT

(with a chuckle)
Yeah, right. No matches.

EERO

Yeah yeah yeah.

KELLY

And come visit us when you're on vacation.

AARON

I'll bring you guys some blueberries and flour so you won't forget your roots.

Otto laughs. Roy walks into the room.

ROY

There's my little band of robbers. So, you're aiming to leave your pappy just now when he's getting old and frail? I refuse to live a poor man's life!

OTTO

You just keep on rambling, old man. We're out of here.

ROY

You're not taking one single bag with you. I know you boys, you didn't burn all the money. No one's that crazy. I know you have it hidden here somewhere and I aim to find it.

MATT

Let's go. I'd rather sit in prison than listen to his preaching.

EXT. THE BOYS HOME -- DAY

Otto, Matt, Kelly and Aaron march out of the house where Sheriff Smith waits with two deputies and a prisoner van. One of the deputies pulls out a pair of handcuffs, but Sheriff Smith waves the cuffs away.

AARON

Think you could drop me off at the bus station?

SHERIFF SMITH

Shouldn't be a problem.

A deputy opens the rear doors of the prisoner van.

OTTO

You first.

MATT

No, you.

OTTO

No, you..

MATTI

No, you..

Kelly shakes his head and gets in first.

KELLY

This is going to be a lo-o-ong trip.

Deputy Moog shoves Otto towards the prisoner van.

DEPUTY MOOG

Get the hell in the van, boy. We don't have all day!

SHERIFF SMITH

Calm down, Moog. We actually do have all day.

INT. THE BOYS HOME, KITCHEN -- DAY

Roy glares out the window as the prisoner van and police cruiser pull out of the yard. He then opens the kitchen cupboards and throws everything he comes across onto the floor.

ROY

Give the lord that which belongs to him, and give me what belongs to me.

ROY grabs a crowbar from the corner of the room and rips cupboards onto the floor.

ROY

Who's able to withstand his wrath?
His anger is a burst of fire that
splits rock asunder with its fury.
God, help me find that money. Now!

INT. PRISONER VAN -- DAY

The boys sit in the back, glancing at each other and letting out bursts of laughter. The van stops at the bus station, and Aaron gets out.

Aaron offers a sad wave of his hand to his brothers.

INT. THE BOYS HOME, LIVING ROOM -- DAY

ROY hacks at the walls and floor with the crowbar. He furiously rips loose floorboards.

ROY

The lord's wrath will be furious.
You think I'm doing this for the
hell of it? Full of anger that
glows like a fiery ember, it'll
leave the world barren and cleanse
the land of its sinners.

EXT. STATE PENITENTIARY -- DAY

The prisoner van drives in through high gates, and parks in the yard. The boys climb out and walk inside, glancing around at the high, red-brick walls. They walk in through another gate and it clangs shut behind them.

EXT. THE BOYS BARN -- DAY

Roy has ripped up the floorboards in the barn. The stuffing from the sofa is scattered throughout and comic books litter the floor. Roy is tired and panting, and he lifts the crowbar with effort.

ROY

I'll vent my rage on you... I'll
vent my rage on you... I'll take
from you what belongs to me...

Roy falls down on the ripped-up sofa, sweating pour form him. He pulls a cigar from his breast pocket and lights it. He inhales deep, but instantly coughs the smoke out. Roy leans back on the sofa and his eyes lock on a set of keys hanging form a nail.

Roy gets up, grabs the keys and stares at the them a beat. A smile widens across his face.

ROY

Thank you.

EXT. THE BOYS YARD -- DAY

Roy walks self-confidently, puffing on the cigar, towards the beater of a Volvo that is parked in the yard. He regards the keys in his hand and then the Volvo's trunk.

Roy twists the key in the trunk's lock and opens the trunk. He sees the trunk full of explosives and fuses already attached to the stick of dynamite.

ROY

Opsidaisy.

Just as he says the word, his cigar falls onto the explosives. A fuse hisses to life. Smoke and hissing fill the trunk as Roy tries to snuff the right fuse, but more and more fuses catch fire.

Roy slams the trunk closed.

ROY

Lord, if you'd help me now, I'll...

EXT. THE BOYS' YARD -- DAY

An ear-bursting explosion throws the Volvo into the air in a ball of flame. As the wreck of a car drops down to earth, we hear the slow, methodical clang of church bells.

FADE TO BLACK.

The church bells continue their dreary clang.

EXT. CHURCH -- AFTERNOON

An idyllic country church. The church bells clang a few more times, then quiet. A prisoner van is parked outside the church.

EXT. CEMETERY -- AFTERNOON

Otto, Matt, Kelly and Aaron carry a coffin in suits that are too small for them. Two deputies follow the boys.

We see from the church as the procession follows a priest down a slope to an open grave. The police stop, well back from the grave as the boys lower the coffin into the earth. The deputies light cigarettes.

We see the boys' faces as they stare down at the open grave. After a quiet beat, the boys walk back towards the church.

EXT. CHURCH ROAD -- AFTERNOON

The boys walk briskly back to the church, followed by the two chatting and smoking deputies about twenty feet behind

them. The boys walk a beat in silence, before Aaron speaks out:

AARON

Beth is going to police academy.

KELLY

You lose, but it's close. My lovely Lena is seeing Ollie, the gas station kingpin.

AARON

Ouch.

KELLY

Yeah.

Beat.

AARON

How's your leg?

MATT

It hurts when it's damp out.

KELLY

Heh, what an invalid.

AARON

Cripple.

OTTO

(with a laugh)

Gimp.

MATT

Not one of you's ever been able to beat me in a race, and you still couldn't.

Kelly and Otto grab Matt by his arms.

KELLY

We can hold you up if you start feeling faint.

Matt pulls loose.

MATT

I could take any one of you any time.

OTTO
With what? An invalid scooter?

AARON
Yeah, a Harley for invalids.

MATT
Just say the word.

OTTO
Let's see who makes it to the church
first.

KELLY
Yeah, right. Let's make it a real
challenge.

AARON
To the gas station then?

MATT
To the station.

OTTO
Is it a go.

AARON
Go!

MATT
Go!

KELLY
Go!

The boys burst into a sprint as the deputies look on for a stunned beat. They throw away their cigarettes and give chase.

TOUGH DEPUTY
Hey, stop!

The other deputy falls flat on his face. The boys glance back and break out laughing as they run. The boys run and laugh straight at the camera.

Freeze frame on the boys laughing and running. We still hear the fading sounds of the boys running and laughing, and the deputies' yelling after them.

FADE TO BLACK.