

ANDES

Anything you god damn like.

TONY

I thought you said-

Andes coughs.

ANDES

Look, I've got nothin to loose, and I can't let this ass-hole DA fuck up my last case. I also can't stand by and watch a murderer go free. I've watched too many sick fucks like Ray Marcus get off over the years. Are you willing to go outside of strict procedure on this?

TONY

Yes.

Andes's cell phone rings. He answers.

ANDES

Ray is at "Line Camp". I'm going to let that little idiot get nice and liquored up and then I'm going to go grab his ass and take him out to my camp. I want you to come too. I want to keep him with us a while. Work him over a bit. Get a little rough, make him suffer a little. See what he does. Would you like that?

TONY

Yes.

75 INT. MORROW RESIDENCE - SUSAN'S BEDROOM. NIGHT. 75

Susan looks up from the book and leans her head back in thought.

76 FLASHBACK - EXT. STREET, AUSTIN TEXAS, 1997. NIGHT. 76

Edward and Susan are walking down the street. They are arguing.

SUSAN

Edward, you have to realize this is not working. We're not right for each other, I wish we were, but we're just not.

EDWARD

What do you mean, we're not right for each other? We're perfect for each other.

SUSAN

No Edward. We're not. We might be perfect for each other if we didn't live in the real world. I need a life that is more structured and I need a future that is more structured. I want to be the person that you want me to be but I just can't.

EDWARD

But you are, you are. Just stop.

SUSAN

I really wanted to be this person that you thought I was. I really did, but I'm just not that person. I just don't have your kind of faith in things. I'm cynical, I'm pragmatic. I'm a realist.

EDWARD

No, you're just afraid. We have been through this so many times.

SUSAN

No, I'm not scared Edward. I'm unhappy. I'm just really, really unhappy.

She looks at him. Edward is shaken.

SUSAN (CONT'D)

We're different and we want different things.

(MORE)

SUSAN (CONT'D)

You're wonderful and romantic, and sweet and sensitive, and all the things I'm not. Life for you is a kind of a dream.

EDWARD

Weak. I'm weak. That's what you want to say. Go ahead and say it. You've said it before. Weak.

SUSAN

I did not say that you were weak! I said sensitive, and romantic.

EDWARD

Do you still love me?

SUSAN

That is not the point.

He turns and holds her by the shoulders.

EDWARD

It is the point. You didn't answer me.

SUSAN

Yes. I love you.

EDWARD

Well when you love someone you work things out. You don't just throw it away. You have to be careful with it. You might never get it back.

Edward leans in and pulls her close.

SUSAN

I can't do this with you any more Edward. I just can't keep doing this.

Susan pulls away and walks off. Edward stands on the sidewalk. He shouts after her.

EDWARD

You can't just walk away from things all the time Susan!

We linger on Edward's face which is lit by a red neon sign above an auto body shop.

END FLASHBACK.

77 EXT. LINE CAMP BAR, WEST TEXAS. NIGHT. 77

Close up on Tony's face. He is sitting in his car outside of the "Line Camp Bar" The red neon sign outside of the place casts a bright light into the car and on his face. A small crowd is gathered outside of the entrance. Two obese women in shorts sit in lawn chairs drinking beer. One woman has her beer between her breasts and she is wearing a paper crown from a fast food restaurant.

After a while two men come out. Ray and Andes. They talk in the glow of the sign. Two policemen appear at the door. Andes gestures and one of the policemen touches Ray's shoulder. He recoils then submits as the other policeman puts him in handcuffs and leads him over to the police car. Bobby Andes comes over to Tony's car window.

ANDES

We're going to my camp. It's in
White Creek near the trailer where
they took your folks. You follow.

78 EXT. ANDES CAMP, WEST TEXAS. NIGHT. 78

They pull in under a cluster of mesquite trees. They all get out and Tony follows them in.

The cabin is a simple structure of weathered white clapboard with a front screened-in porch.

79 INT. ANDES CAMP, WEST TEXAS. NIGHT -- CONTINUOUS. 79

They enter through the screen door. Bobby Andes has a gun in his hand. Ray is handcuffed.

The room has a table, a cot, and a few old chairs. There is an alcove with a sink and an open door to a bedroom.

The policemen get into their car and pull away.

Andes kicks Ray onto the cot.