

SAWGRASS WARS

"First Rule: Survive"
Episode 13 - Season One

Written by

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Based on the Sawgrass Wars novella series
by Kurt Weichert

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FADE IN:

EXT. OCEANFRONT SAFE HOUSE - DAY

A three-story fortress of white stucco and blue glass overlooks a private beach north of Miami.

A swimming pool fills the rear terrace. Beyond it, a wooden walkway crosses the dunes to the Atlantic.

INT. OCEANFRONT SAFE HOUSE - KITCHEN - DAY

BONES stands barefoot on Italian marble, staring through windows taller than the house where his mother raised him.

Copper pots hang above a restaurant-sized stove. The refrigerator holds champagne, imported cheese and enough steak to feed the Dawber High football team.

Bones opens a cabinet.

Crystal glasses.

Another cabinet holds bottles of Scotch older than he is.

JOHNNY sits at the dining table surrounded by bank records, passports, airline schedules and a satellite telephone.

Bones closes the cabinet harder than necessary.

Johnny looks up.

JOHNNY
Something wrong?

BONES
Whose place is this?

JOHNNY
A friend's.

BONES
What friend?

JOHNNY
One who values privacy.

BONES
What's his name?

JOHNNY
You wouldn't know him.

BONES

Try me.

Johnny returns to the papers.

Bones walks toward the table.

BONES (CONT'D)

Alex went back to Dawber County in a truck held together with duct tape. Billy is probably sleeping in Aunt Rose's rotting house. Ma spent years clipping coupons -- and you had friends with places like this?

JOHNNY

It isn't mine.

BONES

You had the key.

JOHNNY

I have keys to a lot of things I don't own.

Bones picks up a crystal glass.

BONES

How much does this cost?

JOHNNY

Put it down.

BONES

That much?

JOHNNY

Bones.

Bones places it on the table.

BONES

You could've brought us here.

JOHNNY

No.

BONES

You could've brought Ma.

JOHNNY

No.

BONES

She thought we were broke.

JOHNNY

That kept her alive.

BONES

She died believing you left us with nothing.

Johnny's face hardens.

JOHNNY

I left because people were watching every account connected to me. The DEA, the Colombians, Bo's people -- any one of them would've followed the money to you.

BONES

You could've called.

JOHNNY

And told her what? That I loved her from a safe house while she raised my son alone?

BONES

That would've been something.

Johnny looks down.

Bones regrets the words immediately.

He does not take them back.

A BLACK SEDAN appears beyond the front gate.

Johnny reaches for the pistol beside the bank records.

Bones moves toward the window.

BONES (CONT'D)

You expecting somebody?

JOHNNY

I've been expecting him for twelve years.

EXT. OCEANFRONT SAFE HOUSE - FRONT DRIVE - DAY

The sedan stops.

A tall man climbs out carrying a weathered leather flight bag.

Silver hair. Skin darkened by tropical sun. Aviator sunglasses. Faded khakis and a white shirt rolled to the elbows.

He looks toward the house.

Then toward the sky.

A surveillance camera tracks him along the path.

INT. OCEANFRONT SAFE HOUSE - KITCHEN - CONTINUOUS

Johnny lowers the pistol.

JOHNNY
Open the door.

BONES
Who is he?

JOHNNY
An old friend.

Bones remains still.

Johnny looks at him.

JOHNNY (CONT'D)
Please.

INT. OCEANFRONT SAFE HOUSE - LIVING ROOM - MOMENTS LATER

Bones unlocks the front door.

The stranger steps inside and removes his sunglasses.

He studies Bones.

SCULLY
You got big.

Bones blocks the doorway.

BONES
Do I know you?

SCULLY
No.

BONES

You know me.

SCULLY

I changed your diaper once.

BONES

That doesn't answer the question.

Scully smiles.

SCULLY

You have your father's hospitality.

Johnny enters.

JOHNNY

Tommy.

The stranger looks past Bones.

SCULLY

Broken Arrow.

Johnny and Scully stand several feet apart.

Then Johnny embraces him.

Neither speaks.

Bones watches. Johnny holds this man without calculation or a guarded smile.

Whatever binds them began before money, prison and Dawber County.

Johnny finally steps back.

JOHNNY

You took your time.

SCULLY

I was in Bolivia.

JOHNNY

You were supposed to be in Colombia.

SCULLY

I was. Then somebody needed a plane moved.

JOHNNY

Cartel?

SCULLY
Government.

JOHNNY
Which government?

Scully smiles.

SCULLY
Exactly.

He notices the pistol in Johnny's hand.

SCULLY (CONT'D)
You expecting trouble?

JOHNNY
I'm awake.

SCULLY
That bad?

JOHNNY
Worse.

Bones studies Scully's face.

INT. PASTOR BUBS'S HOUSE - DAY - FLASHBACK

A photograph rests on the piano. A younger Scully holds a baby girl beside a small airplane.

INT. OCEANFRONT SAFE HOUSE - LIVING ROOM - DAY - PRESENT

Bones steps closer.

BONES
What did he call you?

Scully looks at Johnny.

Johnny says nothing.

Bones grabs the front of Scully's shirt.

BONES (CONT'D)
You're Scully.

Scully does not resist.

SCULLY
Yes.

BONES
You're dead.

SCULLY
Not consistently.

Bones shoves him against the wall.

Johnny catches his son's arm.

JOHNNY
Let him go.

BONES
Eileen thinks he's dead.

JOHNNY
I know.

BONES
Everybody thinks he's dead.

JOHNNY
That was the point.

Bones releases Scully and turns on Johnny.

BONES
You knew.

JOHNNY
Yes.

BONES
All these years?

JOHNNY
Yes.

BONES
Pastor Bubs?

JOHNNY
No.

BONES
Miss Millie?

JOHNNY
No.

BONES
Eileen?

SCULLY
Especially Eileen.

Bones faces him again.

BONES
She was raised believing both her
parents were dead.

SCULLY
I know what she believes.

BONES
She deserved the truth.

SCULLY
She deserved to live.

Bones's fists close.

Scully notices.

SCULLY (CONT'D)
So that's the temper.

Johnny steps between them.

JOHNNY
Sit down.

BONES
I'm not sitting.

JOHNNY
Then stand quietly.

Bones looks ready to strike him.

Scully removes his flight bag and places it near the door.

SCULLY
Let him ask.

Johnny studies his son, then nods.

BONES
Why did you leave her?

Scully walks toward the ocean windows.

SCULLY
My wife died in an accident when
Eileen was a baby. For years, it
was just the two of us. I flew.
(MORE)

SCULLY (CONT'D)

I gambled. I made enough bad decisions to fill this house.

BONES

You abandoned her because you owed money?

SCULLY

No. I disappeared because men came to Dawber County to kill me. When they couldn't find me, they tried to take her.

Bones glances at Johnny.

BONES

Del Vecchios?

Scully turns.

SCULLY

You know the name.

BONES

Alex just went to see his cousin Vinnie.

SCULLY

Vincent Junior?

BONES

Yeah.

Scully's expression darkens.

SCULLY

Then Johnny has more explaining to do than I thought.

Johnny motions toward the dining table.

JOHNNY

Start with the bar.

Scully looks at the untouched Scotch.

SCULLY

That story usually requires a drink.

Bones pulls out a chair.

BONES

Start talking.

INT. ROYAL PALM LOUNGE - NIGHT - SPRING 1991

A concrete roadside bar where the county road meets the Everglades.

No royal palms. Rusted roof. Broken windows. An air conditioner that rattles without cooling anything.

Fishermen drink beside smugglers. Deputies drink beside both.

TOMMY SCULLY sits at a card table beneath a cloud of cigarette smoke.

A pile of cash sits in the center. None of it belongs to him.

Across from him sit THREE DEL VECCHIO MEN.

FRANKIE CARUSO, a made man with thick hands and a diamond pinkie ring, gathers the final pot.

FRANKIE

You're done.

Scully looks at the empty space in front of him.

SCULLY

I was getting warm.

FRANKIE

You're getting broke.

SCULLY

Same feeling if you do it right.

The other two men laugh.

Frankie does not.

FRANKIE

You owe me twenty-two thousand.

SCULLY

I thought this was a friendly game.

FRANKIE

It was friendly when you had money.

Scully checks his pockets.

He produces a book of matches, an aircraft key and sixty-three cents.

SCULLY

Good news. I can get you as far as Belize.

Frankie stares at him.

FRANKIE

You said Kenny Gregory would cover your losses.

SCULLY

Kenny says a lot of things when he's sober.

DEL VECCHIO MAN

You vouched for him.

Scully points toward the bar.

TIMMY DAWBER sits alone with a glass of bourbon.

Old Army jacket despite the heat. Hair below his collar. A scar from the corner of his mouth to his jaw.

Before Vietnam, he was the most popular young man in Dawber County.

Now people lower their voices when he enters.

SCULLY

He did.

Every man looks toward Timmy.

Timmy raises his glass.

TIMMY

Leave me out of it.

Scully smiles.

SCULLY

See? That's practically a guarantee.

Frankie pushes back his chair.

FRANKIE

Pay me.

SCULLY

Double or nothing.

FRANKIE

No.

SCULLY

One hand.

FRANKIE

You have nothing to bet.

SCULLY

I have a plane.

FRANKIE

The plane belongs to Malone.

SCULLY

He lets me fly it.

FRANKIE

That isn't ownership.

SCULLY

Depends who has the key.

Scully holds it up.

Frankie snatches it from his fingers.

FRANKIE

There. Debt reduced.

Scully's smile disappears.

SCULLY

Give it back.

FRANKIE

Pay me.

SCULLY

That plane isn't part of the game.

FRANKIE

It is now.

Scully stands.

Frankie's men rise with him.

Timmy watches from the bar.

Scully points at Frankie's suit.

SCULLY

You know what your problem is?

FRANKIE

I'm sure you're going to tell me.

SCULLY

You came all the way from New Jersey dressed like a funeral director and expected people not to notice you're compensating for something.

The room goes quiet.

One of Frankie's men laughs before catching himself.

Frankie HITS Scully across the face.

Scully crashes into the card table. Cash and glasses scatter.

He touches the blood beneath his nose.

SCULLY (CONT'D)

I suppose double or nothing is off the table.

Frankie hits him again.

Timmy stands.

The BARTENDER sees him and reaches beneath the counter.

BARTENDER

Timmy, don't.

Frankie grabs Scully by the hair.

FRANKIE

You think you're funny?

SCULLY

Usually.

Frankie drives a knee into his stomach.

Scully collapses.

Timmy crosses the room.

TIMMY

Let him go.

Frankie looks toward him.

FRANKIE

Sit down.

TIMMY

He's my friend.

FRANKIE

He owes me money.

TIMMY

Kenny will pay.

FRANKIE

Then Kenny can collect his body.

Frankie draws back his foot.

Timmy strikes first.

The punch BREAKS Frankie's nose and sends him across the table.

One of the other men reaches beneath his jacket.

Timmy catches his wrist, twists the pistol free and FIRES twice into his chest.

The sound changes everything.

For one second, nobody moves.

The third man draws a revolver.

Scully tackles him into the wall.

The bartender ducks behind the counter.

Customers run for the exits.

Frankie crawls toward the fallen pistol.

Timmy steps on his hand.

TIMMY

Don't.

Frankie looks up.

FRANKIE

You know who I am?

TIMMY

No.

FRANKIE

Vincent Del Vecchio will kill every
Dawber in this county.

Timmy presses the pistol against his forehead.

Scully grabs Timmy's arm.

SCULLY

It's done.

TIMMY

He threatened my family.

SCULLY

He's angry.

TIMMY

He'll come back.

SCULLY

So will the cops. Timmy.

Frankie spits blood onto Timmy's boot.

FRANKIE

You crazy swamp bastard.

Timmy FIRES.

Scully flinches.

The last surviving Del Vecchio man breaks free and runs
through the rear door.

Scully starts after him.

Timmy catches his shoulder.

TIMMY

Let him go.

SCULLY

He'll tell them.

TIMMY

Good.

Scully looks at the bodies.

SCULLY

This wasn't supposed to happen.

Timmy stares at Frankie's blood spreading across the floor.

TIMMY

He shouldn't have hit you.

INT. ROYAL PALM LOUNGE - LATER

KENNY GREGORY enters and surveys the bodies.

KENNY

Jesus Christ.

Scully presses a bar towel against his nose.

SCULLY

Before you get angry, the game got out of hand.

KENNY

You think?

Timmy sits at the bar finishing his bourbon.

Kenny grabs Scully.

KENNY (CONT'D)

Those men came here under my protection.

SCULLY

They weren't very protected.

KENNY

Vincent is my brother-in-law.

SCULLY

I know.

KENNY

He sent them to inspect the new route.

SCULLY

They inspected it.

Kenny looks toward Timmy.

KENNY

What happened?

Timmy pours another drink.

TIMMY

He hit Scully.

KENNY

So you killed three men?

TIMMY

They pulled guns.

KENNY

After you attacked them!

TIMMY

They shouldn't have hit Scully.

Kenny releases him.

ENGINES approach outside.

BO enters with ATTICUS SHELTON and TWO DEPUTIES.

Bo sees the bodies.

Then Timmy.

BO

What did you do?

Timmy faces his older brother.

TIMMY

What needed doing.

Bo crosses the room and SLAPS him.

Timmy does not move.

BO

You think you can start a war with
the Del Vecchios because somebody
punched your friend?

TIMMY

He threatened our family.

BO

You're the one threatening this
family!

Scully steps between them.

SCULLY

It was my fault.

Bo looks at him.

BO
Everything is your fault.

SCULLY
Bo --

BO
You brought him to the recruiter.
You brought him into your war. Now
you bring him here and let him
murder three men whose boss
controls half our distribution.

Timmy rises.

TIMMY
He didn't let me do anything.

Bo faces his brother. They stand inches apart.

Before Vietnam, Timmy worshipped Bo.

That man is gone.

TIMMY (CONT'D)
You don't give me orders anymore.

Bo's eyes change.

Atticus sees it. So does Scully.

Bo looks at Kenny.

BO
Call Vincent.

KENNY
What do I tell him?

BO
The truth. His men drew weapons
over a card debt.

KENNY
He won't accept that.

BO
Then remind him who grows his
father-in-law's sugar and controls
every road leading out of this
county.

Bo turns toward Timmy.

BO (CONT'D)

You're coming with me.

TIMMY

I'm not going anywhere.

Atticus steps forward.

Timmy looks at him.

Even Atticus Shelton hesitates.

Bo lowers his voice.

BO

You embarrassed me tonight.

TIMMY

You've been embarrassing this family for years.

The words land harder than the slap.

Bo smiles without warmth.

BO

Get in the car, little brother.

Scully touches Timmy's arm.

SCULLY

Go home. Sleep it off.

Timmy looks at him.

For one fleeting moment, the madness clears.

TIMMY

Take care of Eileen.

SCULLY

Why?

TIMMY

Just do it.

Timmy follows Bo and Atticus outside.

Scully watches their taillights disappear.

The smile is gone from Scully's face.

INT. WIDOW'S WALK MARINA - OFFICE - PRE-DAWN - 1991

Kenny grips a telephone while Mary Lee watches from across the room.

KENNY

Vincent, I will cover the gambling debt, compensate the families, and increase your percentage of the transportation contracts.

Kenny listens, then reluctantly nods into the telephone.

KENNY (CONT'D)

Then we have peace.

EXT. DAWBER COUNTY - TIMMY'S HOUSE - DAY - THREE DAYS LATER

An ambulance waits outside. Deputies carry a covered body toward it.

Bo stands beside the sheriff's car, speaking quietly to a deputy.

Scully watches from behind a line of deputies. Johnny and Sanchez stand with him.

None of them believe it.

SCULLY

That wasn't suicide.

JOHNNY

We can't prove it.

SANCHEZ

And the men who survived the Royal Palm don't care about Vincent's peace. They still want you.

EXT. WIDOW'S WALK MARINA - NIGHT - THREE DAYS LATER

Johnny's car pulls into the dark marina.

The marina is closed. Its dock lights are dark.

INT. WIDOW'S WALK MARINA - KENNY'S OFFICE - NIGHT

SCULLY sits on the floor holding six-year-old EILEEN tightly.

SANCHEZ watches from the window.

SANCHEZ

The plane leaves before sunrise.

SCULLY

I wasn't leaving without seeing her
one last time.

EILEEN

When are you coming home?

SCULLY

Soon.

EILEEN

You said that last time.

SCULLY

I mean it now.

EILEEN

You always mean it.

Scully closes his eyes.

Six-year-old ALEX appears in the doorway.

Eileen sees him.

EILEEN (CONT'D)

Alex!

Scully releases her.

SCULLY

What are you doing here?

ALEX

I came for my glove.

SCULLY

You don't have a glove here.

ALEX

I might.

A BOAT ENGINE sounds outside.

Sanchez crosses to the window.

SANCHEZ

No lights.

The engine stops.

KENNY enters from the marina.

KENNY
Could be fishermen.

SANCHEZ
We're closed.

The first BULLET SHATTERS the window.

Sanchez throws Kenny to the floor.

Scully grabs Eileen and pulls her behind the desk.

Alex freezes in the doorway.

KENNY
Down!

A second volley tears through the office walls.

Scully crawls to Alex, seizes the back of his shirt and drags him into cover.

MEN rush along the dock.

Sanchez fires through the broken window.

One attacker falls into the water.

Kenny reaches beneath his desk and pulls out a shotgun.

KENNY (CONT'D)
How many?

SANCHEZ
Five.

SCULLY
Six. One near the fuel pumps.

The man near the pumps FIRES.

A gasoline can ERUPTS.

Flames roll across the dock.

Kenny fires through the doorway.

Scully pushes both children into a storage closet.

SCULLY (CONT'D)
Stay here.

Eileen clings to him.

EILEEN
Daddy.

SCULLY
I'll come back.

EILEEN
You promise?

Scully kisses her forehead.

SCULLY
I promise.

He closes the door.

INT. WIDOW'S WALK MARINA - STORAGE CLOSET - CONTINUOUS

Gunfire shakes the walls.

Men scream outside. Glass falls. Smoke curls beneath the closet door.

Eileen covers her ears.

Alex holds her hand.

The door opens.

A WOUNDED ATTACKER stands there, blood covering his shirt. A pistol in one hand.

He seizes Eileen with the other.

She screams.

Alex grabs her.

The attacker strikes him with the pistol.

Alex falls.

INT. WIDOW'S WALK MARINA - KENNY'S OFFICE - CONTINUOUS

The attacker drags Eileen into the office and presses the gun against her head.

Scully stands near the shattered window.

Sanchez is behind the bar.

Both lower their weapons.

WOUNDED ATTACKER
Put them down.

Scully does.

Sanchez follows.

SCULLY
Let her go.

WOUNDED ATTACKER
You're coming with me.

SCULLY
I'll come.

EILEEN
Daddy!

SCULLY
Everything's all right.

The attacker backs toward the dock.

Alex crawls across the floor.

Kenny's shotgun lies beneath the desk.

It is too heavy.

Alex drags it toward himself with both hands.

The attacker sees him and turns the pistol.

Alex FIRES.

The blast throws the attacker backward.

The shotgun strikes the floor.

Eileen slips free as the man collapses.

For several seconds, only the burning dock makes a sound.

Scully runs to his daughter.

Sanchez picks up the shotgun.

Alex sits against the desk, staring at the body.

Kenny enters through the rear door.

He sees his son.

Then the dead man.

KENNY

Oh, God.

Alex looks at him.

ALEX

I didn't let him take her.

Kenny drops to his knees and pulls Alex close.

KENNY

No. You didn't.

EXT. WIDOW'S WALK MARINA - PRE-DAWN

Five bodies lie beneath tarps near the marina.

The sixth attacker has vanished into the swamp.

Johnny examines bullet holes and blood.

Sanchez stands beside the water.

Inside the ruined office, Scully holds Eileen as she sleeps.

JOHNNY

This doesn't end.

SANCHEZ

Kenny's talking to Vincent again.

JOHNNY

Vincent didn't order this.

SANCHEZ

No.

JOHNNY

That makes it worse.

Johnny looks toward Scully.

JOHNNY (CONT'D)

He has to die.

Scully lifts his head.

SCULLY

Excuse me?

JOHNNY

By noon, Tommy Scully needs to be dead.

Sanchez understands.

SANCHEZ

We give them a body?

JOHNNY

No face. Burned aircraft.

SANCHEZ

I need an aircraft.

JOHNNY

Kenny has one registered through a company in Belize.

Scully stands.

SCULLY

What about Eileen?

Johnny looks at the sleeping child.

JOHNNY

She stays with Bubs and Millie.

SCULLY

No.

JOHNNY

You take her with you, she spends her life running.

SCULLY

She's my daughter.

JOHNNY

That's why you leave her.

Scully carries Eileen to the office sofa and covers her with a blanket.

SCULLY

Where do I go?

JOHNNY

South America.

SCULLY

The cartel?

JOHNNY

At first.

SCULLY

And then?

Johnny looks toward Sanchez.

JOHNNY

Scully always finds somebody who
needs a plane flown somewhere it
shouldn't go.

Sanchez nods.

SANCHEZ

The CIA still owes him.

SCULLY

The CIA never pays its debts.

JOHNNY

Neither do you. You'll understand
each other.

Scully kneels beside Eileen and touches her hair.

SCULLY

When do I come back?

Johnny does not answer.

INT. OCEANFRONT SAFE HOUSE - LIVING ROOM - NIGHT - PRESENT

Dark ocean fills the windows.

Bones remains at the table.

Scully stands near the glass with both hands in his pockets.

BONES

You let her believe you died.

SCULLY

Yes.

BONES

For twelve years.

SCULLY

Yes.

BONES
You ever see her?

SCULLY
From a distance.

BONES
When?

SCULLY
Birthdays. School events. Once at
Gethsemane.

BONES
She never saw you?

SCULLY
No.

BONES
You watched your own daughter and
walked away?

Scully's eyes fill.

SCULLY
Yes.

Bones looks at Johnny.

BONES
Is that what you two call
protecting people?

Johnny closes the folder before him.

JOHNNY
It worked.

BONES
For who?

Neither man answers.

Bones stands.

BONES (CONT'D)
I'm telling her.

Scully moves between him and the door.

SCULLY
No.

BONES

She deserves to know.

SCULLY

She deserves to hear it from me.

BONES

Then go tell her.

SCULLY

I can't.

BONES

Why?

SCULLY

Because the people who wanted me dead still exist. Vincent Del Vecchio may have accepted the peace, but men inside his family didn't. The cartel believes I belong to them. The CIA believes I belong to them. If I return without knowing who is watching, I put Eileen in danger again.

BONES

She's already in danger. She lives in Dawber County.

SCULLY

I need one more trip.

BONES

Where?

JOHNNY

Switzerland.

Bones turns.

Johnny spreads several documents across the table.

JOHNNY (CONT'D)

The money in the swamp was never my real fortune. It was operating cash. The rest has been sitting in numbered accounts since 1991.

BONES

You said the DEA was watching it.

JOHNNY

They were.

BONES

Were?

JOHNNY

Mack's compromised. His investigation is buried beneath Kinder, the church and his own lies. We have a small window before somebody starts looking again.

Scully taps one of the passports.

SCULLY

I fly us out tomorrow night.

Bones looks at the two passports.

BONES

Where's mine?

Johnny does not answer.

BONES (CONT'D)

Where's my passport?

JOHNNY

You're not coming.

Bones laughs in disbelief.

BONES

You drag me across the state, get me shot at, introduce me to a dead man, and now I'm supposed to stay here?

JOHNNY

Yes.

BONES

What am I supposed to do while you two go halfway around the world?

JOHNNY

For once in your life? Exactly what I tell you.

Bones STRIKES the table.

The crystal glass jumps and SHATTERS on the floor.

Scully looks down at it.

SCULLY

I suppose that answers whether it
was expensive.

Johnny does not look away from his son.

JOHNNY

I need you in Dawber County.

BONES

For what?

Johnny removes a sealed envelope from the leather folder.

JOHNNY

Take this to Willis Childress.

BONES

What is it?

JOHNNY

Instructions.

BONES

What instructions?

JOHNNY

They're for Willis.

BONES

You gave him two million dollars.
That makes him my business partner
too.

JOHNNY

No. It makes him a man who accepted
two million dollars.

BONES

What's the difference?

JOHNNY

Whether he does what I tell him.

Bones takes the envelope.

BONES

What do I say?

JOHNNY

Tell Willis to stabilize his
people. No expansion into Miami. No
retaliation against the Haitians.
No new suppliers until I return.

BONES
He'll love that.

JOHNNY
He doesn't have to.

BONES
And after I deliver it?

JOHNNY
Come back here.

BONES
That's it?

JOHNNY
That's it.

BONES
Stay inside your beach house and
wait?

JOHNNY
Stay out of trouble.

Bones looks at Scully.

BONES
When are you telling Eileen?

SCULLY
When I return.

BONES
You promise?

Scully's face tightens.

SCULLY
I promised her once before.

BONES
That isn't an answer.

SCULLY
Yes. I promise.

Bones places the envelope inside his jacket.

BONES
If you don't tell her, I will.

Scully nods.

SCULLY

Fair.

Bones walks toward the stairs.

JOHNNY

Where are you going?

BONES

To sleep.

JOHNNY

We need to leave before sunrise.

BONES

You need to leave before sunrise.

Johnny steps forward.

JOHNNY

Bones.

His son turns.

BONES

You don't get to disappear for
twelve years and come back
expecting me to follow orders.

JOHNNY

I'm trying to keep you alive.

BONES

No. You're trying to control
everything you missed.

Bones continues upstairs.

A door SLAMS.

Scully looks toward the broken glass.

SCULLY

Good kid.

JOHNNY

He hates me.

SCULLY

He wants to.

JOHNNY

What's the difference?

SCULLY
He hasn't left.

Johnny gathers the passport documents.

Scully watches him.

SCULLY (CONT'D)
You really think he'll deliver the
message and come straight back?

JOHNNY
No.

SCULLY
Then why send him?

JOHNNY
Because Willis needs the
instructions.

SCULLY
And your son?

Johnny looks toward the stairs.

JOHNNY
My son needs to discover which
parts of me he inherited.

EXT. OCEANFRONT SAFE HOUSE - UPSTAIRS BALCONY - NIGHT

Bones stands above the Atlantic with the sealed envelope in
his hand.

Waves break against the empty beach below.

Beyond the black horizon, Johnny and Scully intend to fly
toward Switzerland and recover enough money to rebuild an
empire.

Bones has been ordered to deliver a message.

Then wait.

He tears the envelope open just far enough to read the first
line.

The letter begins: WILLIS -- FIRST RULE: SURVIVE.

Bones smiles.

He seals the opening beneath his thumb and slips the envelope inside his jacket.

Staying out of trouble has never been a Malone family tradition.

INT. MAROON GANG HEADQUARTERS - GYM - DAY

A HEAVY BAG swings in the center of a rough gym room. Its torn bottom has been stitched together with fishing line.

Dark stains remain on the floor beneath it.

SUDS, an enormous man with an easy smile, braces the bag while PEANUT, a younger Maroon, pounds it with bare fists.

Each blow sends the bag toward Suds. He absorbs its weight without moving.

BONES MALONE appears in the doorway.

Suds sees him and smiles.

SUDS

You lost?

BONES

I'm looking for Willis.

SUDS

Most people looking for Willis don't walk through the front door.

BONES

I knocked.

SUDS

Nobody answered?

BONES

A guy with an AK told me to come inside.

SUDS

That was Mega Man. Means he likes you.

BONES

What does he do when he doesn't?

SUDS

Shoots through the door.

Suds releases the bag.

Peanut stops punching and looks Bones over.

PEANUT

This Johnny Malone's boy?

Bones stares back.

BONES

You got a name?

PEANUT

Peanut.

BONES

That unfortunate.

Several MAROONS laugh.

Peanut steps closer.

PEANUT

What you say?

BONES

I said your parents quit early.

The room goes quiet.

Suds keeps smiling.

SUDS

You always talk like that?

BONES

Usually.

SUDS

You always ready to back it up?

BONES

Usually.

Peanut SHOVES Bones.

Bones catches his wrist, turns beneath his arm and SLAMS him facedown onto the floor.

It happens so quickly that several men miss it.

Peanut tries to rise.

Bones plants a knee between his shoulder blades and tightens the hold.

Peanut slaps the floor.

PEANUT
Get off!

BONES
You done?

PEANUT
Fuck you!

Bones increases the pressure.

Peanut slaps faster.

PEANUT (CONT'D)
I'm done!

Bones releases him and stands.

Suds looks delighted.

SUDS
What was that?

BONES
Wrestling.

SUDS
That ain't the wrestling they show
on television.

BONES
No. That's fake.

Peanut climbs to his feet, rubbing his shoulder.

PEANUT
You broke my arm.

BONES
If I broke it, you wouldn't have to
ask.

Suds laughs and places one enormous hand on Bones's shoulder.

SUDS
I like you.

A door opens behind them.

WILLIS CHILDRESS enters.

Black trousers. Sleeveless shirt. A pistol beneath his waistband. He has shaved since Gethsemane, but grief remains across his face like something that cannot be washed away.

Every smile disappears except Suds's.

Willis looks at Peanut.

WILLIS
What happened to you?

PEANUT
Malone's boy jumped me.

BONES
He shoved me.

Willis looks to Suds.

Suds nods.

SUDS
Peanut got educated.

Willis points toward the door.

WILLIS
Everybody out.

The younger Maroons file from the room. Peanut glares at Bones before following them.

Suds remains.

Willis looks at him.

WILLIS (CONT'D)
That includes you.

SUDS
You sure?

WILLIS
Do I sound uncertain?

Suds moves toward the door.

BONES
You can stay.

Willis stares at Bones.

WILLIS

You giving orders in my house now?

BONES

No. But this concerns him too.

Suds stops.

Willis looks between them.

WILLIS

What concerns him?

Bones removes an ENVELOPE from inside his jacket.

BONES

My father sent instructions.

Willis takes it and examines the damaged seal.

WILLIS

This been opened?

BONES

No.

WILLIS

The corner's torn.

BONES

Humidity.

WILLIS

You came from an air-conditioned
beach house.

Bones says nothing.

Willis smiles without amusement.

WILLIS (CONT'D)

Johnny's boy, all right.

He opens the envelope and reads.

Suds leans toward him.

SUDS

What it say?

WILLIS

Not to spend the money.

SUDS

All of it?

WILLIS

More than two hundred thousand.

SUDS

That still leaves a lot.

WILLIS

Thank you, Suds. I understand subtraction.

Willis continues reading. His expression darkens.

WILLIS (CONT'D)

No expansion into Miami. No retaliation against the Haitians. No new suppliers. Stabilize Dawber County and wait for Malone to return.

SUDS

Sounds reasonable.

WILLIS

Did I ask?

SUDS

No.

WILLIS

Then stop helping.

Willis crushes the letter in his fist.

Bones leans against the wall.

BONES

He invested two million dollars.

WILLIS

He paid me for helping him.

BONES

He called it an investment.

WILLIS

He can call it Christmas money. Once he handed it over, it became mine.

BONES

Then why are you angry about the instructions?

Willis steps closer.

WILLIS

Where is your father?

BONES

Gone.

WILLIS

Gone where?

BONES

He didn't tell me.

WILLIS

You expect me to believe that?

BONES

I don't care what you believe.

Willis looks at Suds.

WILLIS

Why is he still here?

SUDS

Because you told everybody else to leave.

Suds smiles.

Willis returns his attention to Bones.

WILLIS

You delivered the message. Go back to the beach.

BONES

My father's gone.

WILLIS

That sounds like a Malone family problem.

BONES

He told me to wait at the safe house.

WILLIS

For once, Johnny and I agree.

BONES

I'm not sitting alone in a house
staring at the ocean.

WILLIS

Then stare at television.

BONES

I came to help.

WILLIS

Nobody asked you.

BONES

You took his money.

WILLIS

I didn't take you.

Bones steps forward.

They are nearly the same height. Willis is broader, but Bones carries the compact strength of someone accustomed to forcing larger boys onto their backs.

BONES

You need people.

WILLIS

I have people.

BONES

Peanut?

PEANUT (O.S.)

I can hear you!

Willis looks toward the door.

WILLIS

Get farther away!

Footsteps retreat down the hall.

BONES

My father trusts you.

WILLIS

Your father trusts people until the
second it becomes useful not to.

BONES

He still gave you two million.

WILLIS

He gave me that because I saved his
ass.

BONES

And because he thinks you can build
something.

Willis's jaw tightens.

Bones points toward the crumpled letter.

BONES (CONT'D)

You going to prove him wrong
because you don't like being told
what to do?

Suds makes a low sound of appreciation.

Willis looks at him.

WILLIS

You can leave too.

SUDS

I ain't said nothing.

WILLIS

You made a sound.

Suds crosses his arms.

SUDS

I'm staying.

Willis shakes his head and walks toward the office.

WILLIS

Both of you.

Bones and Suds follow.

INT. MAROON GANG HEADQUARTERS - WILLIS'S OFFICE - CONTINUOUS

A storage room converted into an office.

Maps of Dawber County and Miami cover one wall. Colored pins
mark roads, canals, farms, clubs and neighborhoods.

A desk sits beneath a boarded window. Two assault rifles rest
in an open cabinet.

Beside the telephone stands a photograph of WILLIS and DEON as children. Deon wears a white church shirt and holds a book. Willis wears a stained T-shirt, one arm wrapped around his younger brother's neck.

Both boys are smiling.

Bones studies the photograph.

Willis shoves the crumpled letter into a desk drawer.

WILLIS

What?

BONES

Nothing.

WILLIS

You keep staring.

BONES

That Deon?

Willis glances at the picture.

WILLIS

Yeah.

BONES

Younger than you.

WILLIS

Two years.

BONES

He was raised by Bubs?

WILLIS

We both lived with him for a while.

BONES

I thought you stayed with the gang.

WILLIS

I did.

Willis sits behind the desk.

WILLIS (CONT'D)

After our father killed our mother,
Bubs and Millie took us in. Deon
stayed. I kept running back to the
street.

BONES

Why?

WILLIS

Because church people looked at me
like I was broken.

BONES

Maybe they were trying to help.

WILLIS

Maybe I didn't want help.

Suds leans against the wall.

SUDS

Willis never liked rules.

WILLIS

Neither do you.

SUDS

I like some rules.

WILLIS

Name one.

Suds thinks.

SUDS

No shoes on the bed.

Bones looks at the photograph again.

BONES

Deon get you out of trouble?

WILLIS

All the time.

BONES

You ever thank him?

Willis's eyes move toward him.

WILLIS

No.

Bones nods.

BONES

Me either.

WILLIS

For what?

BONES

My mother. Alex. Billy. Everybody
kept me alive when my father left.

Willis picks up the photograph and places it facedown.

WILLIS

You didn't come here to talk about
dead relatives.

BONES

I came because Johnny told me to.

WILLIS

You said you don't follow orders.

BONES

I don't.

WILLIS

Then why deliver the letter?

Bones considers the question.

BONES

Because sometimes he's right.

Willis smiles faintly.

WILLIS

That's the problem with men like
him. They're right just often
enough to make you forget what
happens when they're wrong.

INT. MAROON GANG HEADQUARTERS - KITCHEN - LATER

TEDDY HENDERSON waits at the table.

The swelling around his left eye has faded from purple to
yellow. A thin cut crosses his throat where Willis's knife
drew blood two weeks earlier.

His expensive green polo, pressed shorts and sockless loafers
belong at a country club. The bruises do not.

Bones enters with Willis and Suds.

Teddy rises.

TEDDY
You said ten minutes.

WILLIS
I got busy.

TEDDY
I have class.

WILLIS
You ain't going to class.

TEDDY
I have an exam.

WILLIS
You gonna fail.

TEDDY
I go to the University of Miami.

WILLIS
And yet here you are.

Teddy looks at Bones.

TEDDY
Who's he?

SUDS
Bones Malone.

Teddy's eyes widen.

TEDDY
Johnny Malone's son?

Bones opens the refrigerator.

BONES
Everybody knows everybody around here.

TEDDY
My father knows your father.

BONES
I doubt it.

TEDDY
Phil Henderson.

Bones removes a beer.

Willis takes it from him.

WILLIS
Not in my house.

BONES
You run a drug gang.

WILLIS
And I don't need drunk people
handling guns.

Suds opens the refrigerator and removes a bottle of water for
Bones.

TEDDY
Phil Henderson owns Gordy Sound.
One of the biggest independent
music companies in Miami.

BONES
Congratulations.

TEDDY
He knew your father in the
eighties.

BONES
Everybody knew my father in the
eighties.

Teddy looks to Willis.

TEDDY
Why is he here?

WILLIS
He brought a message.

TEDDY
From Johnny Malone?

WILLIS
Stop asking questions.

TEDDY
I'm trying to understand the
organization.

Willis laughs.

WILLIS
You ain't part of the organization.

TEDDY

You told me you wanted access to my customers.

WILLIS

You are access.

TEDDY

I can help with strategy.

WILLIS

You sell marijuana to fraternity boys and women who get bored at tennis lessons.

TEDDY

They spend money.

WILLIS

That's why you're alive.

Teddy touches the cut on his neck.

TEDDY

My father paid you.

WILLIS

Your father paid the debt you created. That bought you another opportunity to work.

TEDDY

You can't force me to sell for you.

Willis leans across the table.

WILLIS

I can put you back inside that bag.

Teddy sits down.

Suds hands Bones the water.

SUDS

You eat?

BONES

No.

Suds opens the pantry.

SUDS

I make a good sandwich.

WILLIS

He really does. Used to wash dishes
at the diner.

Bones looks at Suds.

BONES

That why they call you Suds?

SUDS

Diner during the day. Car wash at
night.

BONES

You still work there?

SUDS

Own part of the car wash now.

BONES

Working for Willis pays that good?

SUDS

No. Owner got caught with somebody
else's wife.

BONES

What happened?

Suds smiles.

SUDS

He decided to retire.

Bones accepts the sandwich.

Teddy watches him.

TEDDY

You really his son?

Bones takes a bite.

BONES

Yes.

TEDDY

Is the money real?

Willis SLAPS the table.

Teddy jumps.

WILLIS

What did I say about questions?

TEDDY

Everyone in Miami is talking about it.

WILLIS

Who?

TEDDY

People.

WILLIS

What people?

TEDDY

People who know things.

WILLIS

You mean the Haitians.

Teddy hesitates.

Willis stands.

WILLIS (CONT'D)

You been talking to them again?

TEDDY

No.

WILLIS

Teddy.

TEDDY

They contacted me.

WILLIS

When?

TEDDY

Yesterday.

WILLIS

And you waited until now?

TEDDY

I didn't want you to overreact.

Suds smiles at Bones.

SUDS

He overreacts.

WILLIS
I heard that.

Teddy reaches into his pocket.

Willis DRAWS his pistol.

Teddy freezes.

TEDDY
My phone.

WILLIS
Slow.

Teddy removes a silver flip phone and places it on the table.

TEDDY
They called from a blocked number.
They know you're trying to rebuild.
They know you have money.

WILLIS
How?

TEDDY
I don't know.

Willis presses the pistol against Teddy's forehead.

WILLIS
You told them.

TEDDY
No.

WILLIS
You tried to cut a deal with them
before.

TEDDY
That was different.

WILLIS
How?

TEDDY
I didn't know you were going to put
me inside sporting equipment!

Bones looks through the kitchen doorway at the repaired heavy bag.

BONES
That was him?

Suds nods.

SUDS
He learned.

Willis COCKS the pistol.

Teddy raises both hands.

TEDDY
They want to meet.

WILLIS
Why?

TEDDY
To settle territory.

WILLIS
You believe that?

TEDDY
No.

WILLIS
Then why are we still talking?

TEDDY
Because they said they'll give up
the college and country-club market
if you stay out of Little Haiti.

Willis lowers the pistol slightly.

WILLIS
What do they want in return?

TEDDY
A percentage.

WILLIS
How much?

TEDDY
Twenty.

Willis laughs.

Teddy does not.

TEDDY (CONT'D)
They're serious.

WILLIS
Where's the meeting?

TEDDY
An old beverage warehouse near
Miami River.

WILLIS
When?

TEDDY
Tonight.

Suds's smile fades.

SUDS
That's their ground.

Teddy nods.

TEDDY
They said you can bring one man.

Willis looks at him.

WILLIS
And you.

TEDDY
They didn't say that.

WILLIS
You arranged the meeting. You're
coming.

TEDDY
No.

Willis points the pistol again.

Teddy sighs.

TEDDY (CONT'D)
Fine.

Suds steps away from the wall.

SUDS
I'm your one man.

WILLIS

I know.

Bones swallows the last bite of his sandwich.

BONES

I'm coming.

Willis looks at him.

WILLIS

No.

BONES

You need another gun.

WILLIS

I got plenty of guns.

BONES

You need somebody to use one.

WILLIS

You wrestled Peanut. Don't make you a soldier.

BONES

I've been shot at more times in the last month than half the people in this house.

WILLIS

That ain't experience. That's bad luck.

BONES

My father told me to deliver instructions.

WILLIS

You did.

BONES

He also said to make sure you understood them.

WILLIS

I understand that he wants me to hide in Dawber County while the Haitians take Miami.

BONES

He said not to retaliate.

WILLIS
This is a meeting.

BONES
Sounds like retaliation waiting to
happen.

Willis considers him.

SUDS
He could drive.

WILLIS
I have a driver.

SUDS
I don't mean good, though.

Willis looks at Teddy.

Teddy shakes his head.

TEDDY
Do not look at me.

Bones leans against the table.

BONES
I'll stay outside.

WILLIS
No.

BONES
In the car.

WILLIS
No.

BONES
You won't even know I'm there.

WILLIS
I know you're here now, and it's
already aggravating.

Suds places a hand on Willis's shoulder.

SUDS
Boy can handle himself.

WILLIS

He's Johnny Malone's son. Something happens to him, Malone comes back thinking I did it.

BONES

Then keep me close.

WILLIS

That sounds like babysitting.

BONES

I don't need a babysitter.

Willis stares at him.

Bones does not look away.

Finally, Willis returns the pistol to his waistband.

WILLIS

You stay in the car.

BONES

All right.

WILLIS

You hear gunfire, you stay in the car.

Bones nods.

WILLIS (CONT'D)

You see people running, you stay in the car.

BONES

I understand.

WILLIS

You see Suds's giant ass come flying through a window, you stay in the motherfuckin' car.

Suds frowns.

SUDS

Why I got to come through the window?

WILLIS

It was an example.

SUDS

Use Teddy.

Teddy looks offended.

Willis points at Bones.

WILLIS

I need to hear you say it.

BONES

I'll stay in the car.

Suds starts laughing.

Willis looks at him.

WILLIS

What?

SUDS

He lying.

WILLIS

I know.

Bones smiles.

BONES

Runs in the family.

EXT. MAROON GANG HEADQUARTERS - SUNSET

Willis's black Cadillac pulls away.

Two Maroon vehicles follow at a distance.

INT. WILLIS'S CADILLAC - MOVING - SUNSET

Suds drives. Willis rides beside him. Teddy and Bones occupy the rear seat.

The two Maroon vehicles trail several car lengths back.

EXT. HIGHWAY - SUNSET

The Cadillac travels east.

Sawgrass gives way to concrete. The setting sun burns orange across the windshield.

INT. WILLIS'S CADILLAC - MOVING - CONTINUOUS

Teddy leans toward Bones.

TEDDY
Your father really has money in
Switzerland?

Bones looks at him.

BONES
What makes you think that?

TEDDY
Everybody says it.

BONES
Everybody says you got stuffed
inside a punching bag.

Suds laughs from the front seat.

Teddy lowers his voice.

TEDDY
I can help you.

BONES
With what?

TEDDY
Miami. Clubs. Women. People with
real money.

BONES
You think I don't know people with
money?

TEDDY
You grew up in Dawber County.

BONES
So did my father.

TEDDY
And then he left.

Bones turns toward the window.

Teddy has found the wound without knowing it existed.

Willis watches them in the rearview mirror.

WILLIS

You two done planning your future together?

Teddy sits back.

TEDDY

I was making conversation.

WILLIS

Save your breath.

The MIAMI SKYLINE appears ahead.

Suds adjusts the rearview mirror.

SUDS

We being followed?

Willis looks behind them.

A DARK SEDAN remains three cars back.

WILLIS

Could be.

Bones turns and looks through the rear window.

BONES

Same car since the toll.

Willis looks at him.

WILLIS

You noticed?

BONES

Yes.

Teddy sinks lower in his seat.

TEDDY

Is it them?

WILLIS

Sit up.

TEDDY

I don't want to be visible.

WILLIS

You should've thought about that before arranging the meeting.

Suds changes lanes.

The sedan remains behind them for another mile, then continues toward downtown as the Cadillac takes an exit.

Teddy exhales.

Willis faces forward.

WILLIS (CONT'D)

Tonight, nobody improvises. We go
in, we listen, and we leave. No
threats unless they threaten first.
No guns unless they draw.

He looks into the mirror at Bones.

WILLIS (CONT'D)

And you stay in the car.

Bones nods.

Bones touches the envelope inside his jacket.

BONES

(under his breath)

First rule: survive.

Ahead of them, Miami waits beneath the approaching darkness.

CUT TO BLACK.

END OF EPISODE THIRTEEN