

RICHLAND

"Pilot"

TEASER

SUPER: OKLAHOMA CITY, 1931

INT. APARTMENT - NIGHT

ON THE RADIO: AIN'T MISBEHAVIN plays.

Modest second floor apartment. Brown stained wallpaper peels from the corners at the ceiling. The minute hand on the wall clock moves to the hour. It's eight o'clock. The CHIMES of the hour draw the attention of Jacob Richland (28), naked, standing at the open window.

Jacob's sweaty body reflects red neon from a sign outside. Sheer drapes caress his body as it moves with a breeze. The lights of the distant city skyline over the roofs of the Stockyard businesses draws his eyes. The distant clangs of the trolley on another block floats in the room with the breeze.

VERA FIELDS (42), very pretty, even if she's past her prime. Naked, she approaches and presses her body to Jacob's back.

Distant chants echo in the street outside the window, "LIPS THAT TOUCH LIQUOR SHALL NEVER TOUCH MINE!"

JACOB

Can you turn that down?

Vera brings the volume down on the radio as the CHANTS continue outside, "REFRAIN, ABSTAIN, FIND GLORY!"

Jacob pulls the curtains back as a Ford Model A slowly pulls in front of the CATTLEMAN'S CAFE below. The CHANTS grow louder. The Ford accelerates and drives off.

JACOB (CONT'D)

Third one tonight.

VERA

Same past two nights.

Jacob looks curiously at Vera. Defeated, Vera walks back to the bed and crawls under the sheet.

Jacob leans out the window and looks down on to the street.

CUT TO:

EXT. CATTLEMAN'S CAFE - CONTINUOUS

A quiet street near the stockyards. Some shops and a bank on the same block -- closed.

Another car parks in front of the cafe. An elegant woman, IRIS RICHLAND (54), steps out of the shadows of the awning.

A HUSBAND and WIFE exit the car. The Husband tips his hat to Iris. He grabs the arm of his Wife. Before they can enter the cafe, Six WOMEN, carry signs demonizing liquor.

IRIS
Come here to drink illegal liquor?

WOMAN #1
Why, look ladies, it's Mr. and Mrs.
Chester Newberry.

With a look of shock, the Husband and Wife quickly jump back in the car and drive off.

INT. APARTMENT

Jacob pulls back away from the window. He scrambles for his pants.

JACOB
Shit!

Vera lies in the bed LAUGHING.

VERA
Did I forget to tell you that your
momma was out there with'em? Like
she hasn't seen your bare ass.

JACOB
Very funny. Like you tell me
anything. How do you get your hands
on liquor anyway?

VERA
You don't want to know. All you
need to know is that and those old
biddies are killing my business.

JACOB
My momma isn't an old bidy.
Besides, this depression ain't
helping. You realize the benefit of
selling illegal liquor doesn't
outweigh the potential cost of
having your business shut down?

VERA
Is that you sticking up for your
momma or plain o' innocence?

JACOB

I can help the business...
legitimately increase your revenue.

VERA

I got enough of your family in my
business. Let's not complicate it --
pretend this is something else.

JACOB

There you go again. What family?

VERA

Never you mind. You git home.
You're going to be late for supper.
Go through the kitchen. I wouldn't
want you to get your hands dirty.

CUT TO:

EXT. DIRT ROAD

A rough, dirty hand of a hardened worker, GARRICK JENKS (32), holds a pocket watch. The time is 8:10. Garrick clasps the watch closed as he sits on a large crate covered in burlap.

A 1928 Packer Sedan drives by. It's headlights reflect on glass bottles. Garrick smooths out the folds in the burlap recovering the bottles, putting them out of sight.

INT. RICHLAND DINING ROOM

Lavish and ornate with chandeliers, fine crystal, and all the trappings of wealth. A Grandfather clock in the hall TICKS, echoing through an empty house.

CHARLES RICHLAND (56), formally dressed, stares at two empty chairs with place settings, then to SHELBY RICHLAND (34), spinster, reading AFTER SUCH PLEASURES by Dorothy Parker.

Charles looks through the doorway into the hall at the clock. The time is 8:28.

EXT. DIRT ROAD

Garrick listens to the RATTLE TRAP of an oncoming truck. The headlights blind his eyes as it draws closer.

The truck comes to a stop and TOBY COX (28) thin working class, he's attractive when you look past the beat downs he's had in his life. He jumps out into the darkness. Garrick pulls the burlap off the crate revealing cases of moonshine.

GARRICK
Let's load up. I'm driving.

INT. RICHLAND HOUSE

Jacob enters, quietly closing the door behind him. Looking in a hall mirror, he straightens himself up, tucks in his shirt.

INT. RICHLAND DINING ROOM

Charles Richland sips on a bourbon over ice.

CHARLES
(angry)
Boy, don't keep me waiting.

Jacob sprints into the dining room, kisses Shelby on the cheek and takes his usual seat next to her.

JACOB
Apologies. I was working and lost track of the time.

CHARLES
And your mother?

JACOB
(caught off guard)
Excuse me?

CHARLES
Have you seen your mother?

JACOB
She's... no, I have not.

Jacob and Shelby share a knowing look.

SHELBY
At one of her meetings. I wouldn't wait for her.

Charles signals NANYE-HI "NAN" (16), Cherokee Native American girl, to begin serving.

CHARLES
(To Jacob)
Can't get your work done during regular hours?

JACOB
Yes, sir... just thinking of ways for us to make more money.

Shelby diverts her eyes from her book to glare at Jacob.

CHARLES

You're the one with the degree. All that money I spent didn't seem to do you much good in New York.

JACOB

You woulda had me throw myself out a window?

CHARLES

Don't test me.

Nan brings in plates with steaks and potatoes.

JACOB

What about Cattleman's Cafe?

SHELBY

What about it?

JACOB

I saw we carry them on the books. Thinking, to help our investment, I would step in--

CHARLES

You stay away from Vera Fields. We own the land and she has mortgage with us. That's all.

(To Shelby)

This your doing?

SHELBY

Like I have a say.

NAN

(To Jacob and Shelby)

Medium well.

JACOB

Thank you, Nan.

(To Charles)

I've been back for a couple months now and you've not let me do nothing but supervise construction.

CHARLES

Just do what you're told.

NAN

(To Charles)

Rare.

Charles cuts into his steak oozing blood on the plate.

EXT. ALLEY

Down the street from the Cattleman's Cafe a PATROL CAR pulls up with its headlights off. The engine goes quiet.

JELLY BRYCE (28), Patrolman, sits in the driver's seat, an intense man with a severe determination for justice.

Another PATROLMAN sits in the passenger's seat. Both watch the movement at the Cattleman's Cafe.

EXT. CATTLEMAN'S CAFE

Iris waves her hand to quiet the other women chatting. As they go silent the distant sound of the RATTLE TRAP truck catches their attention.

Iris steps out into the street looking up at the clock on the BANK BUILDING across the street. The time, 8:37.

IRIS

It's time.

The women create a human chain across the road.

The truck pulls up close to the women. The HEADLIGHTS shine in their eyes.

Iris shields her eyes to focus on the faces of the men in the truck, but the glare is too much.

INT. TRUCK - CONTINUOUS

Toby recognizes Iris and ducks down. Garrick revs the engine.

EXT. CATTLEMAN'S CAFE - CONTINUOUS

The Women stand their ground.

Suddenly, SIRENS and RED FLASHING LIGHTS emerge.

The Women turn to see the Patrol Car heading for them; they run out of the street.

The Patrol Car heads straight for the truck.

Garrick throws the truck in reverse. The tires SQUEAL down the street with the Patrol Car in pursuit.

INT. APARTMENT

Vera, nearly dressed, watches the chase from the window.

VERA

Damn it!

She runs out of the apartment.

EXT. SHANTY TOWN

The truck flies by the City's Hooverville. The commotion brings HOMELESS MEN and FAMILIES out of tents and lean-to's.

The truck slips on the dirt. MEN scramble from their fire blazing in a 50 gallon drum. The truck clips the drum sending embers flying in the air. Bryce masterfully weaves his patrol car around the rolling barrel.

EXT. OKLAHOMA CITY STREETS

The truck rounds a corner on Grand Avenue swerving around the TROLLEY CARS, losing a crate of glass jars onto the pavement. The CRASH of breaking glass send PEDESTRIANS SCREAMING just as they stream out of a movie at the Majestic Theater.

INT. TRUCK - CONTINUOUS

Toby leans out his window to get a view of the patrol car, just as the crate spills out onto the road.

Garrick pushes Toby who nearly falls from the truck.

GARRICK

Don't just sit there, do something.
You don't want to lose any more of
that shine. You here me?

Crates teeter in the back. Toby opens the door and looks down at the moving pavement. He steps out onto the running board.

EXT. OKLAHOMA CITY STREETS

The Patrol Car closes the gap. The Patrolman leans out the patrol car window and aims his gun at Toby.

The Patrolman fires and the bullet ricochets off the truck near Toby. Toby jumps back into the truck.

INT. RICHLAND DINING ROOM

Charles takes the last bite as he looks at the clock in the hallway. The time is 8:59. He quietly places his knife and fork on his plate and waits for the clock to chime the hour.

Jacob watches him with interest, then to Shelby reading.

The clock CHIMES 9:00. Charles drops his napkin on the plate after the ninth chime.

The phone RINGS. Charles walks into the hallway.

INT. HALLWAY

Charles answers the phone without saying a word, just listens. He turns his back to Jacob.

CHARLES

What do you mean it never arrived?
I'll talk with the Chief. Damn it.

Charles SLAMS the phone and walks into a nearby office and SLAMS the door behind him.

Jacob gets up, listens for his father.

SHELBY

(Still in her book)
Leave it be.

Jacob hesitates, then...

INT. HALLWAY

Jacob picks up the hall phone.

JACOB

Operator? Yes, who just placed a
call to this number?

OPERATOR (ON THE PHONE)

Cattleman's Cafe.

JACOB

A man or...

OPERATOR (ON THE PHONE)

A woman.

TITLE SEQUENCE

ACT ONE

EXT. DIRT ROAD

The truck sits crashed in a ditch with steam spewing from the front radiator.

The Two Men stand outside with their arms in the air and their faces bruised and bleeding from the wreck.

Bryce holds a pistol on the Two Men. The other Patrolman cuffs them.

Bryce grabs Garrick and pushes him against the patrol car. He digs into his pockets. Bryce pulls out a money clip with an emblem of the state of Oklahoma and a large "R" centered.

BRYCE
What's your name?

Garrick spits in Bryce's face.

Bryce pistol whips his chin and shoves him in the back seat of the patrol car.

Bryce grabs Toby, shoves him against the patrol car and raises his pistol.

BRYCE (CONT'D)
You want the same?

Toby flinches, but returns a glare.

MAN #2
Cox. Toby Cox.

Bryce digs into Toby's pockets, pulls out the lining. Empty.

INT. CITY JAIL - LATER

A cold dark cell. Bryce shoves Toby Cox in and SLAMS the cell door shut, turns the key. Toby sits on the floor in a corner.

Out of the darkness, Garrick walks up to Toby. Kicks him.

GARRICK
You say anything?

TOBY
No.

GARRICK

Keep your mouth shut and you won't
end up rotting in jail like your
pop.

INT. HALLWAY - LATER THAT NIGHT

Jacob sleeps on the stairs leaning against the wall. The
clock CHIMES. Startled, he jumps. He wipes his face and looks
at the clock. The time is 11:00.

The front door opens and Iris Richland enters.

JACOB

Momma, you really should be more
careful. You could get hurt...

Iris removes her gloves and hat.

IRIS

Might could, but we didn't.

JACOB

Just concern, that's all.

IRIS

I'm helping others, Jacob.

JACOB

There could be other ways. If you
want to be--

IRIS

Stop that drunken husband from
beating on his wife? Stop a ne'er-
do-well from running over a child
because they had too much drink?

JACOB

You know I would do anything to
help others.

IRIS

There are bad people in this world.
You of all people should know that.

Jacob walks up the stairs.

IRIS (CONT'D)

The police were there.

Jacob stops in his tracks.

JACOB
Everyone okay? Anyone arrested?

IRIS
Everyone is safe... tonight.

JACOB
That's all that's important.

IRIS
Good night, Jacob.

Iris kisses him on the cheek and brushes by him on the stairs.

INT. MASTER BEDROOM - CONTINUOUS

Iris enters the well appointed bedroom, stops when she sees an empty bed. She looks around the room and finds Charles sitting in a chair with his drink in hand.

IRIS
Charles, you really should be in bed. I'm sure you've had enough.

CHARLES
That's more of a question for you. Where were you ladies tonight? Gallivanting around town, making me look like a fool...

IRIS
I'm the fool, Charles. I come home every night to this bedroom.

Charles approaches Iris with a familiar confidence.

CHARLES
Don't push me. One phone call and I can shut you and your friends down. Don't think I won't.

IRIS
You go right ahead. Just remember, I know who you own in this town and who you don't.

Charles puts his hand around Iris's neck.

CHARLES
Don't threaten me.

Fear covers Iris's face.

Satisfied, Charles releases her neck and gently touches her cheek. Iris pulls away and leaves the room.

INT. RICHLAND BUILDING - MORNING

Traditional office with a handful of MEN in suits carrying folders or architectural plans. Jacob steps off the elevator onto the tenth floor. At the end of the hall NEDA RODGERS (55), secretary, sits at her desk outside Charles' office.

JACOB
Morning, Neda. Is he in?

NEDA
On his way. Do you need something?

JACOB
Blueprints. I'll help myself.

Jacob enters the office as Neda calls after him.

NEDA
Hurry up. All I need is for him to get all riled up today.

INT. OFFICE - CONTINUOUS

Jacob sorts through a stack of blueprints in a bin near the door. He unrolls a map of Oklahoma. Curious markings and circles around locations gets his attention. He takes it to Charles' desk and rolls it out.

CROSS CUT TO:

INT. JAIL - CONTINUOUS

Concrete walls and jail cells. Toby hovers around a black coffin wall phone. A few yards away, a POLICE OFFICER waits.

TOBY
(in phone)
Richland office downtown.

INT. OFFICE

The phone RINGS. Jacob stops, listens.

NEDA (O.S.)
Mr. Richland's office... No, he's not here.

Jacob picks up the phone.

INT. JAIL

TOBY
Neda, is he in? I got pinched.
Gotta get me out.

NEDA (ON PHONE)
Toby, he's not in. I'll have him...

JACOB (ON PHONE)
Toby?

INT. OFFICE

Shelby enters the doorway. Jacob covers the receiver.

JACOB
(to Shelby)
My god, it's Toby. He's in jail.

SHELBY
Leave it to me.

JACOB
(in phone)
I'll be there as soon as I can.

Jacob hangs up the phone. Shelby approaches and sees the map. Annoyed, she grabs it and rolls it up.

SHELBY
What did I say? Besides, you
shouldn't be in here.

JACOB
(refers to map)
What is this? New development?

SHELBY
You ought leave well enough alone.

JACOB
Why's Toby calling our daddy?

SHELBY
He's your friend. Ask him.

JACOB
What aren't you telling me?

SHELBY
I'm not going to do this.

JACOB

What?

Shelby walks away dropping the map back in its place.

INT. CITY JAIL - DAY

A stark gray waiting room. Jacob stares fixed on a door at the other end of the room.

Bryce is fixed on Jacob. After a few uncomfortable moments, Jacob breaks.

JACOB

And the reason for the arrest?

BRYCE

And you are?

JACOB

Friend. We went to school together.

BRYCE

That right?

Toby enters with a PATROLMAN. He sees Jacob and lights up.

TOBY

Damn! As I live and breathe.

Toby rushes to Jacob and hugs him.

TOBY (CONT'D)

I ain't seen you in how long? When this flatfoot over here let me make my call, I like about died when you answered... and here you are.

BRYCE

(impatient)

Why don't you and your Gonsel get out of here.

Toby's demeanor quickly changes. Anger takes over and he charges Bryce grabbing him and pushing him against the wall. Jacob jumps in and pulls Toby off Bryce.

JACOB

Let's go.

Jacob drags Toby out with a helpful shove from Bryce.

PATROLMAN

Why'd you let him go? I was fix'n
to throw his ass back in.

BRYCE

Who was the other no 'count?

PATROLMAN

You want me to find out?

BRYCE

I'll figure it out.

INT. OFFICE - DAY

Charles Richland stands at the window of his tenth story office looking out at the cars and trolleys moving toward the Santa Fe Train Depot. The tracks divide the downtown and the warehouse district. A passenger train pulls in.

Across the street - construction of a building. Displayed on metal trusses a banner, RICHLAND CONSTRUCTION.

The talk-a-phone intercom BUZZES and Neda's voice broadcasts...

NEDA (ON INTERCOM)

Mr. Richland, Mr. Maney is here to
see you.

Before Neda can finish her sentence, JAMES "IRISH" MANEY (70), feisty, pushes the door open with his cane.

CHARLES

Irish. I would have come to see
you. You didn't have to--

"IRISH" MANEY

(thick Irish accent)

I can't have you coming to my
office. Not after that shit storm
your men created last night. Be
glad that stink isn't all over you.

Maney joins Charles at the window. They both gaze at the construction.

"IRISH" MANEY (CONT'D)

Proud of that are you? You
certainly bent me over the rails on
that project.

CHARLES

Won it fair and square.

"IRISH" MANEY

God damn works project. What government man did you grease? Why don't you go back to that Shylock for your favor?

CHARLES

(Angry)

I don't have to pay to get my way. You should know that by now.

"IRISH" MANEY

Where the tongue slips, it speaks the truth. If you speak the truth, then that means someone died.

CHARLES

They don't have a railroad. You do. Besides, it's just business.

Maney walks over to a cabinet, as he has done many times. He drags out a bottle and two glasses.

"IRISH" MANEY

Finally, a fine Irish Whiskey.

Maney pours. Charles grabs a glass and taps it against Maney's, then walks back to his desk.

Charles moves papers and reveals a state map of Oklahoma. He points out locations as he talks.

CHARLES

My still is here, near Shawnee. The future plan is here. You own the only tracks that runs through them both on the way North. I now have the Tulsa market. I'll give you thirty percent.

"IRISH" MANEY

(Downs his drink)

I'll take half and not a penny--

CHARLES

I'll give you forty IF you use your railroad detectives to run it up and bring the money back to me.

"IRISH" MANEY

You can have my Cinder Dicks, but they'll be taking my cut to me first, then yours to you.

Charles hesitates, then shakes Maney's hand.

CHARLES
I'm looking for the snitch that called the cops last night. If you find him before I do...

"IRISH" MANEY
Aye, will take him to the boxcar.

CHARLES
If you're men cheat me I'll know.

As Maney leaves Charles buzzes the intercom.

CHARLES (CONT'D)
Neda, get me Police Chief Jarvis.

INT. DINER - CONTINUOUS

Bustling, WAITRESSES balance plates as they move around each other delivering food to booths and tables.

Jacob and Toby sit at the COUNTER with nearly eaten burgers and fries on their plates.

TOBY
Your momma said you was coming home. Figured a short visit. Are you now back for good?

JACOB
It's complicated.

TOBY
Since you answered the phone, guess you's now working for your daddy? Never thought I'd see that.

JACOB
It's a business. That's why I went to school. I can ride on his coat tails for a while. No harm.

TOBY
Hard times have changed us all.

Unbeknownst to Jacob and Toby, Bryce enters the diner. He scopes out Jacob and Toby.

JACOB
About last night.

Bryce steps up to the counter. Toby notices.

TOBY

Not here.

BRYCE

(to Waitress)

A coffee to go. Gotta get back out
and clean up these streets.

Bryce locks eyes with Jacob. Toby avoids him.

TOBY

Just ignore him.

BRYCE

You familiar with his family? Put
his father away down in McAlester.
If you really want to know about
your boy here--

JACOB

(to Toby)

What's he talking about?

TOBY

Jacob, let's just go.

Jacob pulls out his money and pulls a few bills out and drops
them on the counter. Bryce notices Jacob's money clip, "R" in
the center of an emblem of the state of Oklahoma.

BRYCE

Jacob, huh?

(realizing)

You're Jacob Richland. This boy
here works for you?

Toby sees Bryce eyeing the clip, jumps up and stands between
Jacob and Bryce.

JACOB

What?

(to Toby)

What does he mean--

TOBY

Put it away. Let's go.

Jacob follows Toby out of the diner.

EXT. DINER - CONTINUOUS

Toby approaches Jacob's car, reaches for the passenger side
door. Jacob grabs Toby's arm.

JACOB
 Seems like he's on you like fly
 paper. And another thing, since
 when do you work for us? And what
 about your father? Never told me--

PEOPLE walking along the sidewalk stare.

TOBY
 Let's go. I need to get home.

JACOB
 This wasn't your first time. How
 many times have you been arrested?
 We're not leavin' til you answer me
 some questions.

Jacob tightens his grip waiting for an answer. Toby grabs
 Jacob's hand and overpowers him just as Bryce steps out.
 Jacob gives up. They get in and drive off.

INT. OFFICE - CONTINUOUS

Shelby stands at Charles' desk. Charles pulls a stack of
 bundled bills from his desk and puts it in a cloth bag.

CHARLES
 Get this to Kerns to get those
 idiots out of jail.

SHELBY
 You mean idiot. Jacob sprung Toby.

CHARLES
 And you didn't have the horse sense
 to stop him?

SHELBY
 Had nothing to do with it. Besides,
 Jacob's going to find out sooner--

CHARLES
 Suppose that's why you showed him
 the books? Trying to push my hand?

SHELBY
 Our businesses haven't been making
 profit for years. In particular the
 legitimate ones. No one's making
 payments on the mortgages we hold.
 Either have him help us fix those,
 or tell him where the money really
 comes from.

INT. JACOB'S CAR - LATER

Strong tension between Jacob and Toby as they drive through the neighborhood of small and dilapidated houses, the poor side of town. Barefoot CHILDREN play baseball in dirt lots.

In the distance trailing behind... police patrol car.

TOBY

We got a tail.

JACOB

A god damn hoodlum. My father is gonna be pissed. And what do you mean we got a tail?

TOBY

That damn Bryce. He's following us.

JACOB

Us? You mean you.

TOBY

(very calm)

Make a right. Down the block I gotta friend with a garage. Duck in around back.

EXT. OKLAHOMA CITY STREETS - CONTINUOUS

Jacob makes a quick right and passes small businesses, TWO OLD MEN sit in front of a store chewing tobacco scrutinizing them as they hurriedly maneuver around CARS.

Up ahead, STAN'S GARAGE. Jacob makes a quick turn in and around to the back alley behind the garage.

INT. PATROL CAR - CONTINUOUS

Bryce speeds down the block. He watches Jacob's car turn the corner. He makes the turn, but loses the car. He cuts between two buildings...

CROSS CUT TO:

INT. STAN'S GARAGE

Jacob's car pulls into the garage.

Toby jumps out and closes the wooden carriage doors.

EXT. ALLEY

Bryce creeps behind buildings inspecting every nook and cranny. He passes by the back of the garage and keeps moving.

INT. STAN'S GARAGE

Toby watches the patrol car slowly pass by. By an unforeseen force, Toby flies against a stack of tires and falls to the floor.

Jacob, trembling with anger, stands over Toby.

JACOB

What the hell did you do? I haven't seen you in years. You act like nothing's changed, but appears some things have--

TOBY

Now, just calm down. I thought you knew I worked for your daddy. I reckon I was wrong.

JACOB

You better start catching me up.

Toby gets up and dusts himself off. He reaches for the carriage doors...

TOBY

I can walk home from here.

JACOB

Why is this Cop, Bryce, so interested in you? I don't know if you can keep working for us. We got to consider our reputation. We run respectable--

TOBY

Respectable my ass!

Jacob punches Toby in the face.

Toby, had enough, pins Jacob against the carriage doors and rears his fist back. He stops before he throws the punch.

TOBY (CONT'D)

Do you even know why I was arrested last night? Your daddy told me to be on that county road. I loaded the shine and rode along.

JACOB

Since when? We develop land, we ain't in the liquor business.

TOBY

How do you think you stayed in that fancy school of yours? It's cause of people like me bust ourselves every day for you and your daddy.

JACOB

Bullshit! We ain't like your kind.

Toby releases Jacob. The words hit hard.

TOBY

Do you think I like my life? I do things that I'm not proud of just to bring a nickel home.

JACOB

Why would he keep this from me? You must be wrong about this.

TOBY

(frustrated)

God damn! No lick of sense. This ain't the first time. Your daddy usually sends Kerns, his lawyer.

JACOB

Now I'm involved. No good deed...

TOBY

Ah, don't go on and say that. I'd do anything to keep'em dogs off ya.

JACOB

And I should believe you...

TOBY

You ain't done nothing wrong. Keep it that way and you got nothing to worry about. Me, I'm a lost cause. Just let me go and I'll stay miles from you and that will be that.

Jacob looks on his defeated friend, his bleeding face. He hands Toby his handkerchief, but Toby won't take it.

JACOB

I'm sorry.

TOBY

I've had worse. Even deserved them at times. You were just scared that's all.

JACOB

I'll talk to my father. I need some answers. Meanwhile, we'll get you other work. We'll fix this. You can't keep running moonshine.

Toby uses his sleeve and wipes the blood from his face.

TOBY

(laughing)

You can't fix this. Not somethin' this big. Your best bet, pack up and run far away as you can. Before your daddy owns you like he does everybody else.

Toby slides open the carriage doors.

JACOB

I'm not running -- not anymore.

Toby, confused, looks back to his friend.

END OF ACT 1

ACT II

INT. CATTLEMAN'S CAFE KITCHEN - LATER

A LINE COOK pulls slabs of beef off a truck. Vera doles out cash to the TRUCK DRIVER.

The Hostess, RUBY, (68), ducks into the kitchen, lights a cigarette.

RUBY
Vera, Richland here to see you.

Vera's face brightens and she heads for the dining room.

VERA
Watch that driver, Ruby. Make sure
he don't steal nothing.

INT. CATTLEMAN'S CAFE DINNING ROOM - CONTINUOUS

Vera stops by a mirror and checks her hair.

CHARLES
(pouring iced tea)
You look lovely.

VERA
(startled)
Charles! I wasn't expecting you.

CHARLES
Sweet tea?

Vera declines and gets busy folding napkins.

VERA
What do you want, Charles. I got
nothing to give, especially to you.

INT. RICHLAND HOUSE - MOMENTS LATER

Jacob and Toby enter the house.

JACOB
Momma!

Iris enters from the Parlor. She lights up when she sees Toby, then concerned when she sees his face.

IRIS
Toby, what on earth--

TOBY

Just a misunderstanding. You should see the other guy. He looks much better than me.

Iris laughs and hugs him like another son.

IRIS

You staying for dinner tonight?

TOBY

Just here to clean up, then we got business.

JACOB

(to Toby)

You remember where my bedroom is? Go on up, take a bath and find some clean clothes.

TOBY

Mrs. Richland.

Toby runs up the stairs.

Jacob pulls Iris and they disappear into the Parlor.

INT. CATTLEMAN'S CAFE - CONTINUOUS

Vera continues to fold napkins.

CHARLES

I understand you had an issue with a shipment last night.

VERA

Don't expect me to pay what I don't get. If you want payment--

CHARLES

I have men for that. I just came to see you. How have you been?

Charles approaches Vera from behind and gently caresses her cheek. She doesn't flinch... it's not the first time.

VERA

You don't just come to see me. What do you want?

CHARLES

You've been talking to Jacob.

VERA

I ain't said nothing. He came into the cafe one night. That's all. I'm glad he's back. But, I thought he loved New York?

CHARLES

I couldn't clean up his mess.

VERA

What do you mean his mess--

CHARLES

Let's get back to how the cops knew there was going to be a delivery?

Charles kisses Vera on the neck.

VERA

Why don't you ask your wife?

Charles pulls away from her.

VERA (CONT'D)

She's been perched on my stoop for the last three nights. She and her Temperance Union bats--

CHARLES

When you called last night to tell me about the delivery, you didn't say anything about that.

Vera ignores him and continues to fold napkins. He grabs her hands and pulls her close. She winces from his grip.

CHARLES (CONT'D)

Ruby tells me Jacob has been here several nights. Something you're not telling me?

VERA

Ruby told you what? Old bitch needs to mind her own business.

(calling)

Ruby!

CHARLES

I'll get another shipment to you.

VERA

There's too much attention. Maybe we just cool it for a while. We'll get by without the gin--

CHARLES

(sarcastic anger)

Hey, now, that's a great idea. I'll just store it until your ass is ready to make me money. Cause if you don't, there's no need for you to even be in business. You get me?

Charles walks out.

Ruby enters putting her cigarette out in an ash tray. She blows her last puff into Vera's face. Vera slaps Ruby hard across the face.

VERA

Don't you ever tell my business ever again. You hear me, Momma!

RUBY

I'm glad your Daddy is not alive to see this. Some day Richland's gonna find out your his son's whore--

VERA

If I'm going to be in bed with the enemy, then I get to pick which one. Now, before something worse happens, find out who snitched.

RUBY

So we can be back in business?

VERA

So we can get him off my back.

INT. RICHLAND HOUSE BATHROOM - CONTINUOUS

Toby soaks in the bathtub. Steam rises over him. He scans the elegant room with brass plated faucets and crystal sconces.

Jacob's robe hangs on a hook next to the tub. Toby reaches for the arm of the robe and pulls it close to his face. He gets out of the tub and wraps himself in the robe.

Toby walks into...

INT. JACOB'S BEDROOM - CONTINUOUS

Toby opens the WARDROBE and runs his fingers over Jacob's shirts and suits.

INT. RICHLAND PARLOR - CONTINUOUS

Jacob stares out the window at the yard. Iris rests her hand on Jacob's shoulder.

IRIS

We hired the best lawyers, but it wasn't enough. They put Toby's father away in the State Prison in McAlester for twenty years to life.

JACOB

Seems bad luck came to many of us.

IRIS

Toby had to grow up fast, take care of his family.

JACOB

Just like that. You have no idea how Old Man Cox got off the rails?

IRIS

You think your father tells me anything? I've tried talking to Toby, but that was no good. Maybe now that you're back...

INT. HALLWAY - CONTINUOUS

Toby stands at the phone, receiver to his ear. He's clean, his hair slicked back and wears clean slacks and shirt out of Toby's closet.

His face contorts as he listens into the phone. The words he says contradicts his feelings.

TOBY

Yes, Mr. Richland. No, I understand. Yes, sir. I'll find out what's going on at the Cattleman's. I have an idea. I'll make it right.

INT. RICHLAND PARLOR - CONTINUOUS

JACOB

Toby's bad luck because of us?

IRIS

Why on earth--

JACOB

No matter. Forget I asked. Just trying to put the pieces together.

Toby steps into the doorway.

 TOBY
How do I look?

 IRIS
Like quite the gentleman.

 TOBY
Look nice enough to wait tables in
a fancy restaurant?

 JACOB
You do indeed.

 TOBY
 (manipulating)
I bet they'd even let me work at
Cattlemen's looking like this.

INT. WAREHOUSE - DAY

Large empty warehouse with sliding dock doors lining one wall. In the center stands Charles Richland, "Irish" Maney, and CHIEF JARVIS (50), wears a three piece suit with a badge.

 CHIEF JARVIS
I thought your still was outside
city limits in Shawnee? Now you're
going to bring it into my city?

 CHARLES
That's a small operation. I've
breached the Tulsa market. I'll
have every town between Oklahoma
City and Tulsa ordering from us.

 CHIEF JARVIS
 (to Maney)
What's your part in all this?

Charles walks to one of the dock doors and slides it open revealing the railroad tracks running beside the building.

 "IRISH" MANEY
In thirty days, we'll start picking
up here and transport it to Tulsa
and all points between.

 CHARLES
You'll receive the same as always.

INT. CATTLEMAN'S CAFE - LATER

Through the kitchen door, Toby enters.

VERA
 What the hell are you doing here?
 Don't you think things are hot
 enough without you showing up?

Jacob enters close behind.

VERA (CONT'D)
 (Caught off guard)
 Jacob?

Jacob crosses over to Vera and kisses her. Toby, surprised,
 is taken back by the kiss.

VERA (CONT'D)
 (confused)
 The day's full of surprises.

JACOB
 This is my friend, Toby.

VERA
 (cautious)
 I've seen him around.

JACOB
 He needs some work. I was hoping
 you could have him work here.

VERA
 I don't think it's really a good--

JACOB
 Buying gin from my father ain't a
 good idea neither, but we gotta do
 with what we have to do.

VERA
 (hesitates)
 Ruby!
 (to Jacob)
 All right. I'll keep an eye on him
 for you. I'm sure we can keep him
 busy with something.

Ruby enters from the kitchen with a "what the hell do you
 want" attitude.

VERA (CONT'D)
 Take him back and put him to work.

Ruby reluctantly takes Toby to the kitchen.

JACOB
 You thought I wouldn't find out?
 I'm tired of being the only one in
 the dark. Things gotta change.

VERA
 Many good cotton stalks get chopped
 up by associating with weeds. I
 hope you know what you're doing.

JACOB
 I'm a Richland ain't I? I think it
 comes with the territory.

Jacob walks out just as Vera's curiosity is piqued.

VERA
 Jacob?

EXT. CATTLEMAN'S CAFE - CONTINUOUS

Jacob steps out and finds Bryce sitting in his patrol car across the street. Jacob pretends not to notice, then stops in his tracks. He dodges a few cars and approaches Bryce.

JACOB
 You gonna tell me why you keep
 showing up?

BRYCE
 Your family got business in there?

JACOB
 A man's gotta eat.

BRYCE
 Huh, seem to eat there a lot. Sure
 you're there just for the food?

JACOB
 You tell me. You're acting like you
 got all the answers.

BRYCE
 Thinkin' you just got back into
 town and things ain't the same.

JACOB
 You here to tell me how it is?
 Seems you're busting our chops over
 something that ain't that
 important.

(MORE)

JACOB (CONT'D)

I'm sure there are worse things out in the streets you could put your time to.

BRYCE

I bet your friend's daddy would have something different to say. So, before you start telling me how to do my job, you oughta know what you're talking about.

Bryce starts the car and drives off.

INT. CATTLEMAN'S CAFE KITCHEN

Vera enters. Toby carries in a slab of meat. Vera picks up a knife and hides it behind her back without notice.

TOBY

(to Vera)

He only knows about the gin, that's all. He has no idea--

VERA

About what? That he accidentally put one of his Daddy's henchmen right in the middle of my business?

TOBY

What makes you think he thought of this? Maybe this was his daddy's idea all along.

VERA

I know you, Toby Cox. I know what you've done. How can I trust you?

Vera keeps her distance and tightens her hand on the grip of the knife. Toby tosses the slab of beef down.

TOBY

(frustrated)

You don't have to. Charles Richland does and that's all that matters.

Toby picks up a meat cleaver, WHACKS and cuts steaks.

INT. POLICE STATION - NIGHT

At the entrance - a sergeant's desk. In the corner, glass offices and a large radio room. In the center are desks and tables pushed together to provide working space for the DETECTIVES and few PATROLMEN writing reports and watching over handcuffed CRIMINALS.

INT. NIGHT CHIEF'S OFFICE - CONTINUOUS

Name plate "Clarence Hurt - Night Chief" on the desk in one of the GLASS OFFICES. Bryce sits on a desk next to CLARENCE HURT (40) rugged man shuffles through photos of Charles Richland, James Maney, and other HOODLUMS including Toby Cox.

CLARENCE HURT

You've got Garrick Jenks still in hold up. What's he saying?

BRYCE

Says he made and was shipping it himself. Claims Toby Cox was along for the ride. Cox is out on bail, but we can still put him away as his accomplice.

CLARENCE HURT

What's your plan?

BRYCE

Small potatoes. Bargain with him. Maybe I can use his friendship with Jacob Richland as leverage.

CLARENCE HURT

Watch yourself. Richland has friends in the department.

BRYCE

I left my last department because of corruption. I ain't running this time. I'm hitting it head on.

EXT. OKLAHOMA HIGHWAY - NIGHT

Dark country road. Jacob's headlights bounce off the asphalt and nearby brush. An orange harvest moon glows in the sky.

INT. JACOB'S CAR - CONTINUOUS

Jacob, deep in thought, follows the trail set by his headlights. He looks in his rearview mirror at the blackness that fills the void in the night.

In the distance behind him, as if coming over a hidden hill, two headlights appear. He slows to wave the car on, but the car slows with him. Jacob speeds up.

Jacob passes a sign, "HOLDENVILLE 5 MILES".

EXT. GAS STATION - MOMENTS LATER

Jacob pulls in to the pumps. Jacob gets out and stretches.

An ATTENDANT, boy(14), runs out in overalls.

ATTENDANT
Filler up, mister?

JACOB
Yes. And I'll take a soda.

Jacob walks to the cooler on the porch of the Gas Station and grabs a soda. He pops the cap and watches the Attendant squeegee the bugs from his windshield.

Headlights sit a quarter mile down the road stopped.

Jacob, concerned, approaches the boy.

JACOB (CONT'D)
Let's speed this up a little. How much further to McAlester?

ATTENDANT
Just about an hour.

JACOB
How much do I owe you?

ATTENDANT
With the soda, that's a dollar seventy-five.

Jacob gives the Attendant two dollars and the half full bottle of soda.

JACOB
Keep it.

ATTENDANT
Thank you, sir!

Jacob jumps into the car and drives off.

The Attendant finishes off the soda and watches the headlights from down the road pull up to him.

Bryce in civilian clothes, rolls down the window.

BRYCE
Say, kid, where's that car headed?

ATTENDANT

McAlester. You need a top off?

Bryce smiles and pulls away.

EXT. STATE PRISON, MCALESTER - MORNING

Several cars sit in a dirt field next to the prison. The large concrete walls overpower the landscape with barbed wire trimming the top.

INT. JACOB'S CAR - CONTINUOUS

The sun's glare spills onto a sleeping Jacob.

FLASHBACK...

SUPER: NEW YORK CITY, 1929

INT. NEW YORK CITY OFFICE - NIGHT

The GLARE of a desk lamp floods Jacob's face. He sits in a small office PUNCHING the keys on an adding machine. CASSIDY BARTON "CASS", (24) and Ivy League type sits next to him with his face buried in his hands.

Jacob stops, pulls the tape, looks at the numbers, then falls back into his chair.

JACOB

The god damn numbers are the same.
We're dead men. Sure as I'm sittin.

Cass in a frightening panic.

CASS

Run them again. They've got to be wrong. This can't happen.

JACOB

Happened to everyone. When the market done crashed, we all lost.

CASS

They weren't managing the money for the mob! We were.

From the hallway, the DING of an elevator and footsteps.

CASS (CONT'D)

Shit, they're here. We gotta go.

Cass runs to the office window, opens it and climbs out onto the fire escape.

CASS (CONT'D)
 (loud whisper)
 Come on!

Jacob turns back to the door and sees the shadow of the MEN and that of a pistol. Suddenly, BAM, BAM!

RETURN TO SCENE...

INT. JACOB'S CAR - CONTINUOUS

A BAM on the side window abruptly awakens him. A WOMAN carrying a small CHILD stands outside his door.

MOTHER
 Mister? They're letting all the visitors in now.

Jacob shields the sun from his eyes.

The Woman continues to the PRISON GATE.

EXT. STATE PRISON, MCALESTER - MOMENTS LATER

Jacob crouching against his car, picks up a rock and throws it. He gets up the courage to walk up to the visitor's gate.

INT. STATE PRISON, MCALESTER - MOMENTS LATER

Stark gray walls, Jacob is led into a visiting room. Jacob paces, uncertain of his next move and what he may find. The sound of CRASHING metal breaks the silence. A bolted door opens and ABEL COX (55) hardened, enters in shackles. He sits behind a table. Jacob stares.

JACOB
 Do you recognize me?

ABEL COX
 Seeing I'm blind, can't say I do.

JACOB
 Jacob. Toby's friend from school?
 Charles Richland's son--

ABEL COX
 (Reflecting on the past)
 Lil' Jake! Well, I'll be.

JACOB
 No one calls me that anymore.

ABEL COX
 Give an old man his past. That's
 all he's got left in this place.
 (beat)
 How is Toby?

JACOB
 Good, considering.

ABEL COX
 What's he gone and done?

JACOB
 Went to jail night before last.

ABEL COX
 That right?

JACOB
 Don't you worry none. Got him out.

ABEL COX
 Well I'll be. That's all right
 then. How did your daddy fair?

JACOB
 Fine. Expect something different?

ABEL COX
 (angry)
 Hell, no. I'm sure he'll fair just
 fine.

Jacob tenses by the confirmation.

JACOB
 Yes, sir, my daddy!

ABEL COX
 (suspicious)
 You gotta burr in your saddle, boy?

JACOB
 (fishing)
 Hell, not like last time. How'd
 that go, losing your eyes ginning
 for my daddy?

ABEL COX
 Everyday I'm haunted by the look on
 their faces in those last moments.
 Even blindness doesn't take that
 picture away.

JACOB
Their faces?

ABEL COX
There when it blew. Watched them
poor bastards burn... before it
took my eyes.

JACOB
And Charles Richland gets off free.

ABEL COX
As it's suppose to be.

Jacob falls silent, tormented.

ABEL COX (CONT'D)
What are you so tore up about, boy?

Jacob collapses in a chair, defeated.

JACOB
It's just business.

ABEL COX
Now, just a god damn minute.

JACOB
It's true, ain't it?

ABEL COX
I'm paying fur it. I should've been
minding the fire.

JACOB
(more to himself)
It's true. I've been living off
blood money. While he scrapes by.

ABEL COX
What are you talking about?

JACOB
The shit life you left for him.

ABEL COX
Who?

JACOB
Toby!

ABEL COX
I get a call every Sunday. They're
living high on the hog. Yes, sir!

Jacob is overcome with nausea and gets up to leave.

JACOB

I gotta go.

ABEL COX

You be sure and tell your daddy thank you. I sure do appreciate how he's taking care of my own.

JACOB

Oh, yeah. He's taking care of them.

Jacob reaches for the door.

ABEL COX

A fine house, giving Toby that high paying job. You know, supervisor. That was the deal.

Jacob turns back realizing Abel's words.

JACOB

There was a deal?

ABEL COX

I took the fall for him and in exchange, he would take care of my family for as long as I'm held up here. No expense too big. It's just the right thing to do, he said.

Jacob looks upon Abel with sympathy and regret.

ABEL COX (CONT'D)

I'm very proud of my son. I hope you are too. Every Sunday, he calls and says how good he's doing.

JACOB

Very proud.

END ACT II

ACT III

EXT. STATE PRISON, MCALESTER - MOMENTS LATER

Jacob grabs on to his car and vomits all over the ground. He gasps for air, collapses on to the running board. He leans against the car and lets the sun wash over him.

JACOB (V.O.)
I can't believe you actually made a deal? I don't need you to clean up--

FLASHBACK...

SUPER: NEW YORK CITY, 1929

EXT. NEW YORK CITY - HUDSON RIVER - DAY

Jacob and Charles near the banks. Jacob is fixed on the sun reflecting on the river as it gently rolls by.

CHARLES
You don't have a god damn choice. They were going to kill you. If I hadn't paid them off, I'd be taking you home in a coffin, not this way.

JACOB
What about Cass? Did you talk with his dad? We gotta make sure he's--

CHARLES
Cass will be taken care of. Don't you worry. Now go and pack up.

JACOB
I ain't going home. Don't you understand? You don't own me.

CHARLES
Boy, you forget who you're talking to? That's what I do.

RETURN TO SCENE...

The sunlight blocked. A shadow falls over Jacob. He opens his eyes to see Bryce standing in front of him.

JACOB
What the hell do you want?

BRYCE
Git what you come for?

JACOB
Actually, I got a few questions.

BRYCE
You look like you need to eat something. I'm starving.

Bryce reaches his hand out to Jacob.

INT. MCALESTER CAFE - MORNING

Jacob and Bryce sit in a booth. Bryce eats for two as Jacob watches, drinks coffee.

BRYCE
Been doing some learning about you Richlands. You settled during the land run, but did you know you jumped the gun?

JACOB
Suppose you're saying this started a long time ago?

Bryce smirks through his family reveal as if he's telling juicy gossip to a friend.

BRYCE
Sooners. Your family snuck in and staked your claim before the starting pistol was even heard.

JACOB
We made it possible for the railroad, commercial development--

BRYCE
Your grandfather sells land to the railroad, James Maney, at rock bottom prices. That made the railroad run right through your land. Then, you rape hard working people who need land near the railroad to do business.

JACOB
There are plenty of other places where people could have settled. Besides, I don't have to justify anything with you.

BRYCE
 You probably got more smarts in
 your little finger than I got all
 day. But, I got what you ain't.

JACOB
 (sarcastic)
 Money?

BRYCE
 (not amused)
 Guts and a will to make things
 right. Justice. I'm willing to
 stand up for the little guy. I'm
 willing to shut stills down before
 they blow up and send people to
 jail, or worse, to their graves.
 You got that inside you?

JACOB
 So, you know it's my father's
 doin'. Go and get him. You don't
 need me.

Jacob gets up, drops cash on the table and walks out.

EXT. MCALESTER CAFE - CONTINUOUS

Jacob, deep in thought of his next move, walks down the
 street on his way back to the prison.

EXT. MCALESTER - MOMENTS LATER

Jacob walks down the highway heading out of town. Bryce
 breezes by him in his car.

EXT. STATE PRISON, MCALESTER - MOMENTS LATER

Jacob walks up to his car. Bryce sits on the hood chewing on
 a toothpick.

BRYCE
 Don't you want the satisfaction?
 You can be the good guy here.

JACOB
 Get off my car.

Jacob opens his car door. Bryce jumps down. Jacob gets in as
 Bryce closes it and leans into the open window.

BRYCE

There is an old Indian saying,
 "When it comes time to die, be not
 like those whose hearts are filled
 with the fear of death. Sing your
 death song, and die like a hero
 going home."

JACOB

Are you Indian?

BRYCE

On my mother's side.

JACOB

But, your father's white?

BRYCE

Ain't that true for a lot of us?

JACOB

In New York, I got to see a
 Vaudeville show with Will Rogers.
 He has a saying, "I have Indian
 Blood in me. Got just enough white
 for you to question my honesty!"

BRYCE

You ain't got no one else to trust.

Jacob starts up the car and drives off leaving Bryce in a
 cloud of dust.

EXT. WORKING STILL - DAY

Overgrown brush with deer blinds. A Lookout Man, LEROY (45),
 crusty, sits in the brush, a rifle perched on his knee.

INT. WORKING STILL - DAY

Tucked behind the makeshift deer blinds are three large VATS,
 two sitting on open fires, one cold. Tubes of copper wind
 through the air to tubs. Stacks of glass jars and crates,
 some empty, some full.

BOBBY JOE (35) and KARL (50) watch the cooking moonshine.

KARL

The mash in vat #3 is ready to
 start cooking.

Karl hands Bobby Joe a five pound flour bag full of herbs.

KARL (CONT'D)

Add this to the mash and then light her up.

BOBBY JOE

You ever going to tell me what you put in this to make the shine taste so good?

KARL

If I did, then it wouldn't be our secret recipe, now would it? Now mix it in, light the fire. I've got to talk to Mr. Richland.

Bobby Joe watches Karl walk off. When he's out of sight, he opens the bag and hastily pours some of it in a smaller bag. He ties the small bag up and making sure he's not seen, shoves it in a kit bag hanging on a tree.

Bobby Joe takes the rest of the mixture and stirs it into a vat of mash that looks like spoiled oatmeal.

EXT. TRAIN TRACKS - CONTINUOUS

Karl approaches train tracks cutting through the countryside. The hot sun bears down.

Charles stands on the ties of the track looking off down the line. His bottom lip is full of snuff. He spits. He wipes his chin and brow with a handkerchief.

CHARLES

About two hundred miles North is Tulsa. Because of your special mix, even the speakeasies there want our gin, and pay dearly for it.

KARL

Yes, sir. But this still won't keep up with that kind of demand. We ain't big enough.

CHARLES

You cook. I'll worry about that.

KARL

Actually, I do. Now that my Grandpa is dead, I'm the only one left with the know-how. Don't you forget it.

Charles walks up and puts his hand on Karl's shoulder. With his other hand, he gently pats Karl's face.

CHARLES
I was really sorry about your
Granddaddy. You ever find his body?

KARL
No, sir.

The pats become harder. Karl winces as the pats become slaps. Karl tries to pull away, but Charles holds tight to his shoulder. Just as blood runs down Karl's face, Charles stops.

CHARLES
There's a trestle just before you
enter Chandler. Underneath it,
you'll find your granddaddy.

IN THE DISTANCE a train WHISTLE blows.

INT. WORKING STILL - CONTINUOUS

Bobby Joe looks into the distance and sees a TRAIN moving at a slow speed toward Charles and Karl.

Bobby Joe ignites the fire under the vat. He grabs his kit bag and disappears into the brush.

EXT. TRAIN TRACKS - CONTINUOUS

The TRAIN pulls to a stop near Charles.

A thin, wiry man, DURNIN wears a black suit with vest and a western gun belt. He jumps down from an empty box car near the engine. He wears a railroad detective's badge. He approaches Charles with confidence and an edge of anger.

CHARLES
You must be Durnin.

DURNIN
Where's the delivery? We have a
schedule to keep.

CHARLES
Karl will show you.

Durnin WHISTLES and FIVE RAILROAD DETECTIVES wearing similar BLACK SUITS jump out of the box car.

INT. APARTMENT - DAY

Jacob sits at the window in his sweat soaked t-shirt and boxers. He smokes a cigarette, blowing the smoke out the window. The curtains move with the air from an oscillating fan on the dresser.

Vera sits on the bed in her slip.

VERA

When did you start smoking again?

Jacob, lost in thought, takes a final puff and puts the cigarette out in an ashtray on the windowsill.

JACOB

How long have you known?

VERA

About your dirty habit?

JACOB

About my father's dirty habits.

Vera moves to a basin of water and soaks a washcloth and puts it on her neck.

VERA

The ice is already melted. I think we can say summer is finally here.

JACOB

How long?

VERA

Don't remember.

JACOB

How long have you been in business with him? Toby says--

VERA

Plan on keeping him like a pet? Cause, frankly, he scares me. Like the kind of animals that'll turn on you given the chance.

Vera dips the rag in the water again.

JACOB

He seems to be the only one that's honest with me. I know you called the house the other night.

Vera takes the wet cloth and puts it on Jacob's neck.

VERA

Sometimes the truth can hurt you. That's the last thing I want to do.

JACOB
Tell me the truth?

VERA
You sneak up to my apartment
everyday. Most would blush if they
knew. How is that honest?

Jacob stands and meets her eye to eye.

JACOB
How deep are you in with my father?

VERA
When my husband died he left me
this place and not a dime to my
name. You gonna support me?

Defeated, Jacob grabs his pants.

A KNOCK on the door draws their attention. The door OPENS and
Toby stands in the doorway.

TOBY
Ruby told me to come find y'all.

VERA
Of course she did.

Toby holds on Jacob for a moment as Jacob gets dressed.

JACOB
Gotta go.

Jacob races out the door and down the hall. Toby follows him
with his eyes. Vera notices Toby's gaze.

VERA
(to Toby)
You can talk through the door.

Vera slams the door.

INT. APARTMENT HALLWAY

Toby brings his attention back to the apartment door.

TOBY
Bobby Joe, he's downstairs.

INT. APARTMENT

Vera pulls on her dress. She looks at herself in the mirror.

VERA

Tell him I'll be down in a minute.

Vera runs a brush through her hair, notices the wrinkles on her face. She pulls at her skin to try and bring back ten years. Depressed, she gives up.

INT. CATTLEMAN'S CAFE KITCHEN - MOMENTS LATER

Vera enters. Toby, leery of Bobby Joe, acts as Guard over him. Vera approaches and waves Toby off. Toby washes dishes, but keeps an eye and ear on the conversation.

VERA

What the hell do you want, Bobby Joe? I ain't got all day.

BOBBY JOE

I can't. Not with him in here.

Vera, put out, still obliges and waves Toby out of the room. When Toby's gone, Bobby Joe continues.

BOBBY JOE (CONT'D)

Heard what happened the other night. Reckon Richland is having a time keeping the cops off his back. I came over to tell you that I can make shine as good, no even better than Richland.

VERA

Is that so? You trying to take over his business? I don't think he'd like that. Besides, I don't think you have the balls to do it.

BOBBY JOE

You just give me a chance with one shipment and you'll see.

VERA

You got it here?

BOBBY JOE

It's in the truck.

Vera thinks about it.

VERA

Toby!

Toby enters the kitchen.

VERA (CONT'D)

Go help him.

EXT. CATTLEMAN'S CAFE ALLEY - CONTINUOUS

Toby and Bobby Joe approach the back of Bobby Joe's truck. They throw the tarp back revealing a case of moonshine. Toby picks up a bottle.

TOBY

This don't look like Richland bottles.

BOBBY JOE

You don't want to mess with me, Toby Cox.

TOBY

Shit, like you could--

BOBBY JOE

My cousin Wilbert saw you the other night at Overholser Lake.

Toby grabs Bobby Joe and pins him against the building.

TOBY

Yeah, what'd the fuck did he see?

BOBBY JOE

Saw enough to get you run out of town on a rail. I ain't opposed to tell them what I know.

TOBY

I oughta gut you right now.

BOBBY JOE

(smug)

And if something should happen to me...

Toby, defeated, let's Bobby Joe go.

BOBBY JOE

So, no one saw nothing, right?

Vera steps into the alley.

VERA

You two going to flap your gums all day, or are you gonna bring it in?

Bobby Joe grabs a case and follows Vera back inside. Toby paces, then puts his fist in the side of the truck.

EXT. OKLAHOMA CITY POLICE HEADQUARTERS - DAY

A red brick building, PATROLMEN move in and out. PATROL CARS line the curb.

Jacob sits in his car across the street. Sweat drips down his face. He intently watches the front door to the station.

A Patrolman escorts a CRIMINAL toward the front of the building. Jacob overhears...

CRIMINAL

You can't just do this. There'll be consequences. You hear me?

FLASHBACK...

SUPER: NEW YORK CITY, 1929

INT. NEW YORK CITY GARMENT FACTORY - NIGHT

Rows of sewing machines and scraps of material blanket the floor, a working factory, all of the workers are gone.

In the center of the room, FRANK COSTELLO, mobster (40), is flanked by TWO THUGS. One Thug wipes blood from his knuckles with a white handkerchief.

Jacob stands in front of Frank, filled with anger and fear.

COSTELLO

I said they'd be consequences. You obviously didn't hear me.

JACOB

A lot of people lost their shirt. It was nothing personal.

COSTELLO

Look, kid. Your pop took care of you. Why don't you get out of town before you fuck this up.

JACOB

I came for Cass. I know he's here.

The Thug looks back to the corner office. He smiles at Jacob.

COSTELLO

It wasn't part of the deal. Your pop made that very clear.

JACOB
I'll make it part of the deal.

COSTELLO
Come on boys. Send the Cleaner. I
want this taken care of before the
first shift.

Costello and the Thugs head for the door. Jacob runs to the
back office.

INT. FACTORY OFFICE - CONTINUOUS

Jacob throws open the door. On the floor lies a bloody
unrecognizable Cass. His last breath forces blood to GURGLE
from his lips. Jacob, crying, grabs Cass and holds his
lifeless body.

BACK TO SCENE...

EXT. POLICE STATION

Jacob snaps to attention as he sees Bryce run out of the
building behind Police Chief Jarvis.

BRYCE
Just doing my job.

CHIEF JARVIS
Why didn't you run that tip through
your Lieutenant before taking it
upon yourself to make a damn stupid
pursuit through our streets?

BRYCE
I thought--

CHIEF JARVIS
You don't think. That's my job.
Don't disappoint me again.

Jarvis continues on and jumps in the back of a patrol car. It
drives off as Bryce stands stunned and angry.

Jacob drives slowly in front of the building. Bryce sees
Jacob drive by. They lock eyes.

Bryce jumps into his patrol car and drives after Jacob.

END ACT III

ACT IV

EXT. DIRT ROAD - LATER

Bryce moves slowly down the road. He stops at a gate into an open field of dying parched earth and a lost crop of wheat. Bryce takes a chance and pulls through.

EXT. WHEAT FIELD - CONTINUOUS

Bryce follows the ruts that skirt along the wasted field. He looks at the horizon. In the distance - a large tree and Jacob's car. Bryce accelerates and drives toward it.

AT THE TREE Jacob sits on the hood of his car chewing on a stem of parched wheat.

Bryce pulls up under the tree and gets out.

JACOB

This is a sign of the times to come. The farms are gonna start dying. We plowed til there's nothing the earth can give.

BRYCE

So much for the land owner.

JACOB

We were smart. We invested in cities, building commercial enterprises. We didn't see short term gains in farm land.

BRYCE

You bring me out here for a lesson in agriculture?

JACOB

You're a man who likes Indian sayin's. Can't seem to get one out of my head.

BRYCE

Why don't you stop wasting my time.

JACOB

It goes, "They have assumed the names and gestures of their enemies, but have held on to their own, secret souls; and in this there is a resistance and an overcoming."

BRYCE

You lost me.

JACOB

I'm saying the Indians were smart. They would just blend in and figured if they waited long enough we would mess up. Look at this land. They have proved their point.

BRYCE

You waiting for your daddy to mess up? May be waitin' a long time.

JACOB

I'm already inside. I blend in. I can help you and you help me.

BRYCE

I'm listening.

JACOB

Let's bring down the still. But, there's bigger fish and Charles has them all on his line.

BRYCE

You hook the fish, and I'll reel'em in.

JACOB

And then you gut them. You make that happen?

BRYCE

You tell me where the still is and I'll take care of the rest.

Bryce reaches his hand out to Jacob. They shake.

INT. DINER - NIGHT

At the counter Jacob drinks coffee, nurses a cigarette. A SHORT ORDER COOK slings potato hash and dips grits from a pot. A CUSTOMER steps up to the register.

CUSTOMER

(to Waitress)

I'm not from these parts. I'm trying to get to Shawnee.

WAITRESS

Why, hon it's less than an hour drive. Let me show you.

The Waitress points to a map hanging behind the register. Jacob follows her finger to the map. Excited, he puts out his cigarette and leaves a dime as he rushes out the door.

INT. RICHLAND HOUSE - CONTINUOUS

The PHONE RINGS. Charles enters the hallway and answers.

CHARLES

Hello.

TOBY (ON PHONE)

It's Toby. I got the information.

CHARLES

Not on the phone, at the office.

EXT. RICHLAND BUILDING - MOMENTS LATER

Jacob unlocks the door, then looks around the empty street. He enters the dark lobby.

INT. RICHLAND BUILDING - CONTINUOUS

Jacob locks the door and approaches the elevator. He enters and ascends to the tenth floor.

EXT. RICHLAND BUILDING - CONTINUOUS

Toby pulls to the front of the building, waits for Charles.

INT. OFFICE - CONTINUOUS

Jacob turns Charles' desk lamp on. He rummages through Charles' desk drawers.

INT. RICHLAND BUILDING - MOMENTS LATER

Charles and Toby wait for the elevator to descend from the tenth floor.

INT. OFFICE - CONTINUOUS

Jacob flips through bank journals and other documents looking for information on the still.

Outside the office door Jacob hears unrecognizable TALKING in the hallway. He quickly closes the desk drawers, turns off the desk lamp, and ducks under the desk.

The office door OPENS. Toby and Charles enter. Charles turns on an overhead light. They move around to the back side of the desk.

UNDER THE DESK Jacob is inches away from their legs.

Charles pulls a rolled map out of a drawer and unrolls it on the desk. It's the Oklahoma map with the delivery locations for the moonshine and the Shawnee still.

CHARLES

Are you sure what you heard?

TOBY

Bobby Joe is stealing from you and taking over your deliveries to pocket the money himself.

CHARLES

I want you to take care of it.

TOBY

He's most likely the one who snitched with the cops.

UNDER THE DESK Jacob listens intently to the conversation.

Charles points to the location of the still on the map.

CHARLES

He should be there now. I've got him working with Karl on a new batch. When you get there, tell Karl that "bird dog" sent you. Like you've done before. He'll know what you're there for.

TOBY

How do you want me to do it?

CHARLES

You remember how you took care of Gordon Poole?

TOBY

You want me to dump Bobby Joe in the same place?

CHARLES

Nobody has found Gordon yet. As good a place as any.

TOBY

I'll take care of it.

Toby reaches for a pencil and paper to write down the location of the still.

When he goes for the pencil it rolls onto the floor. Toby reaches down to pick it up. He notices Jacob and freezes.

UNDER THE DESK Jacob is frozen in fright. He looks at Toby with disappointed eyes.

Toby looks away ashamed. He rises back up to the desk.

CHARLES

You going to write down the location? It's not easy--

TOBY

(frustrated)

I got it! I got it. I can remember where it's at. If you want me to do this tonight, then let's go.

Charles leaves the office into the hall. Toby hesitates.

UNDER THE DESK an angry Jacob grabs Toby's leg to hold him and keep him from leaving.

Toby leans on the desk, stares down at the still's location.

TOBY (CONT'D)

(whispering)

Gotta let me be.

Toby jerks his leg out of Jacob's grip, moves to the door, turns off the light. From the darkness, quietly...

JACOB

(standing)

That's not the Toby I know.

Toby moves to Jacob at the desk.

TOBY

Like I said, things have changed.

JACOB

Then, they can change again.

Toby leaves, closes the door behind him.

Jacob turns the lamp on and scans the map. The pencil lies next to the still's location now encircled by a pencil's mark. Toby has given him the location.

INT. WORKING STILL - DUSK

As the sun sets, Bobby Joe and Karl check the temperature of the vats and test the condensation flowing from the tubes.

Secretly Bobby Joe pulls a bag from under his shirt and puts it in his kit bag hanging on a tree.

EXT. WORKING STILL - CONTINUOUS

Toby approaches Leroy, the look out. Recognizing him, Leroy waves him on. Toby disappears behind the blinds.

INT. WORKING STILL

Focused, Karl stirs mash in one of the vats undeterred.

TOBY

Karl.

KARL

You could be in a heap of trouble coming out here.

TOBY

Bird dog sent me for Bobby Joe.

Karl comes to a dead stop. Frustrated, Karl throws his mash stirring stick out into the field.

KARL

Damn it! Let's talk out here.

EXT. TRAIN TRACKS - MOMENTS LATER

Karl stares down the tracks while Toby gives him his moment.

Toby looks at his pocket watch. The time is 7:36. The light is nearly out of the sky.

Karl turns to Toby.

KARL

I trained him. A good masher is scarce as hen's teeth. Not to mention...

TOBY

Mention what, Karl?

KARL

Bobby Joe's wife just had a child. You can't go and take--

TOBY

I hear you Karl, but Richland's fit to be tied. Bobby Joe's stealing from us, from you.

KARL
Bullshit. He don't have smarts--

TOBY
How many mouths are you trying to feed? In no time, you won't be working for Richland. Do you think Bobby Joe is going to need you now that he has your recipe?

KARL
He what?!? Hell no.

Karl charges back to the still.

Toby gives Karl distance before he starts after him.

INT. WORKING STILL - MOMENTS LATER

Toby enters to find Karl going through Bobby Joe's things. Bobby Joe grabs him, holds him back.

Karl slugs Bobby Joe in the face. He falls to the ground. Karl grabs the kit bag hanging on the tree. Bobby Joe runs after Karl.

Toby steps in and stops Bobby Joe.

BOBBY JOE
Come on, Karl. I can explain.

Karl rips open the kit bag and Karl's secret herbs spill out all over the dirt.

KARL
Why you son of a bitch!

Karl charges Bobby Joe and takes him to the ground. They wrestle in the dirt throwing punches at each other.

Toby steps back.

TOBY
Karl, you're doing my job for me.

Finally, Toby pulls Karl off Bobby Joe.

TOBY (CONT'D)
Come on. Get back to the mash.

Karl gets up and dusts himself off. He walks up to Toby.

KARL
Finish this!

BOBBY JOE
 What? What are you talking about?

TOBY
 (pulls a pistol)
 Bobby Joe, let's take a walk.

BOBBY JOE
 Come on you two. I got a new mouth
 to feed. You gotta understand.

Toby pulls out his pocket watch. The time is 7:55.

The sky is dark. Only the flames from the fires under the
 vats and a handful of lanterns give off light.

Toby pushes Bobby Joe out into the darkness with the muzzle
 of his pistol. He grabs a lantern.

EXT. FIELD - NIGHT

Three patrol cars, headlights off, pull off into the grass.
 In the distance, the faint flicker of the fires.

Bryce and five PATROLMEN get out of the cars. Bryce looks at
 his watch. The time is 8:00 p.m.

Bryce waves the other Patrolmen to follow him. They pull
 their pistols from their holsters and follow close behind.

EXT. CLEARING - CONTINUOUS

In another part of the field, Toby pushes Bobby Joe into the
 grass. Bobby Joe collapses, blubbering like a baby.

BOBBY JOE
 Toby, please. It ain't got be like
 this. You know I'd never say
 nothin'? I'd make sure my cousin
 never says nothing--

TOBY
 The lake? Ain't got nothing to do
 with that. It's all about the gin.

BOBBY JOE
 You gotta tell my wife I love her.
 And my baby, please take the money
 Miss Vera owes me for the delivery
 and make sure they get it.

Toby sets the lantern down next to Bobby Joe.

TOBY

Grab that lantern and hold it up
over your head. I gotta see what
I'm aiming at.

Bobby Joe lifts the lantern. His hand shakes. Suddenly, Bobby Joe's pants change color. He's pissed himself.

TOBY (CONT'D)

God damn it! Hold yourself
together.

Toby looks at his pocket watch. The time is 8:01 pm.

EXT. DIRT ROAD - CONTINUOUS

Jacob drives, pulls off a dirt road. He looks into the night sky for any faint signs of light. Only stars light the sky. He sits on the running board and waits.

INT. APARTMENT - LATER

Vera sits on the chair in her slip looking out the window. The street is quiet except for a car pulling up to the cafe.

Vera looks down. A YOUNG COUPLE walks arm in arm down the sidewalk. In love, they whisper to each other and laugh.

Vera pulls back in and looks at the clock. The time is 8:21. Jacob isn't coming, she gets dressed.

Vera looks at herself in the mirror, picks up the brush. She stops before putting it through her hair. Walks out of the apartment, turns off the light.

CROSS CUT TO:

EXT. WORKING STILL - CONTINUOUS

Leroy hears a twig SNAP, raises his rifle and aims it in the darkness. He moves left then right, waits.

Out of the black, a Patrolman steps up and grabs the rifle. Bryce raises his pistol and hits Leroy over the head. He falls to the ground.

EXT. CLEARING

Bobby Joe sits on his knees with his head bowed and the lantern still in his outstretched hand shaking.

Toby holds the muzzle of the pistol to Bobby Joe's head. He looks back toward the still. He sees shadows and movement. He pulls the gun back.

Bobby Joe squeezes his eyes tight. His lips move to the mumbles of a desperate PRAYER. Bobby Joe opens his eyes slowly. Toby is gone. He looks around the dark field. He jumps up, runs into the dark.

INT. WORKING STILL - CONTINUOUS

A Patrolman handcuffs Leroy while another cuffs Karl.

Bryce takes a stick, wraps it in a cloth, soaks it with moonshine, then lights it on fire. Bryce torches the place kicking over vats and smashing bottles.

EXT. DIRT ROAD

From his car, Jacob watches the flames of the still lap up on the horizon. The distant POPS AND CRASHES of exploding vats and bottles bring a smile to his face. He drives off into the night.

INT. RICHLAND DINING ROOM - NIGHT

Charles, Iris, and Shelby sit at the dining room table. They quietly pick at their dinner. Iris looks over at the empty place setting, Toby's seat.

Charles cuts his meat. He stops suddenly when the hall clock CHIMES 9:00. He waits. When the final CHIME ends, he places his knife and fork down. He waits. The phone RINGS.

Charles gets up and answers the phone. Iris finishes her dinner. Shelby watches Charles with interest.

INT. HALLWAY - CONTINUOUS

Charles picks up the phone.

CHARLES

Is it done?

CHIEF JARVIS (ON PHONE)

Like a damn celebration. You know, I can't release any of them.

CHARLES

I'll send Kerns for Karl tomorrow. You can have the other one. Keep celebrating. I want all y'all to think we're out of business.

Charles hangs up the phone very satisfied with the result.

INT. DINER - LATER THAT NIGHT

Toby sits at the counter eating alone.

The bell above the Diner's door RINGS.

Jacob walks up and sits next to him.

TOBY

I guess change is possible. Not everyone's going to take to it.

JACOB

Heard things about you. Rather not know right now. You okay with that?

The bell above the door RINGS.

Bryce enters. He approaches and shouts out to the WAITRESS.

BRYCE

I'll take a coffee to go.

Bryce, Jacob, and Toby avoid eye contact.

BRYCE (CONT'D)

It's been a good night.

JACOB

(points to Toby)

It has been a very good night.

FADE TO BLACK. THEN...

EXT. FIELD - NIGHT

Bobby Joe stands in the glow of torches. He shades his eyes from the glare of the fire.

Railroad Detective Durnin and two other Railroad Detectives hold guns on Bobby Joe. In the darkness behind Bobby Joe, the SCREECH of metal on metal. Bobby Joe turns around and looks into the blackness, then back to Durnin.

BOBBY JOE

I gave you Richland's recipe. Ain't that enough? You don't gotta do this? I'll work for you.

From the darkness, "Irish" Maney emerges and places his hand on Bobby Joe's shoulder.

"IRISH" MANEY

Boy O. You know Richland can never
know I'm making gin. Now, it's time
to get in the boxcar.

BOBBY JOE

(pleading)

Please, I'll do whatever you want.

INT. BOXCAR - MOMENTS LATER

A train boxcar buried under ground. It's a dark shell of
space. Bobby Joe's breathing echoes off the metal walls. A
light glow from the torches outside bleed into the opening.

A TORCH from Durnin's hand lights up the inside of the car as
he leans inside.

DURNIN

We left you some company.

Paralyzed by fright, Bobby Joe forces himself to look around
and inspect his surroundings. In the corners are piles of
bones and full skeletons of the men who perished before him.

BOBBY JOE

God damn it! I'll kill y'all sons
of bitches!!!

Durnin pulls out of the hole leaving Bobby Joe in complete
darkness. Bobby Joe's SCREAMS are over powered by the SCREECH
of the metal door.

EXT. BOXCAR - CONTINUOUS

The Railroad Detectives use their boots and scatter dirt over
the metal door covering any notion of a buried boxcar. The
SCREAMS, muted, fade into the night.

Cut to Black.

END OF ACT