THE FIFTH QUARTER

An Honors Thesis (HONRS 499)

by

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Recently, I had the opportunity to talk to a guy who graduated from Ball State and went out to Hollywood. He now is a producer for a direct-to-video film company. He told me that everyone who comes out wants to be a director. According to him, these folks have no idea how much work and frustration it takes to complete a movie. Let me tell you, I sure am a believer now.

This project has been a real eye opener. When I first came up with the idea to do a short film instead of a research paper, I really did not think it would be as difficult as imagined. After I got the idea, actors and screenplay taken care of, I figured it would all come together with relatively few problems. I finished the introductory credits and the "mourning" scene and was flying high. This film is going to make itself! Well, that statement could not be any further from the reality of filmmaking.

One of the first problems encountered in my film debut was the fact that I was trying to be on both sides of the camera at the same time. This was virtually impossible since I also play the main character. The scenes I acted in, and I use that term loosely, were hard to direct as well. In most cases, it was hard to use a monitor for directorial purposes. Trying to explain to my recruited camera people on the shots that I wanted became a lesson in patience. In some cases, there was no one to run camera, so this became even more frustrating as I became ghost cameraman, actor, director, set designer and crewmember all
rolled up into one ball of stress. Another source of much grief was the video camera's habit of "rolling back" a few frames after it stops recording, often losing some good stuff.

Enough about the challenges involved with this project. I feel it is important to talk about how I conceptualized this labor of love and all of the factors therein. When I decided to do a short film, I racked my brains and searched through my stacks of books, short stories and other literature for a good story to adapt to video. I felt like I did not have enough time to develop a solid concept of my own, so I finally decide to pay tribute to one of my favorite authors. He is much-maligned because of his supernatural leanings and deliciously gruesome tales of vampires, rabid dogs, demons, and a town in Maine where strange things happen over and over again. Naturally, I'm talking about Stephen King, who I believe is a top-notch writer. His brilliant works have been made into film before, usually very poorly, so there is an inherent trap in creating a video interpretation of a King story. I did not want to become another filmmaker who butchers a great Stephen King story, so I had to be careful.

The story I chose is entitled The Fifth Quarter, from the collection Nightmares and Dreamscapes. It is not your usual King fare, more of a hard-boiled revenge tale than a horror one. Fans of Stephen King would equate the style with the character of George Stark, a pseudonym writer from The Dark Half. The original story concerns an ex-con who is bent on revenge. The story also concerns an armored car heist and several double-
crossings and plot twists. It was time to create a decent screen adaptation to this fine story.

To make the story more fitting to my generation and to better suit the actors and locations, I changed the main characters' backgrounds slightly. The fifth quarter and Barney become old college pals who have drifted apart after graduation. Both are having troubles cutting it in the "real world." I wanted to try to capture some of the fears and doubts that I am experiencing with my own impending graduation. Barney becomes mixed up with a group of criminals and the promise of easy money. He is double-crossed and his friend must make a forced entry into the harsh reality of the underworld. We see his character develop from average Joe to a machine bent on righting a wrong that he feels needs correcting. His violent passage in and out of revenge is chartered here. We leave our reluctant hero mission accomplished but unsure and uneasy of what has transpired. It is left up to the audience as to whether or not the bank money is retrieved.

Now that the screenplay has taken shape, it was time to call on some friends to be actors, which was less of a problem than I thought it would be. In fleshing out the characters found within the story, I created some character notes or guidelines to try to get a handle on each character, and I feel it is noteworthy to include them here.

#5: I left this character nameless for a couple of reasons. First of all, his name is only mentioned in passing in the short story and that makes it all the more effective. Being
the title character and such an integral "fifth wheel" lends him a lot more strength. I also wanted him to have some "Everyman" qualities, where he and his past could fit into many ideas. I see him as a nice, quiet guy, unsure of the world around him and just wanting to make it somehow. I tried to capture his transformation and trip down the "dark alley" as best I could within the obvious constraints. I paid attention to costume with #5. In the first scene with Barney (alive and well), he wears a nice white shirt. When Barney dies, he is in blue. As his character, mood and resolve shift, the darker his clothing becomes. As he enacts his terrible revenge, he is dressed all in black and a cap hides his face. I tried to capture the idea of being pushed too far. Also, #5 swings through various moods, including driven, haunted, uncertain, mournful and resolute. I attempted to add strength to these with setting and composition.

BARNEY: Barney is a little naive and too trusting. He is easily lured into falling in with Sarge and Keenan. I feel he never really knew what he was getting into and honestly meant no harm. The lure of easy money and a way out of the daily grind was too strong of an appeal for Barney. Barney is someone who's buttons are easily pushed. To quote King "If I could have put an epitaph over his head, it would have been the one about how there's a sucker born every minute. Most of them are pretty nice guys, too, I bet - just like Barney."

KEENAN: I felt that Keenan had gotten really lucky in the criminal life, but was never really cut out for it. He is ill-placed as a bankrobbber, but has enjoyed a measure of success and
an even greater amount of luck. He is no hardened criminal and comes apart easily, which we see when #5 throws a monkey wrench into his plans. My friend JR, who plays Keenan in the film, even went so far to say that he found him a bit effeminate, but I wouldn't, so we just played him as a smooth-talker until his plan comes apart.

SARGE: Sarge is a pivotal character in the movie adaptation, which surprised me. That is just the way it turned out. Sarge has a sort of savvy that goes past the big, tough criminal. He sees and understands #5 for what he really is and what he is really after, as we see in the final showdown. Sarge is brutally honest and straightforward. The actor who played Sarge always lamented that if Sarge was such a tough ex-Green Beret, he would have broken little #5 in half. I felt like Sarge realized the dangerous and lethal potential in him, and played him much more subtly. I believe #5 would have let him live had Jagger not shown up.

JAGGER: Jagger is ever the mystery. King kept him shrouded, and I followed the same path. A friend suggested that I could really hit hard and have Jagger be a woman, which I thought was an interesting idea, but in the end I felt like I had already strayed far enough from the actual story, so Jagger is how we see him.

Now that I had secured an idea, established a working screenplay, contracted my actors and fleshed out their characters I needed locations fitting for the mood of the story. Lighting is also important, but was never my strongpoint. I hope that it
is not obvious that a large portion of this was filmed in one house. My basement becomes Sarge's hideout, and is suitably messy enough. We had problems lighting down there. My living room and bedroom became #5's house. My kitchen is Barney's abode. We used a friend's house for Keenan's, because we had already used up my house and her house was a lot nicer. My favorite location was shooting at the reservoir. Although it was a very windy day, I felt the surrounding atmosphere was very fitting.

Now we shoot the pieces of the picture. This was a lesson in logistics, since it is hard to get busy people together to help another busy person get a project done. Recurring illnesses did not help the shooting schedule much either. Securing equipment was also a real treat, and earned me two parking tickets. My actors who had acted in productions before were confounded with the so-called "movie style" of production, since they had previously acted in the theater. But after all the pieces of the puzzle were on video tape, it was time to put them all together in the editing lab. Along with utilizing the proper types of cuts, an important concern was the production's music.

The bulk of the music found within my film is by a band called Alice in Chains. They are renown for gloriously dark and moody music, and I felt that several of their tracks fit right in with the tone I attempted to set with the Fifth Quarter. "Rotten Apple," the song with the introduction, is a haunting piece whose lyrics caught my attention. The resounding themes of "innocence is over, I repent tomorrow, sustenance is stolen" drew me to this
song. The chorus is the clencher: "What I see is unreal/ I’ve written my own part/Eat of the apple so young/ I’m crawling back to start." I felt this fit the mood perfectly. "Nutshell" is a mournful song heard in the sequence where number five mourns Barney’s death. The lyrics are as follows: "We chase misprinted lies/ We face the path of time/ And yet I fight this battle all alone/ No one to cry to/ No place to call home."

Music is a great way to set the mood of a certain sequence. I chose "Almost Real" by the Rollins Band for the piece where #5 enacts his revenge against Keenan. This portion of the song builds to such a good climax and the words were perfect for my purposes. For the final scene, I chose "Shallow Ground" by Corrosion of Conformity, which pits soaring guitars with a subdued melody. I have always found this piece very beautiful and perfect for #5’s scene of reflection. The use of these songs has been a good lesson in the way a piece of music can really influence the perceived mood of a story.

These are the pieces of the puzzle that became the Fifth Quarter. I look back now after ten some hours of editing and see what my labor has become. Sure, the lighting is terrible. Of course, the sound doesn’t match in some places. Sure, it’s not the best movie ever to be made. These are all true, but this is my movie, and I am very proud of it. I never thought I would get it done, but it is in the can and I like it. The only problem is that when I go back to the book and read the story, it will never be the same again.
THE FIFTH QUARTER

A short film by Bill Smith
Based on a story by Stephen King

(Note: The title character will be designated #5 in this screenplay. He remains nameless.)

MOVIE BEGINS WITH TITLES INTERCUT WITH MOODY IMAGES THAT FADE IN AND OUT WITH TITLES, I.E. MAP, ROBBERY PLANS, GUN, ETC. THE MUSIC IS "ROTTEN APPLE" BY ALICE IN CHAINS AND RUNS THE DURATION OF THE TITLE SEQUENCE.

AFTER THE TITLES AND SONG WE SWITCH TO LIVE ACTION. #5 IS SITTING IN HIS CAR OUTSIDE OF KEENAN'S HOUSE. HE IS WAITING FOR THEM. VARIOUS CAMERA MOVES AS #5 GOES THROUGH INTROSPECTION WHILE SITTING IN CAR.

#5: (V.O.) Looking back, it seems so unreal how it all got started. My perfectly dull and ordered world got shattered one fateful day. I'm taking that first irretrievable step and it all snowballs from there. I'm just you're average nice guy trying to cut it in this world. But now I'm on a mission of revenge for a dead friend and I don't know what the hell I'm doing.

#5 PAUSES AND RUBS HIS FACE. HE IS UNSURE AND TIRED. THEN HE RESUMES HIS INTROSPECTION.

#5: (V.O.) His name was Barney. We went to high school and college together. We were pretty good friends. After graduation I saw less and less of him. We were all so wrapped up in getting good jobs, making lots of money and trying to finally become adults. I figured Barney and I were just drifting apart like countless graduated seniors do. I was trying real hard to land a good job and wasn't worrying about much else. I hadn't seen Barney in a long time. Then one day...

FLASHBACK OF A MEETING BETWEEN BARNEY AND #5.

SFX: (KNOCKS ON A DOOR)
#5 GOES TO ANSWER THE DOOR. IT'S BARNEY.

#5: (GENUINE SURPRISE AND EXCITEMENT) Barney! Bout time you showed your face around here!

BARNEY: Yeah, I know, I know.

#5: What's up? How's the job hunt going?

BARNEY: Ah, it's hard, ya know? How are you coming?

#5: Not any leads. I've been hauling resumes around ever since we graduated four months ago. Phone bills are outrageous, bills are due, moneys tight. It's rough.

BARNEY: Well, I think I've found a way to make it on easy street. I've been talking to some people. They said no suit and tie, no references, lots of money. Hopefully I'll be set.

#5: (JOKINGLY) Damn, what are you gonna do, rob a bank?

BARNEY: (LOOKS AWAY AND LAUGHS NERVOUSLY) Uh...no. I just met some people who said they needed my help. Said they could open some doors for me.

#5: That's cool. Hey, you seen that new movie called True Romance?

BARNEY: No I haven't.

BARNEY AND #5 CONTINUE TALKING AND HANGING OUT. V.O. FROM #5.

#5: (V.O.) I wished I would have know what Barney was getting into. Maybe he'd still be alive and I wouldn't be sitting outside of a high profile criminal's house not knowing what to do next. We had grown up together, Barney and I, and we had grown apart. But I never thought what was about to happen ever would.

BARNEY AND #5 SHAKE HANDS GOODBYE AND BARNEY LEAVES.

#5: (V.O.) I saw him once more, and that's when my world got turned upside down.

#5 SITS A HOME AND IS GOING OVER SOME PAPERS. THE PHONE RINGS.
SFX: (PHONE RINGING)

#5: Yello? (SILENCE) Hello? (IRRITATED) HELLO-0?!?

BARNEY: (WEAKLY) Help me, Oh God, it hurts so bad.

#5: Barney?? Is that you?

BARNEY: Oh God, please help me. I didn’t know it would turn out like this.

#5: Hang on Barney!! I’ll be right there!!

CAMERA FOLLOWS #5 AS HE RACES OUT OF THE HOUSE AND INTO CAR. #5 PULLS INTO BARNEY’S DRIVE AND HURRIES IN. HE FIND BARNEY LAYING ON THE FLOOR NEXT TO THE PHONE AND A GUN. THERE IS BLOOD EVERYWHERE AND BARNEY IS GRAVELY WOUNDED IN THE BELLY.

#5: BARNEY!!!!

BARNEY: (WEAKLY. HE’S SLOWLY DYING) Listen to me. There’s not much time. I’ve been a fool and I’ve done something bad.

#5: What are you talking about? We have to get you to a hospital!

BARNEY: No time...too late...finished.

#5: What happened to you??

BARNEY: Remember when i said that I had something lined up where I could make a lot of easy money?

#5 NODS

BARNEY: I drove the getaway car in a robbery.

REACTION SHOT OF #5. HE IS ASTONISHED.

BARNEY: A guy my dad knew in Vietnam called Sarge and another man named Keenan approached me and asked me to come work with them, running important errands. I drove the Sarge, Keenan and a mean-looking guy named Jagger to a bank, and the next thing I know, they are busting out of the place, screaming at me to drive. I went along with it. It was a rush. We got away. It wasn’t so bad. We scored 480,000 dollars. It was easy.

PAUSE.
BARNEY:  We got away and gave the loot to an old guy named Cappy MacFarland. He took the money somewhere out in the country and buried it. He drew us a really good map and cut it into four quarters, one for me, Sarge, Keenan and Jagger. We were gonna reunite on the Fourth of July and either get the loot or figure out how much longer we wait until it was safe to spend it. I felt like I was part of the gang. It was exciting. Sarge talked a lot about how he owed my dad for something that happened in Vietnam. I thought I was on easy street. (LAUGHS BITTERLY)

BARNEY IS FADING FAST.

BARNEY:  They double-crossed me. They gutshot me and I’m gonna die because I was stupid.

#5:  (DISTRAUGHT) You’re not stupid, Barney, you’re not gonna die!! We gotta get you to a hospital!

BARNEY:  (SHAKES HIS HEAD SLOW) You gotta do something for me.

#5:  Anything, Barney, anything!

BARNEY:  You gotta get them for me.

BARNEY HANDS #5 THE GUN FROM NEXT TO HIM.

#5:  I can’t do that!!! We should go to the cops.

BARNEY:  (MAD) Forget the cops! Those crooks would be out in a few years and then they would come after you for putting them in the pen. These guys are hardcases.

PAUSE.

BARNEY:  Please...please get them for me. Finish it. Don’t let them get away with it.

#5:  Barney, I can’t!!!

BARNEY:  Clean the slate. Right my wrong. Please... let me rest in peace (TRAILS OFF).

BARNEY DIES

#5:  Barney! (SHAKES HIM) Barney, wake up!! Oh God!!

#5 CRIES. CLOSE UP OF PHONE NEXT TO BARNEY OFF OF THE HOOK WITH THE HANG-UP SIGNAL.
IN THIS SCENE #5 MOURNS BARNEY AND TRIES TO THINK OF HIS COURSE OF ACTION. HE IS WRESTLING WITH WHETHER OR NOT HE SHOULD CARRY OUT BARNEY'S FINAL REQUEST. THIS IS INTERCUT WITH IMAGES OF CANDLES BEING LIT, OLD PICTURES, THE GUN, ETC. "NUTSHELL" BY ALICE IN CHAINS PLAYS DURING THIS PART. SONG FADES. #5 BLOWS OUT THE CANDLES. HE KNOW WHAT HE HAS TO DO. RESOLUTION, NEW RESOLVE AND DETERMINATION. #5 PICKS UP THE GUN AND TUCKS IT INTO HIS JEANS.

#5: Alright, Barney, the slate will be wiped clean. (EXIT)

RETURN TO LIVE ACTION OF #5 SITTING IN CAR.

#5: (V.O.) So I did some looking and some changing. My former life, my former self, got discarded like shedding an old skin. I was living in a numb haze. All I cared about now was finding out who killed Barney and how I was going to try to settle the score. (PAUSE) Keenan was high profile, easy to find. No one knows the Sarge's real name. He's an ex-Green Beret. No one calls him his real name anymore. He's just big, murderous and tough. As for Jagger, a dead end. So counting Barney, that was the four quarters. And I make the fifth. I figured since one of them had already double-crossed Barney for a bigger chunk of the loot, they would probably be meeting soon to rediscuss their options. I figured Keenan would call the meeting and I wasn't disappointed. The looking and waiting was about to pay off.

#5 LOOKS SHARP AND RETRIEVES GUN. HE COCKS IT.

SFX: (AUTOMATIC PISTOL BEING COCKED)

#5: (V.O.) Showtime. No turning back.

SARGE WALKS UP TO KEENAN'S HOUSE. #5 EXITS THE CAR AND FOLLOWS HIM. CAMERA IS BEHIND #5. WE SEE THE PISTOL HELD BEHIND HIS BACK. CAMERA FOLLOWS HIM. KEENAN COMES OUT OF THE HOUSE, GREETING HIS GUEST. THEY DO NOT NOTICE #5.

KEENAN: Sarge!!! You're late. Come on in and have a drink.

SARGE: Make it a scotch!

#5 QUIETLY MOVES IN AND COVERS THEM WITH THE GUN.

#5: Stand still. Get your hands up.
KEENAN AND SARGE ARE TAKEN ABACK BY THE SUDDEN APPEARANCE.

KEENAN: (SURPRISED) Who the hell are you?!?!

#5: Doesn’t matter. Move and I’ll blow a hole in you big enough to watch T.V. through.

SARGE: You sound like a punk.

#5: Just don’t move. That’s all you have to worry about. Against the wall, both of you.

#5 SEARCHES THEM. HE FINDS A GUN ON KEENAN AND TOSSES IT.

KEENAN: What’s this about? This about money?

#5: Everything’s about money these days. Yeah, you can say I’m after money. 480,000 dollars, buried somewhere in the sticks.

KEENAN JUMPS AT #5’S MENTIONING OF THE ROBBERY STASH. HE IS STARTLED. SARGE SHOWS NO EXPRESSION.

#5: Come on, inside the house.

THEY ENTER THE HOUSE, WITH KEENAN AND SARGE WITH THEIR HANDS UP.

#5: Siddown, and keep your hands where I can see em.

SARGE AND KEENAN SIT DOWN. #5 REMAINS STANDING, OFTEN PACING.

#5: Let’s talk about maps and money.

SARGE: (IMPASSIVE) I don’t know what you’re talking about. All I know is that little boys shouldn’t play with guns.

#5: (CASUALLY LEANING ON THE BACK OF ANOTHER CHAIR) Hmmm. How’s Cappy MacFarland these days?

KEENAN JUMPS AGAIN AT THE MENTION OF THEIR ROBBERY PLANS. HE IS STARTING TO GET HYSTERICIAL.

KEENAN: He knows!! He knows!!

SARGE: Shut up!!

#5: (SITS DOWN) He’s right. I do know. Most of it anyways.

SARGE: And just who are you?
#5: (CASUAL) A friend of Barney's.

SARGE: (INDIFFERENT) Barney who?

#5: (ANGRY AND COLD) He wasn't dead, Sarge. Not quite dead.

(KEENAN IS LOSING IT)

KEENAN: OH GOD OH GOD OH GOD

SARGE: (VEHEMENTLY) Don't talk. Not one word. I'll snap your neck if you do. (TO #5, CALMLY) What does almost mean?

#5: (GENIALLY) Everything but the fine details. The bank robbery. Barney as the driver. The buried stash. Cappy MacFarland. (PAUSE, THEN COLD) How you and Keenan and some bastard named Jagger killed Barney...and the map. I know about the map.

SARGE: It ain't quite like you say.

#5: How'd you rope Barney in?

SARGE: I knew his Dad a long time ago. We were starting to operate in this area and we needed someone reliable, naive, gullible. He drove the getaway car.

#5: You had it all figured out, but you never thought Barney would live to tell the tale. How'd the deal work?

SARGE: Cappy buried the money for us and drew a good map. He cut it into four quarters, one for each of us.

#5: What's stopping Cappy from stealing the money?

SARGE: Cappy's got inoperable cancer, got less than a year to live. It'll be five years before we can touch that money. The numbers are in sequence. We pulled some old jobs with Cappy and he owed us a favor, so he was the perfect choice.

#5: But there was trouble. Somebody got greedy.

SARGE: Yeah. Keenan's idea. Jagger and me left Keenan and Barney after we quartered the map. He was still alive.
KEENAN: LIAR!!!

SARGE: (FACING HIM) Who's got two pieces of the map?

KEENAN ABRUPTLY SHUTS UP.

SARGE: Keenan's newly acquired map piece still wasn't enough to tell where the money was. So I went along with it. What would you have done? I mean, three ways is better than four, right? Keenan calls me and tells me what he's done. He wants to meet to talk about it, like you figured he would.

#5 NODS.

SARGE: He figured the two of us could find the stash with three quarters of the map.

#5: And split the take 50-50.

SARGE NODS. KEENAN IS TERRIFIED>

#5: (TURNING TO KEENAN) Where's the map pieces?

KEENAN SAYS NOTHING. #5 GETS UP AND LEVELS THE GUN AT HIM.

#5: Come on!! Where is it??

KEENAN POINTS TO THE HIDING PLACE. #5 HAULS HIM UP AND OVER TO IT. KEENAN RETRIEVES THE PIECES AND COWERS. SARGE REMAINS IMMOBILE. #5 IS SLOWLY OVERCOME WITH RAGE. ONE OF THE MAP PIECES HAS BLOOD ON IT. HE SAVAGELY KNOCKS KEENAN TO THE GROUND AND POINTS THE PISTOL AT HIM.

KEENAN: (PLEADING) I swear I didn't mean it. Don't kill me, please. (ETC)

FLASHES OF BARNEY, BOTH ALIVE AND DEAD ARE INTERCUT WITH A RAGE-FILLED #5 AND A TERRIFIED KEENAN. PORTION OF THE SONG "ALMOST REAL" BY THE ROLLINS BAND PLAYS HERE. AT THE CLIMAX OF THE SONG, #5 GOES NUMB AND PULLS THE TRIGGER. GUNSHOT. WE DON'T SEE THE GUN ACTUALLY GOING OFF OR KEENAN'S BODY. #5 THEN APPEARS CONFUSED AND DAZED, BREATHING HEAVILY. SHORT MOMENTS PASS AND HE SLOWLY RETURNS TO HIS SENSES. HE TURNS TO SARGE.

SARGE: (UNFLINCHINGLY) I wasn't crapping you. Keenan capped your friend. I had no part in it.

#5 DOESN'T SEEM TO HEAR. HE IS LOOKING AT THE MAP PIECES AND THINKING.
SARGE: (UNEASY) What now?

#5 HEARS HIM NOW.

#5: We go to your place for your piece.

SARGE: Why do you think my piece is there?

#5: A hunch, and if it isn’t, we’ll go where it is. I’m in no hurry.

SARGE: Got all the answers, don’t you?

SARGE AND #5 EXIT. THEY GET IN THE CAR AND DRIVE TO THE HIDEOUT.

#5: (V.O.) Now I’m really not sure what I’m doing or what’s going to happen next. I’ve really crossed the line. I avenged Barney’s death, but something still nagged at me. Why shouldn’t I get the map pieces? Why should Sarge and Jagger get the loot that got Barney killed? What the hell happens now?

THEY ARRIVE AT THE HIDEOUT AND ENTER.

SARGE: Welcome to Bally’s East. Ain’t much to look at, is it?

#5: Where’s your piece?

SARGE: Over there.

#5 MOVES TO GET IT.

SARGE: Wait....I want your word you ain’t gonna kill me when you get it.

#5: And how are you gonna make me keep it?

SARGE: You ain’t a killer, kid. I don’t know why you’re doing this. For the money? It’s for Barney, right? You want to clean the slate. You did it, it’s clean. Keenan capped Barney and you killed him. If you want the loot, you’ll have three pieces of the map. But I don’t think you’re after money. Sure, everyone wants easy money. But you ain’t no killer, no lifer like me. This ain’t about 480 grand. You got pushed too far and you want something for it. You want personal justice or revenge, or whatever. I don’t care what it is. I want something, too: my life.
#5 turns away, considering this. After a few moments, he turns back.

#5: How do I know you won't come after me?

Sarge: Oh, but I will.

#5: (After a moments more consideration) All right. No more killing. Tell me where I can find Jagger and you got your promise. I'll keep it, too.

Sarge: (Shaking his head slowly) You don't want to mess with Jagger. He'll eat you up. (Pause) OK, they say he skipped town and went to Coleman, Massachusetts, but he's such a mean sonofabitch that I'm surprised that he hasn't pulled a stunt like Keenan's, or your's for that matter.

Sarge retrieves his piece. It has an "X" on it.

Sarge: Here you go, kid. Easy come easy go I guess.

Suddenly the lights go dim. We see Jagger silhouetted in the doorway.

Jagger: No fifth wheels need apply. Sorry, no fifth quarter.

Sarge: Oh no!!!! Jagger!!!!

Repeated gunshots form two different guns. Chaos, then silence. Hand on a lightswitch. The lights are restored. Lights reveal Sarge and Jagger dead on the floor. #5 retrieves the Sarge's map piece and plants Barney's gun on him. He exits the hideout. Once outside, he collapses on one knee and puts his head in his hands.

#5: God forgive me. It's all over.

Transition to #5 leaving in car. Transition to #5 standing on the banks of the reservoir. Three map pieces are in his hand.

#5: (V.O.) It's over now, the mad rage and haze has passed. The slate is clean. I feel like the score has been settled. It's time to forget. Time to restore the balance that was lost when this situation exploded. Time to bury the dead and hope their ghosts don't haunt me. For Barney, I hope he is at peace. And for me, the fifth quarter, the piece of the puzzle no one counted on, it's time to forget. And as for the map, I could find the loot with three quarters. Maybe someday I'll look. Sarge said the money couldn't be touched for five years. Well, five years is a long time to think about what I've done and what I should do.
For now, I just want my old life back. Time will tell the rest.