

Scary As Hell

Screenplay By

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***"But I don't want to go among mad people."***

***- Lewis Carroll***

**FADE IN:**

**EXT. THE WOODS-NIGHT**

A young girl runs through the woods. She looks back and falls to the ground. ROSIE, 16, A troubled girl serving her time in a juvenile hall center. Pink-streaked hair and moon colored eyes. Stubborn and strong willed.

KALEB (V.O.)

Hell is other people. That's the way the playwright put it. Even after your tormentor is gone, they still manage to live on in your head.

CUT TO:

**INT. MOTEL ROOM #314-MOTEL-NIGHT**

SUPER: ONE YEAR AND THREE DAYS EARLIER

A man lies in bed. REESE MATTHEWS, 40. Light brown hair, and blue eyes. A troubled and dangerous man with a rocky upbringing.

REESE

This is a nice room, don't you think?

Reese turns to his right. He reaches for the **duct tape** over a woman's mouth. PATRICIA, 22. A prostitute and high school dropout. Dark hair, green eyes.

Reese pulls the duct tape off of her mouth --

PATRICIA

-- Please! Let me go! I promise I won't tell!

Reese sits up -- and grabs Patricia by her taped arms -- He stands her up -- He holds her in one arm -- and turns on the **clock radio** on the nightstand --

"White Rabbit" by Jefferson Airplane plays.

REESE

This is a good song. Don't you think?

Reese twirls her around in the middle of the room --

PATRICIA

-- Help me!!

Reese covers her mouth --

Patricia bites down on his hand --

REESE

-- Ahh!!

Reese punches her across the face -- Patricia falls to the floor -- Reese crouches down -- He caresses her cheek --

REESE (CONT'D)

-- Why'd you do that, huh? Now I have to put ice on your face.

A loud knock on the door --

REESE (CONT'D)

-- Coming!

Reese steps towards the door -- and takes unlocks it -- Reese opens it at a crack --

CUT TO:

**EXT/INT. MOTEL ROOM #314-MOTEL-NIGHT**

TRUCKER, early 40s.

REESE

Yes, can I help you!

TRUCKER

Can you keep it down in there! Some of us have to be on the road in the morning!!

The Trucker peeks his eyes through the crack of the door --

TRUCKER (CONT'D)

-- What the hell is going on in there?

REESE

Nothing!

Patricia looks at the crack of the door --

PATRICIA

(scream)

The Trucker kicks the door in -- and rushes into Reese -- He pushes him to the floor -- and punches him across the face --

Patricia sits up --

Reese lays on the floor unconscious.

The Trucker lifts Patricia up from the floor --

TRUCKER  
-- Can you walk?

PATRICIA  
Maybe.

TRUCKER  
Go call the police!

Patricia steps towards the doorway -- and stops -- She looks --

The Trucker looks at Patricia --

TRUCKER (CONT'D)  
-- Go!!

Patricia runs out of the room --

The Trucker steps towards the bathroom -- He looks in. A woman's DEAD BODY lies in the bathtub.

TRUCKER (CONT'D)  
Oh, my Lord!

CUT TO:

**EXT. FRONT YARD-AFTERNOON**

Patricia steps towards her mailbox -- She reaches in -- and pulls out a few envelopes -- Patricia goes through them -- and comes across one from Reese -- She rips the envelope into pieces -- and tosses it to the ground -- Patricia rushes towards the front door --

CUT TO:

**INT. VISITORS ROOM-STATE PENITENTIARY-AFTERNOON**

Patricia steps towards the seat -- and sits. She grabs the **receiver** -- and puts it to her ear -- She looks at Reese on the other side of the **glass screen**.

REESE

You look great.

PATRICIA

Is that supposed to make me forget about the pain you caused me?

REESE

I don't deserve your forgiveness. I know that. Did you get my letter?

PATRICIA

Yes, I got it.

REESE

What did you think?

PATRICIA

I tore it up.

REESE

Maybe one day, you will forgive me.

PATRICIA

Maybe. May God have mercy on your soul!

Patricia hangs up the receiver -- and steps back from the glass screen --

CUT TO:

**INT. PRISON CELL-STATE PENITENTIARY-AFTERNOON**

SUPER: ONE YEAR AND TWO DAYS LATER

The light comes on. Reese covers his face with his blanket --

REESE

-- Could you for the love of God, turn off that light!

WARDEN JOHNSON, early 50s. The warden for ten years.

WARDEN JOHNSON (O.S.)

I guess you didn't get the memo.

Warden Johnson steps into the prison cell --

REESE

-- What memo?

WARDEN JOHNSON  
God doesn't give request to  
murderers.

Reese sits up -- and pushes the blanket off -- He brushes his  
fingers through his hair --

REESE  
-- What do you want?

WARDEN JOHNSON  
I have an opportunity for you.  
Something that'll give you some  
time away from this cell.

REESE  
What's the opportunity?

WARDEN JOHNSON  
You've heard of the scared straight  
program, right?

REESE  
Yes.

WARDEN JOHNSON  
This is a bit different, but the  
kids get to be close to you.

REESE  
So, I get to scare the hell out of  
them?

WARDEN JOHNSON  
Exactly.

REESE  
When do we begin?

WARDEN JOHNSON  
Now.

CUT TO:

**INT/EXT. TRANSPORT VAN-MORNING**

GUARD #1 and #2, Early 20s. Guards for two and three years.

Reese sits in the back. Handcuffs on.

Reese looks at Guard #1 as he drives the vehicle. Reese  
covers his mouth --

REESE

(cough)  
(gag)  
(breath)

Guard #2 looks back at Reese --

GUARD #1

-- What's going on back there?

REESE

(cough)  
I -- can't --  
(breath)  
Stop --

-- Reese falls to his left side -- and lays his head to the seat --

GUARD #2

-- Pull the van over!

Guard #1 turns the steering wheel to the right -- and parks the transport van on the side of the road --

GUARD #2 (CONT'D)

-- Keys, please --

-- Guard #1 tosses the van keys to Guard #2 --

Guard #2 pushes the passenger door open -- and gets out of the van --

He steps towards the sliding door -- and unlocks it with the keys -- He pulls it open --

Guard #1 opens the driver door -- and gets out -- He walks around the back of the van --

Guard #2 gets close to Reese -- He grabs a hold of his jumpsuit -- and feels around his neck --

Reese turns his head -- and looks at Guard #2 -- He grips his hands around Guard #2's neck --

Guard #1 steps towards the passenger door --

Guard #2's body drops to the ground -- Guard #1 steps towards the sliding door -- Reese grabs Guard #1 by his throat -- and presses a **.357 magnum** against his head --

REESE

-- Got you!



GUARD #1  
What are you doing?

REESE  
Tell me how far the campsite is?

GUARD #1  
A couple of miles.

REESE  
Thanks.

Reese grabs Guard #1 by his head -- and snaps his neck --

CUT TO:

**EXT. CAMPSITE-MORNING**

The transport van drives towards the campsite --

CUT TO:

**INT. TRANSPORT VAN-AFTERNOON**

Reese parks the transport van -- and turns off the ignition -  
-

CUT TO:

**EXT. CAMPSITE-CONTINUOUS**

Reese steps towards the cabin --

STATE TROOPER, early 20s. A state trooper for four years.

A state patrol cruiser pulls up behind Reese -- The driver door opens -- and the State Trooper stands up -- He steps towards Reese --

STATE TROOPER  
-- Sir!

Reese stops -- He reaches for the gun pressed against his hip -- Reese pulls it out -- and turns --

The State Trooper pulls his gun from his *holster* -- and fires a shot -- The bullet hits Reese in the shoulder -- Reese falls to the ground --

The State Trooper lowers his gun -- and steps towards Reese -  
 - He crouches down -- The State Trooper feels around his neck  
 --

STATE TROOPER (CONT'D)  
 -- Shit, still alive.

The State Trooper grabs Reese from the back of his jacket --  
 and lifts him --

CUT TO:

**INT. PATROL CRUISER-MORNING**

The State Trooper drives the cruiser down a highway -- He  
 grabs his cup of *coffee* from his *cupholder* -- and takes a sip  
 -- The State Trooper slurps his bit of coffee from his cup --  
 He tosses it to the floor of the cruiser --

Reese's head is leaned up against the door of the back  
 passenger door -- He opens his eyes -- Reese lifts his feet  
 up towards himself -- and drives them into the back of the  
 driver seat --

CUT TO:

**EXT. HIGHWAY-MORNING**

The patrol cruiser swerves to the side of the highway -- and  
 flips -- It slides on the *pavement* -- The patrol cruiser  
 explodes --

CUT TO:

**INT. MORGUE-HOSPITAL-EVENING**

A gurney is pushed in. MEDICAL EXAMINER, early 30s. A medical  
 examiner for five years.

The Medical Examiner unzips the body bag -- and looks at the  
 remains of the dead State Trooper.

MEDICAL EXAMINER  
 Poor guy.

DOCTOR, early 40s. A doctor for ten years.

The Doctor steps in --

DOCTOR  
 -- What do we have here?

## MEDICAL EXAMINER

A young man, apparently, he took a big blast to the front of his body. From the looks of it, his whole chest is caved in from the impact. This isn't from the explosion. This man was being driven into the steering wheel. There wasn't a second body! Where the hell is it?

## DOCTOR

Hey, I'm just the doctor. I'm not a detective --

-- The Doctor steps out of the morgue --

The Medical Examiner looks at the State Trooper's body --

## MEDICAL EXAMINER

-- What happened to you?

CUT TO:

**INT. CAFETERIA-JUVENILE DETENTION CENTER-MORNING**

In the line to get breakfast. A young man stares at the **trays** of **eggs, bacon, toast** and **sausage**. KALEB, 17. A teenage boy serving time for nearly killing his mother's boyfriend. Dark hair, brown eyes. A young man with survival experience.

TEEN BOY #1 and #2. 16 and 17 years old.

Teen Boy #1 pushes Kaleb into Teen Boy #2 --

## TEEN BOY #1

-- Move!

Kaleb turns to Teen Boy #1 -- and punches him across the face --

## TEEN BOY #2

-- Hey!

Kaleb kicks Teen Boy #2 between his legs --

CUT TO:

**INT. GIRL'S DORM ROOM-JUVENILE DETENTION CENTER-AFTERNOON**

A girl lays on the top bunk bed. She writes a letter. LORELAI, 17. A teenage girl serving time for stealing.

Blonde hair, green eyes. A sweet and innocent girl with a past of physical abuse.

WOMAN STAFF MEMBER, early 20s. A staff member for three years.

WOMAN STAFF MEMBER  
Lorelai?

Lorelai looks at the Woman Staff Member --

LORELAI  
-- Yeah?

WOMAN STAFF MEMBER  
Honey, you can't be in here at this time.

LORELAI  
Sorry. I was just writing a letter.

WOMAN STAFF MEMBER  
To your pen pal?

LORELAI  
Yeah.

WOMAN STAFF MEMBER  
Come down, please?

LORELAI  
Any word on my mom?

WOMAN STAFF MEMBER  
Come down?

LORELAI  
Can I ask you something?

WOMAN STAFF MEMBER  
What, honey?

LORELAI  
Who was Nicola?

WOMAN STAFF MEMBER  
Nicola?

LORELAI  
A girl named Nicola wrote her name on the wall.

The Woman Staff Member steps towards the bunk beds -- and steps up onto the bottom bunk -- She looks at the writing on the wall. It says, "**Nicola was here.**"

WOMAN STAFF MEMBER

Oh! That was years ago. Come on.

The Woman Staff Member steps down --

Lorelai lowers her legs down on the ladder -- and slides down --

The Woman Staff Member steps towards Lorelai -- and grabs a hold of her waist --

WOMAN STAFF MEMBER (CONT'D)

-- Don't do that again.

LORELAI

Sorry.

The Woman Staff Member steps towards the doorway --

WOMAN STAFF MEMBER

(wave)

Come with me.

CUT TO:

**INT. OFFICE-JUVENILE DETENTION CENTER-AFTERNOON**

The Woman Staff Member walks Lorelai into the office --

WOMAN STAFF MEMBER

Sit here, honey.

Lorelai steps towards a chair -- and sits -- She looks around -- and sees Kaleb sitting across from her -- Kaleb looks at her --

KALEB

-- What!

Lorelai looks away.

A man in a suit and tie walks into the office. JOHN, 25. A juvenile counselor. Tall and thin built. The **black framed glasses** don't hide his nerdiest, or his need to help the juvenile's he has grown close to. A humble and kind man.

John looks at Kaleb and Lorelai --

JOHN  
 -- Where's Rosie?

CUT TO:

**EXT. BASKETBALL COURT-DETENTION CENTER-AFTERNOON**

BASKETBALL GIRL #1, #2 and #3. 16, 17, 18.

Rosie punches Basketball Girl #1 across the face -- and elbows Basketball Girl #2 in the chin --

The Woman Staff Member rushes towards Rosie --

GUARD #1 and #2, early 20s. Guards for two and four years.

Guard #1 grabs Rosie from behind -- and lifts her up --

Guard #2 pushes Basketball Girl #1 and #2 to the wall --

CUT TO:

**INT. OFFICE-JUVENILE DETENTION CENTER-CONTINUOUS**

The Woman Staff Member walks into the office with Rosie walking in front of her -- Her hand wrapped around her arm -- Rosie sits -- She looks at the Woman Staff Member --

ROSIE  
 -- You can let go now!

The Woman Staff Member steps away -- and walks towards John -  
 -

WOMAN STAFF MEMBER  
 -- The little bitch has an attitude problem.

ROSIE  
 What did you say!

WOMAN STAFF MEMBER  
 You heard me.

John points towards his office --

JOHN  
 -- In my office, please?

Rosie and Kaleb get up at the same time -- Rosie looks at Kaleb -- and rushes towards John's office door -- and pushes it open -- Kaleb steps behind Rosie --

John looks at Lorelai -- He points at his office --

JOHN (CONT'D)  
-- Let's go.

Lorelai stands up -- She hesitates -- and stops --

JOHN (CONT'D)  
-- Come on!

Lorelai stands up -- and walks into the office --

CUT TO:

**INT. JOHN'S OFFICE-JUVENILE DETENTION CENTER-AFTERNOON**

Kaleb and Rosie sit in front of John's desk -- Lorelai steps towards the chair in the middle -- She looks at Rosie --

ROSIE  
-- Boo!

Lorelai sits -- and hides her face with the palm of her hand --

KALEB  
-- Why are we all here, John?

JOHN  
Warden?

Warden Johnson steps into the office -- She looks at Kaleb, Lorelai and Rosie --

WARDEN JOHNSON  
Good afternoon. My name is Warden Johnson. I'll be running a camp for you this coming weekend.

Lorelai raises her hand -- Warden looks at Lorelai --

WARDEN JOHNSON (CONT'D)  
-- Yes?

LORELAI  
I think there's been a mistake. I don't belong here.

WARDEN JOHNSON  
I know how you feel, and I strongly believe that this may be really good for you to make friends.

Rosie raises her hand --

WARDEN JOHNSON (CONT'D)

-- Yes?

ROSIE

I think that girlie girl might be right. Being that she's too square and we're -- What's the word -- ghetto!

LORELAI

I did not say ghetto --

-- Rosie puts her hand in Lorelai's face --

ROSIE

-- Whatever!

JOHN

Enough!

KALEB

When do we leave?

WARDEN JOHNSON

Tomorrow. See you in the morning.

Warden Johnson steps out of the office --

JOHN

(clap)

Alright! Go and pack!

Kaleb and Rosie stand up -- Rosie looks at Lorelai --

ROSIE

-- Too bad you can't buy your way out of this, girlie. Time to eat some real food from the ghetto.

Rosie steps out of the office --

ROSIE (CONT'D)

(laugh)

John looks at Lorelai. Lorelai sits in the chair with her hand pressed against her chin --

JOHN

-- Don't let her get to you.



LORELAI  
 She's right. I'm in the wrong  
 place.

John reaches his hand out to Lorelai -- Lorelai grabs a hold  
 -- John pulls her to her feet -- John reaches for his desk --  
 and grabs one of his **contact cards** -- He hands it to her --

JOHN  
 -- Call me just in case you have  
 something on your mind --

-- Lorelai takes the card --

LORELAI  
 -- Thanks.

Lorelai steps out of the office --

JOHN  
 -- Bye.

CUT TO:

**EXT. GAS STATION-EVENING**

A car pulls into the parking lot of the gas station.

CUT TO:

**INT/EXT. WARDEN'S CAR-EVENING**

Warden Johnson grabs her **purse** -- and opens the driver's door  
 --

CUT TO:

**INT. GAS STATION-EVENING**

GAS STATION CLERK, early 30s. A gas station clerk for five  
 years.

The front door opens -- The Gas Station Clerk looks at Warden  
 Johnson. Warden Johnson steps towards the counter --

WARDEN JOHNSON  
 -- A pack of **Marlboro Reds**.

The Gas Station Clerk grabs a pack from above her head -- and  
 tosses it to the counter --

GAS STATION CLERK  
Anything else?

WARDEN JOHNSON  
Nope.

GAS STATION CLERK  
\$7.49.

Warden Johnson reaches into her purse -- and pulls out a **ten-dollar bill** -- She hands it to the Gas Station Clerk --

WARDEN JOHNSON  
-- Keep the change --

-- Warden Johnson grabs the pack of cigarettes -- and steps outside --

CUT TO:

**EXT. PARKING LOT-GAS STATION-CONTINUOUS**

Warden Johnson steps towards her car -- She reaches into her purse -- and pulls out her car keys -- She drops the keys to the ground --

WARDEN JOHNSON  
-- Shit --

-- She reaches down -- and grabs them -- Reese grabs Warden Johnson from behind -- and throws her up against the door of her car -- He opens the back passenger door -- and tosses her in -- She falls to the seat unconscious --

CUT TO:

**INT. GAS STATION-EVENING**

The Gas Station Clerk has his back to the **security monitor's**.

CUT TO:

**EXT/INT. WARDEN'S CAR-EVENING**

Reese sits in the driver seat -- and shuts the door --

CUT TO:

**EXT. PARKING LOT-GAS STATION-CONTINUOUS**

The Gas Station Clerk steps towards the parking lot -- and watches Warden Johnson's car drive away -- He sticks a cigarette in his mouth -- and lights it --

CUT TO:

**INT. SCHOOL BUS-MORNING**

A school bus drives down a highway.

CUT TO:

**INT. SCHOOL BUS-MORNING**

BUS DRIVER, early 30s. A bus driver for five years.

Rosie sits in the front seat. She looks back at Kaleb and Lorelai.

ROSIE

Why do they have us going to a cabin in the middle of nowhere?

KALEB

Your guess is just as good as mine.

ROSIE

Humor me.

KALEB

Okay, maybe they want to teach us a lesson.

ROSIE

What lesson do we need to learn? We're already locked up.

KALEB

You ask a lot of questions.

ROSIE

I'm curious.

Rosie looks at Lorelai.

ROSIE (CONT'D)

What about you, girlie pants?

LORELAI  
 (whisper)  
 Bitch.

Rosie gets up from her seat -- and steps towards Lorelai --

ROSIE  
 -- What did you say?

The Bus Driver looks in the rear-view mirror --

BUS DRIVER  
 -- Hey! Sit down!!

Rosie sits in front of Lorelai --

ROSIE  
 -- What did you say?

LORELAI  
 Maybe it's just to teach us a  
 lesson.

ROSIE  
 Yeah, maybe.

Rosie points at Kaleb --

ROSIE (CONT'D)  
 -- He has a reason -- I have a  
 reason --

LORELAI  
 -- What's your reason?

ROSIE  
 I beat up a girl that was bullying  
 my little sister.

LORELAI  
 How bad did you beat her up?

ROSIE  
 I put her in a coma.

CUT TO:

**INT. HALLWAY-MIDDLE SCHOOL-AFTERNOON-FLASHBACK**

BULLY GIRL, 14. An eight-grade student. Dark hair and brown eyes.

Bully Girl leans against the hallway wall. Rosie drives her knee into Bully Girl's head --

CUT TO:

**INT. HALLWAY-COUNTY JAIL-AFTERNOON**

GUARD #1 and #2. Early 20s. Guards for two and five years.

Guard #1 has a grip on Rosie's arm -- and walks her towards an empty cell -- Rosie stomps her feet onto the concrete floor --

ROSIE

-- You can't put me in there!!

The cell door opens -- Guard #1 pushes Rosie into the cell -- He slams the cell door shut -- and looks at Rosie -- Guard #1 steps away from the cell -- Rosie raises her hand -- and flips him off --

CUT TO:

**INT. SCHOOL BUS-BACK TO PRESENT**

Rosie looks at Kaleb.

ROSIE

Seriously, what did you do to get into this kind of mess?

KALEB

I almost killed my mom's boyfriend.

ROSIE

Did he deserve it?

KALEB

I don't know.

CUT TO:

**INT. LIVING ROOM-NIGHT-FLASHBACK**

Kaleb steps into the living room -- and drops his backpack to the floor --

KALEB

-- Mom, I'm home!

CUT TO:

**INT. BEDROOM-NIGHT**

KALEB'S MOTHER, early 40s. A homemaker and waitress. Light brown hair, hazel eyes.

BOYFRIEND, late 40s. A construction worker. Blonde hair, blue eyes.

The Boyfriend kisses Kaleb's Mother on the neck while he goes back and forth --

KALEB'S MOTHER  
(groan)  
(moan)

CUT TO:

**INT. LIVING ROOM-CONTINUOUS**

KALEB'S MOTHER (O.S.)  
(moan)

Kaleb looks around the living room. He looks at a pair of **boots** and a **sledgehammer** on the floor. Kaleb steps towards it -- and picks it up --

CUT TO:

**INT. BEDROOM-NIGHT**

Kaleb pushes the door open with his hand -- He steps in -- and raises the sledgehammer over his head -- Kaleb's Mother looks up at Kaleb --

KALEB'S MOTHER  
-- Kaleb!!

Kaleb swings the sledgehammer down --

CUT TO:

**INT. SCHOOL BUS-BACK TO PRESENT**

Kaleb looks out the window.

ROSIE  
Did you kill him?

KALEB  
No. He's paralyzed.

ROSIE  
What about your mom?

KALEB  
She picked him over me. I was only protecting her.

ROSIE  
Are you going back to her?

KALEB  
What do you think?

Rosie looks away.

Lorelai looks outside the window.

CUT TO:

**INT. CLOSET-NIGHT-FLASHBACK**

Lorelai sits on the floor of the closet. She clutches her hands together --

LORELAI  
-- Please, Lord! Don't let him find me.

The closet door opens --

STEPFATHER, early 40s.

Lorelai looks at her Stepfather -- and clutches a **switchblade** in her hand --

STEPFATHER  
-- There you are! I been looking everywhere for you. Come, let's play a game.

CUT TO:

**EXT. CAMPSITE-AFTERNOON-BACK TO PRESENT**

Kaleb steps off the bus.

Rosie steps off and looks around.

CUT TO:

**INT/EXT. SCHOOL BUS-AFTERNOON**

Lorelai steps towards the exit doors --

BUS DRIVER  
-- Come on, already!!

Lorelai rushes off the bus -- She turns -- and looks at the Bus Driver -- Kaleb steps towards the doors -- and holds them open --

KALEB  
-- When are you coming back?

BUS DRIVER  
In two days.

ROSIE  
And what are we supposed to eat?

BUS DRIVER  
Food.

LORELAI  
What kind?

BUS DRIVER  
Fish! Look around!! You're clearly surrounded by food. Get the idea.

Kaleb lets go of the doors -- The doors shut --

CUT TO:

**EXT. CAMPSITE-CONTINUOUS**

The school bus drives away -- and goes around the campsite -- Kaleb raises his arm up -- and flips the Bus Driver off --

CUT TO:

**EXT/INT. LIVING ROOM-CABIN-AFTERNOON**

The door opens from Kaleb's shoe pushing it open --

Rosie and Lorelai stand behind Kaleb -- Lorelai covers her eyes --

LORELAI  
-- Is there anyone in there?



KALEB

Yes. A big guy with an axe.

Lorelai looks through the cracks of her fingers -- She smacks him --

LORELAI

-- Jerk!

KALEB

(laugh)

Made you look!

Lorelai steps in -- Rosie steps in -- and looks at Kaleb --

**Red Graffiti** written across the wall. Rosie looks at the writing.

ROSIE

(read)

What doesn't Alice like about Wonderland?

KALEB

Okay. What does it mean?

ROSIE

It's a riddle.

KALEB

But what does it mean?

ROSIE

The drama queen of hearts.

KALEB

How do you know all that?

ROSIE

You need to read more --

-- Rosie reaches into her pocket -- and pulls out a dollar bill -- She hands it to Kaleb --

ROSIE (CONT'D)

-- Here!

Kaleb slaps the dollar bill out of her hand --

KALEB

-- Very funny.

Rosie steps towards the bedroom -- She looks at Kaleb --

ROSIE

-- Are you coming in or are you  
waiting for a written invitation.

Kaleb steps in. He looks at the sheets covering the  
furniture. Rosie pulls the sheet off of the **couch** -- and  
tosses it to the floor --

CUT TO:

**INT. BEDROOM-CABIN-AFTERNOON**

Lorelai drops face down onto the **queen-sized mattress** -- and  
rest her head --

Kaleb steps into the bedroom -- and drops his duffle bag to  
the floor -- Kaleb falls to his back, onto the mattress --  
Lorelai sits up --

LORELAI

-- Rude!

Rosie steps in -- and looks at Kaleb --

ROSIE

-- Why don't you go catch us some  
fish?

KALEB

Tell you what, you go fish and I'll  
stay here.

ROSIE

Come on, be the man and do what men  
do best.

Kaleb sits up --

KALEB

Fine! We're sharing the bed --

-- Kaleb stands up -- and steps out of the bedroom --

Rosie sits on the mattress -- and looks at Lorelai --

ROSIE

-- Men. Always have to be first.

CUT TO:

**EXT. CAMPSITE-AFTERNOON**

Kaleb sits on a *lounge chair* -- and holds a *fishing rod* --

KALEB

-- Going to catch these broads some  
fish and take the bed all to  
myself!

CUT TO:

**INT. CAR-AFTERNOON**

A young woman drives her car down the highway. ALICE, early 20s. A waitress. Light brown hair, hazel eyes.

Alice drives her car. She looks to her right.

CUT TO:

**EXT. HIGHWAY-AFTERNOON**

A state patrol cruiser is parked on the side of the road.

The car drives past --

The state patrol cruiser drives onto the highway. The SIRENS sound --

CUT TO:

**INT. CAR-CONTINUOUS**

Alice looks in the rear-view mirror -- and sees the state patrol cruiser.

ALICE

Shit --

-- Alice turns the steering wheel to the right --

CUT TO:

**EXT. HIGHWAY-CONTINUOUS**

The state patrol cruiser stops -- and the driver door opens -  
-

CUT TO:

**INT. CAR-CONTINUOUS**

Alice reaches into her purse -- and pulls out her **wallet** --  
She rolls down her window --

ALICE  
-- Hello officer --

-- Alice smiles -- A gun cocks -- Her smile disappears from  
her face --

**INT. KITCHEN-CABIN-NIGHT**

Lorelai sets **three paper plates** down on the table -- Rosie  
pulls out her chair -- and sits --

LORELAI  
-- So, what are you going to do  
when you get released?

ROSIE  
I'm getting on a bus and going to  
see my brother in Las Vegas. What  
about you?

LORELAI  
I'm going back home and get my high  
school diploma.

Kaleb steps into the kitchen -- and holds **three fish** in his  
hand --

KALEB  
-- I got dinner!

ROSIE  
Yay! Now you can clean them!

Kaleb drops the three fish down on the table --

KALEB  
-- You two are going to help me  
clean these. No clean, no eat.

ROSIE  
What do I have to do?

KALEB  
Rip its guts out!

Rosie stands up over the table -- and grabs a fish -- Rosie  
looks at Kaleb --

ROSIE  
-- Do you have a knife?

KALEB  
Are you kidding! They wouldn't trust me with a knife. Just reach in there and pull out its guts!

Rosie pushes her fingers into the belly of the fish --

ROSIE  
Ahh!! This feels gross.

KALEB  
The faster that you do it, the faster that we can eat.

LORELAI  
Maybe after this, we can sit outside and build a campfire.

KALEB  
And sing Kumbaya?

LORELAI  
It was just an idea.

ROSIE  
No, that's a good idea.

CUT TO:

**EXT. CAMPSITE-NIGHT**

A **bonfire** lit. Rosie, Kaleb, and Lorelai sit around the fire. Kaleb pokes a **stick** into the fire --

ROSIE  
-- Who wants to start?

KALEB  
I will. I have a story. It's a true story too. It started thirty-two years ago. A man named Reese Matthews is his name. It starts off with him and his parents. His girlfriend too.

CUT TO:

**INT. BEDROOM-MATTHEWS RESIDENCE-MORNING-FLASHBACK**

8-YEAR-OLD REESE. A second-grade student. Light brown hair, and blue eyes.

Under the bed, 8-Year-Old Reese lays on his stomach.

MRS. MATTHEWS, early 30s. A homemaker and stay at home mom. Blonde hair, brown eyes.

The bedroom door opens -- Mrs. Matthews steps in -- and shuts the door -- She leans against the door -- She looks down at 8-Year-Old Reese --

MRS. MATTHEWS

-- Pack your stuff, baby.

8-Year-Old Reese slides from under the bed --

Mrs. Matthews grabs the desk chair -- and leans it underneath the doorknob --

8-Year-Old Reese opens his top drawer to his **dresser** --

Mrs. Matthews rushes towards the dresser -- and grabs a backpack from the top of the bed -- 8-Year-Old Reese drops his **socks** and **underwear** in --

Mrs. Matthews steps towards the window -- and opens it -- She pushes it open --

8-Year-Old Reese zips his backpack closed --

MRS. MATTHEWS (CONT'D)

-- Come on!

8-Year-Old Reese steps towards the open window -- and crawls out -- Mrs. Matthews climbs out --

CUT TO:

**INT. HALLWAY-MATTHEWS RESIDENCE-MORNING**

MR. MATTHEWS, late 30s. A former Navy Seal and farmer. Brown hair, green eyes.

MR. MATTHEWS

Come on out!! Now!!

Mr. Matthews kicks in the door --

CUT TO:

**INT. CAR-MORNING**

Mrs. Matthews starts the ignition -- and puts the AUTOMATIC in DRIVE --

The car drives away from the house -- and down the path --

CUT TO:

**EXT. FRONT YARD-MATTHEWS RESIDENCE-MORNING**

Mr. Matthews runs after the car -- He stops -- and looks at the car drive away --

CUT TO:

**EXT. PARKING LOT-HIGH SCHOOL-AFTERNOON**

CHERRY, 17. A senior student. Light brown hair, blue eyes. A caring young lady with a humble heart.

17-YEAR-OLD REESE. A senior high school student. Shy but troubled.

Cherry steps towards the driver door --

17-YEAR-OLD REESE  
-- Can I drive?

CHERRY  
Are you crazy. You don't even have your **driver's license**.

17-YEAR-OLD REESE  
I have a **learner's permit** --

-- 17-Year-Old Reese reaches into his pants pocket -- and pulls out the learner's permit --

17-YEAR-OLD REESE (CONT'D)  
-- See!

Cherry leans her face towards the paper --

CHERRY  
-- Okay. Don't drive too fast though.

17-YEAR-OLD REESE  
I got this under control.

CHERRY

I hope so.

Cherry tosses the keys to 17-Year-Old Reese -- and walks around the car to the passenger side --

CHERRY (CONT'D)

-- What are you waiting on?  
Christmas!

17-Year-Old Reese rushes towards the driver door -- and hops over --

CUT TO:

**INT. CHERRY'S CONVERTIBLE-AFTERNOON**

17-Year-Old Reese drives the convertible -- He pushes his foot on the gas pedal -- and the convertible goes at ten miles per hour --

CHERRY

-- Easy, okay? My dad told me not to have anyone else drive it.

17-YEAR-OLD REESE

I like to see how fast this baby can go!

CHERRY

Well, we're not going to.

17-Year-Old Reese pushes his foot down on the gas pedal -- and the convertible goes at thirty miles per hour --

CHERRY (CONT'D)

-- Slow down --

-- Cherry grabs a hold of the steering wheel -- and turns it to the right -- The convertible drives at forty miles per hour -- and hits a tree -- Cherry goes headfirst through the windshield -- The airbags blow out --

17-Year-Old Reese is leaned back -- He rubs his eyes -- and looks at Cherry --

17-YEAR-OLD REESE

-- Babe --

-- He unbuckles his belt -- and leans towards Cherry --

17-YEAR-OLD REESE (CONT'D)

Come on, wake up!



17-Year-Old Reese shakes her body --

17-YEAR-OLD REESE (CONT'D)  
(sob)

KALEB (V.O.)  
That's how it all started for him.  
The girl that got away or the one  
that he killed with his  
carelessness.

CUT TO:

**EXT. CAMPSITE-BACK TO PRESENT**

ROSIE  
Sad story.

KALEB  
Come on, it's getting late. We  
better get to bed.

LORELAI  
Yeah --

-- Lorelai stands up --

CUT TO:

**EXT. BEDROOM-CABIN-NIGHT**

Lorelai, Kaleb and Rosie lay on the bed. They look up at the ceiling. Rosie looks at Kaleb. Kaleb looks at Rosie --

KALEB  
-- What?

ROSIE  
Do you ever feel like this isn't  
the way things were supposed to be?

Kaleb sits up --

KALEB  
-- You mean by us being here?

ROSIE  
By ourselves? No supervision.

KALEB  
Who cares.

Kaleb lays back --

ROSIE  
-- This is too weird --

-- Rosie sits up --

KALEB  
-- Going somewhere?

ROSIE  
Yeah, for a walk --

-- Rosie stands up -- and walks out of the bedroom --

Kaleb looks at Lorelai --

KALEB  
It looks like it's just you and me.

LORELAI  
Oh goodie.

CUT TO:

**EXT. CAMPSITE-NIGHT**

Rosie steps towards the lake -- She sits on a rock -- and reaches down -- Rosie grabs a **pebble** from the damp ground -- and skips it across the water --

CUT TO:

**EXT. HIGHWAY-NIGHT**

A state patrol cruiser and Alice's dead body on the side of the road. Alice's car drives away.

CUT TO:

**INT. BEDROOM-CABIN-NIGHT**

Lorelai reaches into her pocket -- and pulls out a pack of cigarettes -- Kaleb looks at Lorelai --

KALEB  
-- You smoke?

LORELAI  
Doesn't everyone.

KALEB

I thought you were one of those  
good girls.

LORELAI

There's a lot that you don't know  
about me.

KALEB

Like what?

Lorelai lights her cigarette with her **zippo lighter** -- and  
sets it down on the nightstand -- She sits up -- and climbs  
on top of Kaleb -- She leans her mouth towards his -- and  
blows smoke --

KALEB (CONT'D)

(cough)

LORELAI

(laugh)

KALEB

Oh! You think that shit is funny?

LORELAI

Kind of.

Kaleb grabs Lorelai by her shoulder -- and pushes her to the  
bed -- He takes the cigarette from Lorelai's hand -- and puts  
it to his mouth --

KALEB

(inhale)

He holds the smoke in -- and blows it out --

KALEB (CONT'D)

(cough)

Lorelai takes the cigarette from Kaleb -- and puts it out on  
the edge of the nightstand --

LORELAI

-- You're such a lightweight.

Kaleb leans his face towards Lorelai's -- He kisses her --  
She pushes him back --

KALEB

-- What?

LORELAI

Do you have protection?

Kaleb reaches into his pants pocket -- and pulls out a **foil covered condom** -- He rips it open with his teeth --

Lorelai unzips his pants --

Kaleb grabs Lorelai's pants -- and pulls them down --

CUT TO:

**EXT. CAMPSITE-NIGHT**

Rosie looks at her watch -- She stands up -- and steps towards the trail leading to the cabin --

CUT TO:

**INT. BEDROOM-CABIN-CONTINUOUS**

Rosie steps into the bedroom --

Kaleb goes back and forth --

LORELAI  
(moan)

KALEB  
(groan)

Rosie turns around -- and steps out of the bedroom --

CUT TO:

**EXT. CABIN-NIGHT**

Rosie steps outside of the cabin --

ROSIE  
(sob)

Rosie steps away from the cabin -- and walks down the trail to the highway --

CUT TO:

**INT. BEDROOM-CABIN-CONTINUOUS**

Kaleb looks up at the ceiling.

KALEB  
Wow!

LORELAI  
I wouldn't go that far.

KALEB  
Are you going to tell me it wasn't  
that good?

LORELAI  
Keep guessing.

Lorelai sits up -- and grabs her panties from the bed -- She  
pulls them up to her thighs -- Lorelai stands up -- and  
covers her bottom with the panties --

KALEB  
-- Where's Rosie?

LORELAI  
I don't know.

Kaleb sits up -- and grabs his pants from the floor --

CUT TO:

**EXT. HIGHWAY-NIGHT**

Rosie sticks out her thumb -- and holds it up --

A car pulls to the side of the road --

Rosie runs towards the car --

CUT TO:

**EXT/INT. CAR-NIGHT**

COLLEGE GIRL, early 20s. A senior student in college.

Rosie leans towards the open window --

COLLEGE GIRL  
-- Are you alright, honey?

ROSIE  
Just stranded at the cabin down the  
trail.

COLLEGE GIRL  
Hop in!

Rosie opens the passenger door -- and sits down -- She shuts the door --

CUT TO:

**EXT. HIGHWAY-CONTINUOUS**

Kaleb rushes towards the highway --

KALEB  
-- Rosie!!

The car drives off --

Kaleb turns around -- and rushes off back towards the cabin -  
-

CUT TO:

**INT. BEDROOM-CABIN-NIGHT**

Lorelai sits at the edge of the bed -- She brushes her hair -  
-

Kaleb steps into the bedroom --

LORELAI  
-- Did you find her?

KALEB  
She got in a car and left.

Lorelai stands up --

LORELAI  
-- Let's go after her.

KALEB  
Stay here and lock the door.

LORELAI  
Why can't we both go?

KALEB  
In case she comes back.

LORELAI  
Fine.

Kaleb steps out of the bedroom --

CUT TO:

**INT. LIVING ROOM-CABIN-NIGHT**

Kaleb steps into the living room -- and steps towards the front door -- He reaches down for the doorknob -- and pulls the door open -- Lorelai holds onto the door -- and Kaleb looks at her --

KALEB

-- I won't be long, okay?

LORELAI

Okay.

Kaleb leans towards Lorelai -- and kisses her -- He steps out of the cabin -- Lorelai shuts the door -- and locks the **deadbolt** --

CUT TO:

**INT. BAR-NIGHT**

Rosie and the College Girl step into the bar --

Rosie sits at the bar --

BARTENDER, early 40s. A bartender for twenty years.

The Bartender looks at Rosie and the College Girl --

BARTENDER

-- Hey! She can't be in here!!

COLLEGE GIRL

Relax! I'm ordering some food and drinks.

The College Girl leans towards Rosie's ear --

COLLEGE GIRL (CONT'D)

(whisper)

-- Go get a booth. I'll order you some food and something to drink.

ROSIE

Thanks --

-- Rosie stands up -- and walks towards the booths in the back of the bar -- Rosie sits --

The College Girl walks towards Rosie -- and sets two glasses of **Coca-Cola** down --

COLLEGE GIRL  
 -- I have some hot wings coming out  
 for you.

ROSIE  
 Thank you so much.

COLLEGE GIRL  
 No problem. Take care.

The College Girl steps away --

CUT TO:

**EXT. HIGHWAY-NIGHT**

Kaleb walks backwards. He sticks his thumb up in the air --  
 A police cruiser pulls up to the side of the road --  
 Kaleb rushes towards the passenger door -- and leans down --

CUT TO:

**INT/EXT. POLICE CRUISER-NIGHT**

KALEB  
 -- Hey --

-- Reese grabs the gun from his holster -- and aims it at  
 Kaleb --

KALEB (CONT'D)  
 -- What is this?

Reese fires off a shot -- and hits Kaleb in the shoulder --

REESE  
 -- Looks like a gun.

CUT TO:

**EXT. HIGHWAY-CONTINUOUS**

Kaleb rolls into the *ditch* --

CUT TO:



**INT/EXT. POLICE CRUISER-CONTINUOUS**

Reese opens the driver door -- and walks around to the passenger side -- He looks down at the trail of blood as it shines red from the light --

REESE

-- You can't get too far!! Not with a bullet to the shoulder. You'll bleed to death!

CUT TO:

**EXT. ORCHARD-NIGHT**

Kaleb hides behind a tree.

REESE (O.S.)

Come out wherever you are!

CUT TO:

**EXT. HIGHWAY-NIGHT**

Reese steps towards the police cruiser -- He opens the driver door -- and gets in -- The door slams shut --

The police cruiser turns left and drives away --

Kaleb steps from behind the tree -- and walks over the ditch -- He steps onto the highway -- Kaleb walks down the right side of the highway --

**Headlights** appear behind him.

Kaleb turns around and looks at the police cruiser.

CUT TO:

**INT. BAR-NIGHT**

WAITRESS, early 30s. A waitress for ten years.

A Waitress steps towards Rosie's booth --

WAITRESS

-- Can I get you anything else, honey?

ROSIE

Where can I find the sheriff?

WAITRESS  
He's on vacation.

ROSIE  
Are you kidding me.

WAITRESS  
His deputy is across the street at  
the gas station.

CUT TO:

**INT. GAS STATION-EVENING**

SHARON ROBERTS, 31. A deputy of the sheriff's department. Dark hair, and brown eyes. A woman dedicated to her job. Kind and courteous to others.

Sharon stands at a **cabinet arcade game** of **Pac-man** and taps her fingers on the buttons --

Rosie steps into the gas station --

GAS STATION ATTENDANT, early 20s. A gas station attendant for two years.

Rosie steps towards the counter --

GAS STATION ATTENDANT  
-- Hello, what can I get for you?

ROSIE  
Is the deputy around?

SHARON  
Right here.

Rosie turns and looks at Sharon --

ROSIE  
-- You're the deputy?

SHARON  
Is something wrong with a woman  
being a deputy?

ROSIE  
No.

Sharon turns around -- and looks at Rosie --

SHARON  
-- What can I do for you?

ROSIE

Me and a couple of other kids are stranded at a campsite just down the road.

SHARON

Campsite?

ROSIE

Yes, we're staying in a cabin.

SHARON

Yeah. So, what's the problem?

ROSIE

We're from a juvenile hall center and we have no adult supervision.

SHARON

I see.

ROSIE

Yeah?

SHARON

Turn around.

ROSIE

What --

-- Sharon grabs Rosie by her shoulder -- and pushes her down to the floor -- Rosie lays face down against the floor -- Sharon handcuffs her --

ROSIE (CONT'D)

-- I haven't done anything!!

CUT TO:

**INT. CELL ROOM-SHERIFF'S OFFICE-NIGHT**

Sharon and Rosie walk towards a door -- -- She turns Rosie around -- and takes off the handcuffs -- Sharon unlocks the door -- and opens it -- She pushes Rosie in -- and flips the light switch on --

SHARON

-- I suggest that you get comfortable.

ROSIE

What are you going to do?

SHARON  
I'm going to lock you up and go  
check out that cabin.

ROSIE  
Wait --

-- Sharon pushes Rosie towards the bars of the cell --

ROSIE (CONT'D)  
Please!

SHARON  
What!

ROSIE  
I can help.

SHARON  
Kid, I been doing this job for five  
years. I can handle it on my own.

ROSIE  
Please!

Sharon opens the cell door -- and pushes Rosie in -- She  
shuts the door -- Sharon steps out of the cell room --

ROSIE (CONT'D)  
-- Wait!

The cell room door shuts --

CUT TO:

**INT. JEEP-NIGHT**

Sharon drives the jeep down the highway.

CUT TO:

**EXT. CAMPSITE-NIGHT**

The jeep pulls up towards the cabin.

CUT TO:

**INT. LIVING ROOM-CABIN-NIGHT**

Sharon pushes the door open with the end of her boot -- She  
shines her *flashlight* in --

SHARON

-- Hello!!

Sharon steps in -- and shines the flashlight on the on the floor --

**Cans** of **food** trail towards the bedroom.

SHARON (CONT'D)

Is anyone here?

CUT TO:

**INT. BEDROOM-CABIN-NIGHT**

Sharon steps into the bedroom -- and shines the flashlight towards the bed --

Lorelai is pinned to the wall over the bed and Sharon looks in disbelief with her eyes --

SHARON

-- Shit!

Sharon steps towards the mattress -- and steps up onto it -- She shines her flashlight onto a **torn-out piece** of **notebook paper** -- A written note hangs on the handle of the knife. It reads: ***If I had a world of my own, everything would be nonsense.***

Sharon pulls the note off the handle --

A noise from outside -- Sharon points her gun in the same direction --

SHARON (CONT'D)

-- Who's there!

Sharon steps off the mattress -- and walks into the living room --

CUT TO:

**INT. LIVING ROOM-CABIN-CONTINUOUS**

She points her gun around the living room. Sharon looks back into the bedroom and walks towards the front door --

CUT TO:

**INT. CELL ROOM-SHERIFF'S OFFICE-NIGHT**

Rosie lays down on the bottom bunk bed. Her eyes closed.

The cell room door opens --

Reese steps in --

Rosie opens her eyes --

Reese steps towards the cell door --

Rosie sits up --

ROSIE  
-- Who are you?

REESE  
I'm a deputy. I was called in to  
let you out and take you back to  
the cabin.

ROSIE  
Let me see your **ID**?

REESE  
Are you serious?

Reese looks at Rosie and notices the serious look on her face. He reaches for his ID from the inside of his jacket -- and pulls it out -- He shows it to her --

Rosie looks at the ID --

ROSIE  
-- Deputy Thomas?

REESE  
That's the name.

Reese unlocks the cell door -- Rosie steps out of the cell -- and Reese closes the cell door --

REESE (CONT'D)  
-- Follow me.

CUT TO:

**INT. JEEP-NIGHT**

Sharon drives the jeep down the highway. Her foot on the gas pedal. Her hands gripped around the **CB radio receiver**. Sharon pushes her thumb on the button on the side of the receiver --

SHARON  
 -- This is Deputy Sharon Roberts. I  
 have a situation in the old  
 campgrounds! Over!

Static sounds.

SHARON (CONT'D)  
 I repeat, there is a situation at  
 the campgrounds!! Over!!

Sharon tosses the receiver to the floor -- and pushes her  
 foot onto the pedal --

CUT TO:

**EXT. HIGHWAY-NIGHT**

A *sheriff's patrol vehicle* drives down the highway.

CUT TO:

**INT/EXT. PATROL VEHICLE-NIGHT**

Rosie sits in the backseat. She looks at Reese --

ROSIE  
 -- Who are you really?

REESE  
 What do you mean?

ROSIE  
 Please! Do you really think I  
 wouldn't catch that face on that  
 ID.

Reese reaches down to his belt -- and turns his arm with a  
 gun in his hand -- He points the gun in Rosie's face --

REESE  
 -- Sit there and shut up!

Rosie grabs a hold of Reese's arm --

Reese pulls the trigger -- A shot fires -- and hit the back  
 window --

Rosie opens her mouth -- and bites down on his hand --

REESE (CONT'D)  
 Ahh! You little bitch!!

Reese drops the gun -- His foot hits the **brake pedal** --

Rosie reaches down for the gun -- and hits her head on the back of the front passenger seat --

Reese gets out of the driver seat -- and grabs the door handle to the back passenger door -- He opens it -- Rosie's hand grips onto the handle of the gun -- She raises it -- Reese grabs the front of the gun -- Rosie pulls the trigger -- and the gun fires --

REESE (CONT'D)  
(scream)

Reese falls to a knee -- He looks at Rosie --

REESE (CONT'D)  
-- You little --

-- Rosie scoots towards the open door -- Reese gets up from the ground -- and runs towards the side of the road --

Rosie stands up -- and rushes after Reese --

CUT TO:

**EXT. HIGHWAY-NIGHT**

Reese falls down to the bottom of the woods --

Rosie stands over the edge -- and looks down --

ROSIE  
-- You better keep running!

CUT TO:

**EXT/INT. PATROL VEHICLE-NIGHT**

Rosie sits down in the driver seat -- and shuts the door -- She pushes her foot down on the gas pedal -- and drives the patrol vehicle --

CUT TO:

**EXT. HIGHWAY-CONTINUOUS**

The jeep drives past the patrol vehicle --

CUT TO:



**INT. JEEP-NIGHT**

Sharon looks at the patrol vehicle -- and returns her attention to the road --

SHARON  
-- What the hell was that!

CUT TO:

**EXT. CAMPSITE-NIGHT**

The patrol vehicle parks --

CUT TO:

**INT/EXT. PATROL VEHICLE-NIGHT**

Rosie turns off the ignition -- and grabs the gun from the passenger seat -- She opens the door --

CUT TO:

**EXT. CAMPSITE-CONTINUOUS**

Rosie steps towards the cabin --

CUT TO:

**INT. BEDROOM-CABIN-NIGHT**

Rosie steps into the bedroom -- She points the gun down towards the floor -- Rosie sees the dead body of Lorelai. She sits down on the bed -- Her back turned to Lorelai. Lorelai's eyes open -- She pulls herself off the wall -- Lorelai grabs a bat from the *nightstand* --

Rosie looks back at Lorelai.

Lorelai swings the bat across Rosie's face -- Rosie falls to the floor -- and lies unconscious.

CUT TO:

**INT. LIVING ROOM-CABIN-NIGHT**

Lorelai paces back and forth -- She dials in the phone number from John's contact card -- and puts the cell phone to her ear --

LORELAI  
-- Come on! Pick up!

CUT TO:

**INT. LIVING ROOM-NIGHT**

John sits in his *recliner* and watches his television.

His cell phone vibrates on the coffee table --

John looks at it. He stands up -- and grabs it -- He puts it to his ear --

JOHN  
-- Hello?

LORELAI (V.O.)  
John!! Thank God you picked up!

JOHN  
Lorelai, are you alright?

LORELAI (V.O.)  
No! I'm all alone!

JOHN  
Calm down, sweetie. Where are you?

LORELAI (V.O.)  
I'm in a cabin. There's nobody here but a psycho trying to kill me!

JOHN  
I'm on my way. Find a safe place to hide. I'm coming!

John hits the *end call button* on his cell phone -- and grabs his car keys from the coffee table --

CUT TO:

**INT. LIVING ROOM-CABIN-CONTINUOUS**

Lorelai looks at the cell phone and at Rosie laying on the wooden floor.

LORELAI  
(laugh)

CUT TO:

**INT. JOHN'S CAR-NIGHT**

John drives his car on the same highway towards the cabin.

CUT TO:

**INT. HIGHWAY-NIGHT**

Reese stands on the side of the road.

REESE  
(Wave at John)

CUT TO:

**INT/EXT. JOHN'S CAR-NIGHT**

John's foot pushes down on the brake pedal -- and he turns the steering wheel to the side of the road -- Reese steps towards the driver side door --

The window rolls down --

JOHN  
-- Can I help you?

Reese lifts a gun up -- and fires a shot to John's head --

CUT TO:

**INT. DINING ROOM-CABIN-NIGHT**

Rosie sits unconscious at the end of the table. Lorelai steps towards Rosie -- and slaps her --

Rosie opens her eyes --

ROSIE  
-- Ahh -- Wha -- What was that!

LORELAI  
Time to wake up and smell the tea!

Lorelai steps towards the other end of the table -- and sits --

ROSIE  
Tea?

Rosie looks to her right and sees Warden Johnson sitting, dead.

Next to Warden Johnson is John.

ROSIE (CONT'D)  
(scream)

Reese's bloody wounded hand drops down to the table -- Rosie looks at Reese --

REESE  
-- Tea!

Reese steps towards Lorelai -- and touches her on the face --

LORELAI  
-- Hey, baby.

REESE  
You're looking good.

LORELAI  
All for you.

Reese leans down -- and kisses Lorelai --

Rosie looks at Reese and Lorelai with a confused look on her face --

Reese turns his head -- and looks at Rosie --

REESE  
-- Problem?

ROSIE  
No. I guess you two had this planned all along. Even with John.

LORELAI  
Baby needed a ride.

Lorelai stands up -- and grabs a teacup from the table -- She takes a sip -- Lorelai slams it down -- and breaks the teacup into pieces --

LORELAI (CONT'D)  
-- I guess I can tell you the full story of how we found each other.

CUT TO:

**INT. CLASSROOM-JUVENILE DETENTION CENTER-MORNING-FLASHBACK**

Lorelai sits in the back of the classroom and writes in her journal.

JUVENILE STUDENT #1 and #2. 15 and 16.

Juvenile Student #1 leans over Lorelai's back --

JUVENILE STUDENT #1  
 (whisper)  
 Are you writing to your pen pal  
 loser?

LORELAI  
 Maybe.

Juvenile Student #2 leans towards the right side of Lorelai -  
 -

JUVENILE STUDENT #2  
 (whisper)  
 That's what a real loser like you  
 gets. A psychopath like you.

LORELAI (V.O.)  
 They just didn't know who they were  
 dealing with. I didn't get sent to  
 the center by accident, it was all  
 set up.

CUT TO:

**INT. BEDROOM-NIGHT**

LORELAI  
 -- Please, Lord! Don't let him find  
 me.

The closet door opens --

Lorelai looks at her Stepfather -- and clutches a switchblade  
 in her hand --

STEPFATHER  
 -- There you are. I been looking  
 everywhere for you. Come, let's  
 play a game.

Lorelai stands up -- and rushes at her Stepfather --

She raises the switchblade over her head -- and drives it  
 into his chest --

LORELAI (V.O.)  
 The only difference in that story  
 is that he wasn't my stepfather.  
 (MORE)

LORELAI (V.O.) (CONT'D)  
 He was my kidnapper! He took me  
 when I was twelve years old.

CUT TO:

**EXT. SUBURBAN NEIGHBORHOOD-AFTERNOON**

12-YEAR-OLD LORELAI. A sixth-grade student.

A white van pulls up alongside the curb.

12-Year-Old Lorelai walks -- and looks at the driver --

The Stepfather opens the driver door --

STEPFATHER  
 (wave)  
 Hey, little girl!

12-YEAR-OLD LORELAI  
 Hello?

The Stepfather steps around to the side of the van -- and opens the side door --

STEPFATHER  
 Do you like dogs?

12-YEAR-OLD LORELAI  
 Yes.

12-Year-Old Lorelai stops -- She looks. The Stepfather turns around -- and holds a **Golden Retriever puppy** -- 12-Year-Old Lorelai rushes towards the puppy -- and takes him from the Stepfather -- He steps out of the way to reveal the rest of the litter of puppies -- 12-Year-Old Lorelai steps towards the van -- and gets in -- The Stepfather steps towards the sliding door -- and shuts it -- He looks around -- and smirks.

CUT TO:

**EXT. YARD-JUVENILE DETENTION CENTER-NIGHT**

Lorelai steps past the yard line --

Juvenile Student #1 steps behind her -- Lorelai looks at him --

LORELAI  
 -- What?

JUVENILE STUDENT #1  
We're going to get in trouble for  
this.

LORELAI  
We're already in trouble. Look  
around!

Lorelai steps over the line -- and walks around the fence --

Juvenile Student #1 walks behind Lorelai -- and follows her  
into the **bushes** --

Lorelai crouches down and gets out of sight. She drives her  
switchblade down -- and stabs Juvenile Student #1 over and  
over again --

LORELAI (CONT'D)  
(breath)

Lorelai pulls her shirt over her head -- and tosses it onto  
Juvenile Student #1 --

LORELAI (V.O.)  
It wasn't my first kill, and it  
wouldn't be my last. A few months  
went by, and they found his body,  
but they didn't suspect me. Then  
you and Kaleb came along. Acting so  
tough and rebellious. All it took  
was for someone to send a  
suggestion to a certain warden to  
start the scared straight program  
again.

CUT TO:

**INT. DINING ROOM-CABIN-BACK TO PRESENT**

Rosie looks at Lorelai.

ROSIE  
It was you that gave the idea to  
the warden.

LORELAI  
Who better than me! And who does  
she pick to do it -- him --

-- Lorelai looks at Reese -- Reese leans down -- and kisses  
Lorelai -- Lorelai backs up --

LORELAI (CONT'D)  
 -- Go get him!

REESE  
 Now?

LORELAI  
 Now.

Reese walks into the kitchen --

Lorelai looks at Rosie --

LORELAI (CONT'D)  
 -- Isn't he great!

ROSIE  
 Yeah, he's sweet as sugar!

LORELAI  
 He's mine.

Rosie looks to her right --

Reese wheels Kaleb into the dining room -- Strapped to an  
**Appliance Dolly** --

Rosie looks at Kaleb and stands up --

Lorelai grabs the switchblade from the table -- and lifts it  
 up --

LORELAI (CONT'D)  
 -- Now! Don't do anything that's  
 going to get him hurt.

Rosie sits down --

Reese pushes the dolly towards the table -- and stops --

Kaleb looks at Rosie.

REESE  
 Now what, babe?

Lorelai stands up --

LORELAI  
 Where's the cop?

A gun cocks --

SHARON  
 -- Right here.



Sharon steps out of the shadows -- and points the gun in Reese's direction --

SHARON (CONT'D)

-- Get those hands up! Both of you!

Reese raises his hands --

LORELAI

Where's your backup?

SHARON

They'll be here.

LORELAI

More like they won't.

Sharon steps towards Reese --

SHARON

-- Down on your knees!

Reese crouches down to his knees -- Sharon reaches behind her back -- and grabs her handcuffs off of her belt -- Reese looks at Lorelai.

LORELAI

(Wink to Reese)

Reese stands up -- and lifts Sharon over the table -- Sharon rolls over the table -- and drops the gun -- Warden Johnson's body drops to the floor from Sharon falling on top of her --

Rosie looks at the gun on the table. Lorelai looks at it and so does Reese. Rosie burst out of her chair -- and jumps onto the table -- Lorelai grabs a hold of the handle of the gun -- Reese grabs the gun by the barrel --

LORELAI (CONT'D)

-- Let go!

Rosie punches Lorelai in the face -- Lorelai falls back to the floor --

Reese looks at Rosie. He pulls with all his might -- Rosie grabs a hold of the handle -- and twists it to her hand gripping on -- She pulls the trigger as it points towards Reese's face -- Two shots fire -- Reese drops to the floor --

Lorelai grabs a hold of the table -- and looks at Reese's dead body --

LORELAI (CONT'D)  
 Don't get mad! Smile and creep them  
 out instead.

Lorelai runs out of the dining room -- and rushes towards the  
 back door of the cabin --

"White Rabbit" by Jefferson Airplane plays.

Sharon stands to her feet -- She looks at Rosie --

SHARON  
 -- What are you waiting for? Go!  
 Get her!

ROSIE  
 Take care of him --

-- Rosie rushes out of the dining room -- and runs towards  
 the back door --

CUT TO:

**EXT. THE WOODS-NIGHT**

SUPER: PRESENT

Lorelai runs through the woods -- She looks back -- and falls  
 to her stomach -- She crawls behind a **broken-down tree** --

Rosie rushes past the tree trunk --

Lorelai looks up -- and watches Rosie run through the woods --  
 -

LORELAI  
 (laugh)

Lorelai looks at the highway through the trees. She stands up  
 -- and runs --

Rosie stops -- She looks back -- and sees Lorelai running --

CUT TO:

**EXT. HIGHWAY-DAWN**

Lorelai runs onto the highway -- and gets in front of a big  
**blue Truck** --

LORELAI  
 (wave)  
 Stop!!

CUT TO:

**INT. BLUE TRUCK-DAWN**

FARMER, early 50s. A mild mannered man with a humble heart.

FARMER  
 Shit!

The Farmer opens the driver door -- and gets out of the truck  
 --

CUT TO:

**EXT. HIGHWAY-CONTINUOUS**

The Farmer steps towards Lorelai --

FARMER  
 -- What's going on!

LORELAI  
 He tried to kill me!!

FARMER  
 Who!

LORELAI  
 Reese Matthews!!

The Farmer steps towards Lorelai -- and wraps his arm around  
 her shoulder -- He walks her towards the truck --

LORELAI (CONT'D)  
 (sob)

Rosie steps towards the highway -- and looks at Lorelai.  
 Lorelai looks at Rosie and smirks --

Rosie turns around -- and runs --

CUT TO:

**INT. DINING ROOM-CABIN-DAWN**

Sharon sits at the table -- She leans her head down -- and  
 drops it to the table --

Footsteps approach her -- Sharon raises her head -- and grabs her gun from the table -- Rosie steps in -- and raises her hands up as the gun is aimed in her direction --

ROSIE  
-- It's just me!

Sharon lowers the gun --

SHARON  
-- Did you get her?

ROSIE  
She got away.

SHARON  
(breath)

CUT TO:

**EXT/INT. AMBULANCE-MORNING**

Lorelai sits in the back of the ambulance. A **blanket** wrapped around her.

PARAMEDIC, early 30s. A paramedic for five years.

The Paramedic steps towards Lorelai -- and hands her a **bottle** of **water** -- Lorelai takes it --

LORELAI  
-- Thanks.

PARAMEDIC  
Are you ready to go to the hospital?

LORELAI  
What for? I'm fine. I got away.

PARAMEDIC  
Yes, but the hospital has people that can help you.

LORELAI  
What kind of people?

PARAMEDIC  
Social workers.

Lorelai stands up -- and gets into the ambulance --

CUT TO:

**INT. JEEP-MORNING**

Sharon drives the jeep past the ambulance --

SHARON  
-- She's good.

Rosie sits in the back seat with Kaleb -- Kaleb looks at Rosie --

KALEB  
-- I'm sorry.

Rosie looks at Kaleb --

ROSIE  
-- For what?

KALEB  
For falling for her.

ROSIE  
It's cool.

Kaleb leans towards Rosie -- and lays his head on her shoulder --

SHARON  
-- Looks like we're headed to the hospital too.

CUT TO:

**INT. PATIENT ROOM-HOSPITAL-MORNING**

Lorelai sits on the **exam table** -- and sips from the bottle of water --

DOCTOR, early 40s. A doctor for twenty years.

WYONA, 22. A social worker and boarding house mistress. Kindhearted and humble.

Wyona holds a **binder** in her hand --

DOCTOR  
-- Hello.

LORELAI  
Hi.

DOCTOR  
Lorelai, is it?

LORELAI

Yes.

The Doctor steps towards Lorelai -- He wraps his hands around her face -- and shines his flashlight in her eyes --

DOCTOR

-- Anything you might be experiencing? Pain, nausea?

LORELAI

No. I'm fine.

The Doctor steps aside --

DOCTOR

Lorelai, this is Wyona. She is the head mistress of a boarding house for troubled girls. Such as yourself. She will be taking you in.

WYONA

Hello.

The Doctor steps towards the door --

DOCTOR

-- I'll leave you ladies to it.

The Doctor steps out of the room --

Wyona grabs a chair from the wall -- and sits --

WYONA

-- Do you have any questions for me?

LORELAI

Some.

WYONA

Ask away then.

LORELAI

Will I have my own room?

WYONA

Yes. For a little while.

LORELAI

Are you married?

WYONA  
(laugh)  
Yes.

LORELAI  
What's his name?

WYONA  
Nillo.

LORELAI  
Do you have any kids?

WYONA  
A daughter. Marta.

LORELAI  
Do you have any questions for me?

WYONA  
Were you aware that anyone else  
survived?

LORELAI  
No. Who?

WYONA  
A boy and a girl.

LORELAI  
Where are they?

WYONA  
Their resting somewhere in the  
hospital.

LORELAI  
What about me? When do I get to  
leave?

WYONA  
We're going to go now.

LORELAI  
Alright.

Wyona stands up --

Lorelai stands up --

Wyona walks Lorelai out of the room --

CUT TO:

**INT. WYONA'S CAR-AFTERNOON**

Wyona drives the car into the driveway -- and puts the Automatic in park -- Wyona unbuckles her seatbelt --

Lorelai unfastens her seatbelt -- and opens the passenger door --

CUT TO:

**EXT. FRONT YARD-BOARDING HOUSE-AFTERNOON**

Lorelai steps towards the front door -- Wyona walks her towards the door -- and grabs the doorknob -- She pushes the door open --

CUT TO:

**INT. LIVING ROOM-BOARDING HOUSE-AFTERNOON**

Lorelai looks around the living room --

LORELAI

Nice place.

WYONA

Not really. It's an old rundown house that I had renovated.

LORELAI

Still nice.

WYONA

Thanks. Your bedroom is on the third floor.

LORELAI

Is anyone else here?

WYONA

No, just you and me. Go ahead and get cleaned up. I'll call you when dinner is ready.

Lorelai steps towards the stairs -- She looks back at Wyona -

-

LORELAI

-- I don't have any clothes.



WYONA

There are clothes for you in your  
bedroom.

LORELAI

You don't even know my size.

WYONA

I do. You're an **X**. Also, I had my  
housekeeper grab you some clothes  
from the store.

LORELAI

Thank you.

Lorelai walks up the stairs --

Wyona walks into the kitchen --

CUT TO:

**INT. BEDROOM-BOARDING HOUSE-AFTERNOON**

Lorelai pushes the door open -- and walks into the bedroom --  
She looks around -- and steps towards the bed -- She sits --  
and lays back --

LORELAI

(breath)

CUT TO:

**INT. BATHROOM-BOARDING HOUSE-EVENING**

Lorelai lays in the bathtub. She drops her head underneath  
the soapy water -- and sits herself up -- She wipes the water  
from her eyes -- and opens them --

A soft knock on the door --

WYONA (O.S.)

-- Can I come in?

LORELAI

Sure.

The door opens -- and Wyona peeks her head in --

WYONA

Dinner is on the table when you are  
ready.

LORELAI

Thank you.

CUT TO:

**INT. DINING ROOM-BOARDING HOUSE-EVENING**

Wyona sits at the end of the table and eats the little pieces left of her *lasagna* --

Lorelai cleans her plate by eating what's left from her slice --

Wyona stands up from her chair -- and takes Lorelai's plate from her --

LORELAI

-- Thank you. That was good.

WYONA

Glad you liked it.

Wyona steps out of the dining room -- and walks into the kitchen --

CUT TO:

**INT. KITCHEN-BOARDING HOUSE-EVENING**

Wyona drops the plates into the sink that is filled with water -- and scrubs the plates clean --

CUT TO:

**INT. DINING ROOM-BOARDING HOUSE-EVENING**

Lorelai stands up from her chair -- and steps into the living room --

CUT TO:

**INT. LIVING ROOM-BOARDING HOUSE-EVENING**

A *portrait painting* of Nillo and their daughter hangs over the *mantel* piece of the *fireplace*.

LORELAI

So, is this them?

WYONA (O.S.)  
What?

LORELAI  
The painting in the living room.

WYONA (O.S.)  
Yeah, that's them.

LORELAI  
Where are they?

WYONA (O.S.)  
They went to his aunts for the week.

CUT TO:

**INT. KITCHEN-BOARDING HOUSE-CONTINUOUS**

Wyona grabs a *dish towel* from the *towel rack* -- and dries her hands --

WYONA  
-- I'm going to go ahead and go to bed. Will you be alright on your own for the rest of the night?

LORELAI (O.S.)  
Yeah.

WYONA  
Good night.

Wyona steps out of the kitchen --

CUT TO:

**INT. MASTER BEDROOM-BOARDING HOUSE-EVENING**

Wyona steps into the master bedroom -- and shuts the door --

CUT TO:

**INT. KITCHEN-BOARDING HOUSE-CONTINUOUS**

Lorelai steps into the kitchen -- The *knife rack* in her sight. She walks towards the rack -- and grabs the largest knife --

CUT TO:

**INT. UPSTAIRS HALLWAY-BOARDING HOUSE-EVENING**

Lorelai reaches for the doorknob to the master bedroom -- and turns it --

CUT TO:

**INT. MASTER BEDROOM-BOARDING HOUSE-EVENING**

The door opens -- and Lorelai steps in -- She looks around the bedroom -- Lorelai steps towards the window --

LORELAI  
-- Where are you?

Sharon steps into the bedroom. A gun in her hand.

SHARON  
Right here.

Lorelai turns around and looks at Sharon.

LORELAI  
It took you long enough.

SHARON  
I wasn't too far behind.

LORELAI  
I guess you're here to do your duty. So am I.

SHARON  
What are you waiting for.

Lorelai raises the knife up -- and directs it at Sharon -- She runs towards her -- Sharon raises and points the gun at Lorelai -- She fires a shot -- and it hits Lorelai's chest -- Lorelai stops -- She shakes off the affects from the bullet wound -- Lorelai raises the knife up again -- and takes two steps towards Sharon -- Sharon fires a shot -- and the bullet hits Lorelai in the temple of her head -- Lorelai drops to her knees -- and drops the kitchen knife to the floor -- She looks at Sharon --

LORELAI  
(breath)

Lorelai falls back to the floor.

Sharon steps towards the kitchen knife -- and kicks it away from Lorelai's body -- She crouches down -- and reaches out to touch her face --

WYONA (O.S.)  
 -- Is it over!

Sharon gets a jolt of a scare -- Sharon looks back at Wyona -  
 -

SHARON  
 (laugh)

WYONA (O.S.)  
 What's so funny?

SHARON  
 You scared me.

Wyona steps in --

Sharon reaches down -- and touches the eyelids of Lorelai --  
 She slides her palm down -- closes Lorelai's eyes --

SHARON (CONT'D)  
 -- It's over now.

CUT TO:

**EXT. FRONT YARD-BOARDING HOUSE-NIGHT**

PARAMEDIC #1 and #2. Early 20s. Paramedics for two and three years.

Wyona and Sharon stand to the left side of the front yard.

Paramedic #1 pushes a **gurney** through the front door -- and  
 Paramedic #2 lifts the gurney up over the steps --

Sharon steps onto the steps -- and sits --

SHARON  
 -- How's the real house coming?

WYONA  
 Great. We couldn't be happier.

SHARON  
 Thank you for what you did. I know  
 it wasn't easy.

WYONA  
 It's fine. It wasn't my first  
 rodeo.

SHARON  
 How is he?

WYONA

He's good. He's just waiting for me  
at the house.

SHARON

Do you need a ride?

WYONA

Sure.

SHARON

Let's go.

Sharon stands up --

CUT TO:

**EXT. SUBURBAN NEIGHBORHOOD-NIGHT**

The jeep pulls up to the curb -- and parks --

CUT TO:

**INT/EXT. JEEP-NIGHT**

Wyona looks at Sharon and unfastens her seatbelt --

WYONA

-- Thanks for the ride.

SHARON

No problem.

WYONA

Go home. You look exhausted.

SHARON

Good night.

Wyona opens the passenger door --

CUT TO:

**INT. LIVING ROOM-BOARDING HOUSE-NIGHT**

The front door opens -- Wyona steps in -- and closes the door  
-- She locks the deadbolt --

A little girl fast walks down the stairsteps. MARTA, 4 years  
old. Dark hair, hazel eyes. Cheerful and sweet.

MARTA

Mommy!

Marta runs -- and hugs Wyona by her waist -- Wyona leans down -- and kisses Marta on the cheek --

WYONA

-- Why are you up so late?

MARTA

I wanted to wait for you. Daddy and I were playing cards. He said I could stay up until you got home.

WYONA

Well, I'm home now.

NILLO, 22. An orderly. Dark hair, and hazel eyes. A humble man but very protective over his family.

Nillo steps down the stairs --

NILLO

-- Busy night?

Wyona looks at Nillo.

WYONA

You can say that. Don't you have an early shift in the morning?

NILLO

I do.

MARTA

Can we go to bed now?

CUT TO:

**INT. MASTER BEDROOM-BOARDING HOUSE-NIGHT**

In bed with Marta in between them, Wyona and Nillo lay close to each other with their eyes closed.

MARTA

I forgot to say my prayers.

WYONA

You can still say them here.

NILLO

Close your eyes.

Marta closes her eyes.

MARTA	WYONA
Now I lay me down to sleep, I pray the Lord my soul to keep. May God guard me through the night and wake me with the morning light. Amen.	Now I lay me down to sleep, I pray the Lord my soul to keep. May God guard me through the night and wake me with the morning light. Amen.

Wyona looks at Nillo.

WYONA (CONT'D)  
You didn't say it with us.

NILLO  
I was saying it in my head.

Marta turns to her left side -- and hugs Nillo --

MARTA  
-- It's okay, daddy. God still  
loves you --

-- Marta kisses Nillo on the cheek -- and hugs him tighter --

Wyona kisses Marta on her cheek --

CUT TO:

**INT. KITCHEN-BOARDING HOUSE-MORNING**

Wyona sits on the aisle counter. She lifts her foot to tie her shoe -- Marta runs into the kitchen --

MARTA  
-- Mommy!

Wyona reaches down -- and lifts Marta up -- Marta sits --  
Wyona kisses her on the cheek --

Nillo rushes into the kitchen --

NILLO  
-- Coffee?

Wyona reaches her hand out -- and offers her mug to Nillo --  
Nillo takes it -- and gulps the coffee down -- He hands it  
back to her -- Wyona looks at the bottom of the mug --

WYONA  
-- Man!



MARTA  
Love you, daddy!

Nillo leans down -- and kisses Marta on the forehead --

NILLO  
-- Love you too --

Nillo kisses Wyona on the cheek -- and then on the lips --

NILLO (CONT'D)  
-- Love you.

WYONA  
Ditto.

Nillo rushes out of the kitchen --

NILLO  
-- Bye --

Nillo steps towards the living room --

The front door slams shut --

MARTA  
-- What are we going to do today?

WYONA  
I have to go see two teenagers.

MARTA  
What for?

WYONA  
They need a place to live and  
they're trying to rebuild their  
lives.

MARTA  
So, you and daddy are adopting  
them?

WYONA  
Sort of. Would you be okay with  
that?

MARTA  
Yes.

WYONA  
Good. Now, go get your shoes on. We  
have a drive ahead of us.

Marta hops off the counter -- and rushes out of the kitchen -  
 -

WYONA (CONT'D)  
 (laugh)

CUT TO:

**INT. WAITING ROOM-HOSPITAL-MORNING**

Marta sits.

Wyona sits and looks around, growing impatient.

WYONA  
 Stay here, baby.

Wyona gets up and steps towards the front desk. FRONT DESK LADY, early 20s. A front desk lady for two years.

FRONT DESK LADY  
 May I help you?

WYONA  
 Yes, I'm here to pick up the two teenagers?

FRONT DESK LADY  
 Rosie and Kaleb?

WYONA  
 Yes.

FRONT DESK LADY  
 They're in room #110

WYONA  
 Thanks.

Wyona steps away from the front desk -- and steps towards Marta --

WYONA (CONT'D)  
 -- Come on.

Marta stands up from the chair -- and grabs a hold of Wyona's hand --

CUT TO:

**INT. PATIENT ROOM #110-HOSPITAL-MORNING**

The door opens -- Wyona peeks her head in --

WYONA  
-- Hello?

ROSIE (O.S.)  
In here.

Wyona steps into the room -- and walks towards the bathroom -  
-

CUT TO:

**INT. BATHROOM-PATIENT ROOM #110-HOSPITAL-MORNING**

Kaleb sits on the toilet.

Rosie sits on his lap.

Kaleb brushes his hands through Rosie's hair --

The bathroom door opens -- Wyona looks in --

WYONA  
-- Hi.

Rosie looks at Wyona.

ROSIE  
Hello.

WYONA  
We'll wait out here until you're  
ready.

KALEB  
Just give us five more minutes.

Wyona grabs the doorknob -- and pulls the door shut --

CUT TO:

**INT. CAR-AFTERNOON**

Rosie and Kaleb sit in the backseat -- Hand in hand. Marta  
looks back at Rosie --

MARTA  
Do you like music?



**INT. BATHROOM-BOARDING HOUSE-EVENING**

Kaleb leans down to the sink -- and dips his palms into the cold water -- and wets his face --

KALEB  
(breath)

He looks at himself in the mirror --

ROSIE (O.S.)  
Are you done yet!

Kaleb looks at himself in the mirror -- and gets a glimpse of Lorelai's face staring back at him. He looks away -- feeling frightened.

A knock on the door --

ROSIE (O.S.) (CONT'D)  
-- What's going on in there!

KALEB  
Coming!

CUT TO:

**INT. UPSTAIRS HALLWAY-BOARDING HOUSE-EVENING**

Kaleb steps out of the bathroom --

Rosie stands in front of him --

ROSIE  
-- What took you so long?

Kaleb feels startled by her voice --

ROSIE (CONT'D)  
-- Are you alright?

KALEB  
I'll live.

ROSIE  
Are you going to eat dinner?

KALEB  
No. I'm going to go to bed.

ROSIE  
Are you sure you want to really go to bed?

KALEB  
What do you mean?

ROSIE  
Just meet me in the back yard later  
tonight.

KALEB  
Okay.

Kaleb steps out of the bathroom -- and walks into his bedroom  
-- The door closes --

Rosie looks at the bedroom door -- She steps into the  
bathroom -- and closes the door --

**INT. DINING ROOM-BOARDING HOUSE-EVENING**

Nillo sits at the end of the table. He digs his fork at his  
**roast beef** and **mashed potatoes**.

WYONA  
Did I overcook it?

NILLO  
No, it's fine.

WYONA  
Is it work?

NILLO  
A little. Why aren't the newbies  
eating with us?

WYONA  
They were tired, so they called it  
an early night.

NILLO  
Did you explain the rules to them?

WYONA  
I did. No fooling around.

Wyona stands up -- and steps towards Nillo -- She reaches for  
his plate -- He pushes it out of her grasp -- Nillo pulls  
Wyona onto his lap --

WYONA (CONT'D)  
(laugh)

Wyona gets up -- and takes his plate --

Nillo gets up -- and walks out of the kitchen --

CUT TO:

**INT. MARTA'S BEDROOM-BOARDING HOUSE-EVENING**

At her desk, Marta draws a picture in *coloring crayons*.

A knock on the door. Nillo pushes the door open --

NILLO  
-- Hey, baby.

Nillo walks in -- and crouches down next to Marta --

NILLO (CONT'D)  
-- What are you drawing?

MARTA  
All of us.

NILLO  
Looks good. Time for bed.

MARTA  
Can I sleep with you and mommy  
tonight?

Nillo lifts Marta up from the chair -- and carries her  
towards her bed -- He lays her down --

NILLO  
-- I'll make you a deal, okay. If  
you sleep in her tonight, I'll let  
you watch TV in our room tomorrow  
night. Deal?

MARTA  
Deal!

Nillo kisses Marta on the cheek -- Marta lays her head on her  
pillow --

NILLO  
Good night, baby.

MARTA  
Good night.

CUT TO:

**EXT. BACK YARD-BOARDING HOUSE-EVENING**

Kaleb steps into the back yard -- He looks around --

KALEB  
-- Where are you?

ROSIE (O.C.)  
Right here.

Kaleb turns around -- and sees her on top of the picnic table -- He steps towards her -- Rosie wraps her arms around his neck -- and kisses him --

**INT. MASTER BEDROOM-BOARDING HOUSE-EVENING**

"La Tortura" by Shakira (featuring Alejandro Sanz) plays.

Wyona and Nillo lay in bed. Wyona leans toward Nillo -- and kisses him -- Nillo kisses her -- and lays on top of her --

Wyona looks around, and believes she's hearing something from outside.

WYONA  
Did you hear that?

NILLO  
Hear what?

WYONA  
Something coming from outside.

Nillo looks around the room -- He touches Wyona's face --

NILLO  
-- It's nothing.

WYONA  
If you say so.

CUT TO:

**EXT. BACK YARD-BOARDING HOUSE-EVENING**

At the picnic table, Rosie lays underneath Kaleb while he is on top of her. He goes back -- and forth --

ROSIE  
(moan)



KALEB  
(grunt)

Kaleb closes his eyes -- and opens them --

KALEB'S POV:

LORELAI  
(moan)

Kaleb goes faster --

LORELAI (CONT'D)  
Yes baby!

CUT TO:

**INT. KITCHEN-BOARDING HOUSE-EVENING**

Nillo steps into the kitchen. A flashlight in his hand. Nillo steps towards the back door -- and pulls it open -- He steps outside --

CUT TO:

**EXT. BACK YARD-BOARDING HOUSE-CONTINUOUS**

He flips the light switch on -- It shines on Kaleb and Rosie.

Kaleb looks at Nillo -- and covers his face --

NILLO  
-- Late night love making?

KALEB  
I guess.

NILLO  
Okay. Now, get off of her.

CUT TO:

**INT. KITCHEN-BOARDING HOUSE-CONTINUOUS**

Rosie and Kaleb sit at the table. Rosie looks at Kaleb.

Nillo looks at Kaleb and then at Rosie.

NILLO  
I don't want you two here.

KALEB

I know.

ROSIE

We're sorry.

Kaleb starts to get up --

NILLO

-- Wait, what are you doing?

KALEB

You're kicking us out, right?

NILLO

Sit!

Kaleb sits down --

NILLO (CONT'D)

I don't want you here -- but my wife does --

ROSIE

-- But --

NILLO

-- I can let it go. No more fooling around. I have a little girl here and she doesn't need to learn the birds and the bees anytime soon.

ROSIE

Now what?

NILLO

Go to bed!

Rosie and Kaleb stand up from the table --

Nillo steps in front of Kaleb and blocks him from Rosie -- Kaleb stops -- and Rosie walks up the stairs -- She looks at Kaleb and Nillo --

NILLO (CONT'D)

-- No more, okay?

KALEB

Got it.

Nillo stares into Kaleb's eyes --

NILLO

-- Are you alright, kid?

KALEB  
I'm fine.

NILLO  
Just checking. Goodnight.

KALEB  
Goodnight.

Kaleb steps away from Nillo --

Nillo looks back at Kaleb.

CUT TO:

**INT. MASTER BEDROOM-BOARDING HOUSE-EVENING**

Nillo sits back against the *headboard* -- and covers his legs with the blanket --

Wyona turns around onto Nillo's stomach --

WYONA  
-- Is everything alright?

NILLO  
I sure hope so.

Nillo leans down -- and kisses Wyona on the cheek --

CUT TO:

**INT. MARTA'S BEDROOM-BOARDING HOUSE-EVENING**

Nillo leans down -- and lifts Marta from her bed -- He grabs her blanket -- and steps towards the door --

CUT TO:

**INT. MASTER BEDROOM-BOARDING HOUSE-CONTINUOUS**

Nillo lays Marta down close to Wyona -- Wyona looks at Nillo --

WYONA  
-- What's going on?

NILLO  
I want her to sleep in here.

WYONA

Okay.

Nillo lays down -- He covers himself and Marta -- He rests his head on his pillow --

CUT TO:

**INT. WYONA'S CAR-MORNING**

Kaleb unbuckles his seatbelt -- and opens the back passenger door --

Wyona looks back at Kaleb and Rosie --

WYONA

-- Have a good day.

KALEB

We will.

Kaleb gets out of the back seat -- and shuts the door --

Wyona looks at Rosie --

WYONA

-- Rosie?

ROSIE

Yeah?

WYONA

Keep an eye on him, please?

ROSIE

Alright.

Rosie opens her door -- and gets out -- She shuts the door --

**EXT. FIELD-HIGH SCHOOL-MORNING**

Rosie runs around on the track -- Her eyes are on Kaleb.

Kaleb sits -- and grips his fingers into both of his palms --

A **football** hits Kaleb on the head --

FOOTBALL JOCK, 17. A senior student. Tall and muscular built.

The Football Jock steps towards Kaleb --

Kaleb grabs the football -- and stands up --

FOOTBALL JOCK  
-- Sorry about that, bro.

KALEB  
Bro --

-- Kaleb tosses the football to the ground -- and punches the Football Jock -- The Football Jock falls to the ground -- and Kaleb climbs over him -- He punches him over -- and over --

CUT TO:

**INT. HALLWAY-HIGH SCHOOL-AFTERNOON**

Kaleb sits on the bench in the hallway. He stares at the wall in his eyesight. Wyona steps towards Kaleb and the bench --

WYONA  
-- What happened?

KALEB  
I don't know. I blacked out.

Wyona sits --

KALEB (CONT'D)  
-- Am I expelled?

WYONA  
No. You're suspended for a week.

KALEB  
What about your husband?

WYONA  
I'll talk to him.

CUT TO:

**INT. UPSTAIRS HALLWAY-BOARDING HOUSE-AFTERNOON**

Rosie sits on the stairsteps.

NILLO (O.S.)  
Hell no!! I will not have an angry boy around my family!

WYONA (O.S.)  
But --

NILLO (O.S.)  
 -- No buts about it! There's got to  
 be a limit and he has overstepped  
 them!!

The door to the master bedroom opens -- Wyona steps outside --  
 - and slams the door shut --

WYONA  
 (sob)  
 -- Let's go, Kaleb!

Kaleb steps out of the bedroom -- He looks down at Rosie --

ROSIE  
 -- I'll come.

KALEB  
 Stay. I'll come back for you.

Kaleb leans down -- Rosie kisses him on the cheek -- Kaleb  
 steps down the stairs --

CUT TO:

**INT. WYONA'S CAR-EVENING**

Wyona parks the car at the curb --

She looks at the house.

KALEB  
 Is she fine with this?

WYONA  
 She suggested it.

CUT TO:

**INT. DINING ROOM-SHARON'S HOUSE-EVENING**

Sharon and Wyona sit at the dinner table. Sharon takes a sip  
 of the tea from her coffee mug --

SHARON  
 -- What happened?

WYONA  
 He got into a fight.

Sharon sets the coffee mug down --

SHARON  
-- What provoked it?

WYONA  
Boys being boys, you know.

SHARON  
I can't blame the kid. He can stay here. He just won't have his own room yet.

WYONA  
What happened in that cabin?

SHARON  
Why do you ask?

WYONA  
Just wondering.

SHARON  
They had him bound to a dolly. No one knows what happened during that time period.

WYONA  
That's traumatizing.

SHARON  
Who are you telling.

CUT TO:

**INT. LIVING ROOM-SHARON'S HOUSE-EVENING**

Kaleb lies asleep on the couch.

Wyona steps towards him -- She grabs a blanket from the top of the couch -- and covers him -- Wyona kisses him on the cheek -- Wyona turns around -- and walks out of the living room --

Kaleb opens his eyes -- He watches Wyona leave the living room. He closes his eyes --

CUT TO:

**INT. MASTER BEDROOM-BOARDING HOUSE-NIGHT**

Wyona sits on the edge of the bed -- and brushes her hair --

Nillo steps into the bedroom -- and closes the door behind him --

Wyona looks away -- and makes no attempt to make any eye contact.

NILLO

-- Are you mad at me still?

Wyona looks around the bedroom --

NILLO (CONT'D)

-- I swear I just heard a voice!

Nillo steps towards Wyona -- and he grabs a hold of her hand --

NILLO (CONT'D)

-- Let's not fight, okay.

WYONA

Okay.

Nillo kisses her --

CUT TO:

**INT. LIVING ROOM-BOARDING HOUSE-EVENING**

Rosie sits on the couch with Marta, watching television.

Wyona steps into the living room -- She twirls around --

WYONA

-- How do I look?

ROSIE

You look great.

MARTA

You look pretty, mommy.

Wyona steps towards Marta -- and kisses her on the cheek --  
She sits on the couch --

WYONA

-- Thank you, sweetie.

Nillo steps into the living room --

NILLO

Are you ready?



WYONA

Ready!

Wyona stands up --

NILLO

Have her in bed by nine. Don't let anyone in.

ROSIE

No problem.

Nillo leans down -- and kisses Marta on the cheek -- He walks with Wyona to the front door --

The front door closes --

ROSIE (CONT'D)

Do you want popcorn?

MARTA

Yes!

CUT TO:

**INT. DINING AREA-ITALIAN RESTAURANT-EVENING**

Nillo sits across from Wyona at a table. He looks at her. Wyona looks at him --

WYONA

-- What?

NILLO

I'm just grateful for the woman that's sitting in front of me.

WYONA

Aww! You're such a sweet talker, aren't you --

-- Wyona touches his cheek -- and caresses it --

CUT TO:

**INT. LIVING ROOM-BOARDING HOUSE-CONTINUOUS**

Marta lies asleep on the couch. Rosie looks over at her -- She grabs the **remote control** -- and hits the **power button** --

Rosie stands up -- and lifts Marta up from the couch --

CUT TO:

**INT. MARTA'S BEDROOM-BOARDING HOUSE-EVENING**

Rosie lays Marta on her bed -- She covers her with her blanket --

The doorbell rings.

CUT TO:

**EXT. FRONT YARD-BOARDING HOUSE-EVENING**

Rosie steps towards the front steps --

ROSIE

-- Hello?

Kaleb jumps out of the bushes --

KALEB

-- Surprise!

Rosie jumps out of her skin, feeling frightened for a second.

ROSIE

You jerk!

KALEB

Bored yet?

ROSIE

No.

Kaleb lifts up a *brown paper bag* --

KALEB

-- I brought you food.

CUT TO:

**INT. MARTA'S BEDROOM-BOARDING HOUSE-CONTINUOUS**

Marta opens her eyes -- and rubs them -- She sits up --

MARTA

-- Rosie!!

Marta gets up from the bed -- and walks out into the hallway  
--

CUT TO:

**INT. LIVING ROOM-BOARDING HOUSE-EVENING**

Marta walks into the living room -- She looks around --

MARTA  
-- Rosie!

CUT TO:

**INT. KITCHEN-BOARDING HOUSE-EVENING**

Marta grabs the phone from the counter --

CUT TO:

**INT. DINING AREA-ITALIAN RESTAURANT-EVENING**

A ring bell from Nillo's cell phone sounds off. Nillo reaches into his pants pocket -- Nillo looks at the caller ID -- and answers -- He puts the cell phone to his ear --

NILLO  
-- Hello?

MARTA (V.O.)  
Daddy?

NILLO  
Marta! What is it?

MARTA (V.O.)  
Rosie's missing.

CUT TO:

**EXT. FRONT YARD-BOARDING HOUSE-NIGHT**

Rosie and Kaleb sit on the steps of the porch. Wyona's car pulls up into the driveway -- The driver door opens -- Nillo gets out of the driver seat -- He makes his way towards Kaleb and Rosie --

NILLO  
-- What the hell's going on out here!

Rosie stands up --

ROSIE  
-- We were just talking.

NILLO  
Well, the date is over now!

Kaleb gets up -- and gets close to Nillo -- Nillo looks at Kaleb --

NILLO (CONT'D)  
-- If you were wise, you would want to get out of my face before I make you regret getting close to me.

Kaleb balls up his fist --

Wyona steps in between Nillo and Kaleb --

WYONA  
-- Time to go, Kaleb! Okay.

NILLO  
Say goodnight, Rosie.

Kaleb turns to Rosie -- and kisses her on the cheek -- He walks away --

Nillo watches him --

CUT TO:

**INT. LIVING ROOM-SHARON'S HOUSE-NIGHT**

Kaleb lays on the couch. His eyes open. He stares at the *aquarium* across from him.

LORELAI (V.O.)  
Do you care for some tea?

CUT TO:

**INT. KITCHEN-CABIN-NIGHT-FLASHBACK**

Kaleb is strapped to the dolly. Lorelai gets down from the counter -- and steps towards him with a teacup --

LORELAI  
-- Bottoms up!

Lorelai reaches her hand into Kaleb's mouth -- and forces his mouth open -- She pours the tea into his mouth --

KALEB  
(gag)

Kaleb spits the tea out --

Lorelai slaps Kaleb -- and rubs her hands on his face --

LORELAI  
-- I'm sorry baby! Would you care  
for some more?

KALEB  
-- No!

CUT TO:

**INT. MASTER BEDROOM-BOARDING HOUSE-BACK TO PRESENT**

Nillo sits back on the headboard and reads a book.

A crash comes from outside.

Nillo gets out of bed --

CUT TO:

**EXT. FRONT YARD-BOARDING HOUSE-NIGHT**

Nillo steps towards Wyona's car. The windshield is shattered.

NILLO  
That son of a bitch!

CUT TO:

**INT. DINING AREA-DINER-NIGHT**

Kaleb sits at the bar table. He takes a sip of his *vanilla milkshake* --

The Football Jock steps towards him --

FOOTBALL JOCK  
-- Hi, psycho.

Kaleb looks at the Football Jock.

FOOTBALL JOCK (CONT'D)  
It's weird seeing you here. Did you  
remember to take your medication?

KALEB  
Look, if you were smarter than you  
look, you would walk away before  
something of yours gets broken.

The Football Jock pushes Kaleb with one hand --

WAITRESS, early 30s. A waitress for five years.

The Waitress steps towards the bar table --

WAITRESS  
-- Leave him alone.

The Football Jock looks at the Waitress --

FOOTBALL JOCK  
-- Why don't you mind your own  
business!

The Waitress reaches into her apron -- and pulls out her cell  
phone --

WAITRESS  
-- Leave before I call the police!

The Football Jock steps away from Kaleb --

FOOTBALL JOCK  
-- Catch you later!

The Football Jock steps out of the exit door --

Kaleb looks at the Waitress --

KALEB  
-- Thanks.

WAITRESS  
No problem.

Kaleb reaches into his pants pocket --

WAITRESS (CONT'D)  
-- No sweetie, it's on the house.

KALEB  
Thanks --

-- Kaleb stands up --

WAITRESS

-- Have a good night sweetie.

Kaleb steps out of the diner --

CUT TO:

**EXT. PARKING LOT-DINER-NIGHT**

Kaleb walks through the parking lot --

Headlights come on -- Kaleb covers his eyes --

The Football Jock steps towards Kaleb --

FOOTBALL JOCK

-- You're not safe now, are you?

Kaleb looks away --

KALEB

-- This is the way you want to do things.

The Football Jock pushes Kaleb --

KALEB (CONT'D)

-- Touch me again and you'll end up eating the ground.

FOOTBALL JOCK

Is that so.

The Football Jock reaches for Kaleb -- Kaleb grabs his arm -- and twirls him around -- He holds the Football Jock's arm over his shoulder -- He yanks it down --

FOOTBALL JOCK (CONT'D)

(scream)

The Football Jock drops to his knees -- and falls to his back -- He stares straight up at Kaleb --

Kaleb lifts his foot up -- and drives it down into the Football Jock's head -- He smashes his head over -- and over --

KALEB

-- Yes!!

Kaleb steps out of the parking lot --

The back door opens to the diner -- and the Waitress looks at Kaleb as he walks past her -- A cigarette in her hand -- She looks down at the ground and sees the Football Jock's dead body.

WAITRESS  
(scream)

CUT TO:

**EXT. SHARON'S HOUSE-NIGHT**

Kaleb steps towards the driveway of Sharon's house.

The sound of a gun cocks from behind Kaleb --

NILLO (O.C.)  
-- Where are you going, Kaleb?

KALEB  
I guess this isn't a welcome back party.

NILLO  
You guessed right.

Kaleb turns around -- and looks at Nillo --

KALEB  
-- What are you going to do, shoot me?

NILLO  
If I have to.

KALEB  
I don't even know what I did to you.

NILLO  
You came to my house and destroyed my wife's car!

KALEB  
That wasn't me. It was someone else.

NILLO  
Sure.

Sharon's jeep pulls into the driveway -- The driver door opens -- Sharon gets out -- and points her gun at Nillo --



SHARON  
-- Put the gun down, Nillo!

NILLO  
Tell him to tell the truth?

SHARON  
About what?

NILLO  
He wrecked Wyona's car.

SHARON  
No, he didn't.

NILLO  
How do you know?

SHARON  
He was at the diner during the time  
that it happened and left twenty  
minutes after.

Sharon pulls her handcuffs off of her belt -- and grabs Kaleb  
by his wrist -- She handcuffs one hand --

KALEB  
-- What are you doing?

SHARON  
You are under arrest. You have the  
right to remain silent --

Kaleb grabs Sharon's gun -- and wraps his arm around her  
throat --

SHARON (CONT'D)  
(choke)  
(gag)

KALEB  
Now look who's in charge!

NILLO  
Drop it!

KALEB  
Do you really think I give a shit.

NILLO  
No, you're just stupid. You have a  
cop as your hostage. All to prove  
you have the bigger dick. It's not  
working. Stop now.

Kaleb pushes Sharon towards Nillo -- Nillo catches her -- Kaleb turns around -- and runs towards the jeep -- Sharon takes the gun from Nillo -- and aims it at Kaleb -- Three shots are fired from the gun -- The bullets hit Kaleb in the back -- Kaleb falls to the ground --

Sharon rushes towards Kaleb -- She kicks the gun away from Kaleb's hand -- She crouches down -- and turns him towards her --

KALEB  
(breath)

SHARON  
Keep breathing, honey!!

Nillo reaches into his pocket -- and pulls out his cell phone -- He dials 911 --

KALEB  
(cough)  
(breath)

CUT TO:

**INT. DINING AREA-DINER-MORNING**

SUPER: SIX WEEKS LATER

Wyona sits in a booth. Rosie sits across from her.

ROSIE  
When we were in that cabin  
together, I never knew how much it  
would affect him. I had no idea.

WYONA  
I only know what you told me.

ROSIE  
Do you think if things would have  
gone better for him. I mean without  
that drug making him act like that.

WYONA  
I wish it was better.

Rosie looks outside --

ROSIE  
-- My bus is here --

Rosie stands up -- and grabs her duffle bag --

Wyona stands up -- and walks with Rosie to the front door --  
Wyona pushes the door open -- Rosie steps outside --

ROSIE (CONT'D)  
-- Thanks.

CUT TO:

**EXT. BUS STATION-MORNING**

Rosie hugs Wyona --

WYONA  
-- Take care of yourself.

ROSIE  
You do the same.

Wyona backs up --

ROSIE (CONT'D)  
-- Tell Marta goodbye for me.

WYONA  
I will.

ROSIE  
Tell Nillo goodbye for me too.

WYONA  
I will.

Rosie steps towards the bus -- and steps onto the steps --  
Rosie looks back at Wyona --

ROSIE  
(wave)

WYONA  
(wave)

The doors close --

CUT TO:

**EXT. SUBURBAN NEIGHBORHOOD-EVENING-FLASHBACK**

The *red pick-up truck* slowly follows Kaleb towards the house  
-- It stops --

CUT TO:

**INT. RED PICK-UP TRUCK-EVENING**

The passenger window rolls down -- The Football Jock watches Kaleb walk towards the front door --

**EXT. FRONT YARD-NIGHT**

The Football Jock tosses a brick through the windshield of Wyona's car -- He runs away --

CUT TO:

**INT. PSYCHIATRIST OFFICE-AFTERNOON-BACK TO PRESENT**

PSYCHIATRIST, early 40s. A psychiatrist for ten years.

PSYCHIATRIST

What was the first thing that you remember after the whole ordeal?

KALEB (O.C.)

I just remember Rosie visiting me. Making sure I was okay.

PSYCHIATRIST

Anything else?

Kaleb sits up from the couch --

KALEB

-- Can I save it for tomorrow?

PSYCHIATRIST

Sure.

The bell to the *timer* sounds off --

Kaleb stands up --

KALEB

-- See you tomorrow.

Kaleb steps towards the door -- and pushes it open --

PSYCHIATRIST

-- Bye.

**INT. KITCHEN-AFTERNOON**

Nillo sits on the counter with Marta. She drinks from a cup -  
- She stops -- and looks at Nillo --

MARTA

-- Is mommy mad at you?

NILLO

Why do you ask that?

MARTA

Because mommy was crying.

NILLO

Mommy was sad but it had nothing to do with me, okay?

MARTA

Did it have something to do with Rosie?

NILLO

Yes.

MARTA

Why did Rosie leave?

NILLO

It was too personal. I'll tell you when you're older.

MARTA

When will that be?

NILLO

You ask a lot of questions.

The front door opens -- and closes --

Wyona walks into the kitchen --

WYONA

-- Why are you two on the counter?

NILLO

Whoops!

WYONA

It's cool.

Wyona steps towards Marta -- and kisses her on the forehead -  
- Wyona looks at Nillo --

MARTA

-- Can we watch a movie, mommy?

WYONA

Yes. Go ahead and pick it out.

Wyona lifts Marta off the counter -- and sets her down to her feet -- Marta rushes into the living room -- Wyona looks at Nillo --

WYONA (CONT'D)

-- I suppose that we are doing things differently now. How should we?

NILLO

We take it one day at a time and hope for the best.

WYONA

Ditto to that --

-- Wyona kisses Nillo --

Marta rushes into the kitchen -- holding a **DVD case** of "**Alice in Wonderland.**"

Wyona takes it from Marta -- and hands it back to her --

WYONA (CONT'D)

-- Try something else.

MARTA

I like this one.

Nillo pulls his cell phone from his pocket --

NILLO

-- Is pizza cool?

MARTA

Yes!

WYONA

Yes!

Wyona looks at Marta and smiles.

CUT TO:

**INT. PATIENT ROOM-PSYCHIATRIC HOSPITAL-AFTERNOON**

At a desk, writing his daily thoughts in his notebook. At his right side, The book "**No Exit and Three Other Plays.**"

KALEB (V.O.)

Was I in hell, for most of the time? Yes. Were the two girls' hell for me? One was. Would I do it over again if I had the chance? In a heartbeat.

Kaleb stops writing and closes the notebook.

CUT TO:

**INT. TRANSIT BUS-AFTERNOON**

Rosie sits in the back of the transit bus. She looks outside the window. Rosie touches her stomach with the palm of her hand. She lifts the end of her shirt up and feels a heartbeat.

**FADE OUT:**

**THE END**