

"SEQUOIA"

Screenplay by
Christopher Marsh

Story by
Kevin Patrick Murray
&
Christopher Marsh
&
Josh Brown

FADE IN:

EXT. DIRT ROAD - NIGHT

WILL BURKE, 18 and drunk, stumbles down the shoulder of the tree-lined road.

The lights of a pickup truck come up behind him. He continues walking, and the pickup slows down next to him.

The driver is TEAGUE HOEKSTRA, mid 20s, working-class. With him are his friends, brothers WES and DAN MARCHANT - also 20s.

Teague rolls down the window and leans out. He honks the horn.

WILL

Fuck you.

TEAGUE

Hey, come over here. I want to ask you something.

Will steps over toward the truck.

He stares at the driver for a moment, and suddenly there is recognition.

WILL

Teague? Teague Hoekstra. Holy shit, I didn't know it was you... I thought you were just some bunch of assholes giving me shit.

TEAGUE

Yeah...we saw you stumbling around. Just decided to screw with you.

WILL

It's been that kind of night.

TEAGUE

I'll bet.

Will stares for a moment.

WILL

So how's it been going? It's been a while.

TEAGUE
I've been better.

WILL
Yeah, me too.

TEAGUE
Had a few too many tonight?

WILL
Had a few too many tonight.
Definitely a few too many.

TEAGUE
What are you doing out here?

WILL
Home. Going home. I couldn't get
my keys back, so I just started
walking.

TEAGUE
We can give you ride.

WILL
Yeah, that would be killer.

TEAGUE
Get in.

They open the door, Will gets into the back of the cab.

INT. PICKUP TRUCK - SAME

Teague takes off down the road. Will's head swims. He leans
over to Wes, who sits beside him in the cab.

WILL
What's up, man - Will Burke.

WES
Wes.

WILL
Yeah, I don't think I know you.
You're a friend of Teague's? Did
you go to Pine Hills?

WES

Windsor.

WILL

Windsor. Awesome. Teague, man, I never see you anymore.

(to Wes)

This guy used to live by me, back when his... Back in the day. He taught me how to play basketball.

(to Teague)

We should hang out. You could have come to this party tonight. I don't know how you feel about hanging out with high school people, but... Your sister was there.

Teague looks at Dan, who's in the passenger seat.

WILL

That girl's something else. She's wound up pretty tight; she needs to loosen up a bit.

Teague lights a cigarette. He grips the wheel white-knuckled, and looks back at Wes.

WILL

There's so much ass at these parties. You can just walk in and take your pick.

The truck pulls off the main road. They turns into a side drive, partially obscured by brush.

WILL

You're supposed to stay on that road.

No one hears him. They keep driving down this dark, bumpy terrain.

WILL

There's nothing down here. Stay on the main road.

The truck stops and Teague gets out. Dan follows. They both open the rear cab and stare at Will.

DAN

Get out.

WILL

Why?

TEAGUE

I want to show you something.

WILL

What the hell are you going to show me?

TEAGUE

Get out here and see.

Will turns to Wes. Suddenly, Wes grabs Will and shoves him out the door of the cab.

EXT. WOODS - SAME

Wes and Dan pick Will up by the collar, bringing him to his knees. They hold him up while Teague beats the shit out of him. Will's body slams into the truck, but Wes and Dan keep throwing him into Teague's blows.

Finally, Teague stops. Will falls to the ground, conscious, but in bad shape. Teague lights another cigarette and drags Will up toward the front of the truck. He presses Will's head against the grille.

WILL

Wait. Wait, wait, wait. If I ever did anything to piss you off, let me make it up to you. Let me see what I can do... Just let me see...

TEAGUE

You're not gonna see shit.

Teague holds open Will's eyelid, and pushes the lit end of the cigarette into his eye.

Blood curdling screams. Will convulses and passes out.

After he falls to the ground, the three guys get into the truck and drive off.

EXT. LAKE SEQUOIA - DAY

A week earlier. A bright, sunny day.

It's a lakeside cook-out. Wes throws burgers on a charcoal grill. Teague's truck is parked nearby. Dan is inside, fumbling with the radio. Teague and his sister ARIEL, 18, sit in the bed of the pickup, in folding chairs.

TEAGUE

Hey, Dan, no country. We're white trash, but we're not hicks.

DAN

I'll do what I want.

ARIEL

I'm surprised you can get any reception at all. Why don't you get satellite?

TEAGUE

Well, maybe if we didn't have to pay for you to go to college...

ARIEL

Wait until I get a job. In ten years, I'll be able to buy and sell your ass.

TEAGUE

Yeah, okay. Here's five bucks. Have fun.

WES

So what are you studying again, Ariel?

ARIEL

Nursing.

WES

Do you have to go to med school for that?

ARIEL

No.

TEAGUE

Better not. We'd have to sell the
fucking house.

Dan picks a station on the truck's radio and comes up to the
bed with four ice cold beers from the cooler in the cab.

DAN

One for the graduate...

ARIEL

Almost-graduate.

DAN

One for the flunkee...

TEAGUE

Almost-flunkee.

Dan turns to Wes.

DAN

Hey, Wes!

Wes is still tending to the grill.

WES

Just a sec.

DAN

Get over here, they're nice and
cold.

WES

Burgers are almost done, they just
need another minute or so.

DAN

Just leave it, they'll be fine.

Wes leaves the grill.

After grabbing his beer from Dan, he turns to walk back to
the burgers.

DAN

Hold up. I think a toast is in
order. Teague?

TEAGUE

Yeah, definitely. Wes, do it up.

ARIEL

No, come on...

TEAGUE

All right, all right... Let's see.
Like, sappy? Funny? What?

WES

You couldn't be funny if you tried.

ARIEL

Just say something nice.

TEAGUE

Okay... To my baby sister. Life
hasn't always been great. Not even
sometimes. Not even part-time.
Not on weekends or holidays. It's
pretty much been an uphill ride the
whole way.

ARIEL

Don't be so uplifting.

TEAGUE

Hold on. It hasn't been great, but
we tried our best to make it good.
There was a lot of uncertainty.
And now you're about to finish high
school and there are two things I'm
finally certain of. First, I'm
going to miss you something
terrible. And second...your life
is going to be great.

WES

Cheers.

DAN

Cheers.

Ariel smiles.

ARIEL

Cheers.

They clink their bottles.

EXT. FACTORY - MORNING

The 6 AM shift change.

Teague and Dan both walk into the factory. Teague slaps hands with some of the third-shift workers as they leave.

INT. FACTORY - BREAK ROOM - MORNING

Teague goes to his locker and puts away his street clothes. He takes off his gold watch, sets it on the shelf inside and locks the door.

INT. FACTORY - FLOOR - MORNING

Teague wears protective goggles, working in his station at the injection molding press. He guides the molds together, pressing out large sheets of foam insulation.

EXT. PINE HILLS HIGH SCHOOL - MORNING

It's early. The students have just begun to pour in.

INT. GYMNASIUM - MORNING

The basketball court has been converted into a graduation stage. It's rehearsal time.

A hundred-and-some-odd students of the senior class are seated in folding chairs. They're clamoring about like locusts.

PRINCIPAL TURNER stands on stage in his suit, looking like a man who got lost on his way to Wall Street.

PRINCIPAL

Accept your diploma with the left hand, shake with the right. Turn to face the camera in front of you, then exit to stage left and go around back to your seat.

(MORE)

PRINCIPAL(cont'd)

Tomorrow night there's going to be a couple of hundred people in the stands and it's going to get hot very quickly. So be quick. No theatrics.

ANXIOUS SENIOR

Same goes for you, Turner!

The students laugh, applaud.

Turner, annoyed, attempts to quiet them...

PRINCIPAL

Seniors. Seniors...

ANXIOUS SENIOR

Not for long!

He's lost them now. They go ballistic.

INT. PINE HILLS HIGH SCHOOL - HALLWAY - DAY

The halls are packed. There's Senioritis in the air. Ariel is cleaning out her locker.

DILLON FOPPIANO, a varsity swimmer with a touch of GQ style and a head of messy blond locks, walks down the line of lockers, handing out fliers.

He gets to Ariel.

DILLON

Come to my place tonight. Burn your old books and burn the midnight oil with 200 of your closest friends. I expect everybody to be there!

Ariel looks at the flier. Considers it.

EXT. DILLON'S HOUSE - NIGHT

There's a party going on. People hang out in the yard. Some puke.

INT. DILLON'S HOUSE - MAIN ROOM - NIGHT

Music plays throughout. Teenagers are everywhere. There's plenty of beer-drinking. People mingle.

INT. DILLON'S BEDROOM - SAME

Elsewhere, Dillon sits with several other guys smoking weed. One of the guys is Will, clean cut and slaphappy.

DILLON

My stepmom got in my face a while back. She's like, "I know you smoke weed. That stuff kills your sperm, and I want grandkids someday."

WILL

It does lower your sperm count.

DILLON

I've got 10 million, I'll be alright.

KID #1

More like 100 million.

DILLON

Not anymore.

WILL

She doesn't need to worry about grandkids, your step-sister will get pregnant any day now.

DILLON

If she hasn't already.

WILL

You think?

Dillon shrugs.

KID #2

Mallary's hot.

DILLON

You can have her. And take my stepmom while you're at it.

KID #2

She's fine, too. I'd nail the shit out of her.

DILLON

My dad did. Look where it got him.

WILL

Pussy whipped?

DILLON

He sure as hell forgot about my mom pretty quick.

WILL

You should kill him. And her.

DILLON

I have my days...

The bong comes back around to Dillon. He tries to fire it up.

DILLON

This is cashed.

KID #1

You want to pack another one?

DILLON

No, you guys do what you want.

KID #2

Will?

WILL

No, I'm straight.

DILLON

You're a lot of things. You are most definitely not straight.

WILL

I haven't even started to get my fuck on tonight.

DILLON

Uh-huh.

WILL

I can get laid.

DILLON

Yup.

WILL

Give me another hour. I'll skim the pops, and pick out a fresh one. And when I do, I'm going to fuck her on your bed.

Will gets up and walks out.

KID #2

Hey, Dil, if he does fuck a girl in your room we should totally barge in.

DILLON

No, we'll do better than that.

INT. DILLON'S HOUSE - MAIN ROOM - NIGHT

Will greets others who he passes.

Across the room, Ariel stands against the wall, surrounded by a few other people.

As Will scans the room, his eyes meet with Ariel's for a moment. She coyly looks away.

Smirking, Will ambles over to the group. A GIRL is talking, but he cuts her off.

WILL

Did you know that only five percent of American men tell the truth about the size of their penis?

They look at him. He doesn't seem to be talking to anyone in particular.

WILL
I'm in the minority. If someone
wants to know the truth, I'll let
her know what's up.

Ariel snickers.

WILL
Okay? You all have a good night.
Enjoy yourselves.

As he walks away, Ariel seems to blush.

INT. DILLON'S HOUSE - HALLWAY - LATER

Will steps out of the bathroom, and Ariel runs into him.
She's holding a bottle.

ARIEL
I'm sorry. I wasn't looking where
I was going.

WILL
No worries. How's it going?

ARIEL
Good.

They eye each other for a moment. She holds up the bottle.

ARIEL
Do you like rum?

INT. DILLON'S HOUSE - STAIRCASE - SAME

Will and Ariel go up the staircase - with the rum - into
another room.

INT. DILLON'S HOUSE - MAIN ROOM - SAME

Meanwhile, kids are gathered in a circle around the keg.
Dillon stands in the middle, taking a few deep breaths.

He gives the signal, and two guys hold him upside down for a
keg stand. They pull the tap, and the chugging begins.

Kids cheer as Dillon sucks it dry.

Finally, he chokes. The guys holding up his legs drop him, and he falls to the floor, where he pukes beer on himself. One guy lifts up Dillon's arm like a boxer who's won a match.

INT. DILLON'S HOUSE - UPSTAIRS HALLWAY - LATER

Will scurries out of a bedroom. He tucks in his shirt and straightens out his clothes. He wipes a trickle of blood off his lip.

INT. DILLON'S HOUSE - MAIN ROOM - SAME

Will rejoins the party, and tries to blend in. A young kid walks past him, holding up a beer as if to salute. Will takes the beer and slugs it down.

INT. DILLON'S HOUSE - BEDROOM - SAME

Ariel lies on the bed. She breathes heavily; her face is tear-stained. She gets up and pulls herself together.

INT. DILLON'S HOUSE - UPSTAIRS HALLWAY - SAME

Stepping out of the room, she walks like a broken doll. She walks to the bathroom - as if in a coma.

INT. DILLON'S HOUSE - BATHROOM - SAME

Ariel removes her panties and throws them in the trash. She washes her hands and face.

EXT. DILLON'S HOUSE - NIGHT

Ariel gets into her car and drives away.

INT. DILLON'S HOUSE - BEDROOM - NIGHT

Will walks back to the room and looks in to see if Ariel is still there. She isn't. Spotting the bottle of rum on the dresser, he takes it and leaves.

INT. DILLON'S HOUSE - MAIN ROOM - CONTINUOUS

Dillon stands around with his friends. He looks up and sees Will coming down the stairs. Dillon walks over to Kid #1 and Kid #2 - both sitting, stoned, on a couch.

Dillon taps them on the shoulder and motions for them to follow him.

INT. DILLON'S HOUSE - BEDROOM - NIGHT

Dillon turns on the television.

ON TELEVISION: We see a view of his bed, from the P.O.V. of a camera placed somewhere in the room.

Dillon walks over to a shelf of books, figurines and other clutter. He waves his hand in front of the shelf.

ON TELEVISION: We see Dillon waving his hand.

He walks over to the TV/VCR, rewinds the tape and hits play. He and the others sit down.

The tape begins to play. They fast forward.

ON TELEVISION: Will and Ariel stand near the bed, taking drinks from the bottle of rum. Finally, the tape fast-forwards to show the two of them kissing.

Dillon and the guys crowd in closer to the screen.

KID #1

There we go.

KID #2

Play.

ON TELEVISION: The kiss between Will and Ariel gets more passionate.

KID #1

Nice.

KID #2

Turn up the sound.

DILLON

It's a nanny cam; it doesn't have sound.

ON TELEVISION: Will recoils, and they break the kiss. He suddenly grabs Ariel's arms and pins them behind her back.

The guys get excited.

KID #2

Whoa! That's right!

ON TELEVISION: Will keeps Ariel's hands behind her back and forces her onto the bed. She can be seen clawing at his back.

Dillon's expression changes. He is no longer pleased with what he sees.

DILLON

(under his breath)

Shit...

KID #1

Take it home, brother!

ON TELEVISION: Will stands over Ariel, using his knees to push her legs apart.

Dillon springs up from his seat and turns off the TV.

KID #2

Dude, it was just getting good.

DILLON

Show's over.

KID #2

How are you going to blue-ball us like that?

DILLON

You guys get out of here.

KID #1

Can we have the tape?

DILLON

Get the fuck out of here.

The stoners get up and leave, upset.

Dillon stands for a moment, unsure of what he's just seen.

INT. HOEKSTRA HOUSE - DEN - NIGHT

Teague, Wes and Dan are gathered around in the den playing pool.

WES

Hey, I saw Stacey yesterday.

Teague looks unimpressed.

TEAGUE

Oh yeah?

WES

She was coming out of the video store.

TEAGUE

Cool.

WES

Talked to her for a little bit. Apparently she's leaving town next year.

TEAGUE

Well that's good.

WES

That wouldn't be a bad boat to get on. She's going places; doing things.

TEAGUE

Uh-huh.

WES

She even asked me if you were doing all right.

Dan gives Wes the stink eye.

WES

You should call her.

TEAGUE
Mind your own business.

WES
You had a good thing with her.

DAN
Wes...knock it off.

TEAGUE
I haven't had a good thing my whole
life.

INT. HOEKSTRA HOUSE - FOYER - NIGHT

Ariel enters the house. She steps downstairs, into the den.

INT. HOEKSTRA HOUSE - DEN - NIGHT

She stands at the edge of the room, and the guys notice her.

DAN
Hey, Ariel.

She has no response. They notice how bad she looks.

TEAGUE
Ariel. What's wrong?

WES
What's up?

Teague puts down his pool cue and moves toward her.

TEAGUE
Are you all right? What happened
to your face? Talk to me... What
the hell's the matter?

He touches her face, and she grabs onto him. She's sobbing.

INT. ARIEL'S ROOM - NIGHT

Teague and Ariel sit on the bed. She doesn't look at him.

TEAGUE

Did something happen with your friends?

No response.

TEAGUE

Are you in trouble?

No response.

TEAGUE

Hey, you've got to give me something here. You can't just walk in like that and do this...

It takes a moment, but she talks...

ARIEL

I was at a party at Dillon Foppiano's house.

TEAGUE

Okay...

ARIEL

I had a little bit to drink. And I bumped into this guy. We talked a little bit, and I invited him to have a drink with me. He said okay, but that we had to drink upstairs. So we went up to this room and had a shot. Then he kissed me. I was okay with it. But, then he said "hey, I have a condom." I just thought... 'why is he telling me that?' Then he put his hand down my pants and I pulled away. I started to leave, and that's when he took me over to the bed. Then he was pulling my pants down, and he...

Her voice cracks. She tries to finish, but Teague cuts her off.

TEAGUE

Who was it? What's his name?

ARIEL
Will Burke.

TEAGUE
Will Burke. Will Burke?

She nods her head, barely uttering out a "yes."

Teague gets up, puts his hands on Ariel's head, and kisses her forehead.

TEAGUE
Stay here.

ARIEL
What are you going to do?

TEAGUE
Stay in this room. Don't answer
the door for anyone, don't use the
phone.

ARIEL
What are you going to do?

INT. HOEKSTRA HOUSE - DEN - NIGHT

Teague comes back to the den for Wes and Dan.

TEAGUE
Do you guys know where Dillon
Foppiano lives?

EXT. DRIVEWAY - NIGHT

Teague, Wes and Dan all walk out to Teague's truck and drive off.

INT. PICKUP TRUCK - NIGHT

They are all quiet as Teague drives through the dark streets. Teague, looking like a caged lion.

EXT. DIRT ROAD - NIGHT

The truck barrels down the road.

A figure appears on the roadside.

INT. PICKUP TRUCK - NIGHT

TEAGUE

Hey. Hey, that's him. That's the
guy.

DAN

How do you know?

TEAGUE

I grew up right next to him. I
know what the fuck he looks like.

WES

You're sure.

TEAGUE

I'm sure.

EXT. DIRT ROAD - NIGHT

The truck comes to a halt and turns around. They pull up to
the side of the road, and Will turns to look up at the truck.

FADE TO:

INT. HOEKSTRA HOUSE - FOYER - NIGHT

Teague comes in the front door. He takes off his shoes and
goes into...

INT. ARIEL'S ROOM - NIGHT

He finds her asleep. He goes over to sit by her for a
moment, then pulls her comforter over her torso.

Getting up, he walks to the door, and doesn't see Ariel open
her eyes for just a moment.

Teague turns to look at her once more, turns out the lights
and shuts the door.

EXT. WOODS - MORNING

Will lays in a heap on the dirt. His face is bloodied, beaten, dirty. He moves, groaning.

He can't stand, so he painfully crawls his way through the woods, wincing.

EXT. HOEKSTRA HOUSE - MORNING

Establishing.

EXT. DRIVEWAY - MORNING

Teague goes out to his truck and throws his work bag in the back of the cab.

He sees a police car drive by and freezes as it passes the house.

As he walks to the front of the truck he knocks at a few small spots of rust and notices a spot of blood on the chrome grille. He pulls out a handkerchief and wipes it clean.

Teague's dog, JASPER, a large chocolate lab, comes up to his side. Teague scratches the dog's head.

TEAGUE

Nothing to worry about, Jasper.

INT. ARIEL'S ROOM - MORNING

Ariel goes to the mirror and pulls her hair into a pony tail.

There's a knock on her door.

TEAGUE (O.S.)

Ariel?

ARIEL

Yeah.

Teague walks in.

TEAGUE

Hey. How do you feel?

ARIEL

I don't know how to answer that.

TEAGUE

I want to take you to the hospital.
Get you checked out.

ARIEL

You have to go to work.

TEAGUE

I called in.

ARIEL

You can't lose your job over this.

TEAGUE

I have a few personal days left.

ARIEL

I'm fine.

TEAGUE

You're not fine.

ARIEL

I said I was.

TEAGUE

I don't care.

ARIEL

I'm not going anywhere.

TEAGUE

Ariel, this isn't the time for
this. Okay?

ARIEL

Is this too much for you to handle?

TEAGUE

Yeah, it is a little bit too much
for me to handle.

He stifles, uncomfortable.

TEAGUE

What if you got a disease?

ARIEL

You think I haven't thought about that? You think I haven't thought about what might happen if I get pregnant?

TEAGUE

They can take care of it. They can treat you if anything is wrong, but you can't pretend that nothing happened.

ARIEL

Don't tell me what happened! You have no idea what happened...

TEAGUE

I don't know what to do right now. But I do know that a doctor is the right person to go to about this.

She cries, not making eye contact with him.

TEAGUE

Okay?

ARIEL

Yeah.

TEAGUE

All right. Come on.

He puts his arm around her and they exit.

EXT. DIRT ROAD - DAY

An old sedan drives down the road, kicking up dust.

INT. SEDAN - DAY

The DRIVER is a scruffy-looking middle-aged man. He spots something on the side of the road...

EXT. DIRT ROAD - DAY

It's Will. He's in a heap, barely conscious. Eyes barely open. Head in the gravel.

The sedan pulls up next to him. The driver looks out his window at Will. Cautiously, he gets out and approaches him.

Uncertain, the driver reaches down and picks up a stick. He pokes at Will, looking for some sign of life.

INT. SEDAN - DAY

The driver is back at the wheel, moving down the road.

In the back seat is Will, blanketed in a floor mat.

INT. PICKUP TRUCK - DAY

Teague and Ariel drive through town. Both of them look as uncomfortable as hell.

ARIEL

Can we get some lunch first?

TEAGUE

Yeah. What kind of food do you want?

ARIEL

Just fries.

TEAGUE

Curly or straight?

ARIEL

Straight.

INT. BURGER KING - DAY

Teague and Ariel sit at a booth by the window. She drinks her Coke, glancing at her fries. He eats his cheeseburger, trying to seem busy.

ARIEL

So what happened last night?

Teague finishes chewing.

TEAGUE

I took...we took care of things.

ARIEL
What happened?

TEAGUE
It doesn't matter.

ARIEL
The hell it doesn't.

TEAGUE
I just don't want to talk about it.

ARIEL
You owe it to me.

Teague considers.

TEAGUE
We did the right thing.

ARIEL
Wes and Dan helped?

He nods. There is silence. She goes back to her fries for a moment, then...

ARIEL
Did he scream?

TEAGUE
Ariel...

ARIEL
Tell me what happened.

TEAGUE
No.

She relents.

ARIEL
I hope he's dead.

INT. HOSPITAL - HALL - DAY

Will's mother, MRS. BURKE, runs down the hall, full sprint. She's sobbing. Frantic, barely breathing...

INT. HOSPITAL - INTENSIVE CARE - DAY

Mrs. Burke runs into the ICU.

RECEPTIONIST

Excuse me. May I help you?

MRS. BURKE

Where is my son?

RECEPTIONIST

What's his name?

MRS. BURKE

Will Burke. William Burke. B-U-R-K-E. Where is my son?!

RECEPTIONIST

Please wait just a moment.

The Receptionist disappears behind the corner. Mrs. Burke stands, will all the calamity of a devastating tempest.

Moments later, DR. VAUGHAN approaches her. She's a tall, thin, salt-and-pepper woman.

DR. VAUGHAN

Mrs. Burke?

MRS. BURKE

Yes. Let me see him.

DR. VAUGHAN

Just a moment.

MRS. BURKE

No, right now.

DR. VAUGHAN

Mrs. Burke, your son has been attacked. He was hurt very, very badly. If you see him before I explain this to you, it's going to be much harder on you.

MRS. BURKE

You think you can make it easier?

Dr. Vaughan is silent.

MRS. BURKE
What happened to him?

DR. VAUGHAN
He was found by a passerby on the side of the road. He suffered, among other things, a few broken ribs. There were minor cuts on his hands and face. But his worst injury was to his eye. The damage was beyond repair.

INT. HOSPITAL - INTENSIVE CARE - DAY

Will lies in the bed, asleep. The skin on his face has been torn and sewn back together again. His eye is covered.

INT. HOEKSTRA HOUSE - DAY

Teague and Ariel walk into the foyer.

TEAGUE
Do you need anything?

ARIEL
No.

TEAGUE
I need to go into work for a little bit.

ARIEL
You said you have the day off.

TEAGUE
I don't actually have any personal days left. I just had Dan tell them something came up, they'll understand.

ARIEL
You ditched work?

TEAGUE
It'll be all right.

ARIEL

Teague, are you fucking stupid?
They're going to fire you.

TEAGUE

Don't worry about it - I said it'll
be okay. I'll be back in a couple
hours. Call me if you need
anything.

EXT. FACTORY - PARKING LOT - DAY

Teague walks out of his truck and heads into the building.

INT. FACTORY - DAY

As Teague enters, Dan comes up to him.

DAN

Hey, I talked to Mark, and he
doesn't think you'll get any
trouble. I told him it's a family
emergency. But apparently Craig's
pretty fucking pissed and he'll
probably say something to you.
Just a heads up.

TEAGUE

Thanks.

They shake hands.

EXT. FACTORY - BACKLOT - DAY

Lunch break. Teague lights up a cigarette and takes an
orange out of his sweatshirt. Dan comes by with a water to
sit by him.

DAN

So did everything go okay this
morning?

TEAGUE

Yeah, apparently she's okay. I
mean, not "okay," but...healthy.

DAN

Did she talk to the police?

TEAGUE

No. They asked her if she wanted to report it, but she turned them down.

DAN

Are you going to report it for her?

TEAGUE

I can't. She's an adult, she has to do it herself.

A beat.

DAN

Maybe it's better if the cops don't know about it. You know? I think it might be better for us.

TEAGUE

What the fuck does that mean?

DAN

Don't you think we'd take some heat for last night?

TEAGUE

I don't give a shit.

DAN

Well I do. I do give a shit. Besides, we already got justice on him, more than any court would. I don't think there's any reason to drag this on any more.

TEAGUE

You're such a prick. You're only worried about yourself.

DAN

Fuck you, that's bullshit. I love Ariel. I'm glad we did what we could.

(MORE)

DAN(cont'd)

I was happy to do it, and I don't think we should be punished for it. And you know we would be if anybody found out about it.

TEAGUE

Yeah.

A beat.

DAN

So what do think happened to that guy?

TEAGUE

Who fucking cares.

DAN

You haven't even thought about it?

TEAGUE

No, I don't give a shit. And I don't want to talk about it here.

After a moment, Dan taps Teague on the shoulder and points toward the distance. Teague turns and sees CRAIG coming.

TEAGUE

(under his breath)

Shit.

Craig approaches him.

TEAGUE

Hi, Craig.

CRAIG

Hoekstra, what was the problem this morning?

TEAGUE

Sorry I was late, I had a...

CRAIG

Late? Late? Four and a half hours is not late. That's ridiculous. It's not like you.

TEAGUE

No, I know. I can make it up if you need me to.

CRAIG

Mark said something about a family emergency.

TEAGUE

Yeah.

CRAIG

Is everything okay?

TEAGUE

Yeah, I had to...
(a beat)
It's fine.

Craig nods.

CRAIG

I might need you to stay longer sometime this week.

He walks away.

TEAGUE

Aren't you going to write me up?

CRAIG

If anyone asks, just tell them I did.

Teague is pleasantly surprised.

INT. BURKE HOUSE - KITCHEN - DAY

Mrs. Burke sits with a police officer, LT. DUTCHER.

DUTCHER

I talked to Fred Kohler, he's the man who found your son on the side of the road. He said he didn't see anybody else at the scene, and there was nothing else that looked suspicious.

MRS. BURKE

But you have something to go on,
right?

DUTCHER

I still need to talk to a number of
his friends and classmates -
anybody who can fill me in on what
he was up to last night.
Unfortunately, the only one who can
put everything together is Will.
Historically, I haven't had a whole
lot of success with concussion
victims. But we might get lucky.

MRS. BURKE

When will you try to talk to him?

DUTCHER

As soon as possible. Even the
smallest thing can help.

MRS. BURKE

I don't know if he's up to it.

DUTCHER

Well, it needs to be done. One
other thing. The hospital orderly
mentioned in the report that there
was opium in your son's urine. Is
he a drug user?

MRS. BURKE

Will? I... He... I mean, he might
do some sort of recreational drugs
occasionally. He parties quite a
bit.

DUTCHER

Do you know if he has a dealer that
he uses regularly?

MRS. BURKE

No.

DUTCHER

Are there any friends - people he's
in contact with often - who might
be suppliers?

MRS. BURKE

Jesus, I don't know. He has so many friends. He's on the swim team, he's an athlete. He wouldn't be doing those things.

DUTCHER

Well, drugs can put you in the company of some very dangerous people. At this point, that's a very plausible motive.

MRS. BURKE

But he's a good kid.

DUTCHER

I've seen a lot of good kids do the wrong thing.

INT. ARIEL'S ROOM - DAY

Ariel takes her graduation gown out of the closet and drapes it over her bed.

She goes over to the mirror and puts on a necklace. She pauses for a second, tracing her hands around her collar bone.

There's a knock at the door.

ARIEL

Yeah.

TEAGUE

Good news. I still have a job.

ARIEL

Good.

TEAGUE

Yeah.

He sees the gown on the bed.

TEAGUE

What's this?

ARIEL

I'll be ready in just a little bit.
We can leave around 5.

TEAGUE

You're still planning on going?

ARIEL

Of course.

TEAGUE

Do you really think that's a good
idea?

ARIEL

Why not?

TEAGUE

Well, there are going to be a lot
of people there. I don't want you
to feel uncomfortable.

ARIEL

I'm not going for them, I'm going
for me.

TEAGUE

Still, I think you should take it
easy for a little bit.

ARIEL

That's not what the doctor said.

TEAGUE

What do you mean?

ARIEL

She said I should get back into my
normal routine as quickly as
possible.

TEAGUE

I want you to be in a safe
environment.

ARIEL

So you want me to stay in the bathroom for the next six months, crying and never talking to anybody? This is my graduation and I'm going to it.

TEAGUE

Okay. Just...holler when you're ready.

INT. GYMNASIUM - NIGHT

Students are once again packed in the chairs - clad in their caps and gowns. It's sweltering.

PRINCIPAL

The world is a dangerous place to live, not because of the people who are evil, but because of the people who don't do anything about it. As my final lesson to you all, I remind you that it is not enough to have a good mind; you must also use it well. And, finally, our thoughts and prayers go out to your schoolmate, Will Burke. Just last night, Will was in a terrible accident and I know we all wish him well.

Teague sits in the audience, impassive.

INT. GYMNASIUM - LATER

Students file across the stage, doing the classic "take and shake" routine.

PRINCIPAL (V.O.)

Shannon Christine Hill. Tyler Phillip Hobert. Ariel Rose Hoekstra.

Teague applauds. She accepts her diploma and leaves the stage.

INT. HIGH SCHOOL - HALLWAY - NIGHT

Teague and Ariel pose for a picture. She holds up her diploma proudly.

A stranger takes a photo and hands the camera back to Teague.

TEAGUE

Thank you.

He turns to Ariel and they both let out a sigh of relief. He hugs her.

TEAGUE

I'm so proud of you, sis. And I know Mom and Dad are, too.

ARIEL

Yeah.

They part from their hug, and she's a bit misty-eyed. She fans her eyes and catches her breath.

They both let out a little laugh.

Two classmates come up to Ariel. It's Ariel's friend, RACHEL, and Rachel's boyfriend, RYAN.

RACHEL

Congratulations, honey.

ARIEL

Thank you, and same to you.

The girls hug.

RYAN

Okay, now both of you, make out!

RACHEL

(smacks his arm)

Asshole!

Ariel laughs.

Teague looks over to the side, where he sees STACEY, his ex-girlfriend, chatting it up with somebody else. She makes eye contact and Teague reluctantly goes to talk with her.

As he greets Stacey, they get caught somewhere between a wave and a hug. Awkward.

STACEY

Teague.

TEAGUE

Hi, Stacey.

STACEY

How are you?

TEAGUE

I'm good. I'm okay.

STACEY

Good.

TEAGUE

So you're going to be putting on a cap and gown yourself here pretty soon. When do you graduate?

STACEY

About three weeks ago.

TEAGUE

You're already done?

STACEY

I'm officially a Bachelor of Science, whatever that means.

TEAGUE

It means you like science, but not enough to marry it.

She forces a fake laugh.

STACEY

I'm really happy for Ariel. She's doing really well.

TEAGUE

Yeah... She's... She's doing well.

STACEY

I'm just going to go say "hi" to her quick.

TEAGUE

Yeah.

She starts to walk away.

TEAGUE

Stacey.

She turns back.

TEAGUE

What do you think you're going to do now? I heard that you're thinking about leaving town.

STACEY

I'm going to Seattle in about a month.

TEAGUE

Seattle? What's in Seattle?

STACEY

Hopefully a grad school. I want to get my Master's in Bio-Chem.

TEAGUE

Wow. Well...good luck.

STACEY

Thanks. You too. We should catch a movie or something soon. Before I go.

TEAGUE

Yeah, I'd like that.

STACEY

I'll give you a call?

TEAGUE

Yeah.

INT. PICKUP TRUCK - NIGHT

Teague drives home, with Ariel asleep in the passenger seat. She's still wearing her graduation gown. Teague's eyes are sad and thoughtful. He's thinking of a past memory...

FLASHBACK TO:

INT. CHEVY MALIBU - NIGHT

MR. and MRS. HOEKSTRA drive down the dark road, on a night not unlike tonight.

Mr. Hoekstra's hand rests on the wheel. He wears a gold watch...

BACK TO PRESENT:

INT. PICKUP TRUCK - NIGHT

...the same watch that is now on Teague's wrist.

FLASHBACK TO:

INT. CHEVY MALIBU - NIGHT

Mr. Hoekstra reaches over and rubs his wife's neck.

BACK TO PRESENT:

INT. PICKUP TRUCK - NIGHT

Teague fidgets in his seat, getting deeper in his memory.

FLASHBACK TO:

INT. CHEVY MALIBU - NIGHT

A sudden impact. SMASH.

Engines steam. Sparkles of glass lay across the hood.

BACK TO PRESENT:

INT. PICKUP TRUCK - NIGHT

Teague gets a little misty, but stifles it.

FLASHBACK TO:

INT. CHEVY MALIBU - NIGHT

Mrs. Hoekstra is slumped over the dashboard, covered in the
airbag.

Mr. Hoekstra's cuff is stained with blood. The watch
ticks...

BACK TO PRESENT:

EXT. HOEKSTRA HOUSE - NIGHT

Teague pulls into the driveway and turns off the truck.

EXT. DILLON'S HOUSE - NIGHT

All is quiet on the Foppiano front...

INT. DILLON'S ROOM - NIGHT

...but inside, Dillon is wide awake. He sits in a folding
chair, bathed in the light of his TV screen. He's sweaty.
His attention is fixed.

He's watching the tape again. Getting farther this time than
he did before.

ON TELEVISION: Will spreads Ariel's legs with his knees and
gets on her.

Dillon is clearly disturbed by this. He fast forwards.

ON TELEVISION: When he hits play, we can see Will getting
dressed and leaving the room. Ariel remains at the edge of
the bed, sitting up. She covers her face with her hands, as
if to weep.

Dillon is appalled by what he sees.

ON TELEVISION: Ariel lies back on the bed, crying.

FADE TO:

INT. HOEKSTRA HOUSE - KITCHEN - MORNING

Teague rummages through his duffel bag, sifting through his coveralls. He's searching for something.

Ariel walks in the room, carrying out her trash can.

TEAGUE

Ariel, have you seen my padlock?

ARIEL

No.

TEAGUE

You didn't see it lying around anywhere?

ARIEL

Nope.

TEAGUE

You didn't use it to lock up your bike or something?

ARIEL

Haven't seen it, Teague. And I haven't used my bike in about a year.

TEAGUE

Fuck.

He starts going through the kitchen drawers.

ARIEL

Shouldn't it be in with your work stuff?

TEAGUE

Yes it should. It goddamn well should be. But it's not.

ARIEL

Maybe you left it somewhere?

He doesn't answer her. He keeps looking.

SLAM! He pushes the drawer shut.

INT. FACTORY - BREAK ROOM - MORNING

Teague puts his bag into his locker and hangs his street clothes on the hook. He takes off his gold watch and sets it in the back of the shelf.

EXT. HOEKSTRA HOUSE - FRONT YARD - DAY

Dillon Foppiano walks up to the front door and rings the bell.

No reply.

He knocks on the door and peeks in the window.

Ariel comes around from the backyard with Jasper on a leash.

ARIEL

Dillon?

He looks at her. Lost for words.

ARIEL

What brings you here?

DILLON

I just wanted to talk to you. I wanted to see if you were okay.

ARIEL

Why wouldn't I be?

DILLON

I don't know. Just a feeling. Look, can we...can we talk?

ARIEL

I'm giving Jasper some exercise. Come on around back.

EXT. HOEKSTRA HOUSE - BACKYARD - CONTINUOUS

They walk with the dog, through the backyard, towards the woods.

DILLON
Graduation sure sucked.

ARIEL
Sure did.

DILLON
I saw you at my party.

Ariel is quiet for a moment.

ARIEL
Mm-hmm.

DILLON
All right, I need to hear it from you. Did something happen at the party?

ARIEL
I don't know what you're talking about.

DILLON
Let me put it another way. I know something happened at the party.

Ariel stops suddenly and faces him.

ARIEL
What are you doing here, Dillon?
What do you want?

DILLON
I want to know if somebody hurt you.

ARIEL
That's none of your business.

DILLON
What happens in my house is my business.

(MORE)

DILLON(cont'd)

If someone gets hurt in my house,
in my room, that's my business.

ARIEL

Who told you this?

DILLON

Nobody.

ARIEL

Bullshit. Was it Will?

DILLON

Ariel, did Will rape you?

A beat.

ARIEL

I want you to leave.

DILLON

I want to help, if I can.

ARIEL

Believe me, you can't.

DILLON

Why? Somebody already did? Is
that why Will was in the hospital?

Ariel gets nervous.

DILLON (CONT'D)

He attacks you at my house, then
somebody beats him to an inch of
his life that same night. That's
not a coincidence.

ARIEL

You should have stayed home,
Dillon.

DILLON

Ariel, there's a right way and a
wrong way to do this.

ARIEL

Too late now.

She leads Jasper back toward the house, leaving Dillon alone
in the woods.

INT. FACTORY - BREAK ROOM - DAY

Teague returns to his locker and springs open the door. He pulls off his smock and tosses it aside. He pulls out his duffel and looks in the back of the shelf.

Empty. No gold watch.

TEAGUE
What the hell...

He looks on the bottom of the locker. Nothing. He checks through his bag. Nothing.

TEAGUE
What the hell!

He looks around.

TEAGUE
Hey... Is...

A coworker, RICKY, walks by.

TEAGUE
Ricky! Did you see anybody in my locker?

RICKY
No.

TEAGUE
You didn't see anybody going through my stuff?

RICKY
I'm not a hall monitor.

Ricky walks away. Teague is fuming.

INT. BURKE HOUSE - DAY

There's a knock at the door. Will ambles up to the door and checks to see who it is. It's Dillon. Will opens the door.

INT. WILL'S ROOM - DAY

Dillon and Will sit around in folding chairs.

WILL

I asked the doctor and he said you can still drive with one eye. Just your depth perception isn't as good.

DILLON

You get to wear a patch everyday.

WILL

No, I'll probably get one of those glass fakes. I saw some pictures. They look pretty real.

DILLON

What in the hell happened, Will?

Will zones out...

FLASHBACK TO:

EXT. DIRT ROAD - NIGHT

Will walks down the road, stumbling and spitting as he goes.

The pickup truck slows down in front of him.

BACK TO PRESENT:

INT. WILL'S ROOM - CONTINUOUS

Will is still deep in thought.

DILLON

They almost killed you. Did you see who it was?

FLASHBACK TO:

EXT. DIRT ROAD - NIGHT

We see Teague's face in the driver's side.

BACK TO PRESENT:

INT. WILL'S ROOM - CONTINUOUS

Will shakes his head.

DILLON

Was it someone you knew? Maybe
someone who was mad at you?

WILL

I don't know, Dillon. I'm alive
right now. I don't want to press
my luck.

DILLON

So you do know who it was.

WILL

I didn't say that.

DILLON

Tell me the truth.

WILL

Don't get involved in this.

DILLON

What happened with you and Ariel
Hoekstra?

This grabs Will's attention by the throat.

FLASHBACK TO:

EXT. WOODS - NIGHT

Teague slams Will's head against the grille of his truck.

Teague lights a cigarette.

BACK TO PRESENT:

INT. WILL'S ROOM - CONTINUOUS

WILL
Be careful who you fuck.

Dillon braces himself to ask the big question.

DILLON
Will, did you rape her?

WILL
What?

DILLON
Did you rape Ariel?

WILL
Where the fuck did you hear that?

DILLON
Just answer my question.

WILL
Did she tell you that? Did that
fucking bitch tell you that?

DILLON
Answer me, Will. What did you do?
Did you force her?

WILL
I didn't do anything she didn't
want.

DILLON
You put her on my bed and you
fucked her.

WILL
She wanted it!

DILLON
That's not what it looked like!

A beat. The cards are down.

WILL
What do you mean?

DILLON
That's not what it looked like...

WILL
You saw us?

DILLON
You were in my house.

WILL
How did you see us?

DILLON
My guest in my house. You think
you can do whatever you want to
whoever you want?

WILL
You fucking rat...

DILLON
I thought you were better than
that. That you would do that to
somebody. What about what she
wants?

WILL
Who gives a shit!

TEAGUE
You just fucked her-

WILL
(overlapping)
Yeah, I fucked that bitch! I
fucked her hard! Right on your
bed!

DILLON
You make me sick. You deserve what
you got.

Dillon storms out of the room and slams the door.

Will yells. He picks up armfuls of things off of his dresser
and throws them.

INT. HOEKSTRA HOUSE - LIVING ROOM - NIGHT

The phone rings. Teague is asleep on the couch, with the TV on in the background.

He stumbles to his feet and picks up the cordless receiver.

TEAGUE
Hello?

STACEY (O.S.)
Hi.

TEAGUE
Stacey.

STACEY (O.S.)
What are you doing?

He looks over at the television.

TEAGUE
Watching TV.

STACEY (O.S.)
Are you stoned?

TEAGUE
No.

STACEY (O.S.)
Spill it.

TEAGUE
I'm not.

STACEY (O.S.)
Do you want some company?

INT. TEAGUE'S BEDROOM - LATER

Teague and Stacey sit on his bed, eating fast food tacos.

STACEY

And I applied to be a teaching assistant, but I didn't know where to send the application, so I called the Registrar's Office, and this woman was a total bitch. She says to me, "You do realize these positions are very competitive..." And I'm like "fuck you."

TEAGUE

Right.

STACEY

I didn't call you for your bullshit. I just need the address of the building and nothing else. And then! Then she says something like, "that's a lot of work. I don't know why anyone would want to add more work to do." Maybe because I don't want to be somebody else's secretary when I'm your age.

TEAGUE

Please tell me you said that.

STACEY

I was this close...

TEAGUE

Oh, man. So what are you going to be doing if they accept you?

STACEY

Hematology. Blood work.

TEAGUE

Yummy. Diseases.

STACEY

Hey, listen to this one. How did The Fonz die?

TEAGUE

I don't know.

Stacey puts up two thumbs, Fonzie-style, and mimics his tone with...

STACEY

AIDS!

Teague busts out laughing. She snorts a laugh, too. It snowballs into loud guffaws, each one trying to catch their breath.

Teague laughs so hard that his taco falls onto the carpet. His laughter ceases.

STACEY

Careful.

TEAGUE

Whoops.

He bends down to pick it up, and sees that it has left a bright, greasy stain on the pristine carpet. He tries to scratch it away.

TEAGUE

Shit. Come on...

STACEY

Want me to get a towel?

TEAGUE

No, I don't need a towel.

He grabs a paper napkin off the bed and scrubs vigorously at the stain, but to no avail.

STACEY

Teague?

He can't hear her.

STACEY

Teague. Relax.

He scrubs harder, and starts beating at the carpet with his fist. He screams.

STACEY

Teague!

Teague stands up and violently throws his drink against the wall.

TEAGUE

I hate this fucking house!

Stacey is stunned. Teague cools down and sits at the foot of the bed.

STACEY

I should go home. Are you going to be okay?

When Teague doesn't respond, she gets up and heads toward the door.

As she passes him, he places his hand on her foot. She stops and looks at him, finally kneeling down beside him.

She hugs him.

Teague grabs fistfuls of her hair.

They kiss. It starts as an offer of comfort, but becomes more.

INT. TEAGUE'S BEDROOM - LATER

Teague and Stacey are lying in bed under the covers. He's half asleep, she stares into space.

STACEY

I think this place is killing you.

TEAGUE

Mm-hmm.

STACEY

Why not let it go?

TEAGUE

Too much work.

STACEY

The hardest part is deciding to do it. After that, you just put up a "for sale" sign and let it ride.

TEAGUE

And then what?

STACEY

You pack up and drive. Straight through the night. And meet me in Seattle.

TEAGUE

Beautiful. Something we can tell our kids one day. Until you can't stand me anymore.

STACEY

I can't stand you now.

TEAGUE

Boy, this will work out.

STACEY

It might.

He chuckles.

TEAGUE

I appreciated the pity fuck, but you can stop now.

She kicks him under the covers and gets out of bed.

TEAGUE

Hey, I didn't mean that.

STACEY

Yes, you did.

Stacey starts dressing.

TEAGUE

This wasn't what I planned on.

STACEY

No? So it was entirely me. It was my plan all along.

TEAGUE

No, I mean things happen. Get two people in stressful state, they'll screw nine times out of ten.

STACEY

What a mistake that was.

TEAGUE

Too bad you can't take it back.

STACEY

What in the hell happened to you?
You were a dickhead long before
your parents died, but you've just
turned into a total prick.

TEAGUE

Get the hell out.

STACEY

I'm going.

TEAGUE

Yeah, don't let the door hit your
ass.

STACEY

Fuck you.

TEAGUE

I got two minutes.

She finishes dressing, gets her keys and leaves.

EXT. HOEKSTRA HOUSE - NIGHT

Ariel walks Jasper down the road, toward the house.

INT. CAR - NIGHT

Headlights peer down the dark street. Ariel and Jasper come
into view and the car pulls up nearby.

EXT. HOEKSTRA HOUSE - NIGHT

Jasper stops in the driveway and sniffs the mailbox. He pees
on the lawn, while Ariel waits impatiently.

She hums and haws to pass the time. Casually, she turns
around...and screams!

It's Will, standing mere feet away from her.

ARIEL

What are you doing here?!

WILL

What the fuck have you been telling people about us?

ARIEL

Get out of here, now!

WILL

Do you have any idea what the hell happened to me?

ARIEL

I'm calling the cops if you don't get away from me right this second.

She tugs at Jasper's leash.

WILL

I heard you've been telling people some crazy shit.

ARIEL

Jasper!

WILL

What, are you embarrassed that you like it a little rough? I just gave you what you want, and now it seems like people see it differently...

ARIEL

I'm not going to tell you again!

WILL

...I wonder where they got these crazy ideas.

She bends down to grab Jasper by the collar, and Will lands a heavy kick to the dog's side.

Jasper barks loudly and growls...as if to sound the panic alarm.

Will lunges at Ariel, grabbing her by the shoulders.

INT. HOEKSTRA HOUSE - TEAGUE'S ROOM - NIGHT

Teague hears the barking outside, and goes to the window. He peeks through the blinds to see his sister tussling with Will.

Teague sprints away.

EXT. HOEKSTRA HOUSE - NIGHT

Will gets Ariel to the ground. He pulls the wrapping off his eye and puts his face into hers.

WILL

Look at it. Look at it, bitch!
Look at what you got me!

Ariel is in a panic.

Suddenly, Teague charges Will - knocking him off of Ariel and onto the road. The two of them fight, and Teague head-butts Will.

The impact drives Will's head into the pavement, putting him out cold. He delivers one hard blow into Will's face.

Teague catches his breath and goes to console his sister. He puts his arm around her and the two sit - stunned - for a moment.

Ariel starts crying.

Teague looks over his shoulder at the body in the road. It's completely still.

Teague lets go of Ariel and goes over to Will.

He stands over the body, uncertain. He kneels down, one hand hovering over Will's face. His fingers finally settle on Will's neck, as if to look for a pulse.

The shock hits him. Will is dead.

He backs away, looking down the street for any passing cars.

Teague grabs Will and pulls him off the road and up the lawn towards the house. He leaves the body just inside the garage and goes back out to Ariel.

He kneels down to her.

TEAGUE

We have to call the cops. This...I
can't just...

She grabs onto his arm.

ARIEL

No!

TEAGUE

What else am I supposed to do?!

Ariel says something barely audible.

TEAGUE

What?

ARIEL

I can't lose you, too. I can't.
Don't do it.

TEAGUE

What are you talking about, lose
me? You'll never lose me.

ARIEL

They'll take you away if you go to
the cops. I can't give you up.
I'd never give you up.

TEAGUE

Ariel, I can't sweep this under the
rug. I can't erase this. I'd sell
my left arm if I thought I could
undo it, but I can't.

ARIEL

Do it for me. You're all I have.

Suddenly, headlights appear, and a car slows in front of
their house.

MALE DRIVER (O.S.)

You guys okay?

TEAGUE

Yeah...I think it's...just a
sprain.

He point to Ariel's foot.

TEAGUE

Thanks.

The car pulls away.

ARIEL

Nobody saw it happen.

INT. HOEKSTRA HOUSE - TEAGUE'S BEDROOM - NIGHT

Teague picks up the phone and dials. After a moment, there's an answer.

TEAGUE

Dan. I need help. I need you guys to help me. No, I know, but it's important. Yes, bring Wes. I need both of you. Like, right now. Thank you.

INT. HOEKSTRA HOUSE - BATHROOM - NIGHT

Ariel sits in the bath, stroking her hands over her forehead.

EXT. HOEKSTRA HOUSE - NIGHT

Teague sits on the front step, smoking a cigarette. A car pulls up and Wes and Dan step out, both looking tired and puzzled.

Teague takes one more drag on his cigarette, then stubs it out and stands up.

EXT. BACKYARD - NIGHT

Teague leads the guys into his poll barn...

INT. POLL BARN - CONTINUOUS

...and he flips on the light.

WES

Jesus Christ.

DAN

What the fuck did you do?

They look at the body of Will Burke lying in the middle of the floor.

TEAGUE

He was attacking Ariel. I looked out the window and there he was, on top of her. I just went out and got him off, but he hit his head.

DAN

He's fucking dead!

TEAGUE

I have to get rid of him. You guys have to help me.

DAN

Oh, fuck you! I can't believe you did this!

TEAGUE

I didn't mean to kill him!

DAN

You have to go to the cops.

TEAGUE

I told Ariel I wouldn't.

DAN

Fuck that bitch, you've got to go to the cops.

TEAGUE

So they can send me to jail? And leave her with nobody?! I'm not going to do that.

DAN

Teague, listen to me, you cannot get away with this. The longer you wait to call the police, the less they'll believe it was an accident.

WES
You guys, shut up. What's done is done. There's no easy way out of this.

TEAGUE
I don't know what to do.

A beat.

WES
Take his clothes off.

DAN
What?

WES
Just take the guy's clothes off.

DAN
Why?

WES
We have to burn them.

DAN
Hey, no way. I'm not having any part in this. So far, we haven't done anything wrong.
(to Teague)
How dare you fucking call us up and bring us into this!

WES
We already put ourselves in this. Now we have to finish it.

Long pause, while they all exchange looks.

INT. POLL BARN - LATER

Wes holds open a large garbage bag. Teague puts Will's clothes in.

They unroll a large vinyl tarp and drag Will's body into it. The three of them roll it up like a rug.

Wes and Dan hold onto the tarp while Teague wraps duct tape around it.

EXT. BACKYARD - NIGHT

The three carry the rolled up body out into the yard, where Teague's pickup truck is waiting.

They shove the body into the bed, close the tailgate and get into the truck.

INT. PICKUP TRUCK - NIGHT

Driving down the road. Teague is at the wheel, Wes is beside him, Dan is in the back of the cab.

WES

Where are we going?

TEAGUE

Someplace quiet.

WES

Like where?

TEAGUE

Lake Sequoia.

WES

Are you sure it'll be all right?

TEAGUE

Yeah.

FLASHBACK TO:

EXT. LAKE SEQUOIA - DAY

Two years earlier. A summer afternoon.

Teague and Ariel stand on the gravel bank of the lake and skip stones across the water.

TEAGUE

Hey, so it looks like I'm not going to be kicked out. I got a job.

ARIEL

Really?

TEAGUE

Yeah, Dan got me a job with Sikkema.

ARIEL

What do they do there?

TEAGUE

They make foam.

ARIEL

Phones?

TEAGUE

No, foam. Polystyrene Foam.

ARIEL

Just foam?

TEAGUE

Yeah.

ARIEL

Nothing else?

TEAGUE

Not to my knowledge.

ARIEL

Do they make foam products? Like coffee cups?

TEAGUE

You know that stuff that comes in your stereo when you open the box? That's what they do.

ARIEL

Cool. I guess.

TEAGUE

It's just a job, Ariel.

ARIEL

All I said was "cool." I'm glad you're not getting thrown out of the house.

TEAGUE

Well, how far am I going to get with just a few junior college credits?

ARIEL

Are you ever going to go back?

TEAGUE

I don't know. Probably. Unless my modeling career takes off.

They laugh.

ARIEL

How's that coming?

TEAGUE

I'm building a resume.

Teague throws a rock. It skips two or three times.

ARIEL

Why do your rocks always skip so far?

TEAGUE

First of all, you need to pick the right rocks. You need a good flat one.

He bends down to sift through the rocks on the ground.

TEAGUE

Smooth. Like this one.

He picks one up and hands it to her. She's about to throw it...

TEAGUE

No, not yet.

She groans, frustrated.

TEAGUE

You don't throw it. You toss it.

ARIEL

I never knew there was a difference.

TEAGUE

Hook your finger around the corner of the stone. And then when you whip it, just let it spin out of your hand.

She gets ready to toss the stone.

ARIEL

On three?

TEAGUE

Okay. One. Two. Three.

She releases the stone.

It splashes into the lake and sinks right to the bottom.

BACK TO PRESENT:

EXT. LAKE SEQUOIA - NIGHT

Teague's truck comes up to the shore and they get out.

They open the tailgate. Teague gets up into the bed.

TEAGUE

You want to help me take him out?

DAN

This one's all you.

Wes looks reluctant to leave his brother's side.

Teague struggles, but is able to lift the body over his shoulder and hop down to the ground.

Dropping the body at Wes and Dan's feet, Teague goes over to the water's edge, where a small rowboat sits turned upside down.

He sets the boat in the water and Wes rolls Will's body over to the shore.

Teague and Wes lift it into the boat.

TEAGUE

I need your help rowing this to get it far enough out.

They look at Dan, who has stayed quiet. Reluctantly, he gets into the boat with them and they shove off.

EXT. LAKE SEQUOIA - NIGHT

In the middle of the lake, Teague lifts up Will and fastens a chain with a cinder block around the midsection.

The boat tips and teeters as he shoves the body overboard. He pushes it down with his hands, and watches as it sinks down into the black midnight of the water.

INT. DILLON'S HOUSE - DILLON'S ROOM - NIGHT

Dillon sits in front of the TV, bathed in the familiar glow of the tape.

His reaction is nervous and almost flinching, as he studies the tape once more.

Suddenly, he gets up and ejects the cassette. He takes it and leaves the room.

INT. DILLON'S HOUSE - GARAGE - NIGHT

Dillon pulls open the cassette and unwinds the tape ribbon. Then he pushes the wrecked tape to the bottom of his garbage bin.

EXT. HOEKSTRA HOUSE - MORNING

Establishing. The piece of road where Will Burke died bares no evidence of what happened the previous night.

INT. POLL BARN - MORNING

Teague is on his hands and knees, scrubbing the concrete floor. He wrings out bloody rags in a bucket.

He pours out the bloody water in a nearby sink, cleaning out the bucket with bleach.

He takes the blood-stained rags and puts them into a garbage bag with Will's clothes.

INT. HARDWARE STORE - DAY

Teague walks down the aisles with a pack of sponges. He stops in the barbecue section, picking up a bottle of charcoal lighter fluid and a large box of matches.

He makes his way to the front counter to check out. There is one more person ahead of Teague in line. As the young CLERK checks out the customer, Teague's eyes wander.

His sights set on a wall of signs in the distance. Signs that read "HELP WANTED" and so forth. He focuses on one in particular.

"House For Sale"

Teague is transfixed by this. He doesn't even notice that it's his turn to check out.

CLERK

Sir?

Teague snaps out of it.

CLERK

Are you all set there?

TEAGUE

Yes.

He puts his sponges, matches and lighter fluid up on the counter.

TEAGUE

No. You know what... I need one more thing.

EXT. HOEKSTRA HOUSE - BACKYARD - DAY

Deep in the wooded area behind the poll barn, Teague spills open the bag of Will's clothes into the fire pit.

Each dirty article of clothing, each blood stained sponge.

Teague pours out the bottle of lighter fluid onto the pile until it's soaked.

Standing back, he strikes a single match, and throws it into the pit.

The flames rise high. Teague watches as the last remaining physical evidence is destroyed.

INT. FACTORY - FLOOR - DAY

Teague stands, nearly catatonic, at the molding press. The machines stamp and grind.

A small chunk of foam gets stuck to the press, and Teague stops his work to scrape it off.

Through the machinery, he sees other workers passing by. One man in particular is sweeping the floor. Teague catches a glimmer of light from the man's wrist...

It's a watch. Teague's watch.

Teague's eyes freeze on this sight. He's infused with a new sense of rage.

The co-worker, COREY, continues sweeping the floor, bending over to pick up some trash.

A sudden force throws Corey to the floor. The broom flies from his grip. His cheeks hit the dirty metal grates on the foundation.

Teague picks up the broom and beats into Corey's rib cage.

Around them, the machines come to a stop. An emergency whistle blows. Employees gather to see what the commotion is.

People jump onto Teague's back, pulling him away. Teague breaks free of their grip, trying desperately to reclaim his watch.

An unseen pair of arms clasp around Teague's legs, and he's tackled to the ground. Everything gets fuzzy as they pull him away.

In the distance, Dan is watching as Teague is dragged off.

INT. POLICE STATION - HOLDING CELL - DAY

Teague is in the cell, sitting and waiting.

Moments later, an OFFICER comes in and she starts to unlock the cell.

OFFICER

You get a phone call.

Teague gets up and follows her lead.

INT. POLICE STATION - CONTINUOUS

Teague is led to a table with a phone. He picks up the receiver and starts to dial. After punching a few numbers, he hangs up and reconsiders for a few seconds. He re-dials.

It's ringing...

INT. STACEY'S HOUSE - DAY

Stacey answers.

We intercut the two of them.

STACEY

Hello?

TEAGUE

Hi.

STACEY

Who is this?

TEAGUE

Me.

STACEY

I don't want to talk to you.

TEAGUE

You don't have to, just listen.

He takes a second to figure out what in the hell he's going to say.

TEAGUE (CONT'D)

I wish I could tell you everything,
I just can't. I hope one day I
can. Maybe I won't have to. But
that night... That night that I
said those things? It came from
somewhere else. It wasn't about
you. I don't know if you
understand any of this. And I
don't know if you're ever going to
talk to me again. But I'm going to
be thinking about you. I hope I
see you down the road.

Stacey is about to say something, but no words come to her.

TEAGUE (CONT'D)

I've got to go. Goodbye.

STACEY

Bye.

INT. POLICE STATION - CONTINUOUS

Teague hangs up the phone and is led away by the officer.

INT. POLICE STATION - HOLDING CELL - DAY

Teague steps in and the door locks behind him. He takes a
seat on the concrete bench. He rubs his eyes and stares
blankly. A faint smile develops on his face.

INT. POLICE STATION - HOLDING CELL - LATER

Teague sits content, arms folded, head back - as though he's
fallen asleep.

There's a knock on the bars, which startles his attention.

OFFICER

Your bond's been paid.

INT. POLICE STATION - AFTERNOON

Teague picks up his wallet, shoes and belt from the
receptionist, and walks over to the lobby.

Ariel is there waiting for him.

INT. PICKUP TRUCK - AFTERNOON

Ariel is driving.

TEAGUE

How did you know where I was?

ARIEL

Dan called me. Told me about the fight.

TEAGUE

I'll pay you back for the bond.

ARIEL

I know. Do you know when your arraignment is?

TEAGUE

Tomorrow morning.

INT. HOEKSTRA HOUSE - KITCHEN - NIGHT

Ariel walks into the dimly lit kitchen and gets a bottle of water out of the fridge.

As she walks back, she doesn't see Teague sitting at the dinner table drinking a beer.

TEAGUE

Hey.

She gives a startled gasp.

ARIEL

Jesus...

TEAGUE

Sorry.

ARIEL

What are you doing?

TEAGUE

Couldn't sleep.

ARIEL

You know we have to leave in a couple of hours.

TEAGUE

Yeah. I'll get some coffee or something.

She comes over to sit by him.

ARIEL

Penny for your thoughts?

TEAGUE

How about another beer?

ARIEL

How about two?

She goes to the fridge and gets out two more beers. She opens one for him and the other for herself. The two sit for a moment.

ARIEL

What's on your mind?

TEAGUE

I'm thinking about Dad. Remember how disappointed he was when I told him I was working at a factory?

ARIEL

He just wanted something better for you.

TEAGUE

You know, so did I.

ARIEL

Well, you're not working there anymore. That might be a good thing.

TEAGUE

I don't suppose they'll give me a recommendation, though.

ARIEL

What are you going to do now?

TEAGUE

Get another job. I'm thinking
about being a chef.

Ariel looks at him. He returns the look. She cracks a
smile, which he reciprocates.

ARIEL

Good. There's not enough of that
anymore. I miss the smart-ass
jokes.

TEAGUE

They're just not in season for us.
Hey, how did the Fonz die?

Ariel shakes her head.

TEAGUE

(Fonzie style)

AIDS!

He smiles. Ariel does not.

ARIEL

That's not funny.

TEAGUE

You say that now...

A beat.

TEAGUE (CONT'D)

Do you suppose Dad eventually
forgave me for working at a
factory?

ARIEL

I don't think he ever really held
it against you. He loved you. You
don't hold a grudge when you love
somebody.

TEAGUE

Christ, I hope not. We are who
they are, right? Everything we
are, we got from them, right?

ARIEL

I don't understand.

TEAGUE

They taught us how to make decisions, so any decisions I make...are essentially the same ones they would have made. Right? And that's how you rationalize it. That's how simple it is.

ARIEL

What do you want to hear?

TEAGUE

I want to hear a lot of things, but the only two people I want to hear them from aren't around anymore.

ARIEL

What do they say? You never get over it, you just get used to it.

TEAGUE

I'm not there yet. I'd love to just forget about the whole thing.

ARIEL

What's the game plan for today?

TEAGUE

I pick a plea and hope they let me stay out on bail. If they do, I go looking for a lawyer.

ARIEL

If they don't?

TEAGUE

I go down swinging. Story of my life.

ARIEL

Mine too.

TEAGUE

Yeah.

Teague gets up and saunters off to his room.

INT. HOEKSTRA HOUSE - TEAGUE'S ROOM - NIGHT

Teague walks over to his night stand and sets his alarm clock. He picks up a framed photo nearby, and studies it for a moment.

It's a family portrait from several years ago. An artifact of peace. Teague sets it down on his night stand and gets into bed.

Across the room, leaning up against the wall, is a plastic sign. "HOUSE FOR SALE."

INT. HOEKSTRA HOUSE - KITCHEN - NIGHT

Ariel remains at the dinner table. However, her mind is somewhere else. She takes a drink of her beer, and we follow her back to a pivotal night...

FLASHBACK TO:

INT. DILLON'S HOUSE - BEDROOM - NIGHT

The night of the party.

The door opens to the dark room. Will and Ariel are standing in the doorway with a bottle of rum and shot glasses.

Will turns on the lights and looks around.

WILL

Far out.

Ariel walks over and takes a seat on the bed, feeling around on the sheets and blankets.

Will pours a couple of shots and hands one to her.

ARIEL

What do we drink to?

WILL

Mornings without hangovers?

ARIEL

Not at the pace you're going.

WILL
You only live once.

He holds up his shot glass.

WILL
Here's to happy times and happy
trails.

She gets up off the bed and stands next to him. They clink glasses.

Down the hatch.

She takes the bottle and pours another round.

WILL
What's this one to?

She drinks her shot.

ARIEL
I'll think of something later.

Will laughs and drinks his shot as well.

She eases her body toward his, putting her hands around his neck. Their eyes focus for a moment, and she slides her chin in to kiss him.

One quick kiss.

Then a longer, slower one.

Before either of them knows it, the gloves are off and it's a passionate Battle Royale.

In the heat of the moment, she bites his lip - causing him to recoil.

WILL
Is that how you like it?

He leads her over to the bed and she lies down. As he kisses her neck, he whispers in her ear...

WILL
I have a condom.

She grabs him, and the two of them begin removing clothing. He pushes her legs apart with his knees.

Will starts thrusting as the whole event begins to flitter away...

INT. DILLON'S HOUSE - BEDROOM - LATER

Will fastens the belt on his pants as Ariel puts on her bra in the background.

WILL

It's times like this I hope dead relatives aren't looking down on us, know what I mean?

Ariel pauses as she pulls on her shirt.

ARIEL

No. I don't.

WILL

Well, it's like your parents. I think if they were looking down and saw me defiling their daughter it wouldn't make them none too happy.

She looks at him dead on.

ARIEL

What the fuck is that supposed to mean?

WILL

Nah, nothing. I just think it's funny is all. I'm kind of relieved; this is the first time I won't have to worry about a girl's father getting pissed at me.

He puts on his socks and shoes and heads for the door.

WILL

I'm going to go get cleaned up and get some air. I'll be back in a sec, okay?

He leaves.

INT. DILLON'S HOUSE - UPSTAIRS HALLWAY - CONTINUOUS

As Will walks into the hallway, he tucks in his shirt and straightens out his clothes.

He wipes a trickle of blood from the corner of his mouth.

INT. DILLON'S HOUSE - BEDROOM - NIGHT

Ariel sits on the bed for a moment. Her head is down. A tear runs down her face.

She covers her eyes and breaks out sobbing.

After a moment, she lies back on the bed to catch her breath.

INT. BATHROOM - NIGHT

Ariel removes her panties and throws them in the trash. She washes her hands and face.

As the water is running, she looks in the mirror; becoming lost in thought.

Her expression is vague and distant. Her eyes trail off, as if there is something on her mind...

Something deceptive. Something vengeful.

FADE OUT.

The End