

WAYS TO HIDE IN WINTER

Based upon the novel by Sarah St. Vincent

Adapted by Jenny Halper

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OVER BLACK:

YOUNG AMOS

What's the worst thing that ever happened to you?

YOUNG KATHLEEN

We're supposed to be having fun, Amos.

YOUNG AMOS

Aren't we?

OPEN ON:

EXT. ROAD - DAY - THE PAST

A road in rural Pennsylvania, marked by overgrown trees and a sliver of a Lake - Opossum Lake - shimmering darkly.

It is afternoon. The damp green of spring turning to summer. In the distance, we hear screaming. The sound of a vehicle accelerating.

A TRUCK speeds into frame and slams into a tree. Silence.

CUT TO:

EXT. BUS STOP - GARDNERS, PA - 2007 - DAWN

Winter now. A Greyhound groans into the parking lot, spraying brown slush from a snowfall that has come and gone. A few COLLEGE STUDENTS unload, followed by a YOUNG MAN, thin with dark hair and intense eyes.

For now we'll call him THE STRANGER.

He watches as the students light cigarettes, blowing smoke into the frigid air. He watches as they toss frozen rocks towards the road.

A car pulls up, collecting them.

EXT. HIGHWAY - GARDNERS, PA - MOMENTS LATER

The stranger walks with purpose. He wears a coat but no hat. Carries only a small KNAPSACK. The tips of his ears are red with cold. The occasional truck heaves past him, a few ambling cars.

Despite the expansive beauty of the Blue Ridge mountains, people do not come here often.

A WOMAN rolls down a window and screams for him to get out of the road.

The stranger turns to look at her, but she's already gone.

Snow starts to fall.

TITLE: WAYS TO HIDE IN WINTER

EXT. GARDNERS, PENNSYLVANIA - GENERAL STORE

KATHLEEN MCELWAIN formerly GUTSHALL, 40s, wool hat pulled tight over her forehead, slams the door to her Honda and trudges through snow towards a general store, breath puffing clouds in the bitter air.

She walks with effort. Her LEFT LEG drags a little. She passes a few ice-crusting picnic tables and reaches a rickety porch. Climbs the stairs. Flips a sign from CLOSED to OPEN. Flips the door open with her foot.

Up the hill, a weather beaten HOSTEL.

INT. GENERAL STORE - MOMENTS LATER

Kathleen goes about her routine: starting a fire with a few remaining logs, wiping down the counters, brewing a pot of coffee, checking the freezer and noting they are low on frozen meat.

She is practiced and efficient, and takes pleasure in her mundane routine.

She mostly uses her right hand. Occasionally she stops to rub her left hip.

INT. GENERAL STORE - LATER

Outside, snow falls. There are no customers. Kathleen goes through merchandise, filling a crate with expired candy, re-ordering.

The door dings open and MARTIN lumbers in. He's Kathleen's age, the type of kind, unobtrusive person who often isn't noticed for these very qualities. He grabs a bag of candy.

MARTIN
Dispensing justice with an even
hand, I see.

Kathleen gets up and heads to the grill.

KATHLEEN
One or two?

MARTIN
One with cheese, please.

KATHLEEN
Looking forward to South Carolina?

MARTIN
That's a question.

KATHLEEN
Sorry.

MARTIN
I'll catch excellent trout I can't
bring back and Mary will let me see
Ruby for an hour.

KATHLEEN
I can check up on the hostel. See
about getting the boiler fixed.

MARTIN
So the beds don't freeze to death?

KATHLEEN
Can't have that.

Kathleen grins, serves up his burger. There's history between
these two, an eager sweetness in the way Martin looks at
Kathleen.

MARTIN
You sure you're OK?

KATHLEEN
Martin. Just eat.

She throws him a bag of Swedish fish.

KATHLEEN (CONT'D)
They haven't even expired yet.

INT. GENERAL STORE - LATER

Cup of coffee in hand, Kathleen looks out at the Blue Ridge Mountains as Martin pulls away. A woman in a snow globe, trapped in beauty.

Two HUNTERS approach the store and she readies the coffee again.

INT. GENERAL STORE - LATER

Wind rattles the windows. Snow falls more intensely. Kathleen sits at the counter, reading a dog-eared copy of *Crime and Punishment* and occasionally dipping a spoon into a frost-bitten drum of ice cream.

She sees a burly MAN trudging towards the store. Tosses the book aside. Heads to the grill, starts frying two burgers.

INT. GENERAL STORE - MOMENTS LATER

JERRY, 60s, stomps in, rifle slung over his shoulder. His boots are as loud as his presence. Kathleen focuses on the burgers.

JERRY

That sign ever read, closed?

KATHLEEN

You want it to?

JERRY

Just wondering what kind of profit Martin is making keeping you.

KATHLEEN

Isn't that his problem?

JERRY

You got onions?

KATHLEEN

Not today.

JERRY

Cheese?

Kathleen takes out two unappetizing slices of orange cheese, sets them quietly next to the grill.

KATHLEEN

Just give it a minute.

After a tense moment, meat sizzling behind them, Jerry takes out a paper BAG, drops it on the table. Kathleen eyes the bag with reticence. Takes it, looks inside.

JERRY

You don't trust me or something?

She pulls two twenties from her pocket and hands them to him.

JERRY (CONT'D)

I need sixty.

(off her look)

They raised the price at the VA.

This is not the first time they've had this conversation.

JERRY (CONT'D)

You want it or not?

KATHLEEN

Jerry -

He nods at the burgers. Kathleen flips them off the grill, puts them in front of him. He digs in. Kathleen pulls a few crumpled singles out of her pocket, puts them on the counter. He raises his eyebrows.

KATHLEEN (CONT'D)

Hold on.

Kathleen heads into the KITCHEN.

INT. KITCHEN - CONTINUOUS

A small safe is squeezed above a humming deep freezer. Kathleen opens it, a few sad stacks of twenties inside.

KATHLEEN

Shit.

She stands there, conflicted. After a moment she takes one of the twenties.

INT. GENERAL STORE - MOMENTS LATER

Kathleen gives Jerry the twenty.

KATHLEEN

(beat)

Can you keep it at sixty?

JERRY

You've already got the friend and family discount.

Jerry goes back to his food.

EXT. GENERAL STORE - DUSK

Kathleen locks up the store, heads down the stairs.

A buggy with a MENNONITE FAMILY passes. Their small SON stares at her.

INT. LYDIA AND KATHLEEN'S BATHROOM - NIGHT

Kathleen, wrapped in a towel, hair wet, removes the contents of the bag - TRAMADOL. She takes two pills, gulps water, relief coursing through her system.

INT. LYDIA AND KATHLEEN'S KITCHEN/LIVING ROOM- LATER

Kathleen, hair nearly dry, straightens a small, neat kitchen, plastic flowers on a Formica table. The chatter of a game show in the background is interrupted by the whine of a tea kettle. Kathleen pours tea, cuts two slices from a pineapple upside down CAKE.

CONTINUOUS

She brings the tea and cake into the living room.

LYDIA, Kathleen's grandmother, early 90s and wavering between fragile and sturdy, stares at the television with amused boredom, lighting another in a long line of cigarettes.

Kathleen takes a bite of the cake.

KATHLEEN

This is good, grandma.

LYDIA

Used to think canned pineapple was the best thing next to the atom bomb. Shows how much I knew.

Kathleen looks through a stack of mail. Lydia is fixed on the TV, a middle-aged-WOMAN jumping for joy.

KATHLEEN

Wish winning a dishwasher would make me that happy.

LYDIA

She didn't win a dishwasher, she won a trip to Miami by guessing the price of a dishwasher. Nine hundred fifty dollars, you believe that?

KATHLEEN

I mean, that's amazing.

LYDIA

Don't you laugh at me.

KATHLEEN

I'm not. I'm not!

Kathleen opens a card, scans the back. Mixed emotions on her face. She shows it to Lydia.

LYDIA

He's a good boy.

KATHLEEN

Yeah.

LYDIA

Beth left a message. And your parents called.

Lydia reaches for another cigarette. Kathleen intercepts.

LYDIA (CONT'D)

You're no fun.

KATHLEEN

I know. I'm sorry.

LYDIA

Your father's the same way. I don't know how he has any room to talk. Smokes like a chimney and *Menthols*. You'd never catch me touching that garbage, no sir.

KATHLEEN

It's all garbage, grandma.

She leans over, kisses Lydia. Stands up and takes her plate. Lydia pushes the card across the table.

LYDIA

You should call him.

KATHLEEN

I will.

LYDIA

And you should call Beth. Have some fun.

Kathleen nods at the TV.

KATHLEEN

Look at her. Off to tell her husband he'll have the shiniest dishes in America.

INT. KATHLEEN AND LYDIA'S HOUSE - NIGHT

Kathleen pulls a blanket up around her grandmother, who has fallen asleep on the couch, the TV still flickering. Glowing embers from the cigarettes in an ashtray.

Lydia's breathing is thick and worrisome. Kathleen nudges her awake and gets her to take a few difficult puffs on an inhaler.

INT. KATHLEEN'S BEDROOM - NIGHT

Kathleen gets ready for bed. Her room is equally small and spare. She plays a message on her answering machine:

BETH (O.S.)

Kathleen, sweetie, you know who it is. Friends don't let friends watch The Price is Right on their birthdays. Just say the word and I'll pick you up - also have you given any more thought to my idea about school -

Kathleen stops the message.

EXT. GENERAL STORE - MORNING

Kathleen slams the door to her car, approaches the store. The Stranger. Hands deep in the threadbare pockets of his jeans.

KATHLEEN

We're not open for another hour.

THE STRANGER

I was looking for something hot to drink.

He speaks with a slight accent she can't quite place. He's shivering, his hands red and raw.

KATHLEEN

Come.

Kathleen climbs the stairs. Several DELIVERY BOXES sit on the porch. She picks up one of the boxes.

KATHLEEN (CONT'D)

Could you grab the other ones for me?

He scampers after her, picks up the boxes. Follows her in.

INT. GENERAL STORE - CONTINUOUS

The stranger hovers by the doorway, still holding the boxes, as she drops a few remaining logs of wood near the fire.

KATHLEEN

Just put them anywhere. Coffee or tea?

THE STRANGER

Whichever is easier.

KATHLEEN

Same difference.

THE STRANGER

Coffee. Thank you.

Kathleen puts the coffee up, moves around the store, spraying the grill, straightening hiking maps, checking the freezer for ground beef, which they are low on.

THE STRANGER (CONT'D)

I can see I've inconvenienced you.

KATHLEEN

It's fine.

THE STRANGER

May I sit?

KATHLEEN

Plenty of space.

He takes his scarf off. His posture, movements are strangely formal. He notices her worn copy of *Crime and Punishment* on the counter

THE STRANGER

Does this belong to someone?

KATHLEEN

It's mine.

THE STRANGER

I like Dostoevsky.

This piques her interest.

KATHLEEN

Don't hear a lot of that around here.

THE STRANGER

Notes From the Underground is his masterpiece, in my opinion.

They look at one another for a moment. A connection between them, it unnerves her.

The machine finally beeps, Kathleen gives him a cup of coffee.

KATHLEEN

That's a dollar. There's sugar on the counter.

He puts a crumpled dollar on the counter. Does not take the sugar. Kathleen loads wood in the fire, stokes it. He shivers with relief at the heat from the fire and the coffee.

THE STRANGER

(off her silence)

I was wanting - I am looking for the person who runs that little hotel, up the hill. Or maybe it is you.

KATHLEEN

It's not me.

(beat)

He left yesterday. Won't be back till after New Years.

THE STRANGER

Is there somewhere else to stay?

*

KATHLEEN

You'd have to go into Carlisle.

THE STRANGER

I see.

KATHLEEN

Gardners is down the mountain but
there isn't much.

*

He wraps his scarf back around his face, leaves the cup on the counter, rubs his bare hands together. They haven't yet thawed.

THE STRANGER

Thank you for this.

He leaves, the screen door flapping closed behind him.

Kathleen pours herself a cup of coffee. Watches his figure regretfully descend the stairs. The wind getting louder and louder, the windows and door rattling.

The stranger stands outside, a little further down the hill, looking lost.

KATHLEEN

Shit.

She shoves on her coat.

EXT. GENERAL STORE - CONTINUOUS

Kathleen heads outside.

KATHLEEN

You don't have a car, do you?

He shakes his head.

KATHLEEN (CONT'D)

How did you get here?

THE STRANGER

I was given a ride.

KATHLEEN

(beat)

Alright, I have a key. I could probably let you in.

THE STRANGER

You can do this?

KATHLEEN

Twenty dollars a night, OK?
It isn't free. Come on.

EXT. INT. HOSTEL - MOMENTS LATER

Kathleen opens the door to the hostel, a lonely mass of brick.

KATHLEEN
It's not the Ritz, just warning
you, and it's freezing cold.

THE STRANGER
What is the Ritz?

KATHLEEN
A nice hotel. Supposedly.

The young man struggles to keep up with her.

INT. HOSTEL - MOMENTS LATER

Inside it's bleak. An empty desk, a few broken lights, a narrow staircase leading to a second story. It clearly hasn't been cleaned in at least a month.

KATHLEEN
When Martin comes back, you have to
talk to him. He might not want to
keep the place open for just one
person. We have to get the boiler
going and it's a whole thing.

The stranger nods.

INT. HOSTEL - CONTINUOUS

Kathleen leads him up the stairs. They keep their coats on.

KATHLEEN
The room on the left is for men.
But you can really sleep wherever.
Twenty dollars.

He stands there, uncertain. Then reaches into his pocket and takes out a few bills. Fives and singles. Gives them to her. She counts it.

KATHLEEN (CONT'D)
Just pick wherever.

THE STRANGER
This is very kind of you.

KATHLEEN

There should be extra blankets in
that closet.

She goes to the closet, pulls out a few blankets.

KATHLEEN (CONT'D)

Here.

THE STRANGER

May I ask what your name is?

KATHLEEN

(beat)

It's Kathleen.

THE STRANGER

That's a nice name. I'm Daniil. At
home they call me Danya.

Kathleen just nods, heads down the stairs.

DANIIL

Did something happen to your leg?

KATHLEEN

No.

He seems to want to ask another question, but the look on her
face stops him. She turns and leaves.

EXT. HOSTEL - MOMENTS LATER

Kathleen watches from the hill as Daniil chooses a bed in the
men's room, still wrapped and shivering in his coat.

She turns and walks back towards the general store. Now self-
conscious, her stride slightly more uneven. She stops to rub
her left hip, looking out at the woods, the branches tangling
wildly against each other.

EXT. WAGGONER'S GAP - MAGIC HOUR - THE PAST

*A Priest, FATHER MCINTYRE, marries Young Kathleen, 17 here,
and Amos, 18.*

FATHER MCINTYRE

*Do you promise to care for one
another, in sickness and in health?*

YOUNG AMOS

I do.

Young Kathleen wants to believe this.

YOUNG KATHLEEN

I do.

She turns to look at the spectators: Amos' dubious mother SHARON GUTSHALL, Kathleen's parents, JODY and AARON, Lydia, YOUNG BETH, a bridesmaid and Kathleen's best friend.

The sound of a GUNSHOT pierces the silence -

EXT. HOSTEL - SAME

Jolting Kathleen back into the present. She looks towards the snowy expanse of the woods. Another gunshot. She reaches into her pocket and takes out the vial of Tramadol.

INT. GENERAL STORE - MOMENTS LATER

Kathleen furiously smooths out the bills.

INT. GENERAL STORE - KITCHEN - MOMENTS LATER

Kathleen puts the bills into the safe. Counts all the money inside. Enters it into a little log. Organized, precise.

INT. DOCTOR'S OFFICE - CARLISLE - DAY

Kathleen and Lydia sit across from DR. JOHN PADOVESE, late 30s.

DR. PADOVESE

Mrs. McElwain, your chart shows you were diagnosed with emphysema two years ago.

KATHLEEN

She's been using her inhaler.

DR. PADOVESE

I also told you to stop smoking.

LYDIA

You ever try to quit something you've been doing for seventy years?

KATHLEEN

You could try a patch?

LYDIA

Your grandfather tried those. Made him even crazier. You might not remember, but I do.

DR. PADOVESE

(to Kathleen)

Are you the primary caregiver?

KATHLEEN

I am. My parents moved to Brentwood a couple years ago. So they're reachable but not super close.

DR. PADOVESE

And they'd been staying with her?

KATHLEEN

She was self sufficient. I'm not going anywhere, if you mean -

LYDIA

- I'm right here, aren't I? Don't talk about me, like I'm not.

KATHLEEN

The point is, you're ok right now. But you won't be if you don't stop with the cigarettes.

DR. PADOVESE

(to Lydia)

I understand how hard it is.

LYDIA

You understand nothing, son -

DR. PADOVESE

- Mrs. McElwain, to be honest, I'm surprised you're not on oxygen already.

He writes a prescription, hands it over.

DR. PADOVESE (CONT'D)

Here's a prescription for NicoDerm. Should you want it.

Kathleen takes the prescription. Lydia eyes it with disgust.

INT. CARLISLE GROCERY STORE - DAY

Kathleen helps Lydia down the aisle, picking out canned green beans, canned cranberry.

LYDIA

You ever hear anyone tell your Grandfather to stop doing god knows what? He could have drunk Heineken clean out six packs and no one would of said a word.

KATHLEEN

He's just trying to help, Grandma.

LYDIA

Bah. Mr. Blue Eyes know it all. You like him?

KATHLEEN

The doctor?

LYDIA

Nice looking young man.

KATHLEEN

(laughing)

What?

LYDIA

I saw you looking at him. Mr. Blue Eyes. You like him.

KATHLEEN

I love you.

LYDIA

Was he the doctor that patched you up?

KATHLEEN

That was in Hershey. They took me there by helicopter, remember? You visited with Grandpa.

LYDIA

I forgot he lived that long.

KATHLEEN

Grandma!

LYDIA

I'm glad you went to Hershey. These Carlisle doctors don't know their ass from their elbow if you ask me.

Kathleen grins, shakes her head, continues up the aisle, slowing her pace to match Lydia's. She doesn't let go of her grandmother's arm.

Kathleen heads towards an exuberant display of glossy hams.

Amos' mother, Sharon, now 60s, rounds the corner with another WOMAN. Kathleen sees her. Her breath catches. An uncomfortable silence.

LYDIA (CONT'D)

We've got everything, let's go.

Sharon gestures to Kathleen, speaks quietly to her friend, who shoots Kathleen a covert glare. Lydia glares back.

KATHLEEN

You said you wanted ham.

LYDIA

I'm ninety two years old, who cares what I want?

KATHLEEN

I do.

Kathleen grabs a ham.

KATHLEEN (CONT'D)

This one looks good, doesn't it?

Kathleen heads to the cashier. Lydia shoots a withering glance back to Sharon, then follows.

INT. KATHLEEN'S CAR - MOMENTS LATER

Kathleen sits there, fighting emotion, wanting to reach for her Tramadol. Instead she takes a gulp of water.

LYDIA

Don't let that woman upset you, you hear me?

KATHLEEN

She didn't.

LYDIA

Like hell she didn't. I'll give her
a piece of my mind, she looks at
you again.

Kathleen turns to her grandmother. Soothing.

KATHLEEN

I'm fine, OK?

LYDIA

You know, Kathleen, I'm not going
to live much longer.

A conversation they've had before. It weighs on Kathleen. She starts the ignition emphatically, as though erasing the sentence.

KATHLEEN

Can you not say things like that?

INT. LYDIA AND KATHLEEN'S HOUSE - KATHLEEN'S ROOM - NIGHT

Kathleen looks at a picture of her wedding day. Summer. Young Kathleen's face is shining, happy, so is Amos'.

It's a brighter picture than Kathleen's memory - a photographic lie.

EXT. TUMBLING RUN - MORNING

Kathleen chops wood. She's thin but strong. Working out her anger on this tree stump.

She sees Jerry through the trees, gun strapped on his back. Grabs the wood and heads in the opposite direction.

The sound of LAUGHTER from a distance that is actually the past.

EXT. WAGGONER'S GAP - MAGIC HOUR - THE PAST

YOUNG KATHLEEN, 16 here, and AMOS, 17, thin with the same haunted countenance as Daniil, run through the woods, laughing.

YOUNG AMOS

I told you.

YOUNG KATHLEEN

Told me what?

YOUNG AMOS
That it would be worth it.

Young Kathleen turns to look at him. There's something in his face that puts her on edge, but she buries it deep.

EXT. TUMBLING RUN/LAUREL LAKE - CONTINUOUS

Kathleen, carrying the wood, walks around the rim of the frozen lake.

She puts down the wood and walks into the center of the lake. She stands for what seems like a very long time.

The smallest CRACK forms under her. She stands there a moment longer, as though curious what might happen if she remained there.

Kathleen resumes her walk to the store.

INT. GENERAL STORE - DAY

Kathleen sits by the window, reading. Occasionally looking out at the hostel to see if there's any movement, of which there isn't. Jerry and three MEN, guns slung over their shoulders, head up the hill.

Kathleen goes behind the counter.

INT. GENERAL STORE - MOMENTS LATER

Jerry and three HUNTERS come in, guns slung over their shoulders. Look around.

HUNTER 1
Well, ain't this quaint.

JERRY
Hey, Kath.

KATHLEEN
Hi. You gentlemen want any coffee?

HUNTER 2
Not really a coffee guy, if you know what I mean.

HUNTER 3
Maybe you could whip us up some burgers.

KATHLEEN

Course.

HUNTER 1

He's always hungry.

The men laugh, Jerry seems a little sheepish. Kathleen starts to grill burgers.

KATHLEEN

Jerry, you too?

JERRY

Why not?

(beat)

Pals from the service passing through town. Figured I'd show them the sweat box.

KATHLEEN

Generous of you.

(beat)

You want onions?

HUNTER 2

How bout some onion rings. Got any of those?

KATHLEEN

I can check.

HUNTER 1

(to Kathleen)

You know what a sweat box is?

KATHLEEN

I do.

JERRY

Kathleen's educated, if you know what I mean.

HUNTER 3

That's some straight up Bridge On the River Kwai shit. Dozens of Japanese fuckers roasting in the middle of summer.

Kathleen heads into the kitchen.

CONTINUOUS

Kathleen pulls a bag of onion rings from the freezer.

INT. GENERAL STORE - MOMENTS LATER

Kathleen throws onion rings onto the grill, not making eye contact with them.

KATHLEEN
You're in luck.

JERRY
Kathy, hey.

She keeps her attention to the sizzling meat. Gives the burgers to the men.

KATHLEEN
Here you go, gentleman.

They dig in.

Daniil appears on the porch, SCARF wrapped around his neck and mouth. The physical contrast between him and the hunters is vast.

He sees the men. Kathleen can see the terror on his face. He turns and darts off as quickly as he came.

Jerry notices.

KATHLEEN (CONT'D)
You need anything else?

The men chew loudly.

INT. GENERAL STORE - LATER

Kathleen watches the men trudge down the hill.

INT. HOSTEL - LATER

Kathleen pushes the door open. It's dark inside, save for a small fire in the fireplace. The place is tidier than it was, he has made small changes, dusted the check in desk, rearranged the cushions on an ancient sofa.

KATHLEEN
Hello?

INT. HOSTEL STAIRS - CONTINUOUS

Kathleen climbs the stairs, all the lights are off. She pulls her coat tighter.

INT. HOSTEL/MEN'S BUNKS - CONTINUOUS

Kathleen opens the door. At first, the room seems empty.

Daniil sits in the corner, in the dark.

KATHLEEN

They're gone. They serve an important function, those guys. Animal control.

(beat)

That's a joke. I guess it's not a funny one.

(beat)

Are you all right?

After a moment, Daniil nods.

KATHLEEN (CONT'D)

You sure?

He nods again. Eyes on his knees. He looks like a scared child.

KATHLEEN (CONT'D)

Jesus, it's freezing.

(beat)

Come on, I'll make you something to eat.

Daniil looks up at her, quiet gratitude on his face.

INT. GENERAL STORE - MOMENTS LATER

Daniil hovers by the door as Kathleen takes eggs out of the fridge. Cheese. English Muffins. Begins to cook in silence. Pops the muffins in the toaster.

DANIIL

One is enough.

KATHLEEN

The other one's for me. What's with the scarf?

DANIIL

I wear it because my lungs are weak.

KATHLEEN

You're so young, though.

He says nothing.

KATHLEEN (CONT'D)
My grandmother has emphysema.

He does not say more. Kathleen's book on the counter, a unifying symbol. The muffins pop out of the toaster.

KATHLEEN (CONT'D)
Are you from Russia?

DANIIL
I am from Tashkent. The capital of Uzbekistan.
(beat, gesturing with his hands)
Russia is here, and Uzbekistan is here.

KATHLEEN
Right.

She slides eggs onto two English muffins, gives him one. He takes a small, careful bite. Then his hunger overcomes him, he finishes in a few bites.

KATHLEEN (CONT'D)
Was it all right?

DANIIL
It is very good.

She looks over at the book.

KATHLEEN
And you said - you liked Dostoevsky?

DANIIL
When I was young, my father gave me Notes from the Underground and The Brothers Karamazov. Have you read them?

KATHLEEN
I haven't.
(beat)
His masterpiece, right? Notes from the Underground.

DANIIL
I think so, yes.

KATHLEEN
What's it about?

DANIIL

How do you describe - it is about a man with a very particular view of the world, I would say. When I first read it, I thought it was about the necessity of suffering. Now I think it is about survival.

She studies him, impressed.

KATHLEEN

Are you a student?

DANIIL

Yes. Law.

KATHLEEN

I used to study physics. Thought I'd be an engineer.

DANIIL

I was very bad at science.

KATHLEEN

Me too, at this point.

She taps her book.

KATHLEEN (CONT'D)

I just can't figure out the main character. Why he killed the old woman. Especially since he just buries the money and never comes back.

DANIIL

It's a good question.

KATHLEEN

And I bet you have the answer.

He shakes his head. They smile at each other. An attraction there. A charged beat. It makes Kathleen uncomfortable.

KATHLEEN (CONT'D)

I know a lot more about hamburgers than I do about literature.

DANIIL

I think that is not true.

He gives Kathleen a little smile. Offers her a few dollars, she shakes her head.

He opens her hand and folds her fingers around the bills.

INT. KATHLEEN AND LYDIA'S HOUSE LIVING ROOM/KITCHEN - LATER

Kathleen turns on her old computer, searches on the internet:
Uzbekistan.

The server is slow. The pictures that materialize are horrific. Dead bodies en mass. People whipped with electric chords and worse. An article about Uzbekistan's "House of Torture." An article about car bombs killing thirteen government officials.

The phone rings, goes to voice mail.

BETH (O.S.)

Sweetie, it's Beth. Are you OK? I'm starting to get worried. Look, I know this is your decision but I did look into the costs at Bradford and there are decent aid programs. We could both start in September - a whole 'nother year, right - so you don't need to decide yet you just need to think about MAYBE -

Kathleen stops the message and turns off the computer.

EXT. HOSTEL - DAY

Kathleen, carrying a canister of coffee and an egg sandwich wrapped in aluminum, pushes open the door to the hostel.

INT. HOSTEL - MEN'S BUNKS

The men's bunks are empty. A chess set has been set up on the rickety table, next to his knapsack.

Kathleen gently moves the chess set out of the way, sets the food down, knocking over the knapsack. Several books fall out, a small bible and a copy of *Anna Karenina*. So does a PASSPORT.

She opens it. His faded picture, he's younger in it, and his name. Daniil Ivanov. Born in 1984. Tashkent, Uzbekistan.

The sound of the door opening.

Kathleen puts the passport back. The books. Picks up the food.

Daniil comes in. They look at one another for a moment. The same connection between them, and it unnerves Kathleen.

KATHLEEN
I was bringing this for you.

He looks at his bag, at her.

KATHLEEN (CONT'D)
How long are you planning on being here?

DANIIL
(beat)
Two weeks. Perhaps three.

Kathleen looks at him. A charged beat.

DANIIL (CONT'D)
Would you - go for a walk with me?

KATHLEEN
You really know how to pick your moments.
(beat)
You should eat that while it's hot.

INT. GENERAL STORE - DUSK

Kathleen reads *Crime and Punishment*. Looks out at the dark hostel, one light on.

EXT. WAGGONER'S GAP - DAY

Kathleen and Daniil hike up a steep embankment, Kathleen leading, sidestepping ice.

KATHLEEN
It's nicer in the summer but busy.
Lots of kids. They take a bunch of camps up here. Watch your step.

Daniil struggles to keep up with her.

KATHLEEN (CONT'D)
Anyway, I like how quiet it is.

Daniil, stops, catches his breath.

KATHLEEN (CONT'D)
Your lungs, sorry.

The approach a WOODEN MARKER, it reads: *In this spot were found three babes in the woods. November 24th, 1934.*

KATHLEEN (CONT'D)

This man was traveling with his daughters and his wife. They were starving, and no one would take them in or give them food. He didn't know what else to do. So he took them here and...

(beat)

Apparently he thought it was an act of mercy.

(beat)

There's a prisoner of war camp that way. Or the remains of it.

(beat)

You ever think a place can be cursed?

Daniil seems deep in thought, but doesn't answer.

EXT. WAGGONER'S GAP - DAY

They've reached the frozen waterfall.

KATHLEEN

This is the highest point. I used to come up here with my husband. Apparently, he came up here when he was a kid, they used to camp out.

DANIIL

I thought the hostel was, what do you say, the top.

KATHLEEN

Mountains are deceptive like that. You think you're at the top, then realize you're nowhere near it.

DANIIL

And the hostel, that is south mountain.

KATHLEEN

Right, and this is north.

DANIIL

What happens if you go south of south mountain or north of north mountain?

KATHLEEN

You can't. That's where the world drops off.

(beat)

That was a joke.

Daniil is shivering violently. She takes her scarf off, holds it out to him.

KATHLEEN (CONT'D)

I don't get cold. Here.

She wraps it around him - his neck, his face. The connection between them palpable.

KATHLEEN (CONT'D)

Can I ask you a question?

Daniil nods.

KATHLEEN (CONT'D)

Why did you leave home?

He is silent.

KATHLEEN (CONT'D)

You don't have to say if you don't want to.

He looks at her. After a moment:

DANIIL

Not very long ago, there were car bombings in Tashkent. The government blamed the Muslims. My professor was a very nice man who said what he thought, and he was Muslim.

(beat)

One day I received a call, telling me I was invited.

KATHLEEN

Invited?

DANIIL

Yes. They are like a secret police. They invite you casually, as though it is a dinner party.

Kathleen glances at him - keep going.

DANIIL (CONT'D)

I took the bus. The people around me seemed to know where I was going, but no one would look at me. When I got there, there were two men. One was short and one was tall, but their faces looked the same.

KATHLEEN

They wanted to know about your professor?

DANIIL

(nods)

They had me there for some time.

Kathleen looks at him. Turning this over in her mind.

KATHLEEN

Was that when you got sick? Your lungs.

DANIIL

Yes.

He looks at her, his eyes glassy. As though he's scared all over again.

DANIIL (CONT'D)

They asked me many questions, and my professor...I did not protect him.

KATHLEEN

(beat)

Was he killed?

DANIIL

It is likely.

KATHLEEN

(beat)

Is that why you left?

DANIIL

They let me have a student visa.

KATHLEEN

Because of what you told them.

DANIIL

Yes.

KATHLEEN
Is your family still there?

Daniil nods. They sit in silence, the wind whipping around them. Otherwise it is completely quiet.

KATHLEEN (CONT'D)
My husband died. A car accident.
It was almost five years ago.
People around here think I killed
him.

DANIIL
Why would they think that?

KATHLEEN
People think all sorts of things.

DANIIL
Do you have children?

KATHLEEN
One. He's grown.

He can tell she doesn't want to say anything more, and he doesn't ask.

EXT. WAGGONER'S GAP - LATER

Kathleen and Daniil walk down the mountain. She glances back at him, he struggles to keep up with her.

EXT. WAGGONER'S GAP - DUSK

Kathleen and Daniil exit the woods. A Mennonite buggy passes by.

DANIIL
Why do they dress like that?

KATHLEEN
Out of respect for God. I used to
want to be more like them. Happy
with the bare minimum, you know?
They don't need to get a masters or
live in a city.

They watch the buggy depart. After a moment:

KATHLEEN (CONT'D)

I think religion gives people
permission to act like assholes and
blame it on God.

(off his silence)

Amos always said I talked too much.

DANIIL

You do not.

She touches his shoulder. Walks ahead of him.

EXT. GARDNERS STREET/GARDNERS SPIRITS - DUSK

Kathleen drives past a small liquor store, is surprised to
see a light on and two CUSTOMERS inside. She parks.

INT. GARDNER'S SPIRITS - SAME

The store is small and woodsy, manned by a scrawny CASHIER,
twenty-ish. A YOUNG COUPLE debates packs of beer. Kathleen
picks up on their tension, picks a bottle of wine.

CASHIER

We're closing soon.

She brings the wine to the counter. On impulse, she grabs a
plastic Christmas figurines, a DOVE.

KATHLEEN

And this. Thank you.

INT. CHURCH - DAY

Kathleen and Lydia sit in church, surrounded by townspeople.
BETH SULLIVAN, now in her forties, a few rows up with her
husband, MARK, and their five-year-old, JACK. They sit with
Jerry (Beth's uncle) and his wife ROBERTA. Beth keeps trying
to catch Kathleen's eye. The SERMON is long, and dull.

Kathleen gently nudges Lydia, who is on the verge of a snooze
and not happy to be disturbed.

LYDIA

Is it just me or have his sermons
gotten longer?

KATHLEEN

(under her breath)
It's not just you.

PREACHER THOMAS

We offer up a special prayer to the families of our men and woman who are serving. The family of Matthew Thomas. The family of Aaron Tyler. The family of Avery Gutshall.

Kathleen finally meets Beth's gaze. Preacher Thomas continues.

EXT. CHURCH - DAY

Kathleen and Lydia leave the church, two small fish in a steady stream of the tired and possibly faithful.

Lydia moves carefully, holding Kathleen's arm. Notices an OLDER WOMAN looking at Kathleen. Two OLDER MEN.

LYDIA

What the hell do they want? That's Morris Otter, you know, he pissed himself at his communion.

KATHLEEN

Grandma.

LYDIA

He did.

The older woman walks up, touches Kathleen's shoulder.

WOMAN

We pray for Avery.

KATHLEEN

(uncomfortable)
Thank you.

BETH (O.C.)

Kathy!

Beth, standing with her husband Mark, holds out an arm to Kathleen and hugs her. Jerry's playing a rough and tumble game with Jack, who laughs hysterically.

MARK

I hear my wife can't get you to play pool with her.

BETH

I'll pick you up and bring you back. Come on, Kath, you used to kick my ass at pool.

KATHLEEN
A hundred years ago.

BETH
I left a message about Christmas
dinner? Mark's making ribs.

MARK
Sacrilege, I know.

BETH
My uncle's making his famous egg
nog.
(beat)
Dylan's staying up at school so we
need all the help we can get, we'll
have leftovers for a month.

Kathleen looks at Jerry, who nods at her.

KATHLEEN
Lydia and I got a ham.

BETH
Come after. Come for dessert. I'm
making pear cobbler and cheesecake.
Jack's decorating.

KATHLEEN
I'll think about it.

LYDIA
You go, Kathleen. There's no point
in you turning into a fossil too.

Kathleen glances at Jerry, who is playing a rough game with
Jack.

BETH
Kathy. Hey.

Kathleen looks at Beth's sweet, open face, wanting to say yes
to her.

INT. LYDIA AND KATHLEEN'S HOUSE - KITCHEN - DUSK

Kathleen opens the oven, checks on the ham.

KATHLEEN
It's almost ready.

Lydia sits there, smoking. Kathleen holds out an ashtray.
Lydia looks at her with amused defiance.

LYDIA

No fun.

They hear a CAR pulling up.

Kathleen heads to the window. Her parents, JODY and AARON, late 60s, get out of a Honda. Her face pales.

LYDIA (CONT'D)

Kathy, it's Christmas.

Kathleen slams out of the house.

EXT./INT. KATHLEEN AND LYDIA'S HOUSE - MOMENTS LATER

Kathleen stands outside.

KATHLEEN

Surprised you made the drive.

AARON

Give us a break, Kath.

KATHLEEN

I told you she was having trouble breathing. See if you can get her to stop smoking, I'm not having much of an effect.

Jody hands Kathleen a casserole. Kisses both her cheeks. Kathleen wants to soften.

JODY

Merry Christmas, Kathleen. Please put on your coat.

Jody and Aaron head into the house. Kathleen stands there, arms around her body, watching as they greet Lydia.

INT. LYDIA AND KATHLEEN'S HOUSE - BATHROOM - MOMENTS LATER

Kathleen splashes her face. After a moment, she grabs a hairbrush, begins brushing her hair vigorously.

After another moment, she takes out a tube of lipstick. Looks at it, an object she has not seen in some time.

INT. KATHLEEN AND LYDIA'S HOUSE - STAIRWELL

Kathleen hovers near the door, listening to her parents poke around the kitchen, lay out food. Anxiety building inside of her.

AARON (O.C.)

This has the marshmallows Kathleen likes. Jody went to three different stores.

JODY (O.C.)

We need to heat it up for forty minutes. Where is Kathleen?

LYDIA (O.C.)

She'll come down.

JODY (O.C.)

Did she call Avery yet?

LYDIA (O.C.)

She'll call him when she calls him.

AARON (O.C.)

Kathleen?

Kathleen grabs her coat and heads out the door.

EXT. BETH'S HOUSE - NIGHT

Kathleen pulls up to a small, cozy house. A few Christmas lights on. Through the window she can see Beth, Mark, Jack, Jerry and his wife ROBERTA, a few other people from the church.

EXT. BETH'S HOUSE - NIGHT

Kathleen stands at the door, hesitant. Beth sees Kathleen and bounds towards the door, swinging it open.

BETH

Were you just going to stand out there all night?

KATHLEEN

I was thinking about it.

BETH

Yeah, I'll bet you were. Your parents stop by?

Kathleen nods.

BETH (CONT'D)

You OK?

KATHLEEN

I'm fine.

BETH

Well you look great. Jerry made eggnog. I'm giving Jack a very important lesson in how to decorate a Christmas tree.

Beth pulls her into a hug.

INT. BETH'S HOUSE - LATER

They all sit around the living room, drinking, talking. The house is slightly smaller than Kathleen and Lydia's but lived in, cared for, colorful.

Mark is mid-story. Jack and Beth decorate the tree, Kathleen helping them pick ornaments. The little boy is shy around her, as though he is a bit afraid.

MARK

- then Beth says, he wants Darth Vader's space ship.

BETH

I meant the Millenium Falcon, which obviously belongs to Hans Solo, they've heard this story -

MARK

Kathleen hasn't heard it.

KATHLEEN

You don't need to say anything on my account.

(to Jack)

You like this one?

JACK

That one.

BETH

Well, it ends with Mark buying a plastic light saber that someone might as well of made with saran wrap and a flashlight. Totally useless.

MARK

When the boys were his age you could buy a castle and a train set. Now they've got a toy for every movie that comes out. And they all break.

BETH

(to Kathleen)

Apparently plastic gets flimsier. You'll have some eggnog?

KATHLEEN

I've got to drive.

BETH

Stay in Dylan's room.

KATHLEEN

That's OK.

BETH

Oh come on, we can make breakfast tomorrow. Apple pancakes. I'll spike 'em.

KATHLEEN

Beth -

JERRY

A little eggnog never hurt anyone.

KATHLEEN

I'm good, Jerry, thanks.

BETH

(to Kathleen)

Remember when I tried to get you to go out before exams?

(to everyone)

Kathleen was the smartest person I knew. *Is.*

KATHLEEN

No I'm not.

JERRY

Kathleen, I was thinking that you'd bring your boyfriend.

KATHLEEN

What are you talking about?

JERRY

Young guy. Foreign one.

BETH

Are you holding out on me, baby girl?

KATHLEEN

I don't know what he's talking about and I'm too old for a boyfriend.

MARK

Constantly on patrol, aren't you, Jer?

JERRY

When I need to be.

BETH

My uncle's always been paranoid.

JERRY

I'll say what I want. She should ask her kid what he thinks.

MARK

Jerry.

JERRY

Her kid's probably being shot at by people like him. Poor Martin.

KATHLEEN

What are you talking about?

JERRY

You'd think he'd get something out of paying you to hang around and read.

MARK

Jerry, what the hell?

Beth covers Jack's ears.

KATHLEEN

(to Mark and Beth)

He doesn't know what he's talking about.

JACK

Mom, ow.

JERRY
Where's he from, Kathleen?

KATHLEEN
If you're talking about the guy at
the hostel, he's a *guest*, and he
isn't from the Middle East.

JACK
Mom!

Jack wriggles out of his mother's grip.

BETH
(to Jack)
Go upstairs.

JACK
It's not even eight.

BETH
I don't care.

JERRY
(to Kathleen)
Where's he from?

KATHLEEN
Russia, I think.

BETH
Wait, Kath, who is this guy?

KATHLEEN
He's someone staying at the hostel.
As people do.

JERRY
(to Kathleen)
You gonna go with *him* for a drive?

MARK
Are you kidding me?

BETH
Jerry, shut the fuck up.

Jack lets out a giggle.

BETH (CONT'D)
(to Jack)
UPSTAIRS.

Jack darts upstairs.

JERRY
(to Beth)
You got some mouth.

BETH
You've got some fucking nerve you
asshole.
(to Kathleen)
Kath.

KATHLEEN
I'm gonna go.

MARK
No, they're leaving now.

JERRY
Just let me take a whizz.

MARK
You can't hold it twenty minutes?

KATHLEEN
I'm gonna go.

BETH
Kath. At least take something with
you. Kath -

INT. KATHLEEN'S CAR/MOMENTS LATER

Kathleen sits in the car, gripping the steering wheel.
Swallows a Tramadol dry. Another. Takes a few deep breaths.
The bottle of wine is still on the seat next to her.

Jerry knocks on her window. She just glares at him. He holds
up a brown paper bag. A beat. She rolls the window down.

KATHLEEN
I didn't bring any money.

JERRY
Did I say anything about money?
Merry Christmas.

She hesitates, then takes the bag.

JERRY (CONT'D)
Vicadon.
(beat)
I'm just giving you a hard time,
you know that.

KATHLEEN
It isn't funny.

JERRY
I saw you out there on the ice, you know. You looking to kill yourself?

KATHLEEN
I don't know what you mean.

JERRY
Yeah you do. Had a friend that died that way, before you or Beth was born. Ice cracked under him, swallowed him up. Just be careful, that's all I'm saying.

Kathleen shakes her head, starts the car.

JERRY (CONT'D)
About your boyfriend. I'm looking out for you, Kathleen. People are getting a bad feeling about him.

KATHLEEN
You mean you?

EXT. AMOS AND KATHLEEN'S HOUSE - BEDROOM - NIGHT - THE PAST

Young Kathleen, twenties, stares at the ceiling. Amos kisses her knee.

INT. AMOS AND KATHLEEN'S HOUSE - NIGHT - THE PAST

Young Kathleen, twenties, sits across from Amos. They pick at plates of spaghetti.

YOUNG AMOS
You ashamed of me?

YOUNG KATHLEEN
Of course not.

YOUNG AMOS
Come here.

YOUNG KATHLEEN
Can I finish eating?

After a beat, Kathleen goes to him. Sits on his lap. He kisses her, she tries to respond. He takes off his belt.

The sound of BREAKS SLAMMING.

EXT. ROAD - NIGHT

Kathleen slams hard, nearly hitting a DOE. It stares at her. Two FAUNS follow the doe.

KATHLEEN
Jesus Christ.

EXT. HOSTEL - NIGHT

Kathleen parks outside. The men's bunk light is on.

INT. HOSTEL - DOWNSTAIRS - MOMENTS LATER

Kathleen opens the door, holding the bottle of wine. Daniil is downstairs, reading, in front of the fire. Momentarily startled to see her.

KATHLEEN
Is it OK if I come in?

DANIIL
Yes. Of course.

KATHLEEN
What are you reading?

He shows her the book. *The Adventures of Tom Sawyer.*

KATHLEEN (CONT'D)
I used to read that to my son. It was considered standard enough.

DANIIL
What does that mean, standard?

KATHLEEN
Boys getting into mischief. Getting other people to do their work for them. Inoffensive. My husband approved.

DANIIL
He is young, Tom. He has time to redeem himself.

KATHLEEN
You're young.

DANIIL

"Tom said to himself that it was not such a hollow world, after all. He had discovered a great law of human action, without knowing it -- namely, that in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain."

Kathleen is moved.

KATHLEEN

I forgot that part.

She sits next to him. An attraction between them. They search for the next thing to say. She holds up the wine. *

KATHLEEN (CONT'D)

You'll have some? *

DANIIL

Yes.

Kathleen finds two mugs, pours.

KATHLEEN

Super classy, I know.

They drink. Kathleen gulps hers. Smiles. Something loosening in her.

KATHLEEN (CONT'D)

Thirsty.

He leans over, kisses her. She responds, the kiss intensifies. After a moment she pulls away.

KATHLEEN (CONT'D)

Is this all right?

Daniil nods. She pulls away from him a little. Suddenly uncomfortable. She takes the little glass bird out of her coat pocket.

KATHLEEN (CONT'D)

For you.

Daniil takes it.

DANIIL

Why?

KATHLEEN

What's Christmas without a dove?

She kisses him again, but the mood is broken. A beat.

KATHLEEN (CONT'D)

If you want to stay here, you've got to try - not to be seen. OK? You might think you're in the middle of nowhere but you stand out like a sore thumb and you aren't safe. Do you understand me?

He nods. Kathleen goes over to a shelf next to the fireplace. A few romance novels. Worn and browning hiking magazines. The copy of *Anna Karenina* that was in Daniil's bag.

DANIIL

It is hard, sometimes. To be alone. Do you find this also?

KATHLEEN

I never really liked people that much.

She puts on her coat.

KATHLEEN (CONT'D)

Don't let anyone see you. Especially Jerry. Goodnight.

Kathleen leaves. He sits there, alone and confused.

EXT. LYDIA AND KATHLEEN'S HOUSE - NIGHT

Kathleen pulls up to the house. Her parents' car is no longer there.

INT. LYDIA AND KATHLEEN'S HOUSE - KITCHEN - MOMENTS LATER

Kathleen goes into the kitchen. It's a mess, of course. The carcass of the ham on the table, dishes on the table, her marshmallow casserole mostly devoured. She shakes her head, starts to clean.

KATHLEEN

Thanks a fucking lot.

There is a note on the counter in neat, blocky handwriting.

Lydia fell. We had to take her to the ER.

INT. KATHLEEN'S CAR - MOMENTS LATER

Kathleen drives quickly. The roads are empty. She waits at a stoplight that stays red too long.

A couple of KIDS are throwing broken bottles at someone's window.

INT. HOSPITAL ROOM - CARLISLE - NIGHT

Kathleen rushes into a hospital room, Lydia sleeping, hooked up to tubes, Aaron and Jody anxiously sitting.

KATHLEEN

What happened?

JODY

She fell.

KATHLEEN

Was she having trouble breathing?
She always has her inhaler, did you
give her her inhaler?

Aaron touches his daughter's shoulder.

INT. HOSPITAL ROOM - CARLISLE - LATER

Kathleen paces as Dr. Padovese examines Lydia.

INT. HOSPITAL HALLWAY - CARLISLE - LATER

Kathleen, Aaron, and Jody stand outside the hospital room with Dr. Padovese.

DR. PADOVESE

She had a stroke.

KATHLEEN

Is it fatal?

DR. PADOVESE

At her age we don't really speak in
those terms.

KATHLEEN

Fuck you. There are people who live
to a hundred and twenty.

JODY

Kathleen!

Aaron looks at Kathleen with a rush of pride.

AARON
Thank you, Doctor.

Dr. Padovese leaves.

KATHLEEN
I'm going to get her some jello.
(to her parents)
You'll stay here, right?

Jody looks exhausted. She hates a scene, does not make eye contact with her daughter. Aaron nods softly - of course.

INT. HOSPITAL/SUPPLY ROOM - MOMENTS LATER

Kathleen walks down the hall. It's an understaffed and slightly pathetic hospital. There's no one around. Kathleen rounds a corner.

Kathleen keeps walking, again no one. She passes an open door to a supply room and goes in. A NURSE sits on the floor, unpacking boxes of pills.

The nurse sees her looking and closes the door.

INT. HOSPITAL ROOM - CARLISLE - DAY

Kathleen pulls back the curtain around Lydia's bed. Two unopened containers of jello in front of her grandmother. Kathleen sits, takes her hand. Lydia opens her eyes.

LYDIA
Kathleen.

Lydia speaks with difficulty. Kathleen takes her hand.

LYDIA (CONT'D)
I killed your grandfather.

KATHLEEN
No, you didn't. He had a heart attack.

LYDIA
Humph. You sure?

KATHLEEN
Yes, Grandma.

LYDIA

Well, I wanted to kill him. Same thing.

KATHLEEN

No it isn't.

Lydia starts to cough, Kathleen gives her her inhaler. Aaron comes in, holds out a COFFEE. Kathleen shakes her head.

AARON

She seems better.

KATHLEEN

Why don't you tell her that?

AARON

Kath -

Kathleen takes the coffee, leaves the room.

INT. GENERAL STORE - DAY

Kathleen stands with the same cup of coffee, looking at the hostel. All the lights off.

A small CAR pulls up. Martin gets out. His car is tied up with BUNGEE CORDS, trying to contain something metal that doesn't quite fit. He starts to unload the contents of his trunk.

She watches him for a moment. She pulls on her coat.

EXT. GENERAL STORE/HOSTEL - CONTINUOUS

Kathleen heads outside, trying to muster cheer, but she's pretty lousy at it.

KATHLEEN

When did you get back?

MARTIN

Late last night.

KATHLEEN

(beat)

Your car eat some other car?

MARTIN

Yeah, you joke, but when I build it it's going to be awesome.

KATHLEEN
When you build what?

MARTIN
Belated birthday present. Can't
ruin the surprise.

KATHLEEN
Oh, come on, Martin. What is it, a
Ferris Wheel? An electric tractor?

MARTIN
When did you get your sense of
humor back?

KATHLEEN
How's Ruby?

He pulls a picture out of his pocket, holds it out in his
gloved hand.

MARTIN
Her confirmation.

KATHLEEN
You all right?

Martin shrugs.

MARTIN
Two years without incident. 842
days.

They stand there for a moment, neither knowing what to say.

MARTIN (CONT'D)
I put your friend to work.
The Russian guy. Says he knows how
to chop wood.

A beat.

KATHLEEN
I said he could spend a night or
two, till the weather passed. I'm
surprised he's still here.

MARTIN
Says he ran out of money.

KATHLEEN
Are you mad?

MARTIN

Nah. I just always thought lawyers
had money.

KATHLEEN

He told me he was a student.

Kathleen turns this over in her head. Martin shrugs,
unconcerned.

EXT. TUMBLING RUN/LAUREL LAKE - DAY

Kathleen walks her usual walk towards the woods. Daniil is
chopping wood, clumsily.

KATHLEEN

You've got to use both hands.

He looks at her.

KATHLEEN (CONT'D)

You keep swinging like that, you'll
probably chop off your foot. Like
this. See?

Kathleen hacks away at the wood for a moment. Swift and
practiced. She grimaces slightly from the pain in her leg.

She hands him the axe. Their hands touch.

KATHLEEN (CONT'D)

Try again.

He does. He swings the axe tentatively, then with strength. A
beat.

KATHLEEN (CONT'D)

It's strange that you would lie
about being a student.

Daniil just looks at her.

KATHLEEN (CONT'D)

You do remember what you told me?

DANIIL

I had just finished law school.

KATHLEEN

Why should I believe you?

Daniil says nothing. Kathleen just looks at him, frustrated.

KATHLEEN (CONT'D)

I want to show you something.

The sound of a GUNSHOT.

Through the trees, she can see Jerry aiming at a darting DEER.

He turns and looks at them.

EXT. PINE GROVE FURNACE - CAMP MICHAUX- LATER

Daniil follows Kathleen down a steep trail. The same path young Kathleen and Amos ran. They reach the prisoner of war camp, the tall stone wall like half a broken furnace.

KATHLEEN

In the middle of the summer they would put the prisoners into a sweatbox, roast them alive until they told them their secrets. They didn't have to do anything - the sun did the work. Developed weapons that way. Didn't matter how many Germans or Japanese they had to torture. Guys like Jerry and my husband get a kick out of it.

DANIIL

(beat)

Why do you tell me this?

KATHLEEN

I was thinking a lot about that book. Dostoevsky. And what it takes for one person to hurt another. And how angry he was, and how maybe he was just getting back at the world. Maybe she was a vehicle for all his anger. And she never was very nice to him, she deserved it, and she was old, so you can come up with all these reasons. But then I started thinking, what if he killed the old woman simply because he could get away with it?

Daniil says nothing.

KATHLEEN (CONT'D)

I want to trust you.

A beat. He looks like a trapped animal. Kathleen gives him her scarf, then walks back away.

INT. JOYRIDE - NIGHT

Kathleen walks into a rural bar. Beer on tap. Pool. Most places, this wouldn't be much, but in Gardners it's the best they've got. Beth is chatting with a bartender. The bartender fills two beers and Beth gives Kathleen a deep hug.

BETH

I'd try to persuade you to get a girly drink but that'd be a lost cause wouldn't it?

(to the bartender)

You don't let her pay a dime, Scottie.

KATHLEEN

Mark holding down the fort?

BETH

You know Mark.

KATHLEEN

I hope I didn't -

BETH

Are you kidding? You come see me, you call me anytime.

Kathleen nods, trying to warm to Beth's friendliness. But she's uncomfortable.

BETH (CONT'D)

How is she?

KATHLEEN

Awake. Talking. You know. Hanging in.

Beth looks at her friend with sympathy, Kathleen shrinks away from her.

KATHLEEN (CONT'D)

Let's just have fun.

BETH

That's what I'm here for.

INT. JOYRIDE - LATER

Kathleen smashes the rack on a pool table with wobbly precision.

BETH

- it's just so hard to tell, you know? He says he's fine, he looks good, but I want to be able to hug him. Doesn't matter how old he gets, he'll always be my little baby. I can show you? It's really easy, webcam.

KATHLEEN

Whoever thought we'd be talking on video over the internet.

BETH

You really do live under a rock do you?

(off Kathleen's look)

I'm just teasing. You stay pure, baby girl.

KATHLEEN

Yeah, me and the Mennonites.

Kathleen takes another shot, she's very good.

KATHLEEN (CONT'D)

You remember learning about Dirk Willems?

Beth shakes her head. Takes a shot.

KATHLEEN (CONT'D)

I was thinking about him the other day. I'm not sure why.

BETH

I don't know what you're talking about, Kath.

KATHLEEN

I thought we learned about him in school. Didn't we?

(off Beth's look)

He was this 16th Century Mennonite, thrown into jail for being a Baptist. He escaped and a guard chased him across a frozen pond. The guard was too heavy and he fell threw the ice.

(MORE)

KATHLEEN (CONT'D)

Dirk turned back and saved him. He was captured again and burned at the stake.

BETH

Jesus. Why on earth were you thinking about that?

KATHLEEN

I have no idea.

BETH

Is that why you went out on the lake?

Kathleen freezes. Shakes her head. Pissed.

KATHLEEN

Thanks, Jerry.

BETH

Look, Kath, my uncle means well -

KATHLEEN

Can we not?

A familiar tension between the two.

BETH

Of course.

Kathleen takes another shot.

BETH (CONT'D)

The reigning queen.

KATHLEEN

Barely.

BETH

I'm so glad to see you, Kath. Surprised, but glad.

Kathleen shrugs.

BETH (CONT'D)

You give anymore thought to the school thing?

KATHLEEN

I can't afford it.

BETH
There are aid programs. Tons of
them. Someone as smart as you.

KATHLEEN
I'm not that smart.

Kathleen hits the eight ball, it skitters off the table. She
grabs her hip.

KATHLEEN (CONT'D)
Fuck.

BETH
Are you OK?

KATHLEEN
Yeah I'm tired of everyone always
asking me that.

BETH
You can tell me anything.

KATHLEEN
I know.

BETH
You promise?

KATHLEEN
Yes.

BETH
Kath -

KATHLEEN
You want to ask me about him? I can
tell, you want to ask. What did
Jerry say?

BETH
Kath, I want you to be happy -

KATHLEEN
He's just a kid staying at the
hostel. He likes to talk about
books. You remember when we used to
talk about philosophy?

BETH
That guy....Jerry says the rangers
have been asking about him. They're
looking for him, Jerry doesn't know
why -

KATHLEEN

That's such paranoid bullshit -

BETH

Look, Kath. Like I said, I know my uncle isn't a saint. He served a couple years and thinks that makes him the authority on right and wrong.

KATHLEEN

He's not the only one.

BETH

I know that, Kathleen.

KATHLEEN

I'm sure you do, Dylan didn't have enlist.

BETH

(beat)

Yeah, I'm aware of that.

KATHLEEN

Sorry. I'm sorry. I just sometimes wonder if our country's doing the right thing. Going to war in those places.

(beat)

And about Avery, if it's gonna turn him, you know?

BETH

He's good, Kathleen. Always took after you.

KATHLEEN

Amos wasn't even in the service.

BETH

Kathleen. I don't want to fight with you, OK?

Beth takes a sip of her drink.

BETH (CONT'D)

Look. I'm the first person to call my uncle on his shit. But this time he's worried about you -

KATHLEEN

Oh yeah? Where was he five years ago, if he's so worried now?

This hits Beth even harder. After a moment, she speaks with difficulty.

BETH
We tried, Kath. You didn't want to hear it.

KATHLEEN
I guess.

BETH
I swear to you, we tried.

Kathleen picks up her beer and drains it.

KATHLEEN
I gotta pee.

INT. JOYRIDE - BATHROOM - MOMENTS LATER

Kathleen slams into stall. Looks at herself in the mirror.

INT. AMOS AND KATHLEEN'S BATHROOM - THE PAST

Young Kathleen stares at herself in the mirror. She's frail, her eyes hollow. She takes out a pair of scissors, holds them to her wrist. Then raises them, cuts her hair savagely, till it's extremely short.

Amos comes in, wiping sleep from his eyes, startled by her appearance.

YOUNG AMOS
Beth put you up to that?

YOUNG KATHLEEN
You don't want me to see her, remember.

They stare at each other for a long moment. He grabs her face, her hair, examining her like she's an animal. Kathleen grips the scissors. It is unclear what Amos might do. And then he starts to laugh.

YOUNG AMOS
You better stay inside, looking like that. People already think you're crazy.

Kathleen tries to get past him. He lunges at her. The sound of BREAKS SLAMMING.

INT. KATHLEEN'S CAR/EXT. GARDNERS - NIGHT

Kathleen breaks hard. A red light. She has nearly hit a couple of teenagers. They give her the finger.

Her breath is ragged. She looks over, sees the VA. A few DRUG ADDICTS outside, long hair, whisper thin, vulnerable yet frightening.

She watches them, thinks.

INT. LYDIA'S HOSPITAL ROOM - NIGHT

Kathleen watches Lydia sleep.

INT. GENERAL STORE - DAY

Kathleen stands at the window, watches Martin and Daniil work on the metal contraption from his trunk on the hostel porch. There's an ease between them.

INT. GENERAL STORE - LATER

Kathleen sits at the counter, reading *Anna Karenina*. Daniil comes in, carrying a box under his arm. There's a tense beat.

DANIIL

I was sent here to study. That is the truth.

KATHLEEN

Then what happened?

DANIIL

I had to leave.

KATHLEEN

And you walked all the way here?
From Harrisburg?

DANIIL

I got a ride. And then I walked.

Kathleen looks at him for a moment, unsure. He hovers by the door.

DANIIL (CONT'D)

The book. Do you enjoy it?

KATHLEEN

I don't know if enjoy is the right word. It's about freedom, I think. It's sad.

Daniil holds out a box.

DANIIL

There is a chess set in that little space, downstairs. Would you like me to teach you?

KATHLEEN

I know how to play.
(beat)
Don't look so surprised.

INT. GENERAL STORE - LATER

Kathleen and Daniil sit over a chessboard. Kathleen makes a move, takes Daniil's pawn.

KATHLEEN

Not bad for a redneck?

DANIIL

What does this mean, redneck?

KATHLEEN

Uneducated person. You go.
(beat)
I think your rook might be in trouble.

He looks up at her, she's right. He smiles.

DANIIL

This is, what do you call it, an unfair advantage.

KATHLEEN

(grins)
I guess I just don't like to win.

Daniil makes his next move.

KATHLEEN (CONT'D)

Smart.

She makes a move.

KATHLEEN (CONT'D)

Who taught you to play?

DANIIL

My father.

KATHLEEN

You know what I like about this game? Everything counts. It's impossible to win without pawns.

DANIIL

This is true. They just get sacrificed.

The sound of a CAR.

Kathleen gets up, sees Jerry's JEEP.

DANIIL (CONT'D)

Is everything all right?

KATHLEEN

We're getting company.

Daniil hurries into the kitchen. Kathleen puts the chess board back into the box as Jerry comes in, carrying a bigger GUN than before.

JERRY

Your friend around?

KATHLEEN

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

JERRY

Get me a coffee, Kathleen.

Kathleen gets him a coffee. He drinks it while poking around the store. Kathleen sees Danya darting towards the hostel.

KATHLEEN

You need a gun that big to shoot a deer?

JERRY

You bet. Damn that's hot.

KATHLEEN

I just made it.

JERRY

I'm getting a new prescription. Supposed to be even stronger.

KATHLEEN

Great.

JERRY

Don't you want to know when?

KATHLEEN

Not really.

Jerry's still looking around the store.

JERRY

I could have sworn I saw that
skinny foreign little fucker.

KATHLEEN

Maybe you need to start taking your
own prescription.

JERRY

You're a funny girl, Kathleen.
Martin know about this?

KATHLEEN

Know about what?

JERRY

Be a real shame if this screwed up
his probation. A real shame.

KATHLEEN

Like I said. He runs a hostel.
People stay there. That's why it
exists.

JERRY

Yep.

KATHLEEN

Jerry, you want to tell me what
your problem is?

JERRY

The cops are looking for a guy,
fits his description. Told a bunch
of us down by Tumbling Run.

KATHLEEN

I'll bet. I can just see you
sharing beers and xenophobia.

JERRY

You better watch it. I'll tell my
niece the truth about you.

KATHLEEN

Tell her what you want. You sell to me, don't you?

Jerry just looks at her. Stuffs a few packages of Swedish fish into his pockets.

KATHLEEN (CONT'D)

Those are expired.

Jerry takes another pack. Kathleen watches out the window as he makes his way to the woods, passing Martin. They speak for a moment.

Martin looks up at the store, locks eyes with Kathleen.

INT. GENERAL STORE - MOMENTS LATER

Martin comes in, shaking snow off his boots.

MARTIN

What was that about?

KATHLEEN

Jerry being Jerry. You want coffee?

MARTIN

(still concerned)
Kathleen?

KATHLEEN

You want a burger?

MARTIN

No. Who is this guy, Kath?

KATHLEEN

He says he's a law student. Got sent here on a visa.

(beat)

Look. Martin. I think there's more to it, but I also think he's in trouble.

Martin sips his coffee. A beat. Then he puts a card down on the table, nods at it. Kathleen takes it, reads: TYLER MCDONOUGH. PENNSYLVANIA STATE POLICE.

KATHLEEN (CONT'D)

What's this?

MARTIN

Some cops came to the hostel.

KATHLEEN

When?

(beat)

Why didn't you tell me?

MARTIN

I handled it, Kathleen. I didn't want to worry you.

KATHLEEN

Did they see him?

MARTIN

No.

KATHLEEN

(beat)

What did they say?

MARTIN

They asked if I was paying him a salary. I said he helped me out with chores sometimes.

KATHLEEN

Martin.

MARTIN

I can't lie. They said I was harboring an illegal immigrant.

KATHLEEN

What did you say?

MARTIN

I said I run a hostel. Harboring is what I do.

KATHLEEN

But they didn't see him?

MARTIN

No.

KATHLEEN

Did they look for him?

MARTIN

They didn't have a warrant. I asked them to leave.

KATHLEEN

Where is he?

INT. HOSTEL/CELLAR - DUSK

Kathleen hurries down rickety stairs to a basement. It's filled with dusty boxes, a few broken and discarded games. Daniil sits alert a thin mattress, wrapped in a blanket, the chess board in front of him, playing against an invisible opponent.

KATHLEEN
Are you all right?

Daniil nods.

KATHLEEN (CONT'D)
You should start thinking about where you want to go. You understand?

Daniil nods. Kathleen takes out a map.

KATHLEEN (CONT'D)
We're here, see. Harrisburg is there. That's Washington D.C. New York - I've never been there, but New York City, I bet that's a place you could get lost in.

DANIIL
Not a city.

KATHLEEN
It's much easier to hide in a city.

DANIIL
Not a city.

KATHLEEN
Fine. Have it your way. Pick a place. But you can't stay here.

Daniil seems to wilt at this.

KATHLEEN (CONT'D)
I'm going to get some dinner. You want me to bring back anything for you?

DANIIL
Can I come?

KATHLEEN
Are you serious?

DANIIL

Please?

They sit together for a moment.

INT. GENERAL STORE - DUSK

Kathleen watches as Martin gets into his car and drives away. Gunshots ring out from the woods.

INT. KATHLEEN'S CAR - LATER

Kathleen drives, Daniil in the passenger seat. He slumps, makes himself as low as possible.

EXT. CARLISLE DRIVE IN/INT. KATHLEEN'S CAR - NIGHT

North by Northwest plays on a flickering screen.

Kathleen and Daniil eat take out, Kathleen picking at her food, Daniil ravenous.

KATHLEEN

Amos and I used to come here all the time. We didn't really watch the movie.

She smiles at the memory. They watch for a moment. Cary Grant and Eva Marie Saint on a train.

KATHLEEN (CONT'D)

I always wanted to look like her.

DANIIL

Why?

KATHLEEN

Why do you think?

(beat)

There are two types of people. She's the kind that sort of floats. Makes misery seem appealing.

DANIIL

It is good to be out.

KATHLEEN

Yeah. Yeah it is.

She looks at his profile in darkness. Road lights highlight the beauty of his features. She puts her hand on his cheek.

KATHLEEN (CONT'D)
Why do you like me?

He leans towards her. Kisses her. The kiss grows. He unbuttons her coat, slips his hands under her sweater. She pulls away, accidentally honking the horn. She starts to laugh, then he does. After a moment.

KATHLEEN (CONT'D)
You didn't answer the question.

They look at each other. Breathless. On edge. It has been a long time for both of them. He kisses her again, gently this time.

KATHLEEN (CONT'D)
My parents are staying at my house
and I don't want to go back.

DANIIL
You don't like them?

KATHLEEN
We're just different people.

DANIIL
I think it is more than this.

KATHLEEN
Yeah. It is.

DANIIL
Would you like to tell me?

She puts her hand on his cheek. Just looks at him.

KATHLEEN
Some other time.

Daniil seems to understand this.

EXT./INT. MOTEL - NIGHT

Kathleen pushes opens a door, they go in. Through the dim light two thin mattresses are visible. A loud and ineffective space heater clatters.

Daniil reaches out to her. They stand close to one another in the dark. Another kiss.

DANIIL
Is this all right?

Kathleen nods, then steps away, finds the light switch. The room is beige and sparse.

KATHLEEN

I'm showing you all the greatest places aren't I? Shitty drive ins and motels.

She sits down on one of the beds, he sits down next to her.

KATHLEEN (CONT'D)

I could take you somewhere. I've never been to Chicago, or New York. I'd need to figure out money but -

They kiss again, more urgently.

KATHLEEN (CONT'D)

I don't have to stay in Gardners. I think I actually just realized that.

They kiss again.

She puts her hand on his cheek. It rests there for a moment. She takes off her shirt, her pants, stands in front of him. There's a scar crossing her hip, down her leg.

We see her scar for the first time, as he does - the scar is brutal, jagged, badly and cheaply patched.

He gives her a look - permission not to talk about it - and they kiss again.

She takes off his shirt. He's even thinner than she realized. There are scars, faded, on his chest. On his shoulders.

She turns him around. His back covered with jagged scars.

DANIIL

It is too much -

KATHLEEN

No.

She kisses him. Takes his pants off. They are careful with one another. They begin to make love.

INT. MOTEL - NIGHT

Kathleen sits on the side of the bed, thinking. Daniil stirs, sits up, puts his arm around her. They sit for a moment.

KATHLEEN

I do want to tell you something.

Daniil simply nods.

DANIIL

Your husband?

Kathleen nods.

KATHLEEN

After he lost his job, he changed.
At first he just wanted me to prove
that I still loved him. He used to
make me sit on his lap and put his
belt around my neck.

(beat)

He'd say, *I can kill you like this.*

DANIIL

Did you try to leave?

Kathleen nods.

KATHLEEN

Once. Right after I found out I was
pregnant the first time. He went
fishing, so I knew he'd be gone
most of the day.

EXT. ROAD - DAY - THE PAST

*Young Kathleen, twenties, hair short now, backpack on,
wearing sandals, walks quickly, with purpose.*

She turns onto a highway. Trucks fly past her.

EXT. HIGHWAY - DAY - THE PAST

*Young Kathleen stands on the side of the highway, thumb
tentatively up. Cars just rush by her.*

EXT. HIGHWAY - DUSK - THE PAST

*Young Kathleen walks, exhausted. Her feet are bruised and
bleeding from her sandals.*

EXT. REST STOP - NIGHT - THE PAST

Young Kathleen dials Beth, waits. Tears streaming down her face that she wipes away. The phone rings and rings.

BETH (O.S.)

You've reached Mark, and Beth. We can't come to the -

Kathleen hangs up. Digs more coins out of her backpack. Someone is waiting for the phone now, looking at her strangely as the woman at McDonalds did.

Kathleen dials. We can, again, hear faint ringing.

JODY (O.S.)

Hello?

Kathleen breaks into sobs.

JODY (O.S.) (CONT'D)

Kathleen, is that you?

YOUNG KATHLEEN

Mom, I....

JODY (O.S.)

Kathleen, where are you?

YOUNG KATHLEEN

I can't be with him, mom.

JODY (O.S.)

Kathleen, you listen to me. We all go through tough times. He's a good man, from a good family. Better than ours.

Kathleen wipes her eyes and hangs up the phone.

INT. MOTEL - NIGHT

Kathleen looks at Daniil. He watches her with sympathy. Hanging on her every word.

KATHLEEN

I keep thinking about you on the bus. Waiting to meet them.

DANIIL

Kathleen.

Kathleen looks at him. After a moment, she nods.

KATHLEEN

I just kept walking. I walked all the way to Carlisle. Near where Amos used to work.

EXT. OUR LADY OF GRACE CHURCH - CARLISLE - DAY - THE PAST

Young Kathleen reaches an unremarkable church in need of a new coat of paint.

INT. OUR LADY OF GRACE CHURCH - CHAPEL - CARLISLE - DAY - CONTINUOUS - THE PAST

Young Kathleen walks in. It's so quiet. She passes a nativity scene.

INT. OUR LADY OF GRACE CHURCH - OFFICE - CARLISLE - THE PAST

Young Kathleen enters a small OFFICE where Father McIntyre, whom we recognize from Kathleen and Amos' wedding, looks up. He is surprised by her appearance and does not seem to remember her.

YOUNG KATHLEEN

Father McIntyre? I'm Kathleen Guttschall. It's OK if you don't remember.

FATHER MCINTYRE

You've hurt your feet.

INT. OUR LADY OF GRACE CHURCH - BATHROOM - CARLISLE - THE PAST

Young Kathleen cleans her feet, applies alcohol to broken skin.

INT. OUR LADY OF GRACE CHURCH - OFFICE - CARLISLE - THE PAST - MOMENTS LATER

Young Katherine, feet bandaged, face washed, sits in the priest's office.

FATHER MCINTYRE

Does your husband hit you?

YOUNG KATHLEEN

(beat)

He doesn't - hit, exactly.

FATHER MCINTYRE

Is he under a lot of stress?

YOUNG KATHLEEN

*He's been trying to find a new job
for three years.*

FATHER MCINTYRE

*Kathleen. It's our duty to love
those who are suffering. To help
them find the right path.*

YOUNG KATHLEEN

How do we do that?

FATHER MCINTYRE

*Just think of Christ on the cross.
The pain he bore in order to redeem
us. There are times we need to
endure certain things to remain
true to God's will.*

(beat)

*Go home. Forgive your husband. Ask
for his forgiveness. Everyone is
capable of change.*

Kathleen takes this in.

YOUNG KATHLEEN

Can I go tomorrow?

*INT. OUR LADY OF GRACE CHURCH - BATHROOM - CARLISLE - MOMENTS
LATER - THE PAST*

Kathleen showers. Puss drips from the bandages on her feet.

*INT. OUR LADY OF GRACE CHURCH - CHAPEL - MOMENTS LATER - THE
PAST*

*Kathleen, hair wet, wearing a change of clothes provided by
the church, follows Father McIntyre into the chapel.*

Her parents sit tensely in the pews.

YOUNG KATHLEEN

(to McIntyre)

What are they doing here?

*They hear a car pull up. Kathleen's father looks extremely
uncomfortable.*

YOUNG KATHLEEN (CONT'D)

Mom?

JODY

Kathleen, he deserved to know -

Amos strides into the church. Without a word he grabs Kathleen's arm and they walk past her parents, who don't say or do anything, out into -

INT. AMOS' TRUCK - CONTINUOUS - THE PAST

Amos drives. He says nothing. His face is unreadable.

YOUNG KATHLEEN

I'm sorry.

INT. MOTEL ROOM - SAME

Kathleen looks at Daniil. He is hanging on her every word.

KATHLEEN

It took me almost a day to walk there and we were back in half an hour.

INT. AMOS' TRUCK/EXT. AMOS AND KATHLEEN'S HOUSE - CONTINUOUS - THE PAST

Amos pulls into their tiny garage.

INT. AMOS AND KATHLEEN'S GARAGE - MOMENTS LATER - THE PAST

Amos closes the garage door. Opens the passenger door, takes Kathleen's elbow gently and helps her out. Still says nothing.

Then he goes into the house and closes the door behind him, leaving Kathleen alone. It takes a moment for this to sink in.

YOUNG KATHLEEN

Amos?

Kathleen tries to open the door to the house, but it's locked.

YOUNG KATHLEEN (CONT'D)

Amos?!

Kathleen bangs on the garage door, tries to open it, tries more desperately. Her nails bleed.

INT. MOTEL - NIGHT

Kathleen has moved slightly away from Daniil.

KATHLEEN

He left me in there for three days.
There wasn't any water. I kept
thinking - is this what it feels
like to be tortured?

DANIIL

I think that you are very brave.

KATHLEEN

I don't know.

Daniil puts his arms around her.

KATHLEEN (CONT'D)

I've never told anyone about that.

INT. MOTEL - DAWN

Kathleen wakes up on one of the cheap mattresses. Daniil's bed is empty. The sound of the shower running.

She reaches for her purse, still puffed large with pills. She doesn't take one.

INT. MOTEL/BATHROOM - DAWN

Kathleen washes her face. Glances at Daniil in the shower. His scars visible. She stands there, toothpaste gobbled in her mouth.

EXT. MOTEL - MORNING

Kathleen looks out over a parking lot, drinks a weak cup of motel coffee. Daniil comes out.

DANIIL

Are you not cold?

KATHLEEN

Used to it.

He goes back inside, returns with a blanket. Wraps it around her.

KATHLEEN (CONT'D)

I think about what happened to me.
And it seemed awful. The thought
that you could die - everyone knows
that you're going to, but the
thought that it could happen in
five minutes or an hour. And I was
thinking about - what it takes to
make a body break down. I saw some
pictures on the internet.

(beat)

I don't mean to - I'm sorry.

She studies his face carefully, something changing in it.

EXT. PA TURNPIKE/INT. KATHLEEN'S CAR - DAY

Kathleen drives, Daniil looking out at the highway, the anonymous wideness of the turnpike. They pass a sign for Philadelphia.

KATHLEEN

We could go to Philadelphia first.
Beth and I went there for a
weekend when we were in college. It
was - I don't know - busy but nice.
We went to a jazz club. You ever
been to one of those?

Daniil shakes his head, deep in thought. Kathleen flicks a glance at him.

KATHLEEN (CONT'D)

What is it?
(off his silence)
What?

DANIIL

I told you about - my professor.
There is something else.

His face is pale.

EXT. PA TURNPIKE/INT. KATHLEEN'S CAR - SAME

Kathleen pulls the car to the side of the road. Waits for Daniil to speak again.

KATHLEEN

Go on.

Daniil pauses for a moment. This is the first time he's told these details.

DANIIL

You must understand, I was frightened, and angry about the bombs. It is one thing to see this on the news, it is different when it is your city.

(beat)

And I was - many of us were worried - that if there was independence everything would change too much. I started giving names.

KATHLEEN

(beat)

Not just your teacher.

DANIIL

Friends who were activists. In most cases they were names I was certain that the government already had. I thought I couldn't be doing any harm.

(beat)

They asked about my father.

She nods at him - keep going.

DANIIL (CONT'D)

The police, they know more than you do about yourself. It's not that they are intelligent - they're often the men who don't do well in school. My father was trying to get someone to pay a debt. He got the wrong people angry. I was not strong enough to go through that, and they knew.

(beat)

They kept wanting more names.

(beat)

I agreed to work for them. I knew a lot of people. Other students. My professor's clients. There were many people who trusted me.

KATHLEEN

How many?

DANIIL
Maybe a hundred. Maybe more.

KATHLEEN
(beat)
Did they die?

DANIIL
Some of them confessed.

KATHLEEN
But they're dead.

Daniil doesn't respond. Kathleen gets out of the car, starts walking quickly up the frozen road.

EXT. HIGHWAY - MOMENTS LATER

Kathleen throws up. Her entire body seems to empty out. Daniil comes up behind her.

KATHLEEN
Please get back in the car.

Daniil doesn't move.

KATHLEEN (CONT'D)
Get back in the car.

He does. She wipes her mouth and looks out at the highway, trucks flying by.

EXT. HIGHWAY - MOMENTS LATER

Kathleen drives. Daniil looks at the signs with a sense of growing dread, glances at Kathleen. The car is filled with a deeply uncomfortable silence.

DANIIL
I thought that you would understand.

Kathleen looks at him, incredulous. She turns back to the road and keeps on driving.

EXT. HOSTEL - LATER

Kathleen pulls up to the hostel. Martin's still working on the porch. Daniil looks at the hostel, at her, not quite what to do or where to go.

KATHLEEN

Go. Go on.

DANIIL

Are you going to tell Martin?

KATHLEEN

Go inside while I figure out what to do.

Daniil looks at her for a moment. Then he goes inside. Martin comes over.

MARTIN

What's going on?

Kathleen gets out of the car and starts walking towards the general store.

MARTIN (CONT'D)

You were supposed to open two hours ago. Kathleen!

Kathleen keeps walking.

INT. GENERAL STORE - DAY - CONTINUOUS

Kathleen slams into the familiarity of the general store, starts opening up.

KATHLEEN

Fuck.

Kathleen shoves the bottle back into her purse. Thinks for a moment. Goes to the phone, suddenly decisive.

INT. GENERAL STORE - MOMENTS LATER

Kathleen's on the phone. Repetitive ringing. Then an answer.

WOMAN (O.S.)

This is the rangers' station.

KATHLEEN

Is there someone I could talk to about someone in the park?

WOMAN (O.S.)

Are you in danger, ma'am?

KATHLEEN

Not right now.

WOMAN (O.S.)

Did someone do something to someone
at the campsite?

KATHLEEN

No. He did something - before.

WOMAN (O.S.)

Ma'am? Can you tell us what this
person looks like?

KATHLEEN

Tall. Thin.

WOMAN (O.S.)

Caucasian?

KATHLEEN

I guess so.

WOMAN (O.S.)

Age?

KATHLEEN

Around 24. Maybe 25.

Martin climbs the stairs. Kathleen hangs up.

MARTIN

Kathleen, what's going on?

Kathleen brushes past him.

EXT. TUMBLING RUN/LAUREL LAKE - DAY

Kathleen walks over the lake, which has started to slightly
thaw. She pokes her boot into the ice, it cracks under her.
Too loose for her to walk any considerable distance.

She hears the sound of a gunshot.

EXT. TUMBLING RUN - MOMENTS LATER

Kathleen finds Jerry. He seems surprised to see her. She nods
towards his gun.

KATHLEEN

Can I see that?

Startled, Jerry nods. Hands her the gun. It's heavy.

KATHLEEN (CONT'D)

How do you do it?

Jerry straightens up. This is something he knows well, and he's quietly proud to show her.

JERRY

You have to get a firm grip. Put the handle over your shoulder, like so. Like so. Then press down. Over there!

A doe in the distance. Kathleen fires three shots towards it. The last one kills the deer.

She sits down and starts to cry. Full sobs. Jerry hovers over her.

JERRY (CONT'D)

Kathleen? Kathleen?

Kathleen continues to sob.

EXT. WAGGONER'S GAP - MAGIC HOUR - THE PAST

Young Kathleen, 16, and Amos, 17, arms and legs entangled on the soft ground, kissing.

INT. AMOS AND KATHLEEN'S HOUSE - BATHROOM - THE PAST

Young Kathleen, 20s, takes a pregnancy test. It's positive. She throws it in the trash, buries it deep.

INT. HOSPITAL HALLWAY - LATER

Kathleen walks down the hall, into Lydia's hospital room, where another FAMILY sits with an OLD MAN.

A beat as Kathleen registers this. Stares. The family doesn't notice her. Kathleen turns to a passing nurse.

KATHLEEN

My grandmother was here. Lydia McElwain.

The nurse looks at her a moment.

KATHLEEN (CONT'D)

Lydia McElwain. Do you know where she is?

NURSE
Please calm down, miss.

KATHLEEN
I am calm.

Dr. Padovese approaches.

DR. PADOVESE
She was stable. We moved her from
intensive care.

Kathleen looks at him for a moment, drained.

DR. PADOVESE (CONT'D)
When you take her home, she's going
to need someone around the clock.
You thought about how you're going
to take care of that?

KATHLEEN
You mean how we're going to pay for
it?

The doctor's face tells her everything she needs to know.

INT. NEW HOSPITAL ROOM - MOMENTS LATER

Kathleen sits next to her sleeping grandmother. There are three other beds with patients hooked up to beeping machines, mostly unconscious, similarly discarded. Lydia opens her eyes. She's hanging on, but barely.

LYDIA
I told you.

Kathleen
They said you were better.

LYDIA
Lies.

There's something about the way she's said this that almost makes Kathleen smile.

KATHLEEN
Grandma. If you knew someone had
done something really bad - do you
think it's your duty to make sure
they're punished?

Lydia thinks for a moment. Her breathing is shallow, she's struggling.

LYDIA
Did they do it to me?

KATHLEEN
If they hadn't done it to you.

LYDIA
Don't see how it's any of my
business.

Kathleen takes this in.

INT. HOSPITAL CORRIDOR/SUPPLY ROOM - LATER

Kathleen walks down the hall, quickly and with purpose. Pushes open a door; we recognize it as the supply room. It's messier than it was before, someone's been in here.

The boxes are sealed with tape. Kathleen pauses. Pulls her keys out of her pocket, slices them open. Fills her purse with boxes of pills. Tramadol and Vicodin. She fills her purse.

INT. HOSPITAL CORRIDOR - MOMENTS LATER

Kathleen leaves the supply room. A NURSE spots her. Kathleen walks faster. She reaches the elevator, it opens quickly.

INT. HOSPITAL ELEVATOR - MOMENTS LATER

Kathleen clutches her purse tightly.

INT. HOSPITAL LOBBY - MOMENTS LATER

Kathleen hurries through the lobby, passing her parents.

AARON
Kathleen!

Kathleen just keeps walking.

INT. KATHLEEN'S CAR/EXT. GARDNERS - MOMENTS LATER

Kathleen drives. Breaks hard at a stoplight. Takes a tramadol to calm her nerves.

Looks out the window at the VA. One of the vets, grizzled and emaciated, looks back at her.

EXT. GARDNERS - VA - MOMENTS LATER

Kathleen parks, walks towards the men. After a beat, she holds out a bottle of Vicodin.

KATHLEEN
I'll give you one for sixty
dollars.

The men stare back at her.

INT. KATHLEEN'S CAR/EXT. GARDNERS - MOMENTS LATER

Kathleen sits in her car, holding a twenty dollar bill. She shakes her head. The absurdity of the situation almost makes her laugh.

INT. GENERAL STORE - DUSK

Kathleen looks out the window, cup of coffee in hand. A COP CAR drives up the hill.

Two COPS, a man and woman, get out.

INT. GENERAL STORE - MOMENTS LATER

Kathleen waits behind the counter. The cops come in.

FEMALE COP
Are you Kathleen Guttshall?

KATHLEEN
McElwain.

MALE COP
You know Martin Landis, up the
hill?

KATHLEEN
He's my boss.

FEMALE COP
You seen anything unusual going on
up there? Anyone going in and out
at odd hours?

KATHLEEN
(beat)
It's a hostel.

COP

One of my colleagues was up there the other day but Mr. Landis wasn't cooperative. We thought you might be able to help.

Kathleen hands them both coffee.

KATHLEEN

He was out of town for Christmas. Cream and sugar are over there.

FEMALE COP

Please, ma'am. We know about your friend. The rangers have been watching him for weeks. They said he was from Uzbekistan.

KATHLEEN

I don't know anyone from there.

MALE COP

You have no idea what we're talking about?

KATHLEEN

That's what I just said.

FEMALE COP

Ma'am, it's a criminal offense to lie to the police.

The male cop takes a step close to her, searching her face. She looks right at him, unblinking. A standoff. A familiar slim figure walks up the stairs, into the store. Daniil.

DANIIL

I believe you are looking for me.

The cops turn to him. Kathleen looks out at the police car, shining blue lights on the mountain.

EXT. GENERAL STORE - MOMENTS LATER

Kathleen and Martin watch Daniil, handcuffed, get into the cop car. The car leaves rather quietly.

INT. GENERAL STORE - NIGHT

Kathleen and Martin sit, nursing hot mugs. Neither has spoken for a while.

MARTIN

Kathleen, I don't ask you a lot of questions -

KATHLEEN

You gave me a job. A place to go. You can fire me if you want.

MARTIN

I'm not gonna do that.

KATHLEEN

You should just tell them the truth. I didn't say anything to you.

MARTIN

Nah. They'll do what they want.

KATHLEEN

I'll tell them.

Martin just looks at her.

KATHLEEN (CONT'D)

I wanted to help him, OK? I was just tired of...weak people getting weaker. Seems like it's been that way since we were kids. You know?

MARTIN

Who do you think you're talking to?

KATHLEEN

I'm sorry.

MARTIN

(beat)

Two years without incident. So that's something.

KATHLEEN

Martin.

Martin nods. Gets up, puts on his coat.

MARTIN

I just want to help you.

Martin leaves.

INT. KATHLEEN AND LYDIA'S HOUSE - LYDIA'S ROOM - DAY

Kathleen sits with Lydia, who sleeps. Breathing even more labored.

Aaron hovers in the doorway. Their eyes meet.

INT. KATHLEEN AND LYDIA'S HOUSE - LYDIA'S ROOM - NIGHT

Kathleen sleeps next to Lydia. Lydia opens her eyes. Reaches for Kathleen's hand, grabs it.

KATHLEEN

I think I'm scared of my son.

LYDIA

Phuff.

KATHLEEN

Grandma.

Lydia struggles to breath.

EXT. GRAVEYARD - DAY

Kathleen and her parents stand at a sparse graveside. Martin, Beth, Mark, Jerry, Roberta, a few other townspeople listen to Preacher Thomas' sermon.

PREACHER THOMAS

Though preparest a table before me
in the presence of mine enemies,
Thou anointest my head with oil; my
cup runneth over. Surely goodness
and mercy shall follow me all the
days of my life -

INT. KATHLEEN AND LYDIA'S HOUSE - LIVING ROOM - NIGHT

Kathleen sits at a distance from her parents. The lights of the TV flicker. The sound of FIREWORKS outside.

EXT. KATHLEEN AND LYDIA'S HOUSE - NIGHT

Kathleen stands outside, watches fireworks above them. Aaron comes outside.

AARON

2008. Whoulda thunk.

Kathleen shrugs.

AARON (CONT'D)
 She's my mother, Kathleen. You
 think I'm happy about this?

KATHLEEN
 She lived here her entire life. Did
 you know she never even saw the
 ocean?

They stand there for a beat. He takes out a cigarette and
 smokes.

KATHLEEN (CONT'D)
 You mind if I have one of those?

Aaron gives one to her, a menthol. She lights it.

KATHLEEN (CONT'D)
 Grandma was right. They taste like
 shit.

Aaron musters a smile.

KATHLEEN (CONT'D)
 Was grandpa really as bad as she
 says he was?

AARON
 Probably worse.

KATHLEEN
 He used to say, you'll be all
 right. You're tough like me. Except
 you're not a piece of shit, that's
 the only difference.

Aaron shakes his head at the memory.

AARON
 He loved you. That's for sure.

KATHLEEN
 I don't know how to remember him. I
 guess he was a bad man with good
 aspects.

AARON
 You talk to Avery?

KATHLEEN
 Not yet.

AARON
Not a bad idea, Kathleen.

KATHLEEN
It'll just upset him.

AARON
(beat)
Is there anything - that I can do
to help?

Kathleen looks at him, unsure of what to say.

INT. LYDIA AND KATHLEEN'S HOUSE - KATHLEEN'S ROOM - NIGHT

Kathleen takes out a photo album. A beat. A few pictures of her and Beth as teens. Kathleen and Amos' wedding. A baby picture, Avery, brown-haired and scrunched.

And the last picture, one she clearly hasn't looked at in a long time: Lydia, about ten years ago, Kathleen, early 30s, hair still short, Avery at nine, dark hair and eyes, slender.

EXT. GARDNERS - DAY

Kathleen drives through town, turns down a road.

INT. AMOS' TRUCK - THE PAST

Kathleen, in her late 30s, in the passenger seat. Looking at Amos, his harsh profile, his thickened body. There is a hunting knife on the dash. She watches the keys dangle from the ignition.

EXT. GARDNERS - AMOS AND KATHLEEN'S HOUSE - DAY

Kathleen pulls up at their small house. Another YOUNG COUPLE taking down lights from a Christmas tree.

INT. AMOS' TRUCK - OPOSSUM LAKE - THE PAST

Amos's truck now turns up a narrow dirt road, Kathleen still focused on the keys.

EXT. WOODS - DAY

Kathleen chops wood. Her leg hurting more than usual.

EXT. WOODS/LAUREL LAKE - DAY

Kathleen, carrying the wood, looks out at the lake.

EXT. OPOSSUM LAKE - THE PAST

Kathleen watches as Amos dangles a fishing line into the water.

EXT. OPOSSUM LAKE - THE PAST

Amos reels in a trout. He turns to Kathleen and grins with pride. The trout wriggles desperately.

AMOS
Give me the knife.

Kathleen goes through Amos' fishing bag.

KATHLEEN
It's not here.

AMOS
Where is it?

KATHLEEN
I think I saw it on the dash.

AMOS
Why didn't you say something? Go get it.

He tosses her the keys. She catches them.

EXT. GENERAL STORE/HOSTEL - DAY

Carrying the wood, Kathleen sees a POLICE CAR up the hill. Martin is outside the hostel. He notices Kathleen but doesn't make the cop aware.

The cop starts the engine, drives down the hill, passing Kathleen. His eyes meet hers, dark with blame.

Kathleen drops the wood on the porch.

EXT. HOSTEL - MOMENTS LATER

Kathleen approaches Martin.

KATHLEEN
What was that about?

MARTIN
You'll never guess who's back.

She doesn't need him to tell her. She stands there for a moment, torn.

INT. HOSTEL/BASEMENT - DUSK

Kathleen descends the stairs into the basement. The few clothes and scarves in Daniil's suitcase are neatly folded. The glass bird she gave him delicately placed on top of the clothes.

KATHLEEN
So that was pretty stupid. You could have gotten Martin in a world of shit.

DANIIL
I apologize. I thought it would be best - for you.

KATHLEEN
What did they ask you?

DANIIL
Where I came from. What I came here to study. They asked for my passport.

KATHLEEN
And you gave it to them?

DANIIL
They weren't looking for the person in the passport.

Kathleen holds out her hand. Daniil holds out his passport. Kathleen takes it, flips through it. It hasn't changed since she looked at it. A beat.

KATHLEEN
Is your name really Daniil?

He shakes his head.

KATHLEEN (CONT'D)
What is it?

DANIIL

The less you know, it is better, I think.

She shakes her head. Trying to process. Gives the passport back to him.

DANIIL (CONT'D)

Kathleen. I need you to understand that - I grieve about the things I did.

KATHLEEN

You should.

DANIIL

I miss my father.

Kathleen says nothing.

DANIIL (CONT'D)

It was as though, when I started talking, someone had startled the thing that was me out of my body.

Kathleen says nothing.

DANIIL (CONT'D)

I don't expect you to forgive me.

KATHLEEN

It isn't my forgiveness that you need.

Daniil nods.

INT. KATHLEEN AND LYDIA'S HOUSE - LIVING ROOM - DAY

Kathleen slips into the living room. Her parents are watching TV.

KATHLEEN

You asked how you could help.

Aaron looks up, hopeful.

KATHLEEN (CONT'D)

I need your credit card.

JODY

Why?

KATHLEEN
Does it matter?

After a moment, Aaron gives her the card.

INT. HOSTEL/CELLAR - DAY

Kathleen descends the stairs. Daniil is sleeping, he opens his eyes when he sees her. She hands him a map.

KATHLEEN
Pick a place. Before I change my
mind.

He looks at her, surprised.

INT. DINER - NIGHT

Kathleen picks at her food, glances over at the wait staff. College students, laughing and joking with each other.

The lights of a police car are visible, and then pass.

KATHLEEN
Have you decided?

DANIIL
Pittsburg. Perhaps.

KATHLEEN
God, you really don't want to get
out of this state.

They sit there for a moment. His gaze on her is intense.

DANIIL
You've made all the difference for
me.

KATHLEEN
Danya, stop.

Daniil nods. Looks at his food. The voracious appetite he once had has waned.

INT. DINER - BATHROOM STALL - MOMENTS LATER

Kathleen sits on the toilet. She hears the door open, two GIRLS walk in, chattering energetically.

INT. DINER - BATHROOM - MOMENTS LATER

Kathleen washes her hands intently. One of the GIRLS is putting on eye shadow. She smiles innocently at Kathleen.

INT. DINER - MOMENTS LATER

Kathleen heads back into the restaurant. The booth she and Danya were sitting in is empty. The waitress collects their plates.

KATHLEEN

Did you see where my friend went?

The waitress shakes her head.

Kathleen shoves a couple of dollars onto the table and hurries to the door.

EXT. DINER PARKING LOT - MOMENTS LATER

Kathleen runs into the parking lot. Daniil crouches in the shadow of her car.

A POLICE CAR barrels past them on the road, a blinding glare of lights.

INT. KATHLEEN'S CAR/EXT. CARLISLE - NIGHT

Kathleen drives. Daniil next to her, his small suitcase on his lap. Kathleen looks in the rear view mirror.

INT. AMOS' TRUCK - THE PAST

Amos drives (we are watching this again). Kathleen looks at the dangling keys.

INT. KATHLEEN'S CAR/EXT. INTERSTATE - NIGHT

Kathleen turns off onto the highway. A BLACK SUV is following them.

EXT. OPOSSUM LAKE - DAY - THE PAST

Kathleen waits for the keys (we are watching this again).

KATHLEEN

I need the keys.

Amos digs into his pocket, tosses Kathleen the keys. She catches. Kathleen heads back to the car, walking steadily. Counting the seconds until he realizes.

EXT. OPOSSUM LAKE - DAY - THE PAST

Kathleen starts to run. Amos takes off behind her.

INT. KATHLEEN'S CAR/EXT. ROAD - NIGHT

Kathleen looks in the rear view mirror. A POLICE CAR behind the SUV.

KATHLEEN

Shit.

Daniil edges down in his seat. Kathleen abruptly turns off the highway. Both cars turn also.

KATHLEEN (CONT'D)

Shit, shit, shit.

Kathleen looks in the rear view mirror.

EXT. OPOSSUM LAKE - THE PAST

Kathleen does not look back as she runs. Amos is catching up.

EXT. OPOSSUM LAKE/ROAD - THE PAST

Kathleen reaches the car, yanks open the door. Amos reaches her, grabs her.

AMOS

You think you're so smart.

He throws her on the ground and KICKS HER repeatedly with the steel tip of his boot.

INT. KATHLEEN'S CAR/EXT. CARLISLE ROAD - NIGHT

Kathleen accelerates. Daniil looking nervously behind her. The sound of SIRENS. There's a stop light up ahead.

DANIIL

Stop.

KATHLEEN

No.

Kathleen powers through the stop light. Cars HONK, angry drivers SCREAM.

INT. AMOS' TRUCK - MOMENTS LATER - THE PAST

Amos drives. Kathleen, beat and bleeding, buckled into the passenger seat as he accelerates.

AMOS
There's blood on your mouth. Wipe it off.

Kathleen does not wipe the blood off.

AMOS (CONT'D)
Wipe it off.

Kathleen does not. Amos accelerates.

EXT. CARLISLE ROAD/INT. KATHLEEN'S CAR - MOMENTS LATER

Kathleen accelerates. There's another POLICE CAR now, getting closer, passing the SUV.

DANIIL
Kathleen!

INT. AMOS' TRUCK - MOMENTS LATER - THE PAST

Amos grabs Kathleen's hand, shoves it in her face.

AMOS
Wipe it off!

With a GRUNT, Kathleen wrenches her hand free, leans forward, grabs the WHEEL, turning them into the a TELEPHONE POLE.

BLACK. SILENCE. Then, the sound of SIRENS.

EXT. CARLISLE/INT. KATHLEEN'S CAR - MOMENTS LATER

The car is stopped. Two CARS parked behind them. Kathleen at the wheel, catching her breath. Daniil catching his.

COP (O.S.)
This is the police. Please step out of your vehicle.

Daniil opens the door.

KATHLEEN

Don't.

COP (O.S.)

I repeat. Please step out of your vehicle.

They lock eyes for a moment. Daniil goes outside. He's swarmed by COPS, pushed to the ground, whipped with the back of a pistol. Kathleen gets out of the car.

KATHLEEN

Stop. Please. Can you stop?

They pay no attention to her.

EXT. ROAD - THE PAST

Kathleen blinks up as the sound of sirens grows louder. A HELICOPTER swirls over her. It seems there are lights everywhere.

INT. POLICE STATION - LATER

Kathleen, lead by two cops, walks through the police station. Everyone seems to be looking at her.

INT. POLICE STATION/INTERROGATION ROOM - LATER

Kathleen is brought into a small, windowless room. Martin sits with the male cop, the female cop, another COP, two FBI AGENTS in plain clothes.

FBI AGENT 1

This is her?

Martin nods.

MARTIN

You should sit, Kath.

FBI AGENT 1

We're aware of your relationship with the minister.

Kathleen looks at Martin.

KATHLEEN

The minister?

FBI AGENT 1
He's in a lot of trouble. They called the state department in for this one. Things won't be easy for you if you don't cooperate.

KATHLEEN
You can arrest me if you want.

MARTIN
Kathleen.

FBI AGENT 1
How bout you go easy on yourself and answer our questions?

Martin nods at her. A beat.

FBI AGENT 2
How long did you know the Deputy Minister?

KATHLEEN
The deputy minister?

The FBI Agent pushes a picture across the table. It does not look like Daniil.

KATHLEEN (CONT'D)
I don't know that man.

FBI AGENT 2
Look again. He's lost a lot of weight.

Kathleen looks. Shakes her head.

FBI AGENT
His name is Vladimir Tanchuk. He was born in 1969. He ran the detention centers in Uzbekistan.

KATHLEEN
He ran the...?
(beat)
Are you sure it's him?

FBI AGENT 1
We're sure.

KATHLEEN
How? I bet you don't even know where Uzbekistan is.

KATHLEEN (CONT'D)
It doesn't look like him. Does it,
Martin?

MARTIN
I don't know.

Kathleen looks again at the picture. It doesn't look like
him.

INT. KATHLEEN'S BATHROOM - DAY

Kathleen in the bathtub, looks at her scars, faded under the
water.

INT. KATHLEEN AND LYDIA'S HOUSE - LIVING ROOM - NIGHT

Kathleen sits with her parents, watching TV. They don't
speak. Kathleen gets up, puts on her coat.

INT. BETH'S HOUSE - NIGHT

Beth makes Kathleen a cup of tea.

BETH
Chamomile all right?

KATHLEEN
Anything. You sure it's OK that I'm
here?

BETH
Of course it is. If you'd come just
fifteen minutes earlier you would
have gotten to see Dylan over the
internet.
(beat)
You can always come here, you know
that, Kath?

Kathleen nods.

KATHLEEN
I think I really fucked up.

BETH
You wanted to help someone.

KATHLEEN
I did.

BETH

So what did you do wrong?

(beat)

'For I was hungry and you fed me. I was thirsty and you gave me drink. I was a stranger, and you invited me into your home. I was naked and you clothed me, I was sick and you cared for me. I was in prison and you came to me.' Matthew twenty-five. It's a beautiful chapter.

Kathleen reaches over. Pulls Beth into a hug. Kisses her hard on the cheek.

BETH (CONT'D)

What is it?

KATHLEEN

Why do you like me?

BETH

What kind of a question is that? You're my best friend. You'll always be my best friend.

KATHLEEN

Thank you.

(beat)

Can you show me how to use that WebCam?

Beth looks at her. Smiles.

INT. BETH'S HOUSE - DYLAN'S ROOM

The unmistakable room of a teenaged boy. Basketball posters, carefully neaten clutter. Kathleen sits at a desktop computer, watching a video slowly come into focus.

A young man, 19: Kathleen's son, AVERY. Dark hair and eyes. Trying to hide his fragility under the slightest growth of facial hair. Barracks behind him, the desert somewhere nearby. The opposite of here.

AVERY

Hi mom.

KATHLEEN

Avery.

(beat)

How are you?

AVERY
You know. Solid.

They don't really know how to talk to each other.

KATHLEEN
Listen, Avery. Lydia died.

AVERY
(beat)
What from?

KATHLEEN
She had a stroke. On Christmas.

AVERY
Did it hurt her?

KATHLEEN
I don't think so.

AVERY
Are Grandma and Grandpa there?

KATHLEEN
At the house. I'm at Beth's.

AVERY
Oh. Cool.

KATHLEEN
(beat)
Listen, Avery. I want you to know
that. I think you deserve better.

AVERY
What do you mean?

KATHLEEN
I wish you didn't have to be there.

AVERY
I like it here.

KATHLEEN
(beat)
You do?

AVERY
Yeah. I mean I get fuck-all sleep
and I have to exercise so much I
puke but at least it's different. I
get to wear t-shirts in December.

KATHLEEN

You're not just saying that?

AVERY

I just do what they say and no one bothers me.

KATHLEEN

Well, you're not missing anything here. There's practically more deer than cars on the road, you believe that?

AVERY

(beat)

Mom, are you OK?

KATHLEEN

I was thinking of moving. Would that be OK with you?

AVERY

Dad's not around. Who said you had to stay?

Kathleen thinks for a minute. His grainy image seems so real. She touches the screen.

INT. KATHLEEN AND LYDIA'S HOUSE - KATHLEEN'S ROOM - DAY

Kathleen takes out a suitcase. Puts a few clothes in. A few books. Picks up her wedding picture. Rips it up.

She's determined yet unhurried. Aaron comes in.

KATHLEEN

I need you to do one more thing. I need you to sell the house and send me the money. Will you do that?

AARON

Where are you going?

KATHLEEN

I'm not sure. I'll tell you when I figure it out.

Jody joins Aaron in the doorway. Kathleen zips her bag. Looks at them.

KATHLEEN (CONT'D)

Will you?

Jody looks at Aaron.

AARON

Yes.

KATHLEEN

I can't imagine you'll get a lot
but it'll be something.

(beat)

I want to go back to school.

AARON

That's good, Kathleen.

KATHLEEN

Yeah, mom, you think so too?

Jody says nothing. Kathleen picks up her bag.

KATHLEEN (CONT'D)

Can I ask you something? Did you
know?

JODY

Kathleen.

KATHLEEN

Mom, I'm asking. Did you know? I
was in there for three days, I was
calling you for three days. Why did
you never ask what happened? Were
you that scared of the answer?

They say nothing.

KATHLEEN (CONT'D)

I wish I could forget. I mean, part
of me still loves him, isn't that
crazy?

AARON

We didn't know how bad it was. We
didn't, Kath.

KATHLEEN

I wish I could believe that.

They just look at her, unsure of what to say. A moment
passes. When it's clear they are not going to ask her
anything, Kathleen zips her bag and passes them.

EXT. HOSTEL - DAY

Kathleen knocks on the door. Martin is inside. He looks up, holds a hand up in greeting. A beat.

MARTIN

The rumors are true.

KATHLEEN

Are you going to be OK?

MARTIN

Hell. I should be. I cooperated with the FBI.

(beat)

I found this under the mattress downstairs.

He hands her a LETTER.

KATHLEEN

Did you read it?

Martin shakes his head.

MARTIN

It's addressed to you.

Kathleen opens it. Daniil's tight, neat handwriting. Two short paragraphs.

KATHLEEN

(reading)

If you are reading this, I am no longer here, and this is for the best. You have given me some happiness. This has made all the difference for me.

(beat)

You may ask, who is this man they say I am. I can promise to you, I am not him, though I did know him. Lesser evils may be sacrificed to greater evils. I believed that he might show me mercy. Perhaps this is something I no longer deserve.

She puts it in her pocket. They stand in silence for a moment.

KATHLEEN (CONT'D)

(to Martin)

He isn't who they say he is. I know he's not.

After a moment, Martin nods. He still seems unsure. In the corner, Kathleen sees whatever it was they were making, covered by tarp.

KATHLEEN (CONT'D)

Hey. Can you show me what you're making?

MARTIN

We finished.

He walks over to the tarp, pulls it up, revealing a RECUMBANT BIKE.

MARTIN (CONT'D)

87 screws to put that together. You can even fold it up, put it in the back of your car. Look.

He shows her.

MARTIN (CONT'D)

It's for your leg. You said it was still giving you trouble. They use these in physical therapy.

Kathleen just looks at him, moved.

INT. KATHLEEN'S CAR/EXT. ROAD - SERIES OF SHOTS

Kathleen drives. The RECUMBANT BIKE folded next to her, like a passenger.

She passes the VA, the Joyride, the strip mall.

The car turns onto the highway.

EXT. VIRGINIA BEACH - DAY

Kathleen stands under the glare of sunlight. A flock of seagulls congregate nearby. She watches as they fight for the last bits of a bagel. She watches as they take off, swooping down over the water.

END.