

THE GUEST

screenplay by
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EXT. COUNTRY ROAD - EARLY MORNING

In the light of early morning, a young man RUNS along the side of a country road. He has a MILITARY RUCKSACK slung over his shoulders and is wearing an ARMY uniform.

The young man's hair is cropped short and he has an athletic build. Although he is running steadily at a fast rate, the man's breathing is quiet and regular.

The man in the army uniform continues to run as an old PICK-UP TRUCK appears in the distance behind him.

INT. ANNA'S CAR - EARLY MORNING - CONTINUOUS

ANNA PETERSON, a pretty 20 year old with dark hair, drives the pick-up truck down the country road. Her eyes are tired and her mascara smeared, as if she has been up all night.

Anna looks through her windshield at the man running on the side of the road. He is running in the same direction that Anna is driving, so she sees only his back.

Anna frowns slightly at this sight, then continues driving, moving past the young man as he runs along. Glancing at her rearview mirror, Anna watches his figure recede into the distance behind her.

EXT. PETERSON HOUSE - EARLY MORNING - A HALF HOUR LATER

Anna pulls her truck into the driveway of a single-story house surrounded by fields of dead grass. Two other cars are parked in the driveway, an SUV and a station wagon.

Paper HALLOWEEN DECORATIONS hang outside of the house, and a homemade GHOST stands in the front yard, facing the street, its eyes black holes etched into white bedsheet.

Anna climbs out of the truck. Behind her, the sun is beginning to rise, filling the sky with pale light.

Anna regards the ghost standing in front of her, then heads towards the house.

INT. PETERSON HOUSE - FRONT ROOM - MORNING

Anna opens the front door to the house and enters, moving quietly, as if trying to not be heard.

Anna softly shuts the door behind her. She turns and sees her father, SPENCER PETERSON, 40s, seated on the couch in the dim morning light, watching her. He is wearing slacks and a dress shirt and holding a mug of coffee.

Anna slumps back against the closed front door, startled.

ANNA

Oh. Hey.
(pause)
You're up early.

SPENCER

Not really. Where have you been?

ANNA

I worked late, then went over to Kristen's. I told mom.

SPENCER

It's six in the morning, Anna.

Anna moves from the door, towards the hallway.

ANNA

Yeah, um. I fell asleep. Sorry.

SPENCER

If you're going to stay under our roof,
you need to respect our rules.

Walking down the hall, Anna replies without looking back.

ANNA

I said I was sorry.

Alone, Spencer stands in the front room, facing the hall. The sound of Anna CLOSING her bedroom door is audible.

Spencer turns to the mantle above the fireplace. A plastic jack-o'-lantern sits next to photos of a young man smiling, in various settings. This is CALEB PETERSON.

There is a shot of Caleb in a football uniform and, most recently, a posed shot of him in an army uniform, standing with a group of soldiers in front of a military vehicle. An AMERICAN FLAG is folded into a glass frame that hangs over these photos.

Spencer exhales, his shoulders slumping.

INT. PETERSON HOUSE - DINING ROOM - MORNING

Luke and Spencer sit across from each other at the dining room table. Luke is eating breakfast cereal.

LAURA PETERSON, Anna's mother, enters the room with a travel mug of coffee, which she sets in front of Spencer.

LAURA

There you go.

SPENCER

Thank you.

Laura sits down and begins sipping from a mug of tea.

LAURA

Do you know when Anna got in last night?
I didn't hear her.

Spencer hesitates.

SPENCER

I think I heard her come in just before
midnight. Her car's in the driveway.

Laura nods absently. Spencer turns to Luke.

SPENCER (CONT'D)

Luke. You asked any girls to the fall
dance yet?

Luke flushes and looks down at his cereal bowl.

SPENCER (CONT'D)

That's a no?

LUKE

I told you, dad. I'm not interested in
any of the girls at my school.

SPENCER

Ah, well. Wait 'til you get off to
college. You done with breakfast?

LUKE

Yeah.

Spencer rises to his feet and kisses Laura on the cheek.

SPENCER

See you later.

LAURA
Okay. Drive safe.

Luke gets up from the table, shouldering his backpack.

LUKE
Bye, mom.

Spencer and Luke exit through the front door.

For a long moment, Laura stands in the suddenly quiet room, staring off into space. Then she blinks and begins collecting the used dishes from the dining table.

INT. PETERSON HOUSE - FRONT ROOM - DAY

Laura sits on the sofa, in front of the television. The TV set is on off and she is not looking at it, her gaze resting somewhere in the middle of the floor.

The doorbell RINGS.

Laura looks up, startled. She clumsily rises to her feet, straightens her clothing, then moves to the front door and opens it.

The YOUNG MAN in army uniform who Anna saw running is standing on the porch, facing away from the door, as if surveying the front yard. He is still carrying his rucksack, his back to Laura.

Laura gasps, her eyes widening. The young man turns to her, smiling politely. He is very good looking, in a boyish way, with very short blond hair. This is DAVID.

David takes in Laura's expression. He frowns, concerned.

DAVID
Mrs. Peterson?

Laura blinks, swallowing.

LAURA
Yes, um, I'm sorry. I just...
(trails off)
Who are you?

David extends his hand.

DAVID
My name is David, Mrs. Peterson.

They shake hands, briefly.

DAVID (CONT'D)
I knew your son, Caleb. We served
together. We were friends.

Laura takes this in.

LAURA
Won't you come inside?

DAVID
Thank you, ma'am. That would be nice.

INT. PETERSON HOUSE - DINING ROOM - MINUTES LATER

David sits at the dining room table, his rucksack on the floor next to him. His hands are folded on the table in front of him. He looks around the room with interest.

From the kitchen, Laura calls out to him:

LAURA (O.S.)
Are you sure I can't get you anything?

DAVID
Maybe just some water would be nice.

Laura comes into the room with a glass of ice water, which she hands to David.

DAVID (CONT'D)
Thank you, ma'am.

David drinks the water, obviously very thirsty.

LAURA
How, um, how did you get here?

DAVID
I ran. I needed the exercise.
(off Laura's look)
From the bus station, I mean. In town.

LAURA
But that must be at least twenty miles.

DAVID
I guess so. Probably about that.

LAURA
You ran all that way?

DAVID

Yes, ma'am. Of course, I didn't exactly know how far outside of town you all lived when I started. The guy at the bus station who gave me directions made it sound like it was only a mile or two.

David smiles ruefully.

LAURA

When did you, um, get out?

DAVID

I was just discharged on Wednesday. I came straight here from Fort Kennilworth.

LAURA

You came here first thing?

DAVID

Yeah. I wanted to come by sooner, but I couldn't get leave.

LAURA

Why?

DAVID

Well, I was discharged because I was wounded. I was in a military hospital for a bit, so it wasn't really the kind of thing I could get leave from. But don't worry, it was just a bit of shrapnel in my back. I'm right as rain now.

LAURA

No, I mean, why, um-

DAVID

Oh, why I'm here? Well, like I said, me and your son, Caleb, we were pretty close. I was with him when he died.

LAURA

(strained)

Oh, really?

DAVID

Yes, ma'am. And one of the things he asked was for me to check on you all. You, and your whole family here. And he wanted me to tell you that he loved you.

(MORE)

DAVID (CONT'D)

He specifically wanted me to tell each one of you that he loved you and that he was thinking of you guys up until the end. I said I'd do that, so here I am.

Laura nods slowly.

LAURA

Would you hold on a moment, please?

DAVID

Of course.

Laura rises from her chair, exiting the room. David drinks from his glass of water.

INT. PETERSON HOUSE - LAUNDRY AREA - MOMENTS LATER

In a small laundry area, Laura leans over the washing machine, SOBBING, a dish towel clamped tightly over her mouth to muffle the sound.

After a moment, Laura straightens, as if trying to compose herself. She rubs her face with the dish towel.

INT. PETERSON HOUSE - FRONT ROOM - MOMENTS LATER

Laura enters from the hallway, her face dry but still flushed.

David is no longer in the dining room. Laura looks around.

David is standing in the front room, his rucksack on the floor next to him, in front of the mantle. He is looking over the photos of Caleb, surveying each one.

Laura moves into the room behind David. He turns to her.

DAVID

That's me.

David points at the photo of the soldiers posing in front of the military truck. Laura moves up closer to look.

In the photo, leaning against the tank a few feet away from the other soldiers, is a YOUNGER VERSION OF DAVID, his head shaved. He is squinting into the camera.

Laura blinks, examining the photo.

LAURA

Well, I'll be.

DAVID

I remember that day.

David looks at the photo in silence for another second, then leans down and lifts his rucksack.

DAVID (CONT'D)

It wasn't my intention to upset you, ma'am. I probably should have called first, but I don't own a phone yet and I guess I just wasn't thinking. I'm going to be on my way, but I'd like it if we could exchange emails or something.

As David turns away, Laura reaches out and grabs his arm.

LAURA

No!

David turns towards her, surprised.

LAURA (CONT'D)

Um, Anna, Caleb's sister, she works nights, so she sleeps late. But I'm sure she'd like to meet you. Won't you stay a bit longer?

DAVID

You're not just saying that to be polite? Because you don't need to be.

LAURA

I'm not. Please stay. It's nice having you here and I'd like to hear more about... about you and Caleb.

DAVID

Well. Alright.

INT. PETERSON HOUSE - ANNA'S ROOM - MINUTES LATER

Anna lies on her bedsheets in her underwear, her eyes closed. The sound of LAUGHTER echoes in the house.

Anna's eyes blink open. She looks around, puzzled.

INT. PETERSON HOUSE - FRONT ROOM - MINUTES LATER

Both David and Laura are sitting on the sofa. Laura is smiling, listing to David tell a story.

DAVID

...and so Caleb and me, we figure, well, that sounds more like a challenge than anything else. So that night, after he falls asleep, we kind of crept over to his cot with a tube of superglue-

LAURA

Oh no!

DAVID

Oh, nah, we didn't do anything too bad to him - though we could have.

Anna enters the room, wearing a short-skirted DINER UNIFORM. David immediately rises to his feet. Anna regards him with confusion.

LAURA

There you are! Anna, this is David.

David walks over to Anna, extending his hand.

DAVID

I'm very pleased to meet you. Caleb told me a lot about you.

LAURA

David just got discharged this week. He was friends with your brother.

Anna politely takes David's hand and releases it.

ANNA

You knew Caleb?

DAVID

Yes, ma'am. I promised him I'd check in on you guys if anything happened, so, here I am.

ANNA

"Ma'am"? Okay. Where do you live?

DAVID

Well, I'm originally from just outside of Louisville.

(MORE)

DAVID (CONT'D)

But I was thinking maybe I'd head down to Miami or Fort Lauderdale, see if I can't find work as a bartender or something.

LAURA

What about your family? Are they in Louisville?

DAVID

No, ma'am. My folks are both gone, and that's it for me. I didn't have a big family like you all do.

LAURA

Oh. I'm very sorry.

DAVID

Don't be. They died when I was a kid. Long time ago. I don't remember it or nothin'.

ANNA

So where are you staying?

DAVID

I noticed a motel off the highway on the way here, so I'll likely stay there. And then I'll be on my way tomorrow.

LAURA

Oh, no, no. You'll stay with us while you're here.

DAVID

(shakes his head)

I couldn't put you all out.

LAURA

Nonsense. We'd love to have you. We have plenty of room. Why... you could stay in Caleb's old room.

Anna stares at her mother.

LAURA (CONT'D)

We insist.

DAVID

I won't argue. Just for tonight, though.

Anna clears her throat.

ANNA

I've got to get to the diner. So, um...
Nice to meet you, David.

DAVID

Likewise. Very nice meeting you.

ANNA

I guess I'll see you again later.

Anna glances at her mother, then leaves the house through the front door. Laura turns to David.

LAURA

Let me show you your room.

INT. PETERSON HOUSE - CALEB'S BEDROOM - MOMENTS LATER

The door to a small bedroom opens and Laura steps inside, followed by David, who surveys the room.

The bedroom is adorned with sports posters and trophies, as well as a framed high school diploma. The bed is made. A stack of folded clothes rests on the floor.

Laura looks quietly around the room.

LAURA

There are clean towels in the bathroom if you'd like to freshen up.

DAVID

That would be nice.

Laura smiles and moves to exit.

DAVID (CONT'D)

Mrs. Peterson. Are you sure you're comfortable with me staying in here?

LAURA

Of course. I mean, it's not like it's going to any use.

(blinks)

It'll be a good thing for us.

Laura exits the room, shutting the door behind her.

David stands completely still, alone in the bedroom. He then slowly turns, looking around the room.

Caleb's old bedroom has a large window, through which trees in the front yard are visible. Power lines lead along the narrow road that passes the house.

After a moment, David moves to sit on the bed. He sits without moving, looking straight ahead.

INT. HIGH SCHOOL - HALLWAY - DAY

A BELL RINGS and students flood the school hallway, moving to their lockers and exiting the school. Paper Halloween decorations line the walls, and a large orange sign at the end of the hallway reads:

"SIGN UP FOR FALL DANCE - MAPLEWOOD BARN, OCTOBER 31st, HALLOWEEN NIGHT!"

Luke carries his backpack slung across both shoulders, his thumbs in the straps.

Up ahead, three older boys in football jerseys are laughing, two of them shoving each other. Luke lowers his head, looking at the floor as he walks forward.

One of the boys, MIKE, a senior, notices Luke slouching towards them. He glances at his friends.

MIKE

Hey, watch this.

The group of seniors part to let Luke walk between them. At the last moment, Mike spins and SHOVES Luke into the wall BY HIS FACE.

Luke slumps against the lockers, holding his face. Mike addresses him as they pass by.

MIKE (CONT'D)

Fucking pussy.

The other two seniors, IAN and JASON, laugh. The three boys continue down the hallway.

Luke stays leaning against the wall, holding his face with both hands.

INT. LAURA'S CAR - DAY - MINUTES LATER

Laura sits at the steering wheel of an SUV parked outside the high school. Teenagers boisterously cross the street in front of her vehicle, shouting at each other.

The passenger door opens and Luke climbs into the SUV, setting his backpack on the floor. He shuts the door after him and fastens his seat belt.

LAURA

Hey there. How was your day?

LUKE

It was good.

LAURA

Great.

Laura starts the car and pulls away from the curb.

INT. PETERSON HOUSE - DINING ROOM - EARLY EVENING

Luke sits quietly across from David at the dining room table. They are alone in the room. Luke addresses David.

LUKE

You knew my brother?

DAVID

I did, pretty well, yeah. He wanted me to tell you he loved you.

There is a short pause.

LUKE

Oh. Thanks.

David and Luke continue to sit in silence.

INT. PETERSON HOUSE - HALLWAY - CONTINUOUS

Laura and Spencer stand in the hallway nearby, speaking intently in whispers.

SPENCER

Laura, we can't just invite a stranger to stay with us, even if he says he was friends with Caleb!

LAURA

He's in the photo of Caleb's squad! It's not like he's some stranger!

SPENCER

What if he's got the, uh, the P.T.S.D. or whatever it is? A lot of these guys coming back, they have problems.

LAURA

That is just great, Spencer. You know,
what if Caleb had come back different?

Spencer glares at Laura.

SPENCER

That's not at all fair.

INT. PETERSON HOUSE - DINING ROOM - CONTINUOUS

Laura and Spencer's whispered conversation is just barely audible from the dining room, the words unintelligible. David and Luke sit at the table, as before. David looks towards the hallway as if Laura and Spencer's conversation is clearly audible to him.

DAVID

Your parents are fighting about me.

LUKE

Yeah. They argue a lot.

DAVID

Huh.

David considers Luke, then points up towards his own eye.

DAVID (CONT'D)

You look like you got hit or something.

Luke reaches up self-consciously and touches his face, the side of which is red and swollen, near his eye.

LUKE

Yeah, I- I got hit with a football in gym class. I wasn't paying attention.

DAVID

That can happen.

LUKE

Yeah.

Spencer walks into the dining room from the living room, his shoulders tense. He speaks with flat cheer.

SPENCER

Okay. Well. We're very glad to have you here, David. Will you have a beer? I'm having one.

DAVID

No, thank you.

SPENCER

Suit yourself.

Spencer exits the room, towards the kitchen. Laura enters the dining room from the living room.

LAURA

Dinner will be ready in an hour. Luke, you should do some homework.

Luke rises from the table and exits. Laura smiles kindly at David, then moves into the kitchen.

EXT. DESERT HILL - NIGHT

Anna lies on a blanket that is positioned on the side of a hill, staring up at the night sky. Next to her, ZEKE HASTINGS, mid-20s, lights a marijuana pipe and exhales smoke up into the cool air.

Anna's truck and a van that belongs to Zeke are both parked near a gravel road behind them. MUSIC plays from a tinny battery-powered boombox next to their blanket.

Anna checks the time on her cell phone, sighs, and sits up. She begins pulling on her boots.

ANNA

I've got to go home.

Zeke offers the pipe to Anna, who shakes her head, tying her bootlaces. Zeke lights it again, inhaling.

ZEKE

This friend of your brother's, he sticking around?

ANNA

I don't know. I hope not.

ZEKE

Why not? You said you liked him.

ANNA

I said he seemed nice. That's not the same thing.

Anna finishes tying her boots.

ZEKE

Okay. Why don't you like him?

ANNA

I don't not like him.

Zeke rolls his eyes.

ANNA (CONT'D)

It's just... I mean, you kind of knew Caleb. We've all... I know mom and dad have been trying to move on. It's not like they don't have enough reminders of him in this town. Hell, they've kept that bedroom like a shrine to him.

ZEKE

I mean, that seems normal. Your kid dies. That's hard.

ANNA

We just don't need a walking, breathing reminder of Caleb hanging around right now, you know?

ZEKE

Yeah. Totally.

Anna turns to Zeke to kiss him goodbye. Zeke embraces her, pulling her back onto the blanket, kissing her again. Anna laughs.

ZEKE (CONT'D)

You sure you can't stay longer?

ANNA

I'm going to be late as is. But I'm sure we can find some time at the party tomorrow.

ZEKE

Great.

Anna returns Zeke's smile, then rises from the blanket, grabbing her purse. She crosses behind Zeke, heading to her truck.

Zeke watches as Anna climbs inside her pick-up truck. She starts its engine and drives away. Zeke then turns to stare out over the hill, again lighting his pipe.

INT. PETERSON HOUSE - FRONT ROOM - NIGHT

Luke is doing homework on the living room floor, papers spread in front of him. David sits cross-legged next to Luke.

LUKE

The sine is the angle of the ship's anchor cable, so the cable is the hypotenuse, and what we need to find out is the distance down to the ocean bottom, so that's the opposite. Do you see?

DAVID

(amused)

Not at all. I was never too good at this stuff, I guess that's why I went into the military. You don't need to know much there. Can't you just punch those numbers into a computer and it'll do it for you?

LUKE

Maybe. But it doesn't take that much longer to just work it out for yourself.

Spencer is seated in front of the television, drinking a beer. He glances over, watching David work with Luke.

DAVID

So you're kind of smart, huh?

LUKE

I guess so. I can give you an easy one.

DAVID

Yeah, no thanks.

The front door opens and Anna enters the house. She shuts and locks the door behind her.

SPENCER

How did work go?

ANNA

Good. Not too busy.

Spencer finishes his beer and rises to his feet.

SPENCER

David, sure I can't get you a beer?

David looks at Spencer, then nods.

DAVID
You know, I will have one.

SPENCER
Great.

ANNA
I'll take one, too.

SPENCER
Nice try.

Spencer turns away.

ANNA
I'm twenty-one in a month!

SPENCER
And you can have all the beer you want
then, assuming you buy it yourself.

Spencer exits. Anna takes in David and Luke.

ANNA
Are you helping him with his homework?

DAVID
Not exactly.

Spencer returns, carrying two bottles of beer. David
rises and takes one. Anna moves to the hallway.

SPENCER
Stay here, be sociable.

ANNA
I'm not feeling so great. I think I'm
just going to lie down.

SPENCER
Suit yourself.

Anna exits the front room.

INT. PETERSON HOUSE - HALLWAY - MOMENTS LATER

Anna enters the hallway, moving towards her bedroom.

Anna stops at the door to Caleb's room. She hesitates.
Spencer's voice can be heard in the front room. David
says something imperceptible in reply and Spencer laughs.

Anna turns the doorknob to Caleb's room and steps inside.

INT. PETERSON HOUSE - CALEB'S ROOM - NIGHT - CONTINUOUS

Anna walks into Caleb's room, leaving the door behind her open. The room appears much as before. David's rucksack rests on the floor, mostly empty.

Anna looks towards the doorway, then crouches down and peers into David's rucksack. She reaches inside, searching its contents.

The bag contains only undergarments, socks, and a tube of deodorant. Anna straightens up.

Anna looks around the room, taking in Caleb's belongings. She sighs, then sits down on the bed.

Anna looks down at the pillow she is sitting on. She shifts her weight and lifts up the pillow.

A polished PISTOL is beneath the pillow on Caleb's bed.

Anna takes this in, then carefully puts the pillow back into place over the gun, as before.

Anna starts to stand up, looking to the door. DAVID IS STANDING in the doorway to the room, WATCHING HER.

Anna gasps and quickly stands, taking a step back.

DAVID

Hey there.

ANNA

I, um, I'm sorry. I just... I just come in here sometimes.

DAVID

No, it's okay. I'm sorry to have interrupted you. Don't mind me.

David moves quietly from the doorway, towards the bathroom. Anna rapidly exits Caleb's bedroom, heading towards her own room.

INT. PETERSON HOUSE - ANNA'S ROOM - CONTINUOUS

Anna enters her bedroom, shutting and locking the door behind her. She looks around her room, breathing quickly.

INT. PETERSON HOUSE - FRONT ROOM - NIGHT - LATER

Spencer and David sit in front of the television, several empty beer bottles in front of them. They are watching a sports show, the volume low. Spencer's voice is slurred.

SPENCER

You see, Allan, he's only been there four years. But since he's got a degree, suddenly he's regional manager. I know Laura, she wonders what's going on, if I'm ever going to make any money.

Spencer goes silent, immersed in thought.

DAVID

Your wife seems to respect you, sir.

SPENCER

Yeah.

(beat)

So what about you? What are your plans?

DAVID

I haven't really given that much thought. Figured I'd get on a bus tomorrow, head towards Florida and start looking for work. I've done contracting work before, I'm sure I could find something.

SPENCER

That's crazy. You... you should stay with us a couple more days. Look for jobs online.

DAVID

I couldn't impose on your hospitality any longer, sir.

SPENCER

No, that's... and what's with this "sir" business? My name's Spencer.

DAVID

Okay.

SPENCER

Stick around, at least until you know where you're going. Okay?

David looks like he is thinking, then nods.

DAVID

Maybe just a couple more days.

SPENCER

Great.

Spencer finishes his beer, then looks at the bottle. David reaches for a bottle on the table and finishes it in several gulps, setting it down.

SPENCER (CONT'D)

One more round to celebrate, then I've got to get to bed. You can hold your liquor, huh?

DAVID

I guess so.

SPENCER

You tired?

DAVID

No, I don't need much sleep.

SPENCER

Well. You have no idea what I'd give to be your age again.

Spencer rises to his feet, heading towards the kitchen. David watches him leave.

INT. PETERSON HOUSE - CALEB'S ROOM - NIGHT - LATER

In Caleb's bedroom, David lies on the bed, fully dressed. He is visible by moonlight coming in through the window.

David lies completely still. A breeze moves the barren branches of the tree outside; they shift, CREAKING. David glances over at this sound.

After a moment, David quietly rises from the bed.

EXT. HIGH SCHOOL - DAY

Dozens of students pour out of the high school at the end of the school day. Luke slouches among them, looking at the ground.

Luke glances up, then stops when he sees DAVID SEATED in the driver's seat of Laura's SUV at the edge of the school's parking lot.

Luke looks around, then walks over and gets into the car.

INT. LAURA'S CAR - DAY - CONTINUOUS

Luke shuts the passenger door, glancing over at David.

LUKE
What are you doing here?

DAVID
I told your mom I could pick you up from school today. That cool?

Luke nods. David surveys the students exiting the school.

DAVID (CONT'D)
Don't you, like, have any friends?

LUKE
I have lots of friends.

David looks over at Luke.

LUKE (CONT'D)
Just not, like, here. Like, online.

DAVID
Ah.

David continues looking at the kids exiting the school.

LUKE
Are we going?

DAVID
In a little bit.

LUKE
What are you waiting for?

DAVID
You should show me who hit you yesterday.

LUKE
I got hit with a football.

DAVID
Yeah.

Luke meets David's eyes, then lowers his gaze.

LUKE
What are you going to do?

DAVID
Nothing bad.

Luke looks at David, as if considering. He then points.

LUKE

Over there.

David follows Luke's gaze. A group of older students, including Mike, Ian and Jason, surround two pick-up trucks in the parking lot, one of their stereos playing loud music.

DAVID

All of them?

LUKE

Well, most of them give me a hard time. Those two guys, Mike and Ian, are the worst. Those guys are real assholes.

DAVID

Which is which?

LUKE

Ian's the big one, Mike's the guy with blond hair.

David watches as one of the pick-up trucks is driven away by Jason. Mike and Ian climb into the second truck with their girlfriends.

LUKE (CONT'D)

Can we go now?

DAVID

Yes.

David starts the car and drives off the parking lot, moving after Mike and Ian's pick-up truck.

EXT. ROAD NEAR DIVE BAR - DAY - MOMENTS LATER

Driving Laura's station wagon, David FOLLOWS the pick-up from a distance, letting some cars get between them.

INT. LAURA'S CAR - DAY - CONTINUOUS

Luke watches David drive with growing concern. David remains focused on the pick-up truck ahead of them.

LUKE

What are you doing?

Up ahead, the pick-up turns into the parking lot of a small DIVE BAR. Jason's pick-up truck is already parked in the lot.

DAVID

They're going to a bar?

LUKE

Yeah, this place will serve you if you're on the football team.

DAVID

I could use a drink. How about you?

LUKE

No.

DAVID

I could use a drink.

David steers the station wagon into the bar's parking lot. David opens his car door, then looks back at Luke.

DAVID (CONT'D)

You coming?

LUKE

No.

DAVID

Well. I'll be inside if you change your mind.

David climbs out of the car and shuts the door. Luke watches him walk to the bar through the windows.

INT. DIVE BAR - DAY - MINUTES LATER

Luke hesitantly opens the door to the dark bar. It is nearly empty, manned by a lone BARTENDER. David sits alone at a table, facing the back of the bar, drinking beer from a bottle.

The only other patrons are two OLDER MEN seated at the bar and a group of FOUR HIGH SCHOOL SENIOR GUYS, including Mike, Ian and Jason, who are gathered with an equal number of GIRLS their age in two booths.

David looks up as Luke enters and waves him over.

DAVID

Luke, over here, man.

Luke glances over at the bartender, then makes his way to David's table, head lowered. Music blares from a jukebox in the corner. Mike, Ian and their group stare at Luke.

IAN

Look at this shit. What the fuck?

JASON

Maybe that's his boyfriend or something?

Luke ignores this. He sits down across from David.

DAVID

Hey.

David waves the bartender over. The bartender, a man in his 30s, warily approaches their table.

BARTENDER

I'm going to have to see some I.D.

DAVID

It's fine, he's my brother, he's just going to chill with me.

Luke gives David a quick look. Off the bartender's reluctant gaze, David nods over at the booths where the seniors are seated.

DAVID (CONT'D)

Did you I.D. all of them?

The bartender sighs.

BARTENDER

What can I get you?

DAVID

Do you know how to make a fireball?

BARTENDER

Cinnamon schnapps and Tabasco sauce, yep.

DAVID

That's my drink of choice. Let me get one of those, a coke for my brother, and I can't help but notice that those ladies over there are drinking cheap beer. That seems like a shame. I'd like to buy them each a blowjob shot.

The bartender blinks down at David.

BARTENDER

Are you serious?

David places a \$100 bill on the table.

DAVID

I am, yes.

BARTENDER

Did you want to buy anything for their fellas?

DAVID

(amused)

Do I look like I'd like to buy something for their fellas?

BARTENDER

Might be the polite thing to do.

DAVID

Sure, okay, fine. Okay, I'll buy each one of those guys there a cosmopolitan.

BARTENDER

Ah. I don't know what you're going for, but I was thinking a beer.

DAVID

No. Blowjob shots for the ladies, and a cosmopolitan for each of the guys.

David taps the \$100 bill on the table, then lays another on top of it.

DAVID (CONT'D)

You keep the change on that.

BARTENDER

You got it.

The bartender lifts the two bills and quickly heads behind the bar. Luke is regarding David.

LUKE

Are you, like, rich?

DAVID

Cash is easy to get.

David hums to the music on the jukebox, drumming his fingers on the table. A moment later, the bartender approaches David's table, setting down drinks.

BARTENDER

Here's your coke, and here's your fireball. Got their shots and cosmos coming right up.

DAVID

Thanks.

The bartender moves back behind the bar. David pushes his fireball shot towards Luke. Its contents are red and cloudy.

DAVID (CONT'D)

You want to try it?

LUKE

Sure.

Luke reaches forward and takes a small sip. He immediately sets the shot down, coughing.

LUKE (CONT'D)

Ah! God!

Luke reaches for his coke and takes several deep gulps, then sets it down. His eyes are watering.

LUKE (CONT'D)

It's like hot peppers. You drink that?

DAVID

Yeah.

David takes a sip from the fireball. It appears to have no affect on him.

LUKE

How do you do that?

DAVID

You get used to it.

Behind Luke, the bartender crosses to the booths with a tray filled with drinks. He hands out Irish cream shots to the girls and pink martinis to the guys. The girl seated next to Ian starts laughing loudly.

All of the seniors turn to look towards David, who ignores them. Luke watches them apprehensively.

LUKE

Uh... they look kind of annoyed.

DAVID

Yeah. You said they play football? Caleb used to play for the same school?

LUKE

Yeah. He was really good.

DAVID

But they still mess with you?

LUKE

Yeah. The guys at my school hate me.

DAVID

Why?

Luke says nothing. Behind them, Ian rises, holding his cosmopolitan. He walks towards David's table, followed by another one of the seniors, BLAIR.

Luke lowers his head. Ian reaches the table, martini glass in hand. Blair moves to stand behind him. Ian regards the seated David.

IAN

Hey, thanks for the drinks, man.

DAVID

You're welcome.

IAN

I don't want it, though. You can have it.

Ian FLINGS the contents of his glass into David's FACE.

David sits, the drink running down his face. He calmly wipes his eyes, then reaches for his FIREBALL SHOT.

DAVID

Ah. Maybe you could try this instead?

David lightly tosses the fireball shot into Ian's face.

Ian takes a step back, blinking. Then he SCREAMS.

IAN

My eyes!

Ian hunches forward, clutching his eyes and HOWLING with pain. Blair moves towards him, confused. David LAUGHS, then rises to his feet.

David reaches past Blair and TAPS Ian's shoulder.

DAVID

Hey, over here.

David ducks back and Ian, blind, SWINGS his fist out. He HITS BLAIR in the face, knocking him to the floor.

David again bursts into LAUGHTER.

DAVID (CONT'D)

Ha. Wow. Okay.

David stops laughing. He steps forward and PUNCHES IAN IN THE NECK. Ian DROPS TO THE FLOOR.

Mike and Jason are moving towards David, who turns to face them. Jason attempts to tackle David. David brings his knee up into Jason's face, sending him flying back.

Luke is on his feet, but seems to not know what to do. He is abruptly SPUN AROUND by Mike, who PUNCHES LUKE in the face, knocking him to the floor.

Luke lies on the floor, dazed. Mike moves to KICK Luke, but is HIT FROM BEHIND WITH A POOL CUE by David. The stick BREAKS across Mike's back.

Mike falls to the ground next to Luke. Through Luke's blurred vision, he can see David stomping on Mike's KNEE, then ANKLE. BONES CRACK. Mike SCREAMS.

Luke blinks, losing consciousness.

Blair staggers to his feet. He grabs an empty beer bottle and swings it down at David's head.

David neatly sidesteps, pins Blair's arm and pulls the bottle from his grasp. He then SMASHES the bottle across Blair's face, then JABS the BROKEN BOTTLE NECK into Blair's shoulder.

Blair looks down, startled. BLOOD is dribbling from the bottle neck protruding from his jersey. Blair's eyes roll up and he FAINTS, falling to the floor.

David looks around the room. Luke, Blair, Jason and Mike are unconscious on the floor; Ian is sobbing underneath a table, holding his eyes. The remaining senior girls are cowering away from David in a booth.

David leans down and gently SLAPS Luke's face.

DAVID (CONT'D)

Hey, Luke. Wake up.

Luke's eyes open.

DAVID (CONT'D)

Cool.

David rises and approaches the bar. The bartender is holding a sawed-off POOL STICK, frozen in place behind the bar. The two old men shrink away from David.

DAVID (CONT'D)

You guys should get out of here.

Without a word, the two old men get up and exit. David turns to the bartender, who defensively raises his pool cue. David ignores the weapon.

DAVID (CONT'D)

Call the police and tell them the truth: a gang of high school kids came in here and demanded you serve them drinks. You tried to I.D. them but they threatened to cause trouble. There was a fight. You didn't really get a good look at the other guys.

(considers)

Maybe they were from out of town.

The bartender looks at David.

DAVID (CONT'D)

Otherwise, I imagine you and this place could get in trouble for serving minors. I mean, this is what happens. Here.

David takes two more \$100 bills from his pocket and sets them down on the bar.

DAVID (CONT'D)

For the damages.

The bartender hesitates, then lowers his pool stick.

David turns and pulls Luke to his feet. They exit, David leading Luke out into the sunlight.

INT. PETERSON HOUSE - - GARAGE - DAY - A HALF HOUR LATER

David pulls Laura's SUV into the house's garage, its automated door closing behind them. He and Luke climb out of the car. Luke winces, touching his head.

LUKE

Ow. I think I have a concussion.

DAVID
Yeah, you definitely have a concussion,
dude. You were out.

David walks to the door leading inside. Luke follows him
as they enter the kitchen.

INT. PETERSON HOUSE - KITCHEN - DAY - CONTINUOUS

Luke and David enter the kitchen. David crosses to the
freezer, gathers a handful of ice cubes and drops them
into a dishcloth.

LUKE
Should I go to the hospital?

DAVID
Why?

LUKE
For, like, my brain.

DAVID
Oh. No, it'll be fine. I used to get them
all the time.

LUKE
Oh. Okay.

DAVID
Here.

David hands Luke the makeshift ice pack and they walk
into the front room.

INT. PETERSON HOUSE - FRONT ROOM - DAY - MOMENTS LATER

Luke and David enter the front room. Laura and Anna are
seated, Anna sketching in a notebook. Laura rises when
she sees Luke holding the ice pack to his bruised face.

LAURA
Luke! What happened?

LUKE
I got in a fight with some guys at
school.

LAURA
Are you okay?!

LUKE

Yeah, I'm fine. David helped me out.

Anna looks over at David, seeing his bloody knuckles. Without looking at Anna, David puts his hands in his pockets.

LAURA

What happened?

LUKE

Some seniors were just picking on me. It happens.

LAURA

Why were they picking on you?

LUKE

I don't know. I'm going to my room, okay?

Luke exits. Laura turns quickly to David.

LAURA

Is he alright?

DAVID

Yes, ma'am, he's fine.

LAURA

Did he get in any trouble with the school? The police didn't...?

DAVID

No, ma'am, no one saw. It's just the usual high school stuff. I told him I'd teach him some self defense when he's feeling up to it.

ANNA

(sarcastic)

I'm sure that's exactly what he needs.

David looks over at Anna.

LAURA

Well. I'm relieved you were there.

David smiles. Anna, looking annoyed, rises to her feet.

ANNA

I'm going to get ready for Kristen's.

LAURA

Anna, can I talk to you for a second?

Anna looks at Laura, who pointedly gestures for Anna to join her in the kitchen.

Anna exits into the kitchen with Laura. They converse in the kitchen in heated but barely audible whispers.

David sits down on the sofa, his face settling into a blank mask. He stares straight ahead.

Anna's VOICE comes from the kitchen.

ANNA (O.S.)

Really?! You're going to play that card?

Laura's reply is inaudible. A moment later, Anna storms out of the kitchen. She clears her throat.

ANNA (CONT'D)

David, would you like to come to a party with me tonight?

David looks up at Anna.

DAVID

Sure, that sounds nice.

ANNA

(barely concealed annoyance)
Great. I'm going to leave around seven.

David rises to his feet.

DAVID

I'll get ready, then.

INT. PETERSON HOUSE - HALLWAY - MINUTES LATER

Anna steps into the hall, wearing a small robe and carrying clothes. She looks at the closed bathroom door.

ANNA

Great.
(calling out)
Luke, I need to shower!

The bathroom door immediately opens and David steps out in a haze of steam, wearing a towel around his waist.

David appears almost unnaturally fit, each muscle defined. His tanned torso is also covered with flushed, thick SCARS from dozens of cuts and wounds.

David moves towards the door to Caleb's room, edging past Anna in the narrow hallway.

DAVID

I'm sorry. I wanted to shave.

ANNA

No, I- I'm sorry, I thought Luke was-
Never mind.

DAVID

I'm going to go get dressed.

ANNA

Yeah, um... You do, you do that.

As David faces away from Anna to enter Caleb's room, a clean BANDAGE is visible on his lower back. Anna quickly turns away and moves into the bathroom.

INT. PETERSON HOUSE - BATHROOM - CONTINUOUS

Anna enters the steamy bathroom and shuts the door behind her. She leans up against the door and exhales.

ANNA

Okay.

Anna sighs, then turns the shower on.

INT. PETERSON HOUSE - FRONT ROOM - EVENING - LATER

Anna enters the front room, wearing a black tank top and tights with the outline of a skeleton printed on them.

Anna stops when she sees David, who is quietly seated on the couch, waiting for her. He is dressed in a fashionable dress shirt and slacks.

David looks at Anna, then down at his own attire.

DAVID

I, uh, borrowed some of Caleb's clothes.
I hope you don't mind. He was about the
same size as me, and I don't own much in
the way of nice clothing.

ANNA

It's fine.

Anna moves towards the front door. David rises.

DAVID
You look nice.

ANNA
Thank you.

David follows Anna outside.

EXT. KRISTEN'S HOUSE - NIGHT - A HALF HOUR LATER

David and Anna walk from her car to Kristen's house, a small, unattractive duplex. Anna turns to face David.

ANNA
So, look. This isn't a big deal or anything, but this isn't just Kristen's place. My boyfriend, Zeke, lives here, too.

DAVID
I didn't know you had a boyfriend.

ANNA
Yeah, well. Neither do my parents. And I wouldn't mind keeping it that way, at least for now, if it's alright with you.

DAVID
I won't say anything. It's none of my business.

Anna nods gratefully. She rings the DOORBELL.

A moment later, KRISTEN, an attractive girl the same age as Anna, opens the front door. Kristen is wearing CAT EARS and a tail. She quickly hugs Anna, then takes in David, who nods politely at her.

KRISTEN
Who's this?

ANNA
This is David, he was friends with my brother, Caleb. I told you about him.

DAVID
How do you do?

KRISTEN
Fine, thank you.

Kristen and David shake hands. Kristen shoots Anna a quick look, but Anna ignores it.

INT. KRISTEN'S HOUSE - FRONT ROOM - NIGHT - CONTINUOUS

Kristen leads David and Anna into her house, where a small party is underway.

KRISTEN

Zeke's out back, smoking. He was waiting for help to carry the kegs.

DAVID

I'll bring them in. Where are they?

KRISTEN

In Zeke's van. It should be unlocked.

David exits. Kristen leans towards Anna.

KRISTEN (CONT'D)

I am potentially interested in getting to know your brother's friend.

ANNA

Have at it.

KRISTEN

Any pointers? Likes or dislikes?

ANNA

Uh... He was in the army?

KRISTEN

That's helpful. Come on.

Anna and Kristen move through her house.

EXT. KRISTEN'S HOUSE - BACK PORCH - NIGHT - MINUTES LATER

Anna and Kristen stand outside with Zeke and his friend CRAIG, smoking. Craig offers a blunt to Anna.

ANNA

Ugh, I wish. I can't smoke tonight.

ZEKE

What, your houseguest?

ANNA

Yeah, he's-

David emerges from the yard, CARRYING TWO KEGS. He has one propped on his shoulder and is carrying the other with one hand.

DAVID

I wasn't sure where you'd want these.
Back here?

Kristen gives Anna an incredulous look, then quickly turns to David.

KRISTEN

Yeah, here. Hang on, I'll get the tap.

Kristen disappears inside as David carefully sets the kegs down. Craig offers David the blunt.

CRAIG

Hey, man, you want some?

ANNA

Craig-

DAVID

Sure.

David takes the proffered blunt and inhales deeply.

DAVID (CONT'D)

Thank you.

David passes the blunt back to Craig, who then pointedly offers it again to Anna, who grimaces.

ANNA

Thanks.

Anna takes the blunt and inhales.

INT. KRISTEN'S HOUSE - NIGHT - AN HOUR LATER

MUSIC blares inside Kristen's house and a few people are dancing in her living room. Anna watches David from across the room; David is conversing with Kristen.

Zeke approaches Anna and hands her a cup of beer.

ANNA

Thanks.

ZEKE

You okay?

ANNA

I'm fine.

ZEKE

You want to-?

Zeke gestures with his head back towards his room. Anna smiles.

ANNA

Yeah, okay.

On the other side of the room, David turns to watch Zeke and Anna exit, then looks back to Kristen.

KRISTEN

-so what I told him was, even if I could still trust you... Oh, goddammit.

Kristen trails off, looking at the door. A group of THREE GUYS have walked in, glaring around the party antagonistically. David follows her gaze.

DAVID

Who are they?

One of the guys, DREW, immediately locks eyes with Kristen. He strides towards her.

KRISTEN

Uh, that is my ex. The one I was telling you about.

Drew comes up to Kristen and David. He ignores David, his attention on Kristen.

DREW

Hey. I need to talk to you.

KRISTEN

I'm busy right now, Drew.

DREW

I've been calling you all week, then I hear you're having a party tonight? What the fuck?

KRISTEN

I'm talking to my friend. You're being rude.

Drew GRABS Kristen's arm, pulling her away from David.

DREW

Listen, just come here-

David steps forward and GRIPS Drew's WRIST, TWISTING IT, causing Drew to release Kristen. Kristen takes a step back, wide-eyed.

Startled, Drew yanks his arm away from David, facing him. People at the party turn, noticing the altercation.

The TWO GUYS Drew came in with MOVE UP behind him. David glances at them, but remains focused on Drew.

DREW (CONT'D)

Fucking asshole.

Drew SHOVES David, pushing him back.

David shifts his weight slightly, then reaches out, GRABS DREW'S HEAD and SMASHES IT INTO THE WALL, SHATTERING a framed photo. Drew falls to the floor, unconscious.

Drew's two friends are frozen, staring at David. David nods at Drew's prone body.

DAVID

Get him out of here.

The two exchange a look, then lift Drew by his arms and drag him out of the party. There is a round of APPLAUSE from the rest of the party. Craig shouts out:

CRAIG

Fuckin' awesome!

David reaches down and picks up the photo he broke with Drew's head. It is a photo of Kristen as a teenager, in a cheerleader uniform.

Kristen is staring at David breathlessly. David carefully picks broken glass out of the picture frame.

DAVID

I'm sorry about your photograph. I'll buy you a new frame.

KRISTEN

No, don't worry about it. Did you- Did you want to see the rest of the house?

David looks at her.

INT. KRISTEN'S HOUSE - KRISTEN'S BEDROOM - MOMENTS LATER

David and Kristen make out in her bedroom, on her bed, the lights dim. Kristen has her shirt off and is on top of David, kissing him.

After a moment, Kristen stops, pulling slightly away.

KRISTEN

Are you okay?

DAVID

Yeah. Why?

KRISTEN

Seems like you're not really into this.

David blinks. Then he smiles and, in a swift motion, rolls on top of Kristen, moving against her.

DAVID

No. I am.

KRISTEN

Oh. You are.

David leans down and kisses Kristen's neck, gripping her wrists and pinning her to the bed.

INT. KRISTEN'S HOUSE - FRONT ROOM - NIGHT - LATER

David and Kristen emerge from her bedroom and cross to the couch, where Craig is sitting, smoking marijuana. He grins at them.

CRAIG

There you guys are. Thought you'd left your own party, maybe found a better one.

Craig offers the pipe to David while Kristen lights a cigarette.

DAVID

No, I'm good.

CRAIG

Cool. Hey, I wanted to say to you, man, we're not, like, hippies or anything. I wanted to say, I totally support what you guys are doing over there. You need anything here, you let me know.

DAVID
Support us how?

CRAIG
I mean, like, I believe in what you guys
are doing.

DAVID
But you wouldn't support us by, like,
enlisting?

Craig looks uncomfortable.

CRAIG
Nah, I mean, like... I've got asthma, you
know? Makes that kind of like...

DAVID
(laughs)
I'm just messing with you, man.

CRAIG
Oh no, cool. I mean, cool, I knew that.

Kristen rises from the sofa, patting David's arm.

KRISTEN
I'll be right back.

David watches Kristen leave. Craig grins again.

CRAIG
She's fun, huh?

DAVID
Yeah, yeah.
(leans forward)
Could you get me a gun?

CRAIG
(surprised)
I mean, yeah, hell yeah. I can get you a
gun. What do you need a gun for, man?

DAVID
I'm a soldier, dude. I like guns.

CRAIG
Sure. I know a guy. It'll be a few
hundred though, more for something fancy.
You got cash?

DAVID
I do.

CRAIG

Sure. I can set something up. Let me get your number.

David pulls out a disposable cell phone.

DAVID

I'm using a burner right now. The number's on the back.

David hands the phone to Craig, who punches the number into his own phone.

CRAIG

Perfect.

Anna comes into the party from the hallway, followed by Zeke. They appear to be engaged in heated discussion.

ZEKE

Why is it even a big deal if I go on tour? It's three weeks, maybe. So what?

Anna turns to David.

ANNA

David, are you ready to go?

David takes his phone from Craig and rises.

DAVID

Sure.

Zeke steps in front of Anna. David watches him.

ZEKE

Look, wait. Can we just talk about this?

ANNA

I have to go, Zeke. Call me tomorrow.

Zeke turns away, exhaling.

ZEKE

Whatever.

Zeke exits the room. Anna blinks, then looks to David.

ANNA

Let's go, okay?

David nods. He shrugs at Kristen, then walks with Anna towards the front door.

EXT. KRISTEN'S HOUSE - NIGHT - MOMENTS LATER

David and Anna walk to her car. Anna takes her keys out.

DAVID

I'll drive.

ANNA

No, I'm fine.

David quickly steps in front of Anna. He touches the side of her face, peering into her eyes. Anna inhales, surprised, but does not shrink away.

David moves his hand down and smoothly pulls the keys from her grasp.

DAVID

I'll drive. You're stoned.

ANNA

Wait. How are you more sober than me?

DAVID

I'm bigger than you.

David unlocks Anna's car and opens the passenger door for her. Anna hesitates, then climbs inside.

INT. ANNA'S CAR - NIGHT - MINUTES LATER

David drives quickly, shifting gears. Anna, in the passenger seat, lights a cigarette. David glances at her.

DAVID

Please put on your seat belt.

Anna fastens her seat belt. Her CD of 1980s goth music is playing a slower song. David glances at her.

DAVID (CONT'D)

Do you want to talk about it?

ANNA

No, it's just... it's nothing. We had an argument. Old stuff. Zeke... When we first started dating, I loved that he was in a band. But now I'm saving up for college, and he just isn't moving on, you know? Like, he doesn't even have a job.

DAVID

Well, he's a drug dealer.

ANNA

He's not a drug dealer!

(pause)

He sells drugs sometimes. Like, to friends, to make extra cash.

David reaches up and adjusts the rearview mirror.

DAVID

Well. If he's messing things up with you, then he's a fool, and you don't need to worry about it.

Anna makes an incredulous noise. David looks over at her.

DAVID (CONT'D)

I'm serious. I mean, hell, if I'd had a girl like you back home, you better believe I wouldn't have gone over to the Middle East to get shot at.

Anna looks over at David. She smiles.

ANNA

Thanks.

David drives in silence for a moment.

DAVID

I like this music.

ANNA

You do? It's just a mix I made. I can make you a CD if you'd like.

DAVID

Can you put this song on it?

ANNA

Yeah. Of course.

David steers the car down the narrow road leading to their house.

INT. PETERSON HOUSE - HALLWAY - MINUTES LATER

David and Anna walk down the hallway together, towards their bedrooms. They reach the door to Anna's room first. They stand near each other in the narrow hallway.

ANNA

So, uh. Goodnight.

DAVID

Goodnight. Thank you for inviting me out.

ANNA

No, um, no problem. Goodnight.

Anna enters her bedroom, shutting the door behind her.

INT. PETERSON HOUSE - ANNA'S ROOM - NIGHT - CONTINUOUS

Anna stands just inside her bedroom door. She can hear David's footsteps moving away, entering Caleb's room.

Anna sighs and crosses her bedroom, taking off her shirt. She collapses onto her bed, looking up at the ceiling.

After a moment, Anna rises from her bed. She moves over to her bookshelf and pulls out a BLANK CD and a marker.

Anna writes on the CD: "**MIX FOR DAVID.**" She then moves back to her bed and opens her laptop.

INT. PETERSON HOUSE - ANNA'S ROOM - NIGHT - LATER

Anna leans back on her bed, slipping on her headphones. She stares out the window, nodding her head slightly, listening to the mix she just made. Anna smiles slightly, to herself.

EXT. PETERSON HOUSE - FRONT WINDOWS - NIGHT - CONTINUOUS

Through the front windows of Anna's bedroom, she is visible lounging on her bed, listening to her MUSIC loudly on her headphones.

Anna shifts her position, closing her eyes. Without opening them, she reaches up over her head and TURNS OFF THE LIGHT. Anna's room goes dark.

In the room next to Anna's, also visible through the front windows, David sits on Caleb's bed, perfectly still. He stares out the window, into the darkness outside.

FADE TO:

INT. PETERSON HOUSE - KITCHEN - MORNING

Wearing an undershirt and pajama pants, Anna walks into the kitchen and starts making herself tea.

Glancing outside, Anna sees David pacing in the backyard, speaking into his disposable cell phone. His voice is barely audible from inside.

DAVID

An orthodontist? I don't... No, I don't need that. Fingers, yes.

David turns, pacing as he speaks into the phone. Anna moves to the side of the window, out of view.

DAVID (CONT'D)

As soon as possible. I already feel like I've waited too long. Money's no issue.

EXT. PETERSON HOUSE - BACKYARD - MORNING - CONTINUOUS

David continues speaking into the phone.

DAVID

I understand money's an issue for you. I just meant I have it.

(pause)

I can be there. I'll keep this phone in case anything comes up and you need to reach me. Copy.

David hangs up. He looks towards the house.

INT. PETERSON HOUSE - ANNA'S ROOM - DAY - MINUTES LATER

Anna sits on her bed, her netbook propped in front of her. A military webpage is up on the screen. Anna speaks into her cell phone.

ANNA

Yes, his name is David Andersen Collins. I think I can tell you what unit he served in if that helps.

(pause)

No, nothing's wrong. He was friends with my brother and we just heard he's back, so any contact information you could give me would be helpful.

(pause)

Yes, that's my cell phone. Thanks.

INT. FORT KENILWORTH - VETERANS AFFAIRS OFFICE - DAY

A woman wearing an army uniform, SERGEANT HALWAY, speaks into a telephone headset. She is facing a computer.

SGT. HALWAY

Okay, ma'am. I'll call you when I have any information. Goodbye.

Sergeant Halway taps a button on her headset, terminating the call. She looks at her computer screen.

The screen shows a records search form for a David Andersen Collins, with his rank and Social Security number displayed. Across the screen is a red alert banner that reads:

"RECORD CLASSIFIED - CONTACT KPG CORP. IMMEDIATELY."

Sergeant Halway reaches for her phone.

INT. KPG BUILDING - HALWAY - DAY - MINUTES LATER

AUSTIN, a KPG employee in his 30s, strides quickly down a hallway. He is carrying a FOLDER bearing a KPG logo and speaking into a Bluetooth device.

AUSTIN

Tell Fort Kenilworth that David Collins is deceased. Just give them the official version. We'll take it from here.

Austin removes his Bluetooth and slips it into his pocket as he continues down the hallway.

INT. KPG BUILDING - MEETING ROOM - DAY - CONTINUOUS

In a meeting room, a man in a black suit, MAJOR CARVER, sits at a long table across from three KPG EXECUTIVES in similar attire. One of them, HENDRICKS, is speaking.

HENDRICKS

I'm meeting with the rest of our board next week to discuss the future of our work with the military in light of Project Aegolius' dissolution. Richard has some further information on that. Richard?

Major Carver nods.

MAJOR CARVER

I can't get into too many details, nor would you want me to. However, I can say-

There is a KNOCK on the door, interrupting Carver.

The door OPENS and Austin leans in, holding the folder. He looks quickly at Major Carver.

AUSTIN
I'm sorry to interrupt. Something's come up.

Major Carver looks at Austin, then nods, rising.

MAJOR CARVER
You'll have to excuse me.

Hendricks nods curtly. Major Carver exits the room.

INT. KPG BUILDING - HALLWAY - DAY - MOMENTS LATER

Major Carver walks alongside Austin down the hallway, rapidly perusing the contents of the folder.

MAJOR CARVER
When did Fort Kenilworth receive this call?

AUSTIN
About an hour ago, sir.

MAJOR CARVER
Have you I.D.ed the caller?

AUSTIN
Not confirmed, but she gave her name as Anna Peterson.

Major Carver stops walking.

MAJOR CARVER
Peterson...?

AUSTIN
She's the sister of one of our nullified subjects. Caleb Peterson.

Major Carver looks quickly at Austin.

MAJOR CARVER
Where is she?

AUSTIN
Home address is in there.

Major Carver closes the folder and begins walking again, quickly. Austin hurries after him.

MAJOR CARVER

Get me on the next flight. If we need to charter something, do it. And I'm going to need some shooters.

AUSTIN

If anyone asks what's happening, what do I tell them?

MAJOR CARVER

Make something up. No one outside of this circle can know that any of our subjects are still active, understood? If KPG gets any blowback on this, you and I will both be hung out to dry. Got that?

Austin nods.

MAJOR CARVER (CONT'D)

Call me when you have a plane booked.

Austin quickly turns and heads down the hall as Carver continues in the other direction.

EXT. ROCK QUARRY - DAY - CONTINUOUS

A pick-up truck is parked inside an abandoned rock quarry. Craig stands next to the truck, along with an older man, HIGGINS, who has tattooed hands.

David walks down into the quarry, appearing over its horizon, carrying his rucksack. Craig and Higgins turn at his approach.

HIGGINS

That him?

Craig nods and raises a hand in greeting; David returns the wave as he approaches.

DAVID

Hey.

HIGGINS

Where's your car?

David gestures behind him.

DAVID

I parked a way's back. I felt like a walk. I'm not late, am I?

HIGGINS

No, you're on time.

DAVID

Great.

HIGGINS

Before we start anything here, I'd like to see that you've got some cash on you, if you don't mind.

Craig shrugs apologetically, but David is already reaching into his rucksack. He takes out a thick envelope of \$100 bills, opening it for Higgins to see.

DAVID

That should be good?

HIGGINS

Yes, indeed.

David pockets the envelope. Higgins faces the truck.

HIGGINS (CONT'D)

Craig here didn't seem to know exactly what you might be looking for, so I brought a few options.

DAVID

Good.

Higgins unlocks an aluminum box in the rear bed of the pick-up truck, raising its lid. It is filled with FIREARMS and boxes of BULLETS.

HIGGINS

You looking for a rifle or a handgun?

DAVID

Handgun.

HIGGINS

Figured so. Now, some of these guns might have numbers on them, and some don't. The prices vary, but they're all in top condition and ready to fire. Here...

Higgins reaches into the box and removes four handguns, as well as two boxes of bullets. He carries this load over to a flat rock area, followed by Craig and David.

Higgins sets down the guns, laying them out.

HIGGINS (CONT'D)

You've got your Beretta there, I'm sure you're used to that one. Don't know if you've fired this before. Nine millimeter Witness Elite. Similar weapon, but I prefer the recoil action, almost no kick.

Higgins hands David a chrome pistol. David opens the chamber, checking the gun, then begins rapidly TAKING THE GUN APART, checking each piece. Higgins watches him.

HIGGINS (CONT'D)

You army?

DAVID

Yes, sir.

HIGGINS

Navy, myself. 'Course, that was some time ago.

David snaps the pieces of the pistol together, reassembling it. He nods.

DAVID

It's fine.

HIGGINS

So. You'll take the Elite, then?

DAVID

Oh, I'll take all of them.

HIGGINS

All of the handguns?

DAVID

No. Everything. All your guns.

HIGGINS

You got the money for that?

DAVID

No, I'm going to kill you.

Craig goes still.

CRAIG

Uh, David...

HIGGINS

Now, don't get funny with me, boy.

Higgins reaches behind himself and pulls a SMALL REVOLVER from a holster in his belt. He aims the gun at David.

HIGGINS (CONT'D)

If you think I'd come-

David reaches out and GRABS the wheel of the revolver in Higgins' hand, holding it tightly.

With his other hand, David snatches up another revolver and SNAPS IT OPEN.

Higgins, eyes suddenly wide, tries to COCK THE REVOLVER, pulling the hammer back. The wheel rotates slightly, then David squeezes the gun harder, STOPPING IT.

The bullet loaded in Higgins' small revolver is just a centimeter away from being under its hammer.

Using his free hand, David grabs a bullet and loads it into the revolver without looking. He snaps the chamber wheel in and raises the gun to aim it at Higgins, COCKING IT. Higgins' face goes slack. Craig stares, frozen.

CRAIG

Oh shit.

Craig spins and starts RUNNING towards the quarry's exit.

David pulls the trigger on the revolver aimed at Higgins. The hammer hits an empty chamber. The gun CLICKS.

Higgins grabs onto the small revolver he is aiming at David with BOTH HANDS-just as David pulls the trigger of his revolver a third time, SHOOTING HIGGINS IN THE FACE and BLOWING THE BACK OF HIS HEAD OFF.

As Higgins' body jerks back, David yanks the small revolver from his grasp.

Craig is RUNNING AWAY in the distance, nearing the exit to the quarry, frantically scrambling up its slope.

David aims the small revolver out, inhales, then slowly EXHALES. He shifts the gun so that it is pointed just slightly in front of Craig and PULLS THE TRIGGER.

The gun FIRES.

For a fraction of a second, nothing happens. Then the back of Craig's head EXPLODES from the bullet's impact and Craig falls to the ground, his dead body skidding through the gravel from its momentum.

David regards the two corpses in front of him for a moment, then stands and wipes the small revolver clean on his shirt. He kneels and places it in Higgins' hand, closing Higgins' fingers around it multiple times.

David turns around. He collects all of the handguns and bullets from the rock, placing them in his rucksack. David then climbs into the back of the pick-up truck to peer inside the aluminum box.

The box contains two single barrel SHOTGUNS and an ASSAULT RIFLE, as well as boxes of bullets. David lifts these out.

Beneath the assault rifles is a GRENADE. David looks at it.

INT. PETERSON HOUSE - ANNA'S ROOM - DAY - CONTINUOUS

Anna lies on her bed, listening to music on her stereo. Her cell phone rings. She answers it.

ANNA

Hello?

(pause)

Yes, thank you for calling me back.

Anna is silent, listening to the voice on the other end of the phone. She sits up.

INT. PETERSON HOUSE - KITCHEN - DAY - MOMENTS LATER

Laura is cooking in the kitchen. Two PUMPKINS sit on the counter. Anna enters the room behind her.

ANNA

Mom, can I talk to you?

Laura frowns, carrying a pan over to the stove.

LAURA

Sure, sweetie, what's going on?

ANNA

I called the military base David said he was just discharged from, Fort Kennilworth, to ask about him.

LAURA

What? Why would you do that?

Anna starts to speak, but stops at the sound of the front door opening. Spencer's voice calls out:

SPENCER (O.S.)
Hey, is anyone home?

LAURA
We're in here!

Spencer enters the kitchen, looking pale.

SPENCER
I need a drink.

Spencer crosses to a liquor cabinet and pours whiskey out into a tumbler.

LAURA
What-? Spencer, what is it?

SPENCER
They found Allan, my boss. He's been missing from work the last couple of days, and people were getting worried, so one of his friends broke into his home.

Spencer takes a quick drink of whiskey.

SPENCER (CONT'D)
They found him and his girlfriend dead. They'd both taken pills, I guess he had some prescriptions... It looks like a suicide pact kind of thing.

LAURA
Oh my god! But that- That doesn't make any sense. He was...

SPENCER
Totally normal. Yeah. The police are investigating. There was nothing in their wall safe, but it wasn't broken into... but she had some bruises... I guess we'll have to see what the police say.

LAURA
Maybe one of them was like, dying of cancer or something?

SPENCER
I guess we'll find out.

Spencer finishes his drink.

SPENCER (CONT'D)

The damned thing is, this means I'm regional manager. At least, for a while. As soon as corporate heard, I got a call. They're offering me the same salary as Allan to start right away.

LAURA

Oh! That's...

Laura trails off. Spencer nods and pours himself another whiskey. He glances towards the doorway.

SPENCER

Hey, David. I didn't hear you come in.

David is standing in the kitchen doorway, holding shopping bags. Anna takes a step back, startled.

DAVID

I didn't want to interrupt. I'm sorry to hear about your colleague.

SPENCER

That's okay. Thank you. Care for a drink?

DAVID

Sure. I'll be right back.

David exits, carrying his bags. Anna looks at her parents. Her cell phone, in her pocket, rings.

Anna checks the number, then quickly exits the kitchen.

INT. PETERSON HOUSE - FRONT ROOM - DAY - CONTINUOUS

Anna moves into the living room, answering her phone. She speaks quietly.

ANNA

Zeke?

INT. ZEKE'S VAN - DAY - CONTINUOUS

Zeke is speaking into his cell phone as he drives his van down a side street. He is visibly upset.

ZEKE

Hey, Anna. I just- can you talk now?

INT. PETERSON HOUSE - FRONT ROOM - CONTINUOUS

Anna looks towards the kitchen, then turns away.

ANNA

Not really. I'm at home. What's going on?

INT. ZEKE'S VAN - DAY - CONTINUOUS

Zeke turns the van around a corner, holding his phone.

ZEKE

It's Craig, babe. They found him out in the woods. Dead. He got shot.

INT. PETERSON HOUSE - FRONT ROOM - DAY - CONTINUOUS

Anna stares out the front windows, shocked.

ANNA

What? But- who... Do they know who-?

ZEKE (ON PHONE)

No.

INT. ZEKE'S VAN - DAY - CONTINUOUS

Zeke continues talking into his phone as he drives. He checks his side mirror and frowns.

ZEKE

He was with some guy... I don't know all the details. Can you come meet me later?

INT. PETERSON HOUSE - FRONT ROOM

Anna looks out the windows. Behind her, out of view, David stands on the stairs, very still, watching her.

ANNA

Yeah, of course. I have something else I need to talk to you about, too.

INT. ZEKE'S VAN - DAY - CONTINUOUS

Zeke frowns, looking into his side mirror as he drives.

ZEKE

What is it?

From behind Zeke, a POLICE SIREN chirps to life. Blue and red POLICE LIGHTS FLASH.

ZEKE (CONT'D)

Shit, babe, I got to go. Call you back.

Zeke quickly hangs up his phone, tossing it into the passenger seat.

INT. PETERSON HOUSE - FRONT ROOM - DAY - CONTINUOUS

Anna frowns, the phone still to her ear.

ANNA

What? Hello?

Anna looks down at her phone. Behind her, David audibly moves forward, walking into the front room.

Anna spins to face David, startled. She looks down at her phone again, then pockets it.

ANNA (CONT'D)

Hey. I... I'm going out for a bit.

DAVID

Okay.

Anna opens the front door and quickly exits the house.

David watches through the windows as Anna climbs into her car and drives away.

INT. DINER - NIGHT - ONE HOUR LATER

Anna enters a small, old-fashioned diner, looking around. The diner is nearly empty, with just a few customers.

Kristen, wearing a diner uniform, quickly moves from behind the counter and embraces Anna. Kristen looks as though she has been crying.

KRISTEN

Are you okay?

ANNA

Yeah. I just heard about it from Zeke.
How are you doing?

KRISTEN

I'm fine... I just don't get it. Who'd want to hurt Craig? He was friends with everyone.

ANNA

I know. Can you sit down?

KRISTEN

Yeah. I have to finish out my shift, but Sebastian said I can take a break.

Anna and Kristen move over to an empty booth.

EXT. PETERSON HOUSE - FRONT STOOP - NIGHT - CONTINUOUS

David and Luke sit out on the front stoop. In front of them, the two PUMPKINS have been placed on a layer of newspaper covering the concrete, along with two knives.

DAVID

So how does this work?

LUKE

First you make a hole at the top, so you can reach in and scoop all the guts out.

Luke takes a steak knife and begins sawing a hole in the top of the pumpkin, with effort. David picks up a knife and starts to do the same. David then stops, examining the knife.

DAVID

Your parents' knives suck.

LUKE

Yeah.

David sets down the steak knife he is holding, then removes a BUTTERFLY KNIFE from his pants pocket.

Luke stares as David FLIPS the butterfly knife open. Using the gleaming blade, David easily cuts a hole in the top of his pumpkin.

DAVID

That's better.

LUKE

Do you carry that on you, like, all the time?

DAVID
This knife? Yeah.

LUKE
Why?

DAVID
(shrugs)
Just in case.

David resumes carving his pumpkin.

INT. DINER - NIGHT - CONTINUOUS

Anna and Kristen sit across from each other in a diner booth. Anna drums her fingers, looking worried.

ANNA
Something else happened... It's kind of weird. I called the army base David said he was from. They told me David Collins died a week ago. He was in a military hospital in Idaho, there was a fire from some oxygen tanks. About twenty people died, David Collins was one of them.

KRISTEN
Okay, so... wrong David Collins. Common name. Come on, it's the military.

ANNA
David Andersen Collins. The woman I talked to emailed me a photo of him. Brown hair, round face, acne problem. Looked like a nice guy. Not David.

Kristen regards Anna seriously.

KRISTEN
You're really worried about this?

ANNA
Yeah. I am. A little.

Kristen considers.

KRISTEN
Does David have any I.D.? Credit cards?

ANNA
I've never seen him use a wallet.

KRISTEN

What about his phone? He has a burner, right? Why don't you check some of the numbers he's called? Your brother knows computers. Have him look them up.

ANNA

Yeah. That's a good idea. Thanks.

One of Kristen's coworkers, a man wearing a bandana and GRILL CHEF apron, stops by the booth. He speaks quietly, nodding at a pair of seated customers.

GRILL CHEF

Hey, Kristen. I think that couple's been done for a bit.

KRISTEN

I've got it. Thanks.

Kristen rises. Anna does the same.

ANNA

Call me when you get off, okay?

KRISTEN

I will. Take care of yourself.

ANNA

You too.

Anna exits the diner as Kristen moves to a table.

INT. PETERSON HOUSE - FRONT ROOM/DINING ROOM/KITCHEN - NIGHT

David and Luke carry their completed pumpkins in from outside. Luke's jack-o'-lantern is an ornate ghoulish face, with detailed facial features. David's is a geometrically precise, traditional jack-o'-lantern.

DAVID

Do you want some advice, Luke?

LUKE

Sure.

David sets his pumpkin and the butterfly knife down on the kitchen table. He removes his jacket and tosses it onto a nearby chair in the living room.

DAVID

Never let anyone pick on you. Otherwise, you'll carry it with you forever. Those guys at school, they're bigger than you?

Luke sets his jack-o'-lantern down on the kitchen counter. He looks at it.

LUKE

Yeah.

DAVID

Then bring a knife to school. If they take it away from you and beat you up, go to their houses at night and burn them down with their families inside. What's the worst they can do?

Luke does not look particularly convinced by this.

LUKE

Yeah, okay.

DAVID

Here.

David CLOSES the butterfly knife and hands it to Luke.

DAVID (CONT'D)

Keep it.

Luke takes the knife from David. He awkwardly opens it, using both hands, and then shuts it.

LUKE

You're giving this to me?

DAVID

Yeah, man, it's yours. I've got others.

The front door opens in the next room. Luke quickly POCKETS the knife as Anna steps inside. David looks over at her from the kitchen, smiling.

DAVID (CONT'D)

Hey, care to join us?

Anna looks at the chair in the front room, where David's jacket is draped. She casually moves towards it.

ANNA

Ah, no, probably not. Mom and dad around?

DAVID

They went to the store. Your mom's going to make pumpkin pie.

ANNA

That's cool.

Anna looks up. David is setting his pumpkin on the kitchen counter, next to Luke's.

Anna feels the pocket of David's jacket, then stops when her hand touches his CELL PHONE. She quickly slips David's disposable cell phone out of his pocket and exits into the hallway, clutching it in her hands. Neither David nor Luke look at her.

INT. PETERSON HOUSE - ANNA'S ROOM - MOMENTS LATER

Anna enters her room and quickly shuts the door behind her. She puts some MUSIC on her stereo, a loud goth song.

Anna snaps David's phone open, scrolling so that its screen displays recent calls. Anna takes her own cell phone out and SNAPS A PICTURE of David's phone screen.

Anna scrolls further through David's recent calls; there are only a few more.

Suddenly David's phone RINGS LOUDLY, vibrating in her hand. Anna freezes.

ANNA

Shit.

Anna spins for the door to her room, moving quietly.

INT. PETERSON HOUSE - HALLWAY - CONTINUOUS

Anna rapidly crosses the hallway. She opens the door to Caleb's room, then spins back into the hallway.

Anna ducks back into her bedroom and shuts the door. A moment later, David enters the hallway, holding the receiver to the Petersons' CORDLESS PHONE to his ear.

David walks down the hallway. His cell phone is audible RINGING near the end of the hallway, its noise muffled. David heads towards the sound.

David stops at the door to Anna's room, listening to her muffled music.

INT. PETERSON HOUSE - ANNA'S ROOM - CONTINUOUS

Anna stands just inside the door to her room, not moving.

Silence, then Anna can hear David's FOOTSTEPS in the hallway, moving away.

INT. PETERSON HOUSE - HALLWAY - CONTINUOUS

David continues walking towards the sound of his ringing cell phone. He opens the door to Caleb's room.

INT. PETERSON HOUSE - CALEB'S ROOM - NIGHT - CONTINUOUS

David's cell phone is on the floor of Caleb's room, RINGING and vibrating.

David hangs up the cordless phone receiver and his cell phone stops ringing. He reaches down and picks it up off the floor, smiling mildly.

INT. PETERSON HOUSE - HALLWAY - MOMENTS LATER

David closes the door to Caleb's room and walks back towards the front room.

INT. PETERSON HOUSE - ANNA'S ROOM - CONTINUOUS

Anna moves over to her bed and sits heavily on it, exhaling. She puts her head in her hands.

Anna's cell phone RINGS, startling her. She looks it, frowns, then answers hesitantly.

ANNA

Hello?

INT. CITY JAIL - HALLWAY - NIGHT - CONTINUOUS

Zeke stands at the end of a concrete hallway lined with JAIL CELLS. He holds the receiver of a pay phone.

ZEKE

Hey, uh, it's me.

INT. PETERSON HOUSE - ANNA'S ROOM - CONTINUOUS

Anna smiles, starts to speak into her phone, then stops. Her smile drops from her face.

ANNA

What...? I don't... I don't understand.
They found the gun that killed Craig...
in your van?

INT. CITY JAIL - HALLWAY - NIGHT - CONTINUOUS

Zeke looks up and down the jail hallway, speaking quietly into the phone.

ZEKE

Yeah. It was wiped clean. They got an
anonymous tip or something.

(pause)

No, I mean, all they'll say to me is it
was anonymous. Yeah, I know.

INT. PETERSON HOUSE - ANNA'S ROOM - CONTINUOUS

Anna looks shocked as she speaks into the phone.

ANNA

Well, you're innocent!

INT. CITY JAIL - HALLWAY - NIGHT - CONTINUOUS

Zeke lowers his head. When he speaks into the receiver, his voice is thick, as if he's trying to muster bravado.

ZEKE

Yeah, I know, but... Then they searched
my room, and they found some other stuff.
You know. So, it looks like I might have
to do a bit of time. They haven't set
bail for me yet 'cause of that.

There is a long silence while Zeke listens.

ZEKE (CONT'D)

No, I have a lawyer. He's calling
Kristen, it's okay. That's why I called
you. I just wanted to hear your voice.

A PRISON GUARD steps into the hallway.

PRISON GUARD

Hastings, wrap it up!

The prison guard leaves the hallway. Zeke rolls his eyes, swallows, then speaks into the phone.

ZEKE

I gotta go, baby. I love you. Yeah. No. I love you too, babe. I gotta go. Bye.

INT. PETERSON HOUSE - ANNA'S ROOM - CONTINUOUS

Anna, crying, hangs up her phone. It drops from her hand.

INT. PETERSON HOUSE - FRONT ROOM/DINING ROOM/KITCHEN - NIGHT - MINUTES LATER

Anna walks down the hallway from her bedroom, moving into the front room. Her mascara has run down her face and she is sniffing.

Luke is doing his trigonometry homework on the living room floor. He glances up at Anna, confused.

In the dining room, David is setting the table for dinner while Laura prepares food in the kitchen. Spencer is seated at the dining room table, reading. He looks up at Anna, taking in her distraught state.

SPENCER

Anna? What's wrong?

ANNA

My, um, my friend Craig died today. He was murdered.

Laura and Spencer look at each other, shocked.

LAURA

Oh my goodness. That shooting at the quarry?

ANNA

Yeah.

LAURA

We just heard about that on the radio.

Laura crosses quickly to Anna.

ANNA

And... and they arrested Zeke for it, they found the gun in his van. But he didn't do it. They were good friends.

LAURA

Zeke?

Spencer sets down his book.

SPENCER

I'm sorry, Anna, but if they arrested your ex-boyfriend, it could be for a good reason. Zeke Hastings was never exactly a pillar of the community.

Anna's eyes blaze with fury.

ANNA

He's not my ex-boyfriend, dad, he's my boyfriend! I never stopped seeing him! I'm twenty years old, I can date who I want!

Spencer's face flushes.

SPENCER

As long as you're in this house-

ANNA

(interrupting)

You know absolutely nothing about him! You don't know Zeke at all!

SPENCER

I know he's a druggy burn-out who started dating my daughter when she was seventeen-

ANNA

Oh yeah? Oh really?

Anna and Spencer are both shouting now. Anna POINTS AT DAVID, who is standing by the table, holding silverware.

ANNA (CONT'D)

What about him? Everyone's best friend there. What do you know about him?

Spencer opens his mouth, confused.

ANNA (CONT'D)

I called the military base he said he was from, and they said he was dead!

(MORE)

ANNA (CONT'D)

Then they sent me a photo of him that wasn't him! What do you think of that?

Spencer looks towards David hesitantly. Laura and Luke both look confused. David laughs.

DAVID

Military intelligence for you.

ANNA

Oh yeah?

(to Spencer)

Ask him to show you his I.D.! He's not David Collins! We don't know who he is!

Spencer again looks to David.

DAVID

I was part of a special forces unit when I was injured, so they should be providing a cover story to any civilians who ask about me. That's a good thing. But I did get my dog tags back. They're right here.

David sets down the forks in his hand. He reaches into his pants pocket and hands a pair of METAL DOG TAGS to Spencer, who looks at them. They bear the name "COLLINS, DAVID ANDERSEN."

DAVID (CONT'D)

I don't like to wear them because, I don't know. I like having them with me, though. As for my I.D., I don't have a current license, but I've got my documents in my bag. Should I go...?

David gestures towards Caleb's room. Spencer shakes his head.

SPENCER

That won't be necessary. Anna, I think you owe David an apology.

ANNA

No fucking way.

SPENCER

You watch your mouth, young lady!

Spencer stops and takes a breath.

SPENCER (CONT'D)

I am very sorry about your friend Craig. But as for Zeke Hastings and his crew, I have it on good authority that they're a bunch of pot dealers! You know why they arrested Zeke for the murder? Because he probably did it, Anna!

ANNA

Fuck you!

Anna turns and storms back down the hallway, to her room, passing Luke. Spencer and Laura stand for a moment, looking after her, then Spencer turns to David.

SPENCER

David, I am very sorry about that.

DAVID

It's okay. She's upset. I probably should have explained the special forces thing earlier, but we're not really supposed to talk about it.

SPENCER

(sighs)

No. I understand. Beer?

DAVID

Yes, please.

Spencer moves towards the kitchen.

INT. PETERSON HOUSE - ANNA'S ROOM - NIGHT - CONTINUOUS

Anna sits on her bed, tears running down her face. Music plays on her stereo.

Anna blinks, then turns on her phone and brings up the picture she took of David's phone screen.

There are five entries. One number appears three times as missed calls. Anna takes a breath.

ANNA

Okay. Kristen.

Anna taps one of the numbers, then scrolls through her contacts, bringing up "CRAIG." Craig's number matches the last number that called David's phone.

ANNA (CONT'D)

Craig...

Anna goes back to the photo. Only one number remains. Anna frowns at it, then opens up her netbook. She punches the phone number into an internet search page.

There is a soft KNOCK on Anna's door.

ANNA (CONT'D)

What?

The door opens and DAVID steps inside, shutting the door. Anna quickly SHUTS HER NETBOOK, turning to face him.

DAVID

Hey.

David crosses the room and sits down on the floor, facing Anna. She does not move.

DAVID (CONT'D)

I just wanted to say how sorry I am about Craig. He seemed like a really cool guy.

Anna says nothing.

DAVID (CONT'D)

And Zeke getting arrested... Again. I'm very sorry.

Anna again says nothing. David looks around the room.

DAVID (CONT'D)

I know you don't need me here in this stressful time. I'm not helping you, which is a shame, because I'd promised your brother Caleb I'd do anything I could to help your family. But just so you know, I'll be moving on in two days. So, you don't have to put up with me much longer. Okay?

Anna does not respond. David leans forward.

DAVID (CONT'D)

Okay?

ANNA

Okay.

DAVID

Good.

David leans back. He looks over at the stereo. On top of the stereo is the CD with "**MIX FOR DAVID**" scrawled on it.

David smiles, reaching for the CD.

DAVID (CONT'D)
Is this the CD you made me?

ANNA
Uh. Yeah.

DAVID
Is it done?

Anna nods. David rises, holding the mix CD.

DAVID (CONT'D)
Thank you. I can't wait to listen to it.

Anna says nothing. David crosses to the door.

DAVID (CONT'D)
I'm sure you'll feel better about this
whole thing soon, when you get some
perspective on it.

Anna does not respond. David exits the room, closing the door behind him.

Anna waits a moment, then quickly moves to her door and LOCKS IT, her hands trembling. She sits back on the bed.

INT. PARKING GARAGE - NIGHT

Major Carver emerges from an elevator into a dimly lit parking garage, carrying a small suitcase. He is holding his phone with his other hand, rapidly SPEAKING into it.

MAJOR CARVER
I want every contractor within a hundred
mile radius. I don't care where they come
from, KPG, ex-military or whatever. I
need a team mobilized by the time I land.

Major Carver briefly listens to the phone as he crosses over to his car.

MAJOR CARVER (CONT'D)
I'll give them the necessary mission
specs in person. We can't risk a leak on
this.

Major Carver hangs up the phone as he climbs into his car. He starts its engine and drives out of the garage.

INT. ANNA'S CAR - MORNING - THE NEXT DAY

Anna drives. In the passenger seat, Luke examines her phone.

LUKE

You took a picture of David's phone?

ANNA

Yeah. I paid for a reverse directory thing to look that number up online. It said it's the unlisted landline of this doctor in Miami. His name's Peter Boddington. Except he's not a doctor anymore. He got his license taken away two years ago when he performed a face lift on this lady while he was drunk.

Luke hands Anna's phone back to her.

LUKE

So David knows the guy? Maybe it's his uncle or something?

ANNA

That's what I want to find out.

LUKE

So what do you need me to do?

ANNA

I need to talk to the police. The cops found those drugs in Zeke's room and assume they've got their guy. The investigation's closed. Zeke's lawyer is telling him to take a plea.

Luke looks mildly suspicious.

LUKE

Yeah?

ANNA

To get them to reopen it, I need all the information I can get. You remember how you stole a password for that database to do research on your paper last year?

LUKE

Yeah. I got in trouble when I told dad about it.

ANNA

Well, do something like that again. Find out anything you can about this guy.

Luke looks pensive.

LUKE

Do you really think David killed Craig and that other guy?

Anna steers the car down the country road.

ANNA

Yeah. I do.

LUKE

Okay. I'll see if I can find anything. A lot of arrest reports are public record, I'll check those first.

ANNA

Thank you, Luke. I'll be at the diner all day, so just call me on my cell if you find anything.

Luke nods.

INT. HIGH SCHOOL - CLASSROOM - DAY - MINUTES LATER

Luke walks into a full classroom. He moves down an aisle in between the rows of desks, his head lowered.

Luke sits at an empty desk and immediately takes out his netbook, opening it to an internet browser.

JASON is seated behind Luke. He has a BANDAGE over his NOSE and his face is BRUISED. Jason regards Luke balefully, then reaches and POKES LUKE WITH HIS PENCIL. Luke exhales but says nothing.

JASON

Hey, faggot.

Luke does not respond, typing into his netbook. Jason takes out a pencil sharpener and begins meticulously SHARPENING his pencil.

Jason looks over Luke's shoulder. Luke's browser window is open to a news story. The headline reads "DISGRACED PLASTIC SURGEON TO PAY \$2 MILLION IN DAMAGES."

Jason jabs Luke in the back with the sharpened pencil.

JASON (CONT'D)

Hey, what's that? You looking for someone to do your sex change operation?

Luke turns around and PUNCHES JASON IN HIS FACE. The punch is quick but largely ineffective.

The classroom explodes with surprise, several students standing to look. Jason, startled, reels back in his seat. Then he flushes with rage and stands up.

JASON (CONT'D)

You little bitch-

Jason grabs Luke with one hand, PULLING HIM UP OUT OF HIS SEAT, and PUNCHES HIM with the other.

Luke staggers back, falling to land right near a chalkboard at the back of the room. There is a wooden YARDSTICK leaning against the wall next to him.

Jason touches his bruised face where Luke hit him, then furiously strides forward.

The YARDSTICK, swung by Luke, catches Jason across the MIDDLE OF HIS FACE. It breaks in half, splinters flying everywhere.

Jason STUMBLES BACK, holding his injured face. He YELLS with pain.

Luke stands at the back of the classroom, holding the remains of the shattered yardstick, catching his breath. He smiles slightly.

INT. HIGH SCHOOL - SECRETARY'S OFFICE - DAY - LATER

Luke sits in an outside waiting area adjoining the school principal's office. A disapproving SECRETARY glares at him from across her desk. Luke stares at the floor.

The door opens and Laura enters, with David. Laura immediately crosses to Luke. David follows.

LAURA

Are you okay?

Luke nods.

LUKE

I'm fine.

The secretary addresses Laura.

SECRETARY

Mrs. Peterson?

LAURA

Yes, that's right.

SECRETARY

Mister Alston will see you now. Please step inside.

Laura looks at David.

DAVID

Just a second.

David kneels down in front of Luke.

DAVID (CONT'D)

What happened?

LUKE

This kid called me a faggot, so I broke a yardstick on his face.

DAVID

Okay. Did you hurt him?

Luke uncomfortably shrugs. David smiles.

DAVID (CONT'D)

Awesome. No problem.

David rises and turns to Laura.

DAVID (CONT'D)

I'll go in with you.

David and Laura enter the principal's office.

INT. HIGH SCHOOL - PRINCIPAL'S OFFICE - DAY - CONTINUOUS

Mr. Alston addresses Laura and David. Laura looks extremely upset. David appears calm.

MR. ALSTON

Due to our school's zero tolerance policy on violence, I'm afraid we have no choice but to expel your son. That's pending the decision of the board, but I'm afraid it's fairly certain.

LAURA

But...

MR. ALSTON

I'm sorry.

DAVID

What did the kid call him?

Mr. Alston pauses.

MR. ALSTON

What?

DAVID

The kid, you know, what's-his-name that Luke hit in the face. What did he call Luke?

MR. ALSTON

I don't-

DAVID

Did he call him a faggot?

Mr. Alston looks uncomfortable.

MR. ALSTON

I believe that's what was said, yes. But that's no excuse-

DAVID

So that makes it a hate crime.

Mr. Alston is silent for a moment.

MR. ALSTON

What?

DAVID

A hate crime. And I'd like to know how many others have been perpetrated against her son under your watch. A gay student targeted with physical violence finally defends himself, and you're... what? Suspending him?

MR. ALSTON

(hesitates)

We could consider suspension...

DAVID

No. You couldn't. I'll be interested to see what the board thinks of you when this is front of the entire country. Not to mention our lawyers.

(MORE)

DAVID (CONT'D)
(to Laura)
Do you want to sue them?

Laura is totally frozen.

LAURA
I... I don't...

DAVID
(to Mr. Alston)
We're suing you and the school board.

David rises to his feet, pulling Laura with him. Mr. Alston addresses them desperately.

MR. ALSTON
I didn't even know he was gay!

David just shakes his head, moving towards the door.

MR. ALSTON (CONT'D)
What about after school detention?

David stops moving.

DAVID
For how long?

MR. ALSTON
A month?

David considers, then nods.

DAVID
That seems fair.

MR. ALSTON
After school detention. We'll put him to work helping the prom committee set up for the fall dance.

DAVID
We'll agree to that. But I do not want to hear anything further about this young man being harassed. We understand each other?

MR. ALSTON
I think we do, Mister... Who are you?

DAVID
I'm a friend of the family. Good day.

David exits, pulling Laura with him out of the principal's office.

INT. HIGH SCHOOL - SECRETARY'S OFFICE - DAY - CONTINUOUS

David and Laura walk up to Luke, who is still seated miserably in the secretary's office. David points at him.

DAVID

After school detention for a month.

LUKE

That's it?

DAVID

Yeah.

David holds out his palm. Luke hesitates, then slaps it. David turns the slap into a quick fist bump.

DAVID (CONT'D)

See you later.

As David turns to leave, Luke suddenly rises to his feet.

LUKE

David? Can I talk to you for a second?

DAVID

Okay.

Luke glances over at Laura, who still looks somewhat dazed. David turns to Laura.

DAVID (CONT'D)

I'm going to step out into the hall with Luke for a moment, if that's okay.

LAURA

Oh. Certainly.

David and Luke exit the secretary's office, out into the hall. Laura sits down in the seat Luke just vacated. The secretary glares at her. Laura does not notice.

INT. HIGH SCHOOL - HALLWAY OUTSIDE OFFICE - MINUTES LATER

David and Luke speak quietly, leaning up against a row of lockers in the deserted hallway.

LUKE

So, she thinks you killed Craig. And she's trying to make a case to the police, so they'll let her boyfriend go.

DAVID

Anna told you all this?

LUKE

Yeah.

David smiles, as if mildly amused.

DAVID

Do you think I killed Craig?

LUKE

(shrugs)

I don't care. But that's why she wanted me to check out that plastic surgeon in Florida. She wanted to know what the connection was there.

DAVID

Yeah, why would I need a plastic surgeon?

LUKE

To change your appearance. Like, the bones in your face. And maybe scar up your fingers so you don't have prints.

David stops smiling.

LUKE (CONT'D)

I mean, at least that's what I figured. I know you're not really David Collins, I looked him up right after Anna said that. So, maybe you don't want people to know who you are. A surgeon who would do that sort of thing is probably pretty rare. I mean, there's probably rules against it. But that doctor, well, I guess he needs the money, so he'd do that kind of work.

DAVID

That's an interesting theory.

LUKE

I'm not going to tell anyone about it. And no one will believe Anna. She doesn't have anything against you. You killed dad's boss too, right?

David says nothing, regarding Luke curiously.

LUKE (CONT'D)

I don't care. I'm not going say anything.

DAVID

Why not?

LUKE

Because we're friends.

David blinks at Luke.

LUKE (CONT'D)

Right?

DAVID

Yeah. Of course we are.

Luke smiles.

LUKE

Okay. I just wanted you to know.

DAVID

Did Anna tell anyone else about this?

LUKE

I'm not sure. Her friend Kristen, maybe?

DAVID

Okay. Thank you.

David walks back towards the office, his face blank.

INT. LAURA'S CAR - DAY - MINUTES LATER

David drives Laura's SUV, with her in the passenger seat. He is frowning slightly. Laura stares straight ahead, through the windshield.

LAURA

That was an... eye-opening meeting for me. I'm sorry I wasn't of more help.

DAVID

(distracted)

Oh, no problem.

LAURA

I... I guess I just realized that I don't know my own son very well. I haven't been paying much attention to him. That he's... homosexual... It doesn't change anything, of course.

Laura looks to David for a response. David drives as if not really listening.

LAURA (CONT'D)

I guess I should talk to Luke when he comes home. Make sure he knows he can tell us anything. That we'll love him no matter what. Do you think... do you think that's a good idea? To talk to him?

DAVID

Yeah. Sounds like a solid plan.

LAURA

Yes. I think we haven't been talking enough.

(pause)

I really have to thank you, David. I don't know what we would have done if you weren't here. Not just today, with Luke, but... everything. I'm very grateful.

DAVID

Really, Mrs. Peterson. It's no problem.

They continue to drive in silence.

EXT. PETERSON HOUSE - SIDE YARD - DAY - LATER

Laura, a clothespin held between her lips, hangs a white sheet out on a clothesline. Several more sheets and articles of clothing are already hung.

David stands beside Laura, holding a laundry basket. He hands her a towel, the last item in the basket.

DAVID

I'll go get the rest.

LAURA

Okay. Thank you, David.

David nods and walks through the yard, towards the rear of the house, carrying the laundry basket.

Laura clips the towel to the clothesline by its corners, straightening it. She then looks behind her.

Two large, BLACK SUVs are pulling into the DRIVEWAY of the Petersons' house. Laura regards this, puzzled.

INT. PETERSON HOUSE - LAUNDRY AREA - DAY - CONTINUOUS

David removes clothes from the washing machine, piling them into the laundry basket.

David suddenly straightens, as if listening to something.

EXT. PETERSON HOUSE - SIDE YARD - DAY - CONTINUOUS

Laura watches as the two black SUVs come to a stop in front of the house.

The doors to both SUVs open and SEVEN MEN in MILITARY POLICE UNIFORMS climb out. The passenger in the first SUV is a weathered looking man; this is MAJOR CARVER.

The seven men approach Laura, fanning out in their formation. She looks at them, confused.

MAJOR CARVER

Excuse me, ma'am. Are you Anna Peterson?

LAURA

No, she's working at the diner... I'm her mother. What's she done?

The Major shakes his head.

MAJOR CARVER

No, it's fine, ma'am. Your daughter, she put in a phone call to Fort Kennilworth a couple of days ago asking about a man named David Collins.

LAURA

(puzzled)

That's right, she did.

The Major nods to the man next to him, who hands him a manila envelope. The Major removes a PHOTOGRAPH of DAVID.

In the photo, David is slightly younger, his head shaved on one side, and is wearing a hospital gown. He stares blankly into the camera.

Major Carver shows the photo to Laura. He looks tired.

MAJOR CARVER

You wouldn't happen to have seen anyone resembling this man, would you?

Laura nods at the photo, frowning.

LAURA

Yes, that's David. He-

At that moment, David comes out from behind the house, carrying the laundry basket filled with clothing.

David stops moving when he sees the seven men. The seven military policemen stare at David in wide-eyed shock, Major Carver's mouth agape.

Then they all REACH FOR THE GUNS IN THEIR HOLSTERS, the DRIVER of the first SUV fumbling for his.

MAJOR CARVER

Get him!

As the military policemen all STEP FORWARD, David drops the laundry basket and PULLS A PISTOL out from the back of his waistband.

DRIVER

Oh, shit-

The driver is closest to David; David SHOOTS THE DRIVER TWICE in the NECK. The driver's BLOOD sprays across the white sheet Laura just hung as he falls back.

Laura SCREAMS AND RUNS for the house, just as three of the M.P.s OPEN FIRE at David.

David RETURNS FIRE, RUNNING towards the house just as Laura disappears through the front door.

David SHOOTS ANOTHER of the M.P.s as he RUNS, hitting him in the head. The M.P. drops to the ground, dead.

David's GUN CLICKS EMPTY just as he reaches the window to Caleb's bedroom. He LEAPS THROUGH THE WINDOW, shattering the glass with his arms.

INT. PETERSON HOUSE - CALEB'S ROOM - DAY - CONTINUOUS

David crashes into Caleb's bedroom, rolling OVER THE BED and landing in a crouch behind it.

Outside, the remaining M.P.s target the broken window of the bedroom, all of them firing, SPRAYING its interior with bullets.

David glances down. He has a BULLET WOUND in his left arm. Blood soaks the fabric of his shirt.

David reaches under the bed, grabbing a white T-shirt and TEARING AWAY a strip of fabric with his TEETH.

BULLETS continue to spray the wall above David and the bed in front of him. He loops the strip over his arm, then tugs it TIGHT, creating a BANDAGE OVER THE WOUND.

Caleb's trophies and framed photos are shattered by bullets as the M.P.s fire into the room. Dust and debris rain down on David as he REACHES UNDER THE BED.

There is a pause in the fire from outside. The next instant, one of the M.P.s appears outside the shattered window, aiming his rifle in at David.

David RISES with the ASSAULT RIFLE he stole from Higgins in his hands. He OPENS FIRE, spraying the M.P. outside the window with BULLETS. Blood bursts from the M.P.'s neck and face as he falls back into the front yard.

David's rifle CLICKS EMPTY. From outside, Major Carver can be heard screaming.

MAJOR CARVER (O.S.)
Get him! Don't let him get away!

EXT. PETERSON HOUSE - FRONT YARD - DAY - CONTINUOUS

One of the M.P.s spins away from the open trunk of one of the SUVs, holding an M249 MACHINE GUN. He BRACES IT against the short WALL surrounding the Peterson's home.

INT. PETERSON HOUSE - CALEB'S ROOM - DAY - CONTINUOUS

David drops the rifle and grabs his DUFFEL BAG. He turns and RUNS out of the bedroom, entering the hallway.

INT. PETERSON HOUSE - HALLWAY - DAY - CONTINUOUS

David runs into the hallway, moving to pass the open doorway to Anna's bedroom.

As he does so, the window in Anna's bedroom SHATTERS with GUNSHOTS.

EXT. PETERSON HOUSE - FRONT YARD - DAY - CONTINUOUS

Major Carver delivers covering fire through Anna's bedroom window while two of the M.P.s move to either side of the window. The remaining gunner M.P. loads an AMMUNITION BELT into the M249.

Major Carver pauses in his fire, nodding to the two M.P.s at the house. One of the M.P.s steps into the window.

INT. PETERSON HOUSE - ANNA'S ROOM - DAY - CONTINUOUS

The M.P. climbs in through Anna's window, his partner remaining outside, gun at the ready.

The M.P. steps into Anna's room, looking around. The room is SILENT except for debris and broken glass occasionally dropping to the floor.

The M.P. holds up his hand and gestures forward, indicating for his partner to follow him inside. The second M.P. steps in through the window as the first M.P. shifts forward.

There is the BOOM of a SHOTGUN BLAST and the first M.P.'s ankle EXPLODES. He crumples to the floor with a SCREAM and is promptly SHOT IN THE FACE, silencing him.

The second M.P. pivots and opens fire with his automatic rifle, SPRAYING ANNA'S BED with BULLETS. As he does so, David SLIDES OUT from under the bed on his back, stopping right at the M.P.'s feet.

David is aiming a PUMP-ACTION SHOTGUN UP at the M.P.

David PULLS THE TRIGGER, hitting the M.P. in the side. The force of the blast lifts the M.P. off his feet, knocking him back OUT THE WINDOW.

EXT. PETERSON HOUSE - FRONT YARD - DAY - CONTINUOUS

The M.P. falls to the ground directly outside of the window, blood flowing from his wound. He does not move.

Major Carver turns to the sole remaining M.P., who is manning the M249 MACHINE GUN.

MAJOR CARVER

Fire!

The gunner M.P. OPENS FIRE, SPRAYING the outside of Anna's room with SLUGS from the MACHINE GUN.

INT. PETERSON HOUSE - HALLWAY - DAY - CONTINUOUS

David crawls from Anna's room as bullets DESTROY its door, knocking it off its hinges.

As David makes his way down the hallway in a MILITARY LOW CRAWL, 5.7mm BULLETS SLAM THROUGH THE WALL above him, moving in a line towards David as he quickly moves forward ON HIS ELBOWS.

Each slug BURSTS THROUGH the wall just over David as he crawls forward, filling the air behind him with DUST AND DEBRIS.

EXT. PETERSON HOUSE - FRONT YARD - DAY - CONTINUOUS

The M.P. manning the M249 SWIVELS THE GUN to follow David's path in the house, PUMMELING THE FRONT of the house with BULLETS. Spent bullet casings spill out onto the ground around him.

The gun abruptly runs out of bullets, its BELT reaching its end.

INT. PETERSON HOUSE - FRONT ROOM - DAY - CONTINUOUS

David rises and runs through the front room, towards the kitchen, still carrying his duffel bag.

INT. PETERSON HOUSE - KITCHEN - DAY - CONTINUOUS

David hits the kitchen floor, skidding to a stop near Laura, who is crouched, the cordless phone in her hands, dialing a number.

David glances at Laura, then spins and yanks opens a drawer next to the kitchen sink. He pulls out a KNIFE, then snatches the phone from her hands, SHUTTING IT OFF.

DAVID

No.

Laura stares at David. She is trembling.

LAURA

David, what-? What's happening? Who are those men?

Outside, the M249 machine gun remains SILENT. David holds one finger to his lips, HUSHING Laura.

INT. PETERSON HOUSE - FRONT YARD - DAY - CONTINUOUS

The gunner M.P. RELOADS the smoking machine gun, chambering in another belt of ammunition.

The gunner looks questioningly to Major Carver, who is watching the house intently. Major Carver holds up one hand, indicating for the gunner to wait.

INT. PETERSON HOUSE - KITCHEN - DAY - CONTINUOUS

David slowly rises, peering out the kitchen window into the side yard. It is empty. He crouches back down next to Laura.

DAVID

I really am sorry about this, Mrs. Peterson. I'm afraid I haven't been fully honest with you.

Laura takes this in, watching David. David looks down at the knife in his hand.

LAURA

What do you mean?

DAVID

It would take too long to explain. This is not what I wanted. I wanted to help. I considered it my mission to assist you all while I was here. There were just... too many complications.

Laura is staring at David, her face streaked with tears.

LAURA

What are you talking about? Why are those men here? They're trying to kill you?

DAVID

They are, yes. If it was up to them, they'd keep me in a prison cell forever. I can't have that.

Laura takes this in. She swallows, moving away from David just slightly. He watches this.

At that moment, Major Carver SHOUTS FROM OUTSIDE:

MAJOR CARVER (O.S.)

Just give yourself up! Come out with your hands empty and we won't shoot you!

David looks down at the knife in his hand, touching its blade. Laura is staring at David with dawning horror.

LAURA

Did you... Did you even know my son?

David's gazes up at the windows and doorways.

DAVID

I did. And I can tell you, he would understand what I have to do here.

David looks over at Laura. His expression is blank.

A look of realization comes into Laura's eyes. She quickly turns from David, SCREAMING:

LAURA

He's here in the kitchen! Help-

David reaches out and STABS LAURA IN THE HEART.

Laura stares down at the blade protruding from her chest. She then looks up at David, tears falling from her eyes.

DAVID

I'm sorry.

Laura exhales, DYING. She sits back on the kitchen floor, her back against the dishwasher.

David looks at Laura's body for a moment. He then rises to his feet.

EXT. PETERSON HOUSE - FRONT YARD - DAY - CONTINUOUS

Major Carver turns to the gunner M.P.

MAJOR CARVER

I'm going in. Give me fifteen seconds of cover, then hold.

The gunner M.P. looks hesitant, but nods. Major Carver takes a step forward and the gunner M.P. RESUMES FIRING the M249 machine gun towards the house.

Major Carver runs over to the side of the house, JUMPING IN through the shattered window of Caleb's bedroom.

INT. PETERSON HOUSE - CALEB'S ROOM - DAY - CONTINUOUS

The sound of the M249 SHOOTING into the house's hallway thunders through the house as Major Carver cautiously steps into Caleb's room, looking around.

The room has been mostly destroyed. Major Carver kneels down, checking under the bed, then rises. He moves out towards the hallway.

The sound of the machine gun firing comes to an abrupt STOP. Major Carver goes still, listening in the SILENCE.

EXT. PETERSON HOUSE - FRONT YARD - DAY - CONTINUOUS

The gunner M.P. waits, holding the smoking M249 ready to fire. He scans the front of the house.

The next instant, Laura's SUV SMASHES OUT THROUGH THE GARAGE DOOR behind the gunner M.P., the car in reverse, its tires SCREECHING on the garage's concrete floor. The garage door SHATTERS from the impact.

The SUV, DRIVEN BY DAVID, SPINS BACK in the gravel driveway, its tires kicking up dirt, then LURCHES FORWARD.

The gunner M.P. scrambles, trying to pivot the heavy M249 machine gun around as David FIRES a PISTOL at him THROUGH THE SUV WINDOW.

David SHOOTs the gunner M.P. in the head. The gunner falls back over the wall, landing in the front yard, dead.

INT. LAURA'S CAR - DAY - CONTINUOUS

David stomps on the gas pedal, driving forward on the Peterson's driveway with one hand on the steering wheel. With his other hand, he POINTS the PISTOL out the driver's side window, shifting his aim to the military SUVs.

Two of the TIRES on both SUVs BURST, David hitting the two visible tires on each vehicle as he steers past them.

David tosses the pistol into the passenger seat, puts both hands on the steering wheel, and ACCELERATES down the driveway.

Through the back windshield, Major Carver is visible running from the house, AIMING A PISTOL at David.

Major Carver fires as David turns the vehicle down the driveway. The back window to the SUV EXPLODES just as David again hits the gas.

David pulls the SUV out onto the road, DUCKING DOWN.

EXT. PETERSON HOUSE - DAY - CONTINUOUS

Major Carver continues to FIRE at the SUV as it disappears around the bend.

MAJOR CARVER

Fuck!

Major Carver runs over to the driver's corpse in the yard and takes the keys from his pocket. He then runs over to one of the SUVs, climbs in it and starts the engine.

The SUV begins driving in pursuit of David, slowly, LURCHING on its two FLAT TIRES.

INT. LAURA'S CAR - DAY - CONTINUOUS

David quickly steers the SUV down the country road.

SMOKE is rising from around the SUV's hood. There is a BULLET HOLE in the front of the car, near its engine. David frowns at this, then looks up.

Up ahead, another car appears. It is SPENCER'S CAR.

David blinks. He reaches over and FASTENS HIS SEAT BELT.

INT. SPENCER'S CAR - DAY - CONTINUOUS

Spencer looks out the windshield at Laura's SUV speeding in his direction.

SPENCER

What the hell-

The SUV swerves and SMASHES INTO SPENCER'S CAR.

Spencer's airbag deploys and his windshield SHATTERS from the IMPACT.

INT. LAURA'S CAR - DAY - CONTINUOUS

The SUV comes to a stop, its front end crushing the front corner of Spencer's car. Smoke billows out.

David looks out through the cracked windshield, then kicks open his bent door, climbing out.

EXT. COUNTRY ROAD - DAY - CONTINUOUS

David walks around the SUV, to Spencer's car.

Spencer sits in the front seat, dazed. He is bleeding from a cut on his forehead.

Spencer looks out his broken driver's side window at David as David approaches.

SPENCER

David... David... What...?

DAVID

I'm very sorry about this, sir.

David reaches in through the window and grabs onto Spencer's head with both hands. He TWISTS Spencer's head abruptly to the side, BREAKING HIS NECK.

David lets Spencer's head fall forward, onto his car's deflating air bag. David straightens up, looking around.

Both of the cars are wrecked, their front ends caved in.

David sighs and goes to the passenger side of the SUV. He opens its door and removes his rucksack. David then takes off into the fields, RUNNING.

INT. BLACK SUV - DAY - MINUTES LATER

Major Carver slowly drives the lurching SUV down the country road in pursuit of David.

In the distance ahead of him, the wreck of Laura and Spencer's cars is visible. Another car has stopped near the crashed vehicles, its emergency lights blinking.

Major Carver frowns, driving towards the accident.

EXT. COUNTRY ROAD - DAY - CONTINUOUS

Major Carver drives the lurching SUV over to the crashed vehicles. An ELDERLY MAN is standing by Spencer's car, looking in through his window. The elderly man's CAR is in the road behind him, its emergency blinkers on.

Major Carver stops the SUV and climbs out of it. He walks over to the crashed vehicles. The elderly man turns towards him, his expression concerned.

ELDERLY MAN

I already called for an ambulance... but I'm afraid I think he's dead.

Major Carver looks in at Spencer's corpse, then straightens. He pulls out a billfold and shows his badge.

MAJOR CARVER

Military police. I need your vehicle.

ELDERLY MAN

What? But I-

MAJOR CARVER

Are the keys in it?

ELDERLY MAN

Yes... but...

Major Carver climbs into the elderly man's car. He starts it and pulls the car into a quick U-turn, speeding away down the country road. The elderly man stares after him.

INT. DINER - DAY - MINUTES LATER

Anna is working at the diner alongside Kristen. She sets a milkshake down on the counter, then moves to clean off a table.

The door to the diner SWINGS OPEN. Major Carver hurriedly strides into the diner. He surveys its patrons and employees, who all look back at him.

MAJOR CARVER

Anna Peterson?

Anna steps forward, puzzled.

ANNA

That's me.

Major Carver shows Anna his badge.

MAJOR CARVER

My name is Major Carver. Military police. I need you to come with me, please.

ANNA

Whoa. I'm not going anywhere. What's going on?

MAJOR CARVER

It's about David, Ms. Peterson. He isn't who you think he is.

Anna hesitates, then sets down her cleaning cloth. Kristen steps forward, addressing Anna.

KRISTEN

Is everything alright?

ANNA

I think so. I'll call you later, okay?

Kristen nods. Anna exits the diner with Major Carver.

EXT. DINER - DAY - MOMENTS LATER

Major Carver holds Anna's door open for her. She climbs into the passenger side of the vehicle. He then gets in, starts the car and drives out of the parking lot.

A few seconds later, another car drives into the parking lot. David is at the steering wheel. He brings the car to a stop in the middle of the parking lot.

David climbs out of the new car. The inside of its windshield is SPLATTERED WITH BLOOD, but it is otherwise empty.

David walks towards the diner.

INT./EXT. DINER - DAY - CONTINUOUS

David opens the door and walks into the diner. He looks around, surveying the diner's few patrons.

Kristen, seeing David, cautiously moves from behind the counter and crosses to him. She flashes a nervous smile.

KRISTEN

Hey! I was starting to think I wasn't going to see you again.

DAVID

Hi. Is Anna working?

Kristen hesitates. David steps closer to her, his smile friendly and charming.

KRISTEN

She just left.

DAVID

Oh yeah? Where was she going?

Kristen takes a hesitant step away from David.

KRISTEN

I'm not sure exactly.

DAVID

To pick up Luke?

Kristen says nothing, staring at David. David sighs, the smile dropping from his face.

DAVID (CONT'D)

Never mind.

David pulls a REVOLVER from his pocket and SHOOTS Kristen IN THE CHEST.

Patrons scream as Kristen's body falls to the floor.

David turns away and walks towards the exit. As he does so, he removes the GRENADE he took from Higgins from his pocket.

David PULLS THE PIN and tosses the grenade over his shoulder, to the floor.

David exits the diner, walking towards the car he was driving. SCREAMING is audible inside the diner, then the GRENADE EXPLODES. The diner's windows SHATTER OUTWARDS.

David opens his car door. The diner is silent, smoke billowing from its shattered windows. A CAR ALARM is now BEEPING in the parking lot.

David gets into the car and pulls out of the parking lot.

INT. ELDERLY MAN'S CAR - DAY - CONTINUOUS

Major Carver drives the car down the street, Anna in the passenger seat. He is speaking into his cell phone.

MAJOR CARVER

What? Okay. Copy. We're on our way.

Major Carver hangs up his cell phone.

ANNA

What?

MAJOR CARVER

We're going to the Maplewood Barn to get your brother. The police couldn't send a car there. They've got their hands full.

ANNA

You need to tell me what's going on. Who are you? You came here for David?

Major Carver hesitates, then answers.

MAJOR CARVER

Yes. The soldier you know as David was one of the subjects of a medical experiment. His spine was damaged in combat, and even after surgery, he was in pain. He volunteered for a procedure that would turn off his pain receptors and allow him to consciously regulate the flow of adrenaline in his body.

ANNA

Okay...

MAJOR CARVER

The idea being that if we could get soldiers to control their fear responses, push their adrenaline when they needed it, we'd lose less men. But it changed our subject. While we had him under study, he killed several people and escaped. He burned their bodies so it would confuse us; we thought he'd died in the fire initially. By the time we figured out what he'd done, the trail was cold.

ANNA

Maybe you should have tested your procedure on a subject who wasn't a psychopath.

The Major sighs.

MAJOR CARVER

By all accounts, he was an ideal soldier, well liked by everyone. He was chosen in part for his empathy levels. I don't know. If you didn't have to feel guilt or sadness, would you choose to?

(MORE)

MAJOR CARVER (CONT'D)

And if you didn't, how would that affect your behavior?

Anna blinks.

ANNA

I'm calling my brother.

Anna takes her cell phone out of her pocket and dials a number while Major Carver drives.

INT. MAPLEWOOD BARN - DANCE FLOOR - DAY - CONTINUOUS

Luke stacks BALES OF HAY in the corner of a dance floor, next to a GRIM REAPER DUMMY holding a FLAMING LANTERN. Luke's cell phone RINGS in his pocket.

Luke reaches into his pocket and takes out his small cell phone, looking at it.

MR. LYLES (O.S.)

Mr. Peterson, is that a cell phone?

Luke turns. MR. LYLES, the teacher in charge of detention, is regarding him from nearby on the dance floor. He crosses to Luke.

MR. LYLES (CONT'D)

Didn't I tell you, phones off? Hand it over. You'll get it back after detention.

Luke shrugs and hands Mr. Lyles his cell phone as it stops ringing.

INT. ELDERLY MAN'S CAR - DAY - CONTINUOUS

In the passenger seat, Anna frowns, holding the phone to her ear, then speaks into it.

ANNA

Luke, if you get this message, call me right away. It's important.

Anna hangs up her cell phone, then begins typing on it. Major Carver glances over at her.

ANNA (CONT'D)

I'm sending him a text.

Major Carver nods as a police car SPEEDS PAST them on the road, heading in the opposite direction, siren blaring.

ANNA (CONT'D)

Where's that cop car going?

MAJOR CARVER

Somebody attacked your diner right after we left it. Presumably our subject.

ANNA

What?

MAJOR CARVER

Yeah. I'm sorry. It was called in as an explosion. I don't know anything else.

ANNA

Wait... Are... Is anyone alive?

MAJOR CARVER

I don't know. It's possible that he'd leave some wounded to keep them busy.

Anna stares at Major Carver.

ANNA

Wait. Where are my parents? You haven't mentioned my parents.

Major Carver grimaces and says nothing. The Maplewood Barn is ahead of them.

Anna's voice grows panicked.

ANNA (CONT'D)

What about my parents?! Tell me!

MAJOR CARVER

They're both dead. He killed them both before we could stop him. I'm sorry.

ANNA

What? Why... Why would he...?

MAJOR CARVER

I'm sorry.

Anna blinks, her eyes filling with tears.

ANNA

I don't understand. They... they weren't a threat to him.

MAJOR CARVER

David has neurological conditioning, Ms. Peterson, designed to protect both him and the experiment. If he feels like his identity may be compromised, he's programmed to clean up all loose ends. I doubt he could stop himself now even if he wanted to. It's why we need to get you and your brother somewhere safe.

Major Carver parks the car in front of the barn. Anna is staring straight ahead out the windshield. Her face is streaked with tears, but her expression is blank.

Major Carver looks over at Anna.

MAJOR CARVER (CONT'D)

Do you want to stay here, or...?

Anna's voice is flat.

ANNA

No. I need to get my brother.

Anna exits the car. Behind her, the sun is setting.

INT. MAPLEWOOD BARN - MAZE ENTRANCE - MOMENTS LATER

Major Carver opens the front door to the barn, which is adorned with Halloween decorations. He and Anna find themselves facing a MAZE ENTRANCE shaped like the mouth of an enormous JACK-O'-LANTERN.

MAJOR CARVER

What is this?

ANNA

For the fall dance, they do Halloween mazes to get in and out. You enter in pairs. It's a tradition.

Major Carver steps forward, entering the jack-o'-lantern's mouth. Anna follows him.

INT. MAPLEWOOD BARN - ENTRY MAZE - FIRST ROOM - CONTINUOUS

Inside the Halloween maze, Anna and Major Carver step into a dimly lit room, its walls painted RED. They continue forward, turning at the end of the room, stepping through a black plastic CURTAIN.

INT. MAPLEWOOD BARN - ENTRY MAZE - WOODEN HALLWAY -
CONTINUOUS

Major Carver and Anna make their way down a narrow hallway, its walls lined with wooden slats.

As Major Carver passes a closed doorway, the door suddenly RATTLES. A canned SCREAM emits from BEHIND THE DOOR. Major Carver jerks back.

MAJOR CARVER
Goddammit! What in the hell?

Mr. Lyles' voice comes from within the building as Anna and Major Carver move quickly from the narrow hallway, into the next maze chamber.

MR. LYLES (O.S.)
Who's in here?

Major Carver shouts in response to Mr. Lyles:

MAJOR CARVER
(calling out)
Military police! I'm here for Luke Peterson. How do I get through this maze?

There is a silence, then Mr. Lyles' voice comes again.

MR. LYLES (O.S.)
Left, right, right, left, left, right,
left, then straight.

Major Carver grunts and moves forward, followed by Anna.

INT. MAPLEWOOD BARN - ENTRY MAZE - BUTCHER ROOM -
CONTINUOUS

Major Carver and Anna enter a white room with FAKE BLOOD SPLATTERED over its walls. Rubber CORPSE PARTS and BUTCHER KNIVES hang from the ceiling. Major Carver scowls up at this.

INT. MAPLEWOOD BARN - ENTRY MAZE - CHECKERED HALLWAY -
CONTINUOUS

Continuing deeper into the maze, Major Carver and Anna make their way down a red and white checkered hallway. ANIMATRONIC CLOWNS rotate back and forth in the corners, their arms pivoting quietly.

At the end of the hallway, a STROBE LIGHT FLASHES. Anna and Major Carver walk towards the pulsing light. It is attached to a door, which they push open.

INT. MAPLEWOOD BARN - DANCE FLOOR - EVENING - CONTINUOUS

Anna and Major Carver emerge from the maze out onto the dance floor decorated with pumpkins and bales of hay. Dried leaves and a mirror ball hang from the ceiling.

Luke and Mr. Lyles are standing near the center of the room. Luke is holding a broom.

ANNA

Luke!

Anna runs to Luke and HUGS HIM. Luke lightly returns her hug, confused.

Major Carver crosses to Mr. Lyles, showing him his BADGE; the two engage in quiet conversation. Luke watches this.

LUKE

What's going on?

ANNA

We need to go right now. Come with-

Abruptly, the lights in the building GO DARK. A spotlight hits the MIRROR BALL above them, which begins spinning, reflecting swirling spots of light over the floor. A FOG MACHINE starts WHIRRING in the corner.

The first notes of the GOTH SONG that David and Anna listened to in her car echo through the space. The MUSIC plays from overhead speakers installed for the dance.

Major Carver draws his PISTOL. Mr. Lyles stares at this.

MAJOR CARVER

Who else is in here?

MR. LYLES

No one. It's just the two of us. This is-

MAJOR CARVER

(interrupting)

Where are the lights controlled from?

Mr. Lyles looks up at a loft overhanging the dance floor. It is dark; no one is visible.

MR. LYLES

Up there. There's a DJ booth in the attic...

Major Carver looks quickly around.

MAJOR CARVER

We need to get out of here. Now. Where's the back exit?

MR. LYLES

Follow me.

Mr. Lyles turns towards a corridor entrance leading out to the building's rear exit. Major Carver moves after him, gesturing for Anna and Luke to follow.

INT. MAPLEWOOD BARN - EXIT MAZE - EVENING - CONTINUOUS

Mr. Lyles moves quickly into a MAZE OF MIRRORS, using a small FLASHLIGHT to illuminate their path.

The mirrors reflect the flashlight's BEAM in dozens of patterns, each wall of the maze giving off the illusion of infinite depth.

MR. LYLES

It's just this way...

Mr. Lyles ducks around a corner, vanishing from view, although several of his reflections are still visible.

MAJOR CARVER

Slow down.

Major Carver, tensely holding his pistol by his side, looks back at Anna and Luke, who are following him. He moves after Mr. Lyles.

Mr. Lyles' reflections can be seen rounding another CORNER.

MR. LYLES

Almost there now...

Visible in the reflections on the walls around them, a DARK SHAPE steps out in front of Mr. Lyles, CROSSING IN FRONT OF HIM. The shape vanishes.

Mr. Lyles goes silent. He takes a step back.

Major Carver, Anna and Luke round the corner, entering the same mirrored corridor as Mr. Lyles. He stands with his back to them.

MAJOR CARVER

Sir?

Mr. Lyles turns and Major Carver's face is SPRAYED WITH BLOOD. Mr. Lyles' throat has been SLASHED; his neck yawns open.

Mr. Lyles crumples and falls to the floor, dead, as Major Carver raises his gun. He shouts to Anna and Luke:

MAJOR CARVER (CONT'D)

Run! Go out the other way! Go!

Anna grabs Luke's arm, turns and RUNS, heading back out through the mirror maze.

A SHAPE moves in front of Major Carver in his reflections and he finds himself FACING David.

David is holding a BLOODY BOX CUTTER. David's voice ECHOES through the maze.

DAVID

Hello, sir.

Major Carver quickly raises his gun and FIRES. The MIRROR in front of Major Carver SHATTERS, David's reflection cracking into shards just as it quickly MOVES.

Major Carver spins quickly around to see David RUNNING TOWARDS HIM, down the short corridor.

Major Carver aims his gun at David and FIRES as David moves to one side in an evasive pattern, CLOSING THE DISTANCE between them.

The BULLET HITS David in the side, blood bursting from his wound. He does not appear to notice this.

The Major tries to shoot David again, FIRING just as David moves to the side of his gun arm. The bullet hits another mirror, BREAKING IT.

David SLICES OPEN the Major's wrist with the box cutter, drawing the BLADE UP TOWARDS HIS ELBOW. The Major gasps, grabbing at David, dropping his gun. Blood POURS out from his arm as he SHOVES David away.

INT. MAPLEWOOD BARN - DANCE FLOOR - EVENING - CONTINUOUS

Pulling Luke, Anna RUNS across the spinning lights of the dance floor, which is filling with FOG.

They race towards the dark maze that leads to the building's entrance, GOTH MUSIC pounding around them.

INT. MAPLEWOOD BARN - EXIT MAZE - EVENING - CONTINUOUS

Major Carver drops to the floor of the mirror maze, clutching his arm. He rolls and tries to climb to his feet, but falls forward.

MAJOR CARVER

You... you...

DAVID

You're going to bleed out in about a minute. Maybe two.

Major Carver says nothing. He begins CRAWLING FORWARD through the fog, towards the entrance to the maze.

David WATCHES this, then leans down and picks up the Major's gun from the floor. The Major continues crawling away from David, creating a thick trail of arterial blood on the floor that is visible as the fog wafts around him.

DAVID (CONT'D)

You shouldn't have followed me.

Major Carver continues crawling away from David, on his elbows, seemingly focused on some distant goal. He collapses at the entrance to the mirror maze.

DAVID (CONT'D)

I don't know what you expected.

Major Carver reaches forward with his uninjured arm, then he goes still. His eyes slowly close as the fog pools around him on the floor.

David looks down at Major Carver's corpse. He considers the gun in his hand, then sets it down in the growing pool of blood around Major Carver's body.

David calmly turns and walks towards the dance floor, leaving the Major's gun next to his body.

INT. MAPLEWOOD BARN - ENTRY MAZE - FIRST ROOM -
CONTINUOUS

Anna and Luke run through the dark corridors of the entry maze, towards the front door to the building.

INT. MAPLEWOOD BARN - MAZE ENTRANCE - NIGHT - CONTINUOUS

Reaching the door, Anna attempts to open it. The door opens an INCH, then STOPS.

Looking through the crack in the door, Anna can see that the door is CHAINED SHUT.

ANNA

Shit.

Anna turns back, facing the halls of the maze leading back out to the dance floor. Music is blaring on the dance floor. Nothing else can be heard.

LUKE

Anna, it's just David. I don't know what's going on, but he wouldn't hurt us.

ANNA

I need you to trust me, Luke. Come on. And be quiet.

Anna pulls Luke forward, down the corridor.

INT. MAPLEWOOD BARN - ENTRY MAZE - WOODEN HALLWAY -
CONTINUOUS

Anna and Luke silently enter the wooden hallways near the front of the maze.

Almost immediately there is a SCREAM and the wooden door RATTLES out at them. Anna and Luke flinch away.

INT. MAPLEWOOD BARN - DANCE FLOOR - EVENING - CONTINUOUS

Walking across the foggy dance floor, David hears the electronic SCREAM from the black maze. He smiles slightly, walking forward, holding the bloody box cutter.

INT. MAPLEWOOD BARN - ENTRY MAZE - WOODEN HALLWAY -
CONTINUOUS

Anna pulls Luke down the dark corridor, deeper into the maze. She whispers:

ANNA

Come on!

Anna turns right at the end of the corridor, in the opposite direction of the path she took earlier. She and Luke round another corner, disappearing from view.

The next moment, David appears, turning into the corridor they just vacated. He looks around, listens, then turns towards the front entrance, moving quietly.

INT. MAPLEWOOD BARN - ENTRY MAZE - JUNKYARD - CONTINUOUS

Anna and Luke hurry deeper into the maze, rounding another corner.

Luke and Anna find themselves in a CHAMBER in the maze, filled with barrels and debris, designed like a JUNKYARD.

There is a stack of barrels in one corner that appears designed for a maze employee to hide behind in order to jump out and scare people. A GORE-STREAKED dummy is propped in front of the barrels.

Anna quickly pulls Luke towards the stack of barrels.

ANNA

I need you to hide in here. Okay?

Luke looks at the hiding space, then shakes his head.

LUKE

What? No way. Look, Anna, David was probably just after that army guy. Let's just... Let's go talk to him.

ANNA

Luke. He killed mom and dad. They're gone.

Luke blinks. He smiles hesitantly.

LUKE

No, he didn't. You're just saying that.

Luke looks at Anna. She stares back at him with tears in her eyes. Luke stops smiling.

LUKE (CONT'D)
I... What? Mom and dad are...?

Anna puts both her hands on Luke's shoulders.

ANNA
Please. Just hide here, okay? I'm going to lead him away. Don't come out unless you hear me or the police. Okay?

Luke hesitates, then nods, staring as if dazed. He steps back behind the stack of barrels, disappearing from view.

Anna quickly shifts one of the barrels, further hiding Luke.

ANNA (CONT'D)
(whispering)
I'll come back for you.

Anna turns and runs deeper into the dark maze.

Anna turns a corner, then another. She finds herself facing a DEAD END.

Hurriedly, Anna backtracks to her last turn, going the other direction, disappearing from view.

On the other side of the maze wall from Anna, David walks deeper into the maze, turning corners, still holding the BLOODY BOX CUTTER in front of him. David speaks LOUDLY.

DAVID
I'm really sorry about this, guys.

David turns another corner. A scarecrow leans against one wall of this corridor. David ignores it, calling out.

DAVID (CONT'D)
I tried to think of another way to do it.
Any other solution.

Hidden behind the barrels, Luke goes quiet. David's FOOTSTEPS are audible near him. FAKE LIGHTNING FLASHES from a source overhead.

Moving carefully, Luke peers out between the barrels. As Luke watches, David steps into the chamber, looking around. David moves forward, holding the BOX CUTTER.

David slowly WALKS PAST LUKE's hiding place, SCRAPING the BLADE against a chain link fence that lines the corridor. He continues speaking as he MOVES AWAY.

DAVID (CONT'D)

Are you guys hiding? There's no point. I locked the back door. I have to find you.

Luke goes completely still as David passes him, barely breathing. He watches as David moves away from him, nearing the chamber's exit.

David comes to a stop at the chamber's exit. He looks around, then goes perfectly still, listening.

Luke silently reaches into his pocket and pulls out the BUTTERFLY KNIFE David gave him. Luke holds it in one trembling hand, closed, his fingers ready to open it.

DAVID (CONT'D)

Come on. Where are you?

(pause)

Luke? Come on out, buddy. I'm not going to hurt you.

Inside the hiding space, Luke shifts his weight slightly, clutching the knife.

David SPINS AROUND, STARING at Luke's hiding space.

To Luke, it appears as if David is staring directly at him, but from David's perspective, he can only see the barrels and the dummy. David's eyes narrow, peering at the hiding space.

Luke holds his breath. His hands shake slightly.

David takes a step forward, towards the stack of barrels. He holds the box cutter out in front of him.

A CRASHING sound comes from the other side of the barn, that of a MIRROR SHATTERING.

David MOVES with unnatural speed, immediately SPINNING and running back out of the chamber, towards the maze's dance floor exit.

As soon as David is gone, Luke EXHALES, gasping.

INT. MAPLEWOOD BARN - DANCE FLOOR - EVENING - CONTINUOUS

David RUNS out of the dark maze, racing across the dance floor, towards the mirror maze.

Thick, pale fog shifts across the dance floor, moved by David's speed.

As David exits the dance floor, the song on the CD that is playing ENDS, segueing to another GOTH SONG.

INT. MAPLEWOOD BARN - EXIT MAZE - EVENING - CONTINUOUS

David runs into the mirror maze, FOG FLOWING IN after him. He comes to a stop at its entrance, standing by Major Carver's corpse.

Looking around, David can only see his reflections looking back at him, refracted by the broken glass of one of the mirrors in the corridor.

David looks down and, with his foot, shifts around the FOG that covers the floor, revealing the pool of blood that surrounds Major Carver.

Major Carver's GUN IS MISSING. David smiles slightly.

DAVID

Hmm.

As the fog shifts back, David's eyes narrow. He kicks at the fog again. It parts, revealing the corridor floor.

BLOODY FOOTPRINTS, from Anna's sneakers, lead away from Major Carver's body, back towards the dance floor.

David smiles. Crouching slightly, the box cutter in front of him, David moves silently, shifting the fog in front of him with his feet, following the bloody footsteps.

David stops at the dance floor entrance, looking around. The fog is thick, covering the dance floor, illuminated in swirling spots by the spinning mirror ball.

David kicks at the fog in front of him. It parts, revealing ANNA'S SNEAKERS, which rest on the dance floor directly in front of David.

David looks up. Anna is STANDING BEHIND HIM in the mirrored corridor, aiming Major Carver's pistol at his back. Her feet are BARE.

ANNA

You killed my parents.

David blinks, shifting his weight almost imperceptibly.

DAVID

I did, yes.

In a sudden movement, David SPINS AROUND. ANNA FIRES.

The bullet catches David IN THE CHEST, knocking him back onto the dance floor.

INT. MAPLEWOOD BARN - DANCE FLOOR - EVENING - CONTINUOUS

The fog parts as David falls heavily to the floor. He does not move.

Anna steps from the mirror maze, the gun in her hand aimed down at David. The fog shifts back in, OBSCURING DAVID from view.

Anna hesitates, then steps forward, WAVING her free hand in front of her, WAFTING the fog from her path.

David is NO LONGER ON THE FLOOR in front of her.

Anna spins around and is STABBED IN THE LEG with the box cutter BLADE. It tears into her flesh through her tights. She falls to the floor, YELLING in pain.

David is crouched in the fog, the front of his shirt soaked with his BLOOD. He grins at Anna, his teeth bloody, then LUNGES FORWARD at her.

Anna AIMS THE PISTOL at David. David KNOCKS IT ASIDE, gripping Anna's wrist as she FIRES.

The bullet hits the GRIM REAPER dummy in the corner of the room, knocking it over. It falls forward, onto a bale of HAY. Its LANTERN sends FLAMES out onto the hay.

David WRENCHES the pistol from Anna's grasp. It goes skittering across the floor, disappearing into the fog.

David reaches out and GRABS Anna's NECK with both hands. He tightens his grip, CHOKING HER. They struggle, both of them crouched in the fog on the dance floor, MUSIC BLARING.

Anna CLAWS at David's hands as he compresses the arteries in her neck. She struggles, going to her knees, frantically trying to pull back his fingers.

David exhales with exertion. Behind him, the bale of HAY is STARTING TO BURN, the flames filling the fog around them with FLICKERING LIGHT that illuminates David's face.

DAVID

Stop it. It'll be over in just a second.

Anna stares up at David, her eyes glassy from lack of oxygen. She continues to try to pull away his fingers, but without strength, pawing desperately at his hands.

David regards Anna calmly, continuing to strangle her. Anna's hands drop to her sides. Her head slumps forward.

A KNIFE BLADE STABS into David's back, then is WRENCHED BACK OUT.

David turns around, releasing Anna, who falls to the dance floor, COUGHING and sucking in air.

LUKE is standing directly in front of David, holding the BLOODY butterfly knife in his hand. He stares at David tearfully, shaking.

David coughs, BLOOD flecking his lips. He holds out his hands.

DAVID (CONT'D)

Hey. Luke-

Luke STEPS FORWARD AND STABS DAVID in the chest.

David stumbles back, the knife sticking out from his chest. He hits the wall near the fog machine and slides down it, smearing it with blood.

David sprawls on the floor, his back to the wall, blood flowing from his multiple wounds. He swallows, looking down at the knife in his chest, then looks up at Luke, his eyes half open.

DAVID (CONT'D)

Hey...

Luke stares at David.

DAVID (CONT'D)

You did... You did the right thing. I don't blame you. Don't... feel bad.

David smiles slightly at Luke, then looks over at Anna, who is still crouched on the floor.

David opens his bloody mouth, as if trying to say something to Anna, then his eyes close.

David exhales and GOES STILL.

Luke stares at David, then quickly reaches down to help Anna to her feet. The FLAMES are building behind them, igniting a curtain covering the wall.

Anna leans against Luke. When she speaks, her voice is raspy.

ANNA

Thank you.

LUKE

Are you okay?

ANNA

Yeah. Are you?

Luke nods. Anna regards Luke for a moment, then they make their way towards the dark maze leading to the front entrance. Behind them, the flames have ENGULFED the far wall, and the fire is BUILDING steadily.

Luke supports Anna as she limps slightly, her arm across his shoulders.

FADE TO:

EXT. MAPLEWOOD BARN - PARKING LOT - NIGHT - MINUTES LATER

Anna and Luke stand near the back of an ambulance in the parking lot for the barn. Anna still has her arm across Luke's shoulders.

Behind them, the fire in the building appears to have been extinguished, SMOKE RISING from the building's burnt portions. FIREMEN carry equipment to their trucks. The large parking lot is filled with black SUVs and police cars with LIGHTS FLASHING.

At the back of the ambulance, a PARAMEDIC shines a light into Anna's eyes, then glances over at Luke.

PARAMEDIC

You sure you're both feeling okay?

LUKE

Yeah. We're fine.

A volunteer FIREFIGHTER runs up to the paramedic.

FIREMAN

Hey, they could use you inside. There's bodies in there.

The paramedic nods quickly, turning away from Anna and Luke. He jogs over towards the building with the fireman.

EXT. MAPLEWOOD BARN - REAR ENTRANCE - MOMENTS LATER

The paramedic and fireman move to join a group of emergency workers waiting outside the rear entrance to the barn.

Firefighters in full protection gear, including hoods and breathing masks, are moving in and out of the building. The sound of fire deterrent foam SPRAYING is audible within. Smoke billows out from the door.

The paramedic looks to the volunteer firefighter.

PARAMEDIC

What's the deal?

FIREMAN

Guess there's two bodies in there, both of them burned up pretty bad. One of the guys said their teeth are missing, got knocked out, so I don't know what the deal is. Soon as they give us the clear, we go in.

The paramedic nods, watching masked men in full body protection gear exit the building.

EXT. HIGH SCHOOL PARKING LOT - NIGHT - CONTINUOUS

At the rear of the ambulance, Luke leans over and rests his head on Anna's shoulder. Anna puts her arm around him. She looks around, surveying the activity around the smoldering building.

As Anna watches, one of the masked fireman emerges from behind the building. He turns his head around in all directions, then looks over at Anna.

Anna notices the masked fireman watching her. She blinks, tired, then turns away, staring out into the distance, at the dark night sky. Next to her, Luke closes his eyes.

The masked fireman watches Anna and Luke for another moment, then turns and LIMPS AWAY, disappearing into the darkness of the field behind the building.

FADE OUT.