

MOURN

Written by

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Based on the stories of Annie Marie Morin

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BLACK. Long, long beat as "EVERY BREATH YOU TAKE" BY THE POLICE plays.

THE POLICE (V.O.)

*Every breath you take.
And every move you make.
Every bond you break.
Every step you take.
I'll be watching you.*

*Every single day.
And every word you say.
Every game you play.
Every night you stay.
I'll be watching you.*

*Oh, can't you see
You belong to me?
How my poor heart aches.
With every step you take.*

*Every move you make.
And every vow you break.
Every smile you fake.
Every claim you stake.
I'll be watching you...*

FADE IN:

EXT. STREET - MIDNIGHT

A Midwestern neighborhood in the dead of night. A DARK PURPLE LIGHT flashes on and off in the darkness down the street where the streetlights have failed. It gets CLOSER. CLOSER.

CUT TO:

HAROLD RICHARD (45)

He's a man of a different time. Aged and resistant to the world outside his nature. He wears a SAFTEY BAND on his left arm from which the purple light emanates.

His blond and thinning hairs GLEAM as he totters under a working STREETLIGHT. This reveals a MALTESE DOG on a leash before him. It makes no noise other than the little "pitter-patter" of its claws.

HAROLD

We need to stop, don't we.

He **TURNS OFF THE LIGHT**, then leads her to the edge of a lawn and peers up at the house.

CLOSE ON THE UPSTAIRS WINDOW. A **TEENAGE GIRL** sings to herself as she puts her schoolwork away. She begins to undress.

HIGH ON HAROLD. Transfixed.

BACK TO THE GIRL. She notices something in the window. Peers outside.

HER POV: AN EMPTY STREET. SHROUDED IN DARK.

She stands confused a beat, then **SHUTS OFF HER LIGHTS** and climbs into bed.

SIDE ON HAROLD, a black shape just outside the lawn. He stares at her a beat, then at the **FOR SALE SIGN** before him, a yellow sticker marked **SOLD** over it. He sighs deep and moves down the street, the purple light **FLASHING** once more.

FADE TO BLACK.

FADE TO:

INT. SONATA - MOVING - WASHINGTON D.C. - MORNING

ANNIE MORIN (14) lies asleep in the passenger seat. She's of average height and weight, athletic yet delicate. A bright, warmhearted girl with a smile to light a room. She shifts in her seat as a soft hand pushes her from o.s.

MINNIE (O.S.)

Hey.

ANNIE

(waking up)

Whaaa?

MINNIE (O.S.)

We're almost there.

Her mother **MINNIE (37)** drives with controlled anxiousness, trying to hide it below the surface.

MINNIE

You can stay in the car if you want.

ANNIE

I'd rather you stay.

MINNIE
That's kind of you.

ANNIE
I would want to.

MINNIE
Can't hide from the world forever
now, can we?

ANNIE
I didn't know that's what we'd been
doing.

MINNIE
Don't go too hard on him.

ANNIE
We'll see how things go.

EXT. SONATA - MOVING - WASHINGTON D.C. - CONTINUOUS

The Sonata MOVES THROUGH TRAFFIC. The buildings loom
overhead, high and mighty.

INT. APARTMENT - MINUTES LATER

JAMES MORIN (42) stands stiff before a framed picture. He
drinks his beer, then takes the photo in hand and holds it to
his chest. A KNOCK sounds from outside.

JAMES
Come in.

Annie and Minnie slink in. He steps toward them, but stops
just out of reach.

JAMES
(to Annie)
Hey, baby.

ANNIE
Hi, dad.

JAMES
(apologetic)
Minnie. I--um--

MINNIE
Hello, James.

JAMES
(clears throat)
I--uh--I wanted you to take this.
Something to remember me by.
(hands Annie the picture)
(apologetic)
I'm sorry I can't do more.

Annie looks the picture over, but says nothing. It's of her in between Minnie and James, beaming, happy as can be. James moves closer and pulls her in for an awkward embrace.

JAMES
You be careful out there. Okay?
Promise me you'll take care of
yourself.

ANNIE
I'll take care of myself, dad.

JAMES
You call me if you ever need
anything. You hear? I'm always
here.

ANNIE
I know.

JAMES
I don't want you to feel alone.

ANNIE
I know.

JAMES
You're getting to that age now.
There're a lot of animals out there
with the worst intentions in mind.

ANNIE
Like you?

James lets go and steps back. He hangs his head and Annie does the same.

ANNIE
I'm sorry.

JAMES
I understand. It's okay.

Annie turns to Minnie and meets her eyes.

MINNIE
Goodbye, James.

JAMES
Bye.

Minnie opens the door for Annie. They give a last look at the defeated James and stride out.

EXT. GAS STATION - LATER

Annie climbs out as Minnie pulls her card at the pump.

ANNIE
I'll be right back.

MINNIE
Need any money?

ANNIE
No thank you.

INT. GAS STATION - CONTINUOUS

She passes TWO TWENTY-SOMETHING YEAR OLD MEN on her way to the bathroom. One takes notice and taps his friend as she slides in. They exchange devious grins.

Annie comes back and the friend WHISTLES.

MAN
(flirtatious)
How's it goin', cutie?

She rushes by with her head down, trying not to sell it.

EXT. GAS STATION - CONTINUOUS

She strides toward Minnie, still at the pump. The two men follow into the parking lot.

MAN
Don't be shy. What's goin' on?...

MINNIE
What's that about?

ANNIE
(entering Sonata)
It's nothing.

FRIEND

Ain't nothin' to be scared of,
sugar. We just wanna talk.

MINNIE

(angry)

Hey. She's fourteen, perverts. Put
your dicks away before I get the
cops involved.

The men recoil, shocked into silence a beat.

MINNIE

(sarcastic)

That's right. You didn't know, did
you?

FRIEND

We're sorry, mam.

MINNIE

(points to Annie)

Say it to her.

MAN & FRIEND

(embarrassed)

(disjointed)

We're sorry.

Annie puts a hand up, but doesn't meet their gazes. Minnie
joins her as the men shuffle off.

MINNIE

You okay?

ANNIE

Yeah.

Minnie looks on, doubtful, then starts the car.

INT. SONATA - MOVING - LATER

They hold each others' hand as they SPEED PAST the "EXITNG
D.C." SIGN. Annie watches it FLY AWAY in the SIDE VIEW
MIRROR, a hint of a tear in her eye.

DISSOLVE TO:

I/E. SONATA - MOVING - LATER

They ride through VARIOUS LANDSCAPES with the roads CURVED BACK and FORTH. They hit a blockage and catch a glimpse of a PILEUP guarded by emergency services in the closed lane.

MINNIE

(at the wreckage)

Glad we got here when we did.

ANNIE

Yeah.

I/E. SONATA - MOVING - THE NEXT DAY

The ST. LOUIS ARCH looms overhead as they drive by. Annie gives a short gape as she watches the SUNLIGHT SHINE UPON IT.

ANNIE

Beautiful isn't it?

MINNIE

It really is.

INT. SONATA - MOVING - LATER

Annie reads the BILLBOARDS along the highway. One for "JUNGLE LAW." Another for a sex shop called "PASSIONS." Most are religious in nature and spout Christian/"pro-life" rhetoric. She rolls her eyes after the second or third.

FADE TO:

EXT. MISSOURI COUNTRY SIDE - LATER

FRONT ANGLE ON A "WELCOME TO KIRKSVILLE" SIGN and ZOOM CLOSE. The Sonata SPEEDS PAST in the b.g. as the wind whistles behind it.

I/E. SONATA - HOME - DAY

They pull into their new home (THE SAME FROM THE OPENING SCENE) as the MOVING CREW unloads the assembly of BOXES from their TRUCK.

MINNIE

(unbuckling)

Lets give them a hand, sweetie.

The YAP of a small dog catches Annie's ears as she climbs out of the car.

HER POV: THE ROAD AHEAD, no dog in sight.

She takes this in a beat, then grabs a box and heads inside.

INT. HOME - MINUTES LATER

Everyone organizes the boxes by their labels, each in a designated area.

UPSTAIRS HALLWAY - LATER

Annie sets the last of her boxes outside her room. She cuts them open and rummages through the contents. She removes a package of tacks and several books, then carries them into her room.

ANNIE'S ROOM - LATER

She fills her new bookshelf in alphabetical order. There're Young Adult novels such as *The Hunger Games* series as well as classics like *The Great Gatsby*, *To Kill A Mockingbird*, and *The Handmaid's Tale*.

LATER

She pins a multicolored (mostly purple) tapestry over her bed, then an assortment of posters to the wall: David Bowie (Aladdin Sane), Ryan Gosling from *The Notebook*, and more.

LATER

CLOSE ON A COLLAGE OF PHOTOS taped to the window above her desk. They show those she loves: Minnie, her grandparents, friends from D.C., even her father.

She places a final picture amongst the others. The one given to her by James. She smiles upon the picture (though not as wide) and wanders the room, satisfied.

We see that everything's in perfect order. Her bed's made. The posters are level. Her school supplies are organized on and beside her desk. It's a vibrant, beautiful room.

MINNIE (O.S.)
 (from her room)
 Hey, Annie.
 (MORE)

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

(beat)

Annie.

ANNIE

(opens the door)

Hellooo.

MINNIE (O.S.)

Are you finished with your room?

ANNIE

Yeah, it looks great.

MINNIE (O.S.)

Would you fetch my purse from the car, then? I'm finishing something in here.

ANNIE

(grabs phone off bed)

Yeah. I'll be right back.

MINNIE (O.S.)

Thank you, baby. I appreciate it.

ANNIE

Love you, mom.

MINNIE (O.S.)

Love you too, sweetie.

Annie strides into the hall and CLOSES THE DOOR behind her.

EXT. HOME - MOMENTS LATER

She jogs to the car, then reaches for the handle when a small dog YAPS O.S. HAROLD stands on the outskirts of the driveway. Watching. Eyes pierced into her own.

ANNIE

(weirded out)

Um...Hi...

HAROLD

Hello.

He steps into the driveway as the dog YAPS LOUDER.

HAROLD

I see you're new to the neighborhood.

ANNIE

Yeah...Yeah. We just moved in today.

HAROLD

(motions toward his dog)
I'm sorry for my little Annie here. She gets a bit excited around new people.

ANNIE

Her name's Annie?

HAROLD

Yes, indeed. Do you have a name?

ANNIE

Annie. It's Annie.

HAROLD

(excited)
Oh. Well, that's swell. Just swell.
(gets closer)
Annie's a pretty name. That's why I chose it.

ANNIE

(unsure how to respond)
I...I'm flattered.

HAROLD

Are mom and dad home?

ANNIE

They--uh. They're home.

HAROLD

Maybe I should come inside for a bit, then. Give you all a proper welcome.

ANNIE

Maybe...Maybe another time. We're all tired and just ready to relax.

HAROLD

(cutting her off)
I understand. I understand. It's hard work moving, let alone to a new town.

ANNIE

How'd you know we're from out of town?

HAROLD
I just figured. Where y'all from
anyway?

ANNIE
D.C.

HAROLD
Oh, so far from home. I imagine
this will feel like home pretty
soon though. Don't you think?

ANNIE
Lets hope so.

HAROLD
(smiles)
Well, I better take my gal on the
rest of her walk. I'll come by and
meet the family sometime. Let me
know if you ever need anything.
I'll be happy to help.

Annie watches as he leaves, unnerved. She stands a beat, then
grabs Minnie's purse from the car and goes inside.

INT. DINING ROOM - KITCHEN - EVENING

Annie and Minnie eat PIZZA at the dining room table, the
former with a slight frown. She sits in her thoughts. Unsure
of something.

ANNIE
I, uh...
(beat)
I guess, someone's gonna be coming
by to greet you sometime.

MINNIE
(excited)
Oh. Did you make a new friend?

ANNIE
No. I--really don't think so.

MINNIE
Who was it?

ANNIE
I don't know. He didn't give me his
name.
(beat)
He was kinda creepy.

MINNIE

How would you say that?

ANNIE

I don't know. It was just...
 (thinks it over)
 ...just a vibe he gave off.

MINNIE

Vibe, huh? That's what you kids say these days?

ANNIE

(sarcastic)
 Nah. I made it up.

MINNIE

(smiles)
 When's he coming by?

ANNIE

He didn't say. Maybe never.

THE DOORBELL SOUNDS and Minnie rises from her seat. She jaunts to the front entrance and opens it to find three high schoolers at the door. They are: HUNTER HOLCOMB (16), **BRADY BOYD (16)**, and **CHRISTY TUCKER (16)**.

CHRISTY

Hi. Um...
 (direct, yet polite)
 Do you have a kid in school?

EXT. STREET - MINUTES LATER

Annie shuffles down the street with the group, bubbly, but nervous.

BRADY

Annie, you stay with us, things are gonna be good, I tell ya.

HUNTER

See, we're what you'd call "the cool kids on the block."

CHRISTY

Christ, you guys are cringe.

HUNTER

For real. Why do people even like us?

BRADY
Annie, you ever drank?

HUNTER
Oh, yeah. Lol.

ANNIE
(angst/excitement)
I've had some champagne on New
Year's, but that's it.

BRADY
(pulls out a can of beer)
Well, I snuck some of these from my
dad, if you want one. Not the best,
but it does the job, all the same.

CHRISTY
You don't have to, if you don't
want to. He's just trying to look
cool.

BRADY
Well, yeah.

ANNIE
I'll try it.

BRADY
(to Christy)
See? I told you it was a good idea.

ANNIE
(looking around)
Right here, though?

HUNTER
Don't worry. Best place to hide's
in plain sight, after all. No one's
watching this time of night.

Annie takes the beer and cracks it open. She drinks and gags
hard.

BRADY (CONT'D)
(laughs)
(takes the beer)
Don't worry.
(takes a big drink)
It's an acquired taste.

FADE TO:

EXT. CHRISTY'S HOUSE - NIGHT

They lie on Christy's trampoline in her backyard. Each have a beer in hand, though Annie sips hers sparingly. All the while Brady sings "Every Breath You Take" by The Police. The others lie silent and hope desperately that he'll stop.

BRADY

(drunkenly)

*Every breath you take
And every move you make.
Every bond you break.
Every step you take,
I'll be watching you.*

*Oh, can't you see
You below to me?
How my poor heart aches
With every step you take.*

CHRISTY

Could you stop?

HUNTER

Like damn, man.

BRADY

Ya'll don't like The Police?

HUNTER

Fuck 12.

CHRISTY

Fuck the police.

BRADY

(incredulous)

It's a fucking band.

CHRISTY

Never heard of em.

BRADY

(flabbergasted)

Wha--wha--You're kidding?

CHRISTY

Not at all.

HUNTER

Yeah, I got nothin'.

BRADY
 (annoyed)
 I cannot believe you people. None
 of you've heard it before?

ANNIE
 (beat)
 It's a good song.

BRADY
 Thank you, Annie. Finally, someone
 with some culture.

ANNIE
 Your singing is pretty shit,
 though.

They all laugh, except Brady.

BRADY
 Ah, fuck the lot of ya.

CHRISTY
 Fuck you.

BRADY
 Suck my dick.

CHRISTY
 Present it.

BRADY
 (beat)
 Really?

CHRISTY
 It's a joke, dude.

More chuckles from everyone.

BRADY
 You guys are fucking mean.

Annie notices something o.s: a DARK PURPLE LIGHT as it
 flashes in the darkness down the street. It comes CLOSER.

ANNIE
 What's that over there?

BRADY
 (excited to tell)
 That is Harold.

ANNIE

Who's that?

BRADY

You know how I said we're all the cool kids on the block?

HUNTER

I said that.

BRADY

Whatever. But like I was saying. Where we're the cool kids on the block, he's the weird ass looking pedophile motherfucker on the block. Walking his dog at all times of the night. No doubt using it to lure in his poor, unsuspecting...
(exaggerated)
..."victims."

CHRISTY

He's a fucking creep.

ANNIE

(jokingly)
Brady or Harold?

CHRISTY

Harold. But Brady too, I guess.

BRADY

Imma pretend I didn't hear that.

CHRISTY

But seriously. Stay away from him. Vanya had some bad experiences with him before she moved.

ANNIE

(curious)
So he's a sex offender?

CHRISTY

Well, no. Not that I know of. But just look at him when he comes by. He's just got the vibe of a fucking creep.

HUNTER

I second that.

BRADY

Third.

ANGLE ON THE LIGHT as Harold and his dog turn a corner and stroll up the street towards them.

CHRISTY
Everyone be quiet.

Brady scoffs.

CHRISTY
I'm serious. Shut the fuck up.

They lie quiet for a long, long beat as Harold passes with his dog, perpendicular to their spot. Their gazes follow him with great focus, barely daring to breathe.

CLOSE ON ANNIE as she watches, recognition in her eyes.

CHRISTY
(from a safe distance)
See what I mean, Annie? Is there not something off about that fuck?

ANNIE
(beat)
(still watching him)
I see it.

INT. HALLWAY - HIGH SCHOOL ORIENTATION - DAY

Annie and Minnie stride through a bustling hall filled with STUDENTS (14-18). Hunter and Brady pass by as they go.

BRADY
(semi-flirty)
What's up, Annie?

HUNTER
Hey, Annie.

MINNIE
(after they've past)
That's Hunter and Grady, right?

ANNIE
Hunter and Brady.

MINNIE
Oh. Where's the gym?

ANNIE
(searches map)
(points)
This way.

GYMNASIUM - MOMENTS LATER

It's packed with STUDENTS as they sign up for fall sports. The various teams stand around their BOOTHS: Football, Volleyball, Cross Country, Boy's Soccer, Girl's Tennis, and Softball.

CHRISTY (O.S.)
(excited)
Annie.

Christy jogs over, dressed in her KV Softball pullover.

CHRISTY
How's it going?

MINNIE
(happily)
Hello, you're Christy, right?

CHRISTY
(shaking her hand)
Yes I am. And you're Minnie. It's nice to meet you properly. I'm sorry for being so blunt when we came by the other day.

MINNIE
No problem at all. I'm happy Annie's making friends.

They approach the Softball booth.

CHRISTY
(points)
Line's here. I've got to get back, so I'll see you up there. Let me know if you need anything.

ANNIE
Bet.

She and Minnie get in line.

MINNIE
Oh, this is so fun.

SOFTBALL BOOTH - MINUTES LATER

Annie grabs a pen and leans over the booth.

CLOSE ON THE PAPER as she signs her name, then...

SMASH CUT TO:

EXT. SOFTBALL FIELD - AFTERNOON

WHACK. Annie SMASHES A SOFTBALL into the right field corner. She sets up for another swing as COACH JACKO (45) winds up.

JACKO
Great swing, Morn.

CRACK. She lines one up the middle.

CHRISTY
(from the dugout)
Yeah, Annie.

JACKO sends another pitch and...WHAM. She drives it into right-center where it one hops the fence.

JACKO
Impressive, Morn. Most impressive.

Annie smiles her wide, bright smile and we...

CUT TO:

ANNIE FIELDING A GROUND BALL

She picks it out of the dirt and tosses it to Christy at second base who in turn throws it to first for a double play.

ANNIE
(pumps her fist)
Yes.

CUT TO:

ANNIE FIELDING TO HER RIGHT

She takes the grounder on her off foot and fires to Christy.

CHRISTY
(makes the throw)
Nice one, Annie.

CUT TO:

ANNIE DIVING TO HER LEFT

She lays out for a ball and catches it off a bounce. She flips it up to Christy and they turn the double play.

JACKO
 (to his assistant)
 I like her a lot.

Annie and Christy high five as we...

CUT TO:

THE REVEAL - LATER

Annie and Christy stand side by side as the Coaches hand out the acceptance/rejection letters. They take theirs and study them, then smile to each other with a light squeal.

INT. CHRISTY'S ROOM - EVENING

CLOSE ON ANNIE as she fills out a booklet labeled "KIRKSVILLE SOFTBALL." Christy lies on the bed doing the same.

ANNIE
 This is long as shit. You did this last year?

CHRISTY
 Yeah and they did it when my sister was in too. Jacko don't fuck around.

ANNIE
 I'm sure he's gonna be a delight to play under.

CHRISTY
 Sometimes. He can be an asshole, but he wins, so I don't know.

ANNIE
 That's fair I guess.

She drops the pen.

ANNIE
 You mind if I come by and do this tomorrow?

CHRISTY
 Yeah, no problem.

ANNIE

Thank you. I'm tired. Need a shower.

CHRISTY

You can do that here if you want.

ANNIE

I'm good. Thank you, though. Maybe some other time.

CHRISTY

Bet. You need a ride?

ANNIE

Nah, I'll just jog back. Get that...

(trails off)

...what'd he call it?

CHRISTY

Lactic acid.

ANNIE

Yeah, that shit. Get some of that out of my system. I'll see you tomorrow.

CHRISTY

See you.

EXT. STREET - MINUTES LATER

Annie jogs down the street. She turns a corner obscured by a large bush and bumps into Brady.

ANNIE

Oh, god. I'm so sorry. I didn't see you there.

BRADY

No, no, no. Don't worry. All's good. All's good.

ANNIE

(not knowing what to say)

Well, um. You been doing alright?

BRADY

Yeah, yeah. You?

ANNIE

I'm good. No problems yet.

BRADY

I'm glad.

ANNIE

Yeah.

(beat)

(starts away)

So--uh--see you tomorrow I guess.

BRADY

(nervous)

Oh, wait. Um. Before you do, I was hoping to ask you something.

ANNIE

Yeah. Yeah, sure. What's up?

BRADY

(takes a breath)

I'm sorry if this is awkward. I'm not good at talking to girls and I've never really done this before, but I think you're pretty and was wondering if you'd want to go out to dinner sometime. Like a--a date or something.

ANNIE

(surprised)

That sounds. That sounds fun.

BRADY

(surprised himself)

So it's a go?

ANNIE

I think so.

BRADY

Hell yeah. I mean, right on. Does--uh--Colton's sound alright?

ANNIE

That sounds nice. Tonight or...?

BRADY

Lets do Friday. I'll pick you up.

ANNIE

Okay. See you then.

INT. MINNIE'S ROOM - FRIDAY NIGHT

Minnie types hard at her desk, a slight twitch in her brow. She leans back and sighs in her chair, then massages her temple while Annie slides in to present herself.

ANNIE
(nervous, yet happy)
How do I look?

MINNIE
(puts on a happy face)
You look fabulous, sweetie. He's going to love it.

ANNIE
Could you take a picture?

MINNIE
Of course.

Annie poses in the light as Minnie grabs her phone.

MINNIE
Any nerves at all?

ANNIE
A little.

MINNIE
Well, don't worry about those. I got them too before my old first dates. All you have to do is just be yourself. Go at your own pace and don't do anything you're uncomfortable with. Think you can do that?

ANNIE
I think so.

MINNIE
I know so.
(holds up the phone)
Now smile.

We hear the CLICK of the camera, then...

SMASH CUT TO:

EXT. COROLLA - HOME - LATER

Annie jogs to Brady's Corolla as it pulls up.

ANNIE

Bye, mom.

MINNIEA

(at the door)

Bye, Annie. Have fun. Call me if
you need me.

Annie opens the passenger door and gazes down the street.

HER POV: The purple light FLASHES in the distance.

She stands a beat, then jumps in and slams the door.

INT. COLTON'S STEAKHOUSE - LATER

Annie and Brady sit at a booth, dinner before them. She dines on a chicken salad and water while he inhales his steak, fries, and Coke.

ANNIE

So what all do you like to do?

BRADY

Baseball mostly. Just play it.
Practice it. Watch it when I can.

ANNIE

Do you like to read at all?

BRADY

(with his mouth full)

Not really. Never really got into
the whole education thing. All
seems like a bunch of busy work
more than anything. My mom helps me
with my work, normally. Wouldn't
get by without her.

ANNIE

So it's just baseball?

BRADY

Football too. And wrestling. I hear
you're on the softball team,
though. First freshman on varsity
in like five years or something.

ANNIE

Oh. I don't think they've decided
that stuff yet. I wouldn't get my
hopes up.

BRADY

(still eating)

They have. He's just waiting to announce it. You're starting first game.

ANNIE

And how would you know that?

BRADY

My dad's friends with Jacko. Graduated together back in 95'. He comes by and talks sports all the time. Said something about it yesterday.

ANNIE

(forced laugh)

Well, that's encouraging.

BRADY

Congratulations.

ANNIE

Thank you.

(looks to her food)

I'm ready when you are.

BRADY

(big gulp of Coke)

(breath)

I'm about done, I'd say. Gettin' full.

ANNIE

I can see that.

BRADY

You--uh--You wanna come back to my place?

ANNIE

(to herself almost)

Go back to your place.

BRADY

(smiles)

Yeah. We could watch some Netflix or just hang out. You know, if that sounds good with you.

ANNIE

(treading carefully)

I...better get home. I'm sorry.

(MORE)

ANNIE (CONT'D)

You seem like a nice guy and I know I said yes to come here, but I don't know if I'm...ready for a relationship right now. I just moved here and need to get settled before I commit to something like that. I just...need some time to figure things out. You know?

(hopeful)

(letting him off easy)

But we could still be friends. You're fun and I appreciate the warm welcome. I really do. I'm sorry if I've hurt your feelings or led you along or anything. Are we cool?

BRADY

(chokes a bit)

(disappointed)

Yeah. Yeah we're cool. I understand. No problem.

Annie gives a hopeful smile and tries to hide the sympathy in her eyes.

EXT. COROLLA - HOME - LATER

Annie climbs out and peers back inside.

ANNIE

I'm sorry again for disappointing you.

BRADY

(playing it cool)

It's all good, Annie. Like I said, I understand. I'd probably do the same, in your position.

ANNIE

Thank you for understanding.

BRADY

(nods)

Have a good night.

ANNIE

Bye.

She watches him drive away, then turns and flinches as she spies something o.s. HOLD a beat before we see...

HAROLD AND HIS DOG

They stand in the shadows about twenty yards away, the purple light turned off. He watches her, a slight grin on his face.

HAROLD
Nice night, isn't it?

ANNIE
Yeah...

She keeps her eyes on him a beat, then speed walks her way to the front door.

INT. CLASSROOM - AFTERNOON

The BELL SOUNDS over the speakers. Annie and the class collect their things and begin to leave as MR. WILLIAM (40's) speeds through his final comments.

MR. WILLIAM
Read through chapters one and two for Monday. Take notes and keep an eye out for the various symbols. There're quite a few, so...

LOCKERS - HALLWAY - MOMENTS LATER

Annie treks through the hall toward her locker where Christy waits with KATY (16) and SARAH (17). They block her way, grins on their faces.

ANNIE
(confused)
What's up, guys?

Katy pushes a photocopy of a softball field in her face. Annie's name floats over the shortstop position, along with the others' at first, second, and third.

CHRISTY
(excited)
You're starting!

SARAH
Starting!

KATY
Starting crew!

ANNIE

(acting surprised)
Oh, well, thank you, guys. I can't wait.

SARAH

We're gonna kick those bitches' asses.

KATY

Another mob town beat down.
Amirite?

SARAH

But first. I've heard that Hunter's parents are going out of town this Friday and word is he's having a party to kickstart the season.

KATY

(giggling)
Should be a banging time, shouldn't it, Sarah?

SARAH

(giggling)
Fuck you, girl.

KATY

(to Annie)
You want to come along?

ANNIE

Are you sure Jacko won't find out so close to a game?

KATY

(shaking her head)
Mmm mm. No way. No, ma'm. No how.

CHRISTY

It's happened before, but that's just been like when people've gotten arrested for doing something really stupid. Like driving drunk or stealing shit from the person's house.

KATY

And you live in that neighborhood...

(to Christy)
...doesn't she?

(to Annie)

(MORE)

KATY (CONT'D)

So you wouldn't have to drive or anything. Just walk on home.

SARAH

Or I'm sure some lovely, lovely boy wouldn't mind taking you back neither.

KATY

What d'you say?

ANNIE

(embarrassed)

Well, I'll come along, but I don't know about all that guy stuff or anything.

CHRISTY

She's just fucking with you, Annie. Don't feel pressured, if you're not comfortable with it.

ANNIE

No, no, no. I'll come. I think it sounds fun. What do I tell my mom?

INT. BASEMENT - HUNTER'S HOUSE - NIGHT

The party is in full swing. Drunk and soon to be drunk teens wander the basement. They sing, dance, bong their beers, and throw down their shots.

Annie and Christy move through the crowd, solo cups in hand. Annie observes the shenanigans with an amused grin.

ANNIE

Are parties always like this?

CHRISTY

Oh, they can get worse. Way worse.

ANNIE

You've seen it?

CHRISTY

Once or twice. Cops had to come on both. But I got out in time.

ANNIE

Everyone else?

CHRISTY
 (shrugs)
 Not so lucky.

KATY
 (approaching)
 Christyyyyyy.
 (grabs Christy's hand)
 I have to peeeeee.

CHRISTY
 (pulled away)
 (to Annie)
 I'll be right back.

Annie watches with a curious furrow in her brow, then sips her drink and floats about. She wrinkles her nose after a beat and turns to find Hunter and Sarah before her, a blunt in the former's hand.

SARAH
 (arm on Hunter's shoulder)
 Hey, Annay. How's your first party, girl?

HUNTER
 (extends blunt)
 (smoke from his mouth)
 Wanna puff?

ANNIE
 (wipes her nose)
 Maybe after the season's over.

SARAH
 (takes blunt)
 Your loss.
 (puffs)

Brady teeters from behind Annie and puts his arm around her shoulder. She clenches with awkward terror in her eyes.

BRADY
 (semi-drunken)
 What's up, what's up? How's it hangin', everyone?

SARAH
 We're wavy, my baby. How are you?

BRADY
 (McConaughey cadence)
 I'm fine I'm fine I'm fine.
 (laughs)
 (MORE)

BRADY (CONT'D)

It's a good time.
 (to Hunter)
 Can I get a bit of that?

HUNTER

(hands blunt)
 Are you guys like a thing or something?

ANNIE

(embarrassed)
 Oh, um--

BRADY

We're getting I think.
 (puffs)
 (to Annie)
 Wouldn't you say?

ANNIE

(takes his arm off)
 Could I--uh--talk to you outside for a second?

BRADY

(returns blunt)
 Sure, sure.
 (to Hunter and Sarah)
 We'll be back in a minute.

HUNTER

Don't get too loud out there.

SARAH

(giggles)
 Uh-oh.

EXT. FRONT DOOR - HUNTER'S HOUSE - MOMENTS LATER

Annie sets her cup on the rail as Brady shuts the door.

ANNIE

What--um. What was that?

BRADY

What was what?

ANNIE

You're joking right?

BRADY

I didn't say we were dating. I just said we were...getting there.

ANNIE

But we're not getting there. I told you I needed time to settle in.

BRADY

(searching)

And you're getting there. You're making friends. You're starting shortstop. I just--What do I have to do? What do you want me to do?

ANNIE

(sighs)

Look. Brady. You're a nice guy and you seem like a lot of fun, but whatever this--whatever you think this is, it's just not happening. I'm sorry if I sound harsh and if I've lead you on somehow, but I don't want a relationship and you'd be better off searching somewhere else.

(apologetic)

Okay?

BRADY

(head down)

Okay.

ANNIE

(reaching for the door)

I'm sorry.

The door shuts as Brady stands with his shoulders slumped. He wipes a tear from his eye and slouches off into the night.

ZOOM CLOSE ON ANNIE'S CUP as it sits on the rail.

INT. STRAIRWAY - HUNTER'S HOUSE - CONTINUOUS

Christy emerges at the bottom as Annie shuffles down.

CHRISTY

Hey, where've you been?

ANNIE

Just talking to Brady.

CHRISTY

About what, if you don't mind me asking?

ANNIE
 (feeling bad)
 Oh. He's been...
 (peers behind her)
 He's been asking me to date him for
 like the last week or so and I'm
 just not feeling it.

CHRISTY
 You shoot him down?

ANNIE
 Was I wrong to?

CHRISTY
 Of course not. He'll get over it.
 Not like it's the first time it's
 happened.

ANNIE
 (with pity)
 It's happened before?

CHRISTY
 Oh, don't worry about him and come
 on. You and I've got next game.

ANNIE
 (takes a step)
 Oh, I forgot my drink outside. I'll
 be there in a second.

EXT. FRONT DOOR - HUNTER'S HOUSE - MOMENTS LATER

FRONT ANGLE ON THE SOLO CUP as Annie grabs it and shuts the
 door behind her.

INT. BASEMENT - HUNTER'S HOUSE - MOMENTS LATER

She joins Christy at the table and takes a drink.

CHRISTY
 Now, you know the rules, right?

ANNIE
 Kinda?

CHRISTY
 I got you. Just follow my lead.

ANNIE
 (drinks)
 (cringes a bit)
 (nods)
 Lets kick some ass.

Christy shoots the ball and we...

CUT TO:

THE BALL - MOVING

TRACK WITH THE BALL IN SLOW MOTION a beat as it peaks in the air, then...

CUT TO:

INT. CHRISTY'S ROOM - MORNING

Annie lies next to Christy in bed as the latter's ALARM SOUNDS. She groans and puts a hand to her temple as Christy punches it off.

ANNIE
 I think I'm going to be sick.

CHRISTY
 There's a bucket on the floor there for you.

Annie squints to find it as she gets out of bed, then peers inside to see a sizable amount of vomit already there. She gags at the sight and fills it with more.

CHRISTY
 There's some water on the nightstand when you're done. I made you drink a ton before bed, but you'll need more, if you're looking to feel better.

ANNIE
 (between gags)
 What happened last night?

CHRISTY
 Well, a lot of things. Nothing bad.
 (beat)
 How much do you remember?

ANNIE
(still going)
Beer pong.

CHRISTY
Well, hot damn, girl. You missed
the best parts. I mean, you didn't,
but you did I guess.

ANNIE
Is that--
(belches)
--normal.

CHRISTY
Depends on how hard you're going.
And you were going pretty hard for
not doing this before.

ANNIE
(in pain)
I made a fool of myself.

CHRISTY
No, no, no. You were the life of
the party. And I took real good
care of you, I promise.

ANNIE
(gathering herself)
Thank you.

CHRISTY
Don't mention it.
(hands her the water)
Drink what you can.

ANNIE
(drinks)
Were you...with me the whole time?

CHRISTY
Not entirely. Not until I heard you
getting all sicky in the bathroom,
but don't worry. You were far from
the only one beyond blast.

ANNIE
(breathes after drink)
You're the best.

CHRISTY

Like I said, don't mention it. Just make sure you're not going to the bathroom by yourself anymore. Always go with another girl. No exceptions.

ANNIE

(thinks about it)
Right.

EXT. SOFTBALL FIELD - AFTERNOON

A game is in progress: Kirksville in their ORANGE and BLACK against Moberly in their BLUE and WHITE. Moberly is in the field, Kirksville is up to bat with a runner on second.

ANGLE ON THE SCOREBOARD. The game's tied five-to-five in the bottom of the fifth inning. One out with two to go.

Christy steps to the plate and lines a ball hard into left, but right at the fielder who makes the second out.

CHRISTY

(to herself)
Shit.

She jogs in toward the dugout.

ANNIE

(extends her fist)
You're alright.

CHRISTY

(fist bump)
You got this.

Annie steps to the batter's box and takes some practice swings.

UMPIRE

Aight. Let's play ball.

She settles in and takes her stance. A pitch comes and she foul tips it to the backstop.

CHRISTY

(from the dugout)
Hey, you're on it, Annie. You're on it.

Annie steps in for another go and takes a slider off the plate.

UMPIRE

Strike.

JACKO

(from third)

Ow, come on, Blue. Not now. You can't call that now.

UMPIRE

Don't start with me, Andy. I'm not taking it today.

JACKO

(swallows his anger)

(clapping)

Come on, Morn. It's all you. Make something happen.

Annie takes a deep breath and steps back into the box. She eyes the pitcher, in the zone. The pitcher winds up and sends the ball. Annie takes her swing.

WHACK. She lines it up the middle where it rolls to the center fielder. The runner rounds third as it's fielded and heads for home. Center shoots it in. It's going to be close. The runner dives under the tag and reaches safe at the plate.

Annie vaults herself with glee, fists raised in the air. Christy and the team sprint from the dugout and mob her in the middle of the field as the place bursts with TRIUMPHANT SHOUTS.

ANGLE ON MINNIE in the crowd as she jumps and claps madly.

CLOSE ON ANNIE AMONGST THE TEAM. She spies someone o.s. and her expression hardens.

Brady stands at the fence and watches with a glare. The two stare at each other a beat before he trudges off.

INT. GYMNASIUM - AFTERNOON

Annie, Christy, and the team sit in the bleachers as Jacko addresses them from the court.

JACKO

That's it. Go home. Get ahead on your school work and get ready for this weekend. We've got some really big games coming up. Right? Alright. That's it. Y'all are dismissed.

CHRISTY
I never thought I'd see the day.

INT. KIA FORTE - MOVING - MINUTES LATER

Annie rides passenger as Christy drives.

ANNIE
I'll come by after dinner. I
wanna take a nap first.

CHRISTY
Right on. Just head over whenever.

ANNIE
Would you be able to come get me?

CHRISTY
All the way down the street?

ANNIE
(embarrassed)
I just--

CHRISTY
--I'm just fucking with you, girl.
Yeah, I'll come get you.

ANNIE
Thank you.

EXT. MORIN HOME - MINUTES LATER

Annie walks up the empty driveway to the front door as Christy drives away. She unlocks it and looks back a beat, then heads inside.

INT. KITCHEN - CONTINUOUS

She sets her bag on the floor then opens the fridge and chows on a stick of cheese. She takes a second and slides out.

STAIRWELL - CONTINUOUS

HIGH ON ANNIE as she climbs up and finishes her snack.

HALLWAY - CONTINUOUS

She turns and stops dead in her tracks, eyes straight ahead.

HER POV: THE DOOR TO HER ROOM. CRACKED OPEN several inches.

ANNIE
(creeps ahead)
Mom?

She inches toward her room. Reaches it and peaks in.

HER POV: THE EMPTY ROOM.

ANNIE'S ROOM - CONTINUOUS

She inspects her things: her books, desk, closet, etc. All seems as she left it until...

HER POV: THE COLLAGE OF PHOTOS. The one from James is MISSING.

She rummages through the desk, but finds nothing. Searches underneath, but still nothing. Then she stops dead.

HER POV: THE SPACE BENEATH HER BED, obscured by her sheets.

She crawls on her hands and knees for a tense beat.

HER POV as she lifts the sheets.

ANGLE BENEATH THE BED. She gazes into the camera when...
BOOM. Something SOUNDS LOUD FROM THE BASEMENT.

She jolts about and stares hard at the open door, eyes blazed with fear.

HALLWAY - CONTINUOUS

Annie emerges from her room and creeps down the hall.

ANNIE
Mom.

STAIRWELL - CONTINUOUS

She tiptoes down the stairs. Looks back now and again.

GROUND LEVEL - CONTINUOUS

She peers around each corner. Sneaks about the place when ANOTHER NOISE comes from the basement, though this one much, much quieter. Her head jerks toward the stairs leading to the basement. She tip toes over and peers down.

HER POV: DARKNESS.

She starts down the stairs, doing her best to silence her steps. She goes slow. Timid. She's about halfway down when...

HER POV: A HUMAN SHAPE MOVES, then DISAPPEARS ONCE MORE.

She SHRIEKS and sprints back up the stairs to the front door.

EXT. MORIN HOME - CONTINUOUS

She crashes into MINNIE and tumbles into the yard as she screams and cries. Minnie rushes to her side.

MINNIE

Annie, sweetie, what's wrong?
What's going on, baby? What's
wrong?

CLOSE ON ANNIE in the embrace, terror etched in her eyes.

INT. POLICE STATION - LATER

OFFICER RUSTY BOYD (45) sits at his desk, Annie and Minnie in the chairs in front of it.

OFFICER BOYD

(frustrated)
So you can't give me any
description whatsoever?

ANNIE

I told you, he was in the shadows.

OFFICER BOYD

You're sure it wasn't a trick of
the mind? What you wanted to see?

ANNIE

(getting angry)
Why would I want to see someone who
broke into our house?

OFFICER BOYD

I think you should ask yourself
that question.

MINNIE

(trying to remain calm)
Okay, I'm going to stop you right
there.

(MORE)

MINNIE (CONT'D)

I don't appreciate the tone you're taking with my daughter and I really don't appreciate your insinuation that she's not being entirely truthful. She is *not* a *liar*.

OFFICER BOYD

I never said she was, mam.

MINNIE

Then what were you saying?

OFFICER BOYD

What I'm saying is this: no sign of forced entry. No finger prints. Not the slightest thing out of place apart from one or two upturned items in the basement. And if I can't even get a description, there's not really much I can--

ANNIE

--That's not true, though. That's not true. There was something missing.

OFFICER BOYD

And what was that?

ANNIE

A picture.

OFFICER BOYD

A picture?

ANNIE

Yeah. It's been in my room since we moved in and it was gone.

OFFICER BOYD

Who was it of?

ANNIE

Me. It was of me.

OFFICER BOYD

(smug)

You have pictures of yourself in your room?

Annie and Minnie sit in furious and embarrassed silence a beat, unable to speak from the audacity.

OFFICER BOYD
I'm sure you just misplaced it.

ANNIE
(pissed)
I didn't misplace it. I looked everywhere for it. It's not there.

OFFICER BOYD
Now it's me not appreciating your tone now, missy. I'm going to give you one last chance before I make you leave: do you have an idea of who would have wanted to do this or do you not?

ANNIE
(swallows pride)
A couple people.

OFFICER BOYD
Who?

ANNIE
Harold.

OFFICER BOYD
Harold what?

ANNIE
I don't know, I've never heard it. He lives down the street.

OFFICER BOYD
Richards?

ANNIE
Maybe?

MINNIE
Do you know him?

OFFICER BOYD
Of course I do. Don't live too far from him myself. Nah. Harry's a bit awkward and a bit weird admittedly, but he's a nice guy. Never had a cross word with him. He's not capable of something like this.

ANNIE
First I've heard it.

OFFICER BOYD
(annoyed beat)
Any one else?

Annie gazes at the name over his chest and realization dawns in her eyes: this is Brady's father. She takes a deep breath and crosses her arms and legs, brow furrowed in resentment.

ANNIE
(shakes her head)
Never mind.

INT. ANNIE'S ROOM - LATER

Annie bursts through the door and leaps onto her bed, trying not to cry. Minnie follows soon after.

MINNIE
Annie, baby, come here. Come here.

She lies beside Annie and cradles her in her arms.

MINNIE
I'm so sorry, baby. I'm so sorry.

ANNIE
I can't...

MINNIE
It's going to be okay, sweetie.

ANNIE
How?

MINNIE
Don't worry. Don't worry. I'm going to keep you safe. Don't you worry about that. I'm calling out of work and am going to the store first thing tomorrow morning to get a security system. New locks. New everything. This will never happen again. Never. I promise.

ANNIE
Why didn't they believe me?

Minnie says nothing a beat, tears in her eyes.

MINNIE
I'm sorry, baby. I'm so sorry.

I/E. LATER

Annie lies on her bed with her legs in her arms, enveloped in the dark of night. She ponders a long, long beat, then gets up and approaches her photo collage.

HER POV: THE EMPTY SPACE WHERE HER PHOTO WAS.

ANGLE ON HER THROUGH THE WINDOW. She stares through the empty space and focuses on something. Her eyes widen and jaw clenches.

HER POV: HAROLD AND HIS DOG, just inside the yard, staring up at her with a wide smile. He lifts his hand to say "hello" as we...

MATCH CUT TO:

EXT. MORIN HOME - DAY

CLOSE ON ANNIE THROUGH THE WINDOW and PAN BACK as she stares at something o.s.

Minnie finishes installing a new CODE ENTRY DOOR LOCK at the front of the house. She types in "573751" and opens the door.

She peers up toward Annie and gives her a double thumbs up. Annie gives a weak smile and puts a hand up to acknowledge.

FADE TO:

INT. HALLWAY - SCHOOL - MORNING

Annie and Christy stride toward their lockers as the former rubs her eyes.

CHRISTY

I always knew Rusty was a fucking douche. Useless prick.

ANNIE

Tell me about it.

CHRISTY

You're sure you're alright?

ANNIE

I'll be okay.

They reach the lockers where Katy and Sarah wait giggling.

KATY
Hey, Annie.

ANNIE
Hey, Katy.

SARAH
So how was it?

ANNIE
How was what?

KATY
That D, son.

The girls giggle harder.

ANNIE
What the fuck are you talking
about?

KATY
Brady told us about Friday.
About...
(mimics sex with her
fingers)
...your experience.

ANNIE
What do you mean? I was with
Christy the whole time.

SARAH
Were you?

CHRISTY
(defensive)
Yes, she was.

KATY
So you didn't lock yourself in the
bathroom to...
(rides like a cowgirl)
...get it on.

ANNIE
No I didn't.

SARAH
So what were you doing in there?

ANNIE
I--I don't know.

KATY
You don't know?

ANNIE
I don't remember, okay? I don't
remember anything from Friday.

KATY
So how do you know you didn't?

ANNIE
(angry)
Because I wouldn't do that.

KATY
Okay, chill, girl. Chill. We're
just teasing.
(low as a teacher passes)
There's nothing wrong with a little
dick now and then, amirite?

ANNIE
(loud)
I didn't do it.

MR. WILLIAM (O.S.)
Excuse me, girls.

Mr. William approaches with hands on hips.

MR. WILLIAM
What seems to be the trouble?

ANNIE
(breathes)
No trouble, Mr. William. I'm sorry.

MR. WILLIAM
No need to apologize. Lets just use
our inside voices, alright?

The five minute BELL SOUNDS and Mr. William slides off.

KATY
(closes locker)
Welp, see you later.

She and Sarah huff away.

CHRISTY
Don't listen to them. They don't
know what they're talking about.

ANNIE

Yeah.

CHRISTY

(beat)

Look. I've got to get going. Lets talk after practice. Alright?

ANNIE

Right.

Christy hesitates, then hurries off. Annie grabs a book from her locker and shuts it as Brady, Hunter, and several other boys pass by.

HUNTER

(smirking)

Hey, Annie. How's it goin'?

One of the boys whistles and another copies him. Brady bears a conflicted smile as the group laughs on their way past.

Annie stands stunned, mouth open in a hurt frown. She bites her lip a beat, then stamps off to class.

I/E. BATTING CAGE - AFTERNOON

Annie sets herself as JACKO puts a ball in the pitching machine. It shoots out and she hacks at it. It tips off the bat and lands--CRACK--right on her ankle. She yelps and hops in pain.

JACKO

You alright, Morn?

ANNIE

(shakes her head, annoyed)

I'm fine.

JACKO

Well. Lets get back then. Come on.

She steps back in for another swing.

CUT TO:

THE BALL

As it SPEEDS TOWARD HER and we...

CUT TO:

EXT. CHRISTY'S TRAMPOLINE - EVENING

Annie and Christy lie on the trampoline as they watch the sun disappear behind the neighbors' house.

CHRISTY

You know what you saw and you know what you've done.

ANNIE

What if I don't, though?

CHRISTY

(stern)

Annie.

ANNIE

But I may not. I mean...whoever it was, they were in the shadows. And the party...I told you I don't remember anything.

CHRISTY

You'd have felt it, if you did something with him. Did you?

Annie shakes her head.

CHRISTY

Then you're good. I guarantee, you'd have felt that shit. Even with how small of a dick he must have.

ANNIE

(giggling)

I bet it is pretty small.

CHRISTY

(joining in)

It has to be. What other reasons would he have to make up such bullshit?

ANNIE

(giggles harder)

When you put it like that, why am I the one getting mad? He's the one who has to carry that--

(thinking)

--eh--mini Snickers in his pants.

CHRISTY
 (laughing out loud)
 Without the dick vein.

They roar until they cry, then ease their breath and wipe the tears from their cheeks. They lie in silence a beat.

ANNIE
 Still, though. It just freaks me out. I mean, I'd never been drunk before, but I didn't drink *that* much. Not at first, anyway.

CHRISTY
 When did you say you blacked out again?

ANNIE
 It was--uh--right when we started beer pong. After I got my drink.

CHRISTY
 Your drink?

ANNIE
 Yeah.

CHRISTY
 Where'd you get it?

ANNIE
 Outside on the railing. I forgot it after I...
 (thinking into further)
 ...rejected Brady.

She furrows her brow a beat.

ANNIE
 (scared)
 You don't--

HAROLD (O.S.)
 --Hey, gang.

They jolt to find Harold as he stares at them with his dog in hand. He sets it on the trampoline and it approaches Annie.

HAROLD
 You all seem like a fine group of friends. How's school been?

CHRISTY
 (long beat)
 It's alright.

HAROLD
 (smiles)
 Alright's better than nothing isn't
 it?

They don't answer.

HAROLD
 (to Annie)
 How's things with you?

ANNIE
 I'm okay.

HAROLD
 (to her and the dog)
 The two Annie's playing together.
 How cute is that.
 (awkward beat)
 It's adorable is what it is. You
 know, I see you all hanging out
 here all the time. And my place is
 always open, if you need somewhere
 new. I got a pool table. A snack
 bar. A real fun time for some kids
 like you.

CHRISTY
 (awkward beat)
 We'll just might take you up on
 that.

HAROLD
 (smiles)
 (nods)
 Anytime. Anytime you all want.
 (to his dog)
 As long as I'm not out walking this
 beautiful creature, of course. Come
 here, Annie baby. Come here.

The dog trots into his arms and he puts her on the ground.

HAROLD
 Well, I think we better get going.
 Have a good night, girls.

They watch him leave with his dog, through the yard and onto the street.

FADE TO:

EXT. STREET - NIGHT

Annie traipses down the street. She turns and twists at every noise, big and little. Something catches her eye in a glass door and she spins around.

HER POV: THE STREET, a flashing PURPLE LIGHT in the darkness.

She totters and jogs away, peeking back to watch the light as it grows CLOSER.

DOWN THE STREET

She stops at a corner and puts her hands on her knees. She peers up between breaths and finds THE LIGHT. EVEN CLOSER. She takes off again.

DOWN THE STREET

She spins all around, terror stricken.

HER POV, SPINNING: PURPLE LIGHTS ALL AROUND.

She puts her hands on her head and begins to cry. She whimpers and moans a beat, then stops suddenly.

HER POV: THE PURPLE LIGHT. Ten yards. Burning in the dark.

ANNIE
(panicked)
AAAAAAHHHHHHH.

SMASH CUT TO:

INT. ANNIE'S ROOM - NIGHT

She bolts upright in bed, drenched in sweat. Hold a beat before she turns to the window where the night outside moves in peace. She takes a breath, then tosses the covers off.

DINING ROOM - KITCHEN - MOMENTS LATER

Annie drifts in to find Minnie at the table, glass of wine in hand. The latter's eyes are starred over, her motion loose.

MINNIE
 (hazed)
 Everything alright, Annie?

ANNIE
 Just had a nightmare.

MINNIE
 Me too. Not uncommon when
 you're...away from home.

ANNIE
 (getting water)
 Want some water, mom?

MINNIE
 No. No, no, I'm--I'm okay. Thank
 you.

Annie drinks and sits next to Minnie.

MINNIE
 Do you miss dad?

ANNIE
 Why do you ask?

MINNIE
 He called earlier. Wanted to talk
 to you, but you were at Christy's.

ANNIE
 Do you miss him?

MINNIE
 Sometimes. It's hard not to, but...
 (trails off)
 ...not for long.

ANNIE
 (beat)
 Me too.

MINNIE
 He's not a bad man, but...
 (drinks)
 I'm sorry for...all this.

ANNIE
 It's not your fault.

MINNIE
 Is it, though?

ANNIE

He did what he did. You didn't have a choice.

MINNIE

(scoffs)

Of course I did. What is it they tell people..."stay together for the kids?" I should've waited. It wasn't right, doing this to you. I'm sorry I didn't just...wait.

ANNIE

I don't want to be in the dark, mom. I just want you happy.

MINNIE

(smiles)

I know. I appreciate you so much, baby.

ANNIE

Are you happy?

MINNIE

(not quite sure)

Why, yes. Yes, I think I am. Are you?

ANNIE

(fakes a smile)

Yeah, mom. I'm happy.

INT. HALLWAY - DAY

She sulks through the hall, darkness under her eyes. A group of boys snicker as they come toward her.

BOY 1

(blocking her path)

Hey, Annie. If I flip a coin, what do you reckon my chances of gettin' head are?

BOY 2

The word of the day is legs. Lets go back to my place and spread it.

BOY 3

Wanna sit on my face and let me eat my way to your heart?

Annie pushes through and is pinched above the hip as she passes the last boy. She gasps as they hoot and holler away, then puts a hand to the coming bruise and stomps to class, near tears.

CLASSROOM - LATER

She rests her head in her hands and gives a deep sigh.

MR. WILLIAM

That's right. The green light represents a dream.

Her muscles loosen, then jerk in an attempt to stay awake.

MR. WILLIAM

Perhaps the American dream. A dream that is seemingly unattainable.

She loosens again.

MR. WILLIAM

A dream that, as Fitzgerald says, "seemed so close that [Gatsby] could hardly fail to grasp it..."

Her eyes roll into her head.

MR. WILLIAM

...He did not know that it was already behind him, somewhere in that vast obscurity where the dark fields of the republic rolled on under the night."

She's still. In peace, then her lip trembles.

MR. WILLIAM

However, the light also symbolizes a future that is hazy and eternally elusive. Page one eighty.

Her face tenses in anger, then in fear.

MR. WILLIAM

"Gatsby believed in the green light, the orgastic future that year by year recedes before us. It eluded us then, but that's no matter—to-morrow we will run faster, stretch out our arms farther..."

She jerks as if to evade something or someone.

MR. WILLIAM

Now, how can it be that the light
symbolizes a dream that's passed
and a future that's slipping before
us?

She whimpers and shakes. Subtle at first, then more obvious.

MR. WILLIAM

Could Fitzgerald be suggesting our
futures are bolted and bound by our
dreams of the past?

Her nails dig into her cheeks. She clenches her body tight.

MR. WILLIAM

Yet we as people, like Gatsby,
never learn this lesson until it's
too late. And "So we beat on, boats
against the current, borne back
ceaselessly into the past--"

The BELL SOUNDS and she shoots awake, terror in her eyes. She looks about the class and takes a deep breath, hands over her face.

MR. WILLIAM

(as the class leaves)

I want your essays in by Friday and
remember to read chapter one of *The
House of Mirth* for Monday...

Annie gathers her things, but stops when she sees a note on her desk. The word "SLUT" is written in red. She bites her lip and peers up to spy Brady leave with his friend. The friend smirks at her while Brady stares at the floor.

She takes the note in hand and crumples it, then tosses it in the trash as she stamps out.

EXT. SOFTBALL FIELD - AFTERNOON

Annie swings and misses. She settles in and misses again.

ANNIE

(to herself)

Shit.

JACKO

C'mon, Morn. What's goin' on?

She takes a third swing and misses again.

ANNIE
 (pissed)
 (to herself)
 Fuck.

JACKO
 (to himself)
 Jesus.

CUT TO:

A BALL GETTING HIT

It rebounds off the bat and heads for Annie. She fields and under throws it to first where it bounces off the dirt and blitzes past the first baseman. Jacko shakes his head.

CUT TO:

ANOTHER BALL

Straight for Annie. She fields it clean, but overthrows to first.

JACKO
 (frustrated)
 Get in the game, Morn. Lets go.

CUT TO:

A THIRD BALL

This time she bobbles it in her glove. The runner reaches and she spikes the ball into the dirt.

ANNIE
 GODDAMN IT.

JACKO
 HEY.
 (storms toward her)
 God's got nothing to do with it.
 It's all you, so get to the dugout
 and sit your ass down.

Annie jogs off the field and into the dugout. Christy starts to say something when--

JACKO
 (angry)
 Lets go. What's everyone waiting
 on? Next ball.

Christy grimaces, then moves back into position.

CHRISTY
 (not feeling it)
 Come, y'all. Lets stay up. We're
 fine.

CLOSE ON ANNIE as she frowns hard and stares at the dirt.

INT. CHRISTY'S ROOM - SUNDOWN

Annie watches Harold pass on the street from behind the
 window frame. The purple light FLASHES as he goes.

CHRISTY (O.S.)
 You're being too hard on yourself.
 And don't let Jacko get in your
 head. He's not trying to hurt you.

ANNIE
 What is he trying to do?

CHRISTY
 He's trying to make you better.

ANNIE
 I don't get better by being yelled
 at.

CHRISTY
 Well, how do you get better?

ANNIE
 (angry)
 Not like that.

She hangs her head and clasps her hands on the back of her
 neck.

ANNIE
 I'm sorry.

CHRISTY
 (gets closer)
 Look. You're just...
 (searches)
 ...stressed. I understand.
 (MORE)

CHRISTY (CONT'D)

I would be too, but it's gotten too far into your head.

ANNIE

(near tears)

Yeah.

CHRISTY

Like I said, I get it. Well, I don't, because it's never happened to me before, but I can empathize can't I? I mean, that shit's scary.

ANNIE

(tearing up)

Mmhm.

CHRISTY

It's fucking terrifying. But you can't be scared forever can you? You can't let it keep you from living your life. Right?

ANNIE

(tear down her cheek)

Right.

CHRISTY

Right. So we just need to...take your mind off things. Let loose a little bit, as cringe as that sounds.

ANNIE

(wipes her eyes)

What are you thinking?

CHRISTY

(reluctant)

Well, we can do what you want, but I was thinking maybe...

ANNIE

Don't say a party, please.

CHRISTY

I think it'd be perfect.

ANNIE

Not after last time.

CHRISTY

That won't happen again. I promise.

ANNIE

I don't know, Christy. I--My mom...

CHRISTY

She wouldn't want you to hide forever would she? Annie, I promise I won't let anything happen to you. I'll stay with you the whole time. I won't drink. You don't even have to drink, if you don't want.

ANNIE

Then what's the point?

CHRISTY

To face people. Show them you're not what that fuckboy says you are. Look, we don't have to, if you're dead set against it. It's just an idea. Show up. Talk to some people. Have a little fun. Leave. But it's your choice. What do you think?

ANNIE

(beat)

Where's it at?

INT. MINNIE'S ROOM - MORIN HOME - NIGHT

She slogs up to Minnie who grades papers at her desk, glass of wine at the side.

ANNIE

Christy's on her way.

MINNIE

(hazed)

(subtly stressed)

Okay, baby. Have fun. What'd you say you're seeing again?

ANNIE

Barbie.

MINNIE

Oh, how nice. I've been wanting to see that myself.

(rising)

Maybe you can watch it with me when it comes--

She knocks the glass over and wine spills across the desk, soaking a section of the papers.

MINNIE (CONT'D)
(taking the papers off)
Oh, fuck, fuck, fuck.

Annie speeds INTO THE BATHROOM, then returns with a towel and cleans the wine.

MINNIE (CONT'D)
I'm sorry, baby. Thank you so much.

ANNIE
Are you okay, mom?

MINNIE
Yes, yes. I'm alright. Just a little tipsy's all. Now go have fun with your friends and don't worry about me.

She embraces Annie a beat as the latter's phone sounds.

ANNIE
That's probably her. I love you, mom.

MINNIE
Love you too, sweetie. Give me a hug when you get back.

ANNIE
I will.

INT. KIA FORTE - MOVING - MINUTES LATER

Annie rides passenger as Christy drives.

ANNIE
They're going to kick me out.

CHRISTY
He won't. He's too big of a pussy.

ANNIE
What about his friends?

CHRISTY
(sure of herself)
I can handle them.

Annie smirks as a FLASH OF PURPLE pierces the night. She stares out the passenger side to see...

HER POV: HAROLD and HIS DOG as they amble from his front door. He spies them after they've passed and puts a hand in the air.

ANNIE

(beat)

Fucking creep.

INT. BRADY'S HOUSE - MINUTES LATER

Annie dances with Christy, Katy, Sarah, and OTHERS. She tries to relax and raps to the song, yet can't help but to scan the party.

She spies Hunter, then ANOTHER BOY and then ANOTHER. They stare with confident smirks, ogling with drinks in hand.

She maneuvers herself amongst the girls and out of the boys' vision. Hunter takes a drink and wobbles o.s.

She continues to dance until she's tapped on the shoulder from behind and turns to find Brady before her.

BRADY

(not meeting her eye)

Could we--uh--talk alone for a minute?

ANNIE

(defiant)

Why not here?

Christy gives him a glare and he acquiesces.

BRADY

I'm...sorry for what I did.

ANNIE

And what's that?

BRADY

Telling people that we...had sex.

CHRISTY

(beat)

Continue.

BRADY

(frowns)

It was wrong of me to do that and watching you get harassed has caused me a lot of pain.

(MORE)

BRADY (CONT'D)

You don't deserve it and just know
that it hurts me too.

ANNIE

(sarcastic)

Oh, poor you. You're such a victim.

CHRISTY

Seriously. What kind of apology is
this?

BRADY

(annoyed)

Look. I'm sorry, okay? And I want
to make it up to you. Can't you
accept that?

ANNIE

(thinks)

Sure. I can accept that.

BRADY

Then what do I have to do?

ANNIE

(beat)

All you have to do is turn off the
music, get in front of everybody,
and tell them what really happened.
If you do that, I'll accept. I
think that's fair.

CHRISTY

More than fair.

ANNIE

Do we have a deal?

BRADY

(slightly panicked)

Isn't...

(beat)

Isn't there something else?

ANNIE

(offended)

Something else?

BRADY

(searching)

Couldn't I just...

(beat)

(searching harder)

...mow your lawn for a month?

(MORE)

BRADY (CONT'D)

Or--or do you homework for a few weeks or something?

CHRISTY

No one wants your dumb ass to do their homework for them.

BRADY

(desperate)

I--I'll pay you. Alright? I can do that. I'll just pay you. Okay? How much you want? A hundred? Two hundred? Two fifty?

ANNIE

(pissed)

All I want is for you to tell the truth. You lied about me. Now you can be a man and make it right. That's the deal. Take it or leave it.

BRADY

(beat)

(defeated)

Okay. Okay, I--I'll do it. Could I just get a minute to...prepare myself?

ANNIE

(firm)

No. You can do it now.

BRADY

(slumps his shoulders)

(starts off)

Okay.

ANNIE

(stops him)

But before you do, I need you to tell me one more thing.

(beat)

(looks him in the eyes)

Did you spike my drink that night?

BRADY

(confused)

(defensive)

What?

ANNIE

(blunt)

Did you spike my drink that night?

BRADY

(defensive)

N--N...No. No. Of course not. Why would I do that? I would never do something like that.

ANNIE

Are you sure? Where'd you go after our talk?

BRADY

I--I--I went home. Took and shower and went to bed. Wh--Why would you think I drugged you?

ANNIE

I don't remember anything from that night.

BRADY

Neither did most people. Why do you think they even believed me?--

Hunter slides close to the conversation. Brady spies him and straightens his posture.

BRADY

You guys need to leave.

ANNIE

Leave?

CHRISTY

What about the little speech you were gonna give? Hm? Not going to get up and tell everyone your little secret?

BRADY

I don't know what you're talking about. Sounds to me like you two are just jealous about--

ANNIE

(in his face)

--Listen here you little fuckboy incel and listen close. Whether you do it or don't, it doesn't matter. Okay?

(MORE)

ANNIE (CONT'D)

You know, Christy knows, and I know what really happened and you can shout these lies all you want to everyone else, making things up to make yourself look like the player you've always wanted to be, but at the end of the day, the three of us, we know what you truly are and that's a spineless, self absorbed loser who's mad at the world because, unlike his friends, he can't get any pussy and he never ever will.

BRADY

(angry)
(near tears)
Get out.

ANNIE

(beat)
Fine.

She and Christy turn to leave as Hunter creeps closer.

CHRISTY

Don't start crying on us.

BRADY

Fuck you, bitch.

Hunter reaches out and SLAPS ANNIE ON THE ASS, then shuffles back into the crowd. Annie explodes around and PUNCHES Brady on the jaw, knocking him out cold.

The crowd gasps and scatters. Brady's friends step to get at Annie, but Christy cuts them off and squares up. The crowd separates them as obscenities are thrown back and forth.

SMASH CUT TO:

EXT. BRADY'S HOUSE - MINUTES LATER

Annie and Christy smash through the front door and storm onto the lawn.

CHRISTY

What happened?

ANNIE

He slapped my butt.

CHRISTY
And you hit him?

ANNIE
Knocked his ass out.

CHRISTY
Fuck yeah. That's how we do it,
baby.

They dap each other up.

ANNIE
Nobody hit you did they?

CHRISTY
No, we're good. That was definitely
worth going, wouldn't you say?--

They halt in their tracks and stare at something o.s., eyes wide. Harold and his dog watch them, planted beside Christy's car.

HAROLD
Hello, girls. Annie.

ZOOM CLOSE ON ANNIE for a long beat as she clenches her jaw and anger and blame bubbles inside.

ANNIE (V.O.)
I need you to listen to me.

CHRISTY (V.O.)
What is it, Ann?

ANNIE (V.O.)
You're going to think I'm crazy.

CHRISTY (V.O.)
Annie, what is it?

EXT. HAROLD'S HOUSE - NIGHT

The two sit in the bushes and watch the house, a mixture of fear, confusion, and focus in their eyes.

CHRISTY
(inconclusive)
This...
(beat)
This is a bad idea.

A door creaks open o.s.

ANNIE

There he is.

HAROLD emerges with his dog and turns on the SAFETY LIGHT. They stroll onto the street and VANISH around the corner.

ANNIE

Okay. Your phone ready?

CHRISTY

Annie...

(beat)

How do you know it was really him?

ANNIE

You don't believe me now?

CHRISTY

(beat)

Annie...

ANNIE

I'm going. Just stay here and no one'll see you.

CHRISTY

(tries to stop her)

Annie.

(fails)

Goddamn it. Fucking moron.

(into phone)

You're an idiot.

Annie crosses the street into the yard.

ANNIE

(into phone)

I know.

She marches to the front door and looks back. Christy sighs and shakes her head, but keeps watch all the same.

CHRISTY

(into phone)

Clear.

Annie holds a beat, then opens the door.

INT. HAROLD'S HOUSE - CONTINUOUS

She creeps about and goes for the light, but reconsiders and uses her phone before moving on.

ANNIE
(into phone)
No sign of him?

CHRISTY (V.O.)
(from talkie)
He's only been gone a minute, Ann.

ANNIE
(into talkie)
Just checking.

LIVING ROOM - CONTINUOUS

She wanders and inspects the place, but nothing's out of the ordinary. She moves on.

KITCHEN/DINING ROOM - CONTINUOUS

She opens and closes the cabinets. Searches the drawers and the fridge/freezer. Moves on.

HAROLD'S ROOM - MINUTES LATER

She goes through the dresser and drawers, then opens the closet and finds a group of boxes on the floor. She searches the first she sees. It's filled by various FAMILY HEIRLOOMS. Germanic in origin.

SPARE BEDROOM - MINUTES LATER

She slides inside and halts a beat, ogling the room over.

It appears stuck in time, as if decorated by a teenage girl in the mid to late 2000's. It's set with various trinkets and posters, the latter including: Miley Cyrus, Katy Perry, and RYAN GOSLING FROM "THE NOTEBOOK."

The last one takes Annie aback. She stares, brow furrowed.

STAIRS - MINUTES LATER

She tip toes down the stairs into the...

BASEMENT - CONTINUOUS

A single room lies ahead, the door open just a crack. A light (the only on in the house) shines through. Annie creeps toward it and reaches out.

HER POV: AS SHE OPENS THE DOOR. We see what appears to be a COLLAGE OF PHOTOS on the opposite wall when--

CHRISTY (V.O.)
 (from phone)
 (urgent)
 Annie, get out. He's coming back.

ANNIE
 (backs out)
 (into phone)
 Where is he?

EXT. HAROLD'S HOUSE - CONTINUOUS

Christy watches as Harold and his dog approach the property, his purple light inexplicably OFF.

CHRISTY
 (into phone)
 Right down the road. His light's off, so I didn't see him until just now.

INT. BASEMENT - CONTINUOUS

Annie freaks as Christy says:

CHRISTY (V.O.)
 (from talkie)
 Get the fuck out now.

She sprints...

UP THE STAIRS - CONTINUOUS

And into the...

HALLWAY - CONTINUOUS

She's halfway through when her phone sounds again.

CHRISTY (V.O.)
 (from phone)
 (near panic)
 Hide. Hide right now.

ANNIE
 (into phone)
 What?

CHRISTY (V.O.)
 (from phone)
 (fevered)
 He's at the door. Hide somewhere.
 Anywhere, right now.

Annie freezes as THE DOOR OPENS O.S.

FRONT DOOR - CONTINUOUS

Harold shuts the door and hangs the leash on a coatrack as the dog sniffs the place over. It catches his attention after a beat.

HAROLD
 What're you doing, girl?

He follows into the...

LIVING ROOM - CONTINUOUS

Then into the...

HALLWAY - CONTINUOUS

The dog YAPS in front of Harold's room and they shift inside.

HAROLD'S ROOM - CONTINUOUS

The dog sits in front of the closet and Harold opens it. He looks at the boxes a beat, then pulls the phone from his pocket and types something in.

DISPATCHER (V.O.)
 911. What is your emergency?

HAROLD
 (into phone)
 My name is Harold Richard and I
 live at 2507 North East Street.
 (MORE)

HAROLD (CONT'D)

I think someone broke in to my home
while I was gone. Please, send a
squad car as soon as possible...

SPARE BEDROOM - CONTINUOUS

Annie sits behind the bed and listens in on the call.

ANNIE

(into phone)

(whispers)

Christy. He's called the cops.

CHRISTY (V.O.)

(from phone)

What?--

ANNIE

(into phone)

(whispers)

--Shhh. He's called the cops. Get
out of here before they catch you.

CHRISTY (V.O.)

(from phone)

(whispers)

I'm not leaving you, bitch. We're
getting out of this.

ANNIE

(into phone)

(whispers)

There's no way. Just go while you
have a chance--

CHRISTY (V.O.)

(from phone)

(firm)

--No. I'm going to get you out of
there.

ANNIE

(into phone)

(whispers)

How?

CHRISTY (V.O.)

(from phone)

(whispers)

Wait for my distraction.

ANNIE
 (into phone)
 (whispers)
 Christy.
 (no response)
 Christy.

A DOOR OPENS O.S. and she jolts.

Harold slides in and examines the place. He approaches behind the bed. No one's there.

He stares at the opening beneath it, then gets on his hands and knees. Slow. Methodical. He's about to flip up the covers when--

THUMP. Something sounds against the house o.s. Then...THUMP. Another one. Harold gets to his feet as a third THUMP sounds and strides out.

PAN OVER BENEATH THE BED. Annie lies with her hands clasped over her mouth, eyes wide with terror.

HALLWAY - CONTINUOUS

Annie tip toes out the room. She pauses a beat as a fourth THUMP rings out, then starts down the hall, doing her best to make no noise. THUMP. THUMP.

BACK ANGLE ON HER as she reaches the end of the hall. She's almost clear when A DOOR OPENS O.S. She freezes and slowly turns herself around.

REVERSE ANGLE ON HAROLD, stone still at the opposite end of the hall. He stares daggers through Annie with no expression whatsoever.

CLOSE ON ANNIE. She SCREAMS, silent at first, then WITH ALL HER LUNGS as she sprints away o.s.

REVERSE CLOSE ON HAROLD. He strides toward her with purpose, still no expression on his face.

Annie RACES THROUGH THE HOUSE and STRAIGHT FOR THE DOOR, but it's locked. She fumbles a beat, then throws it open.

EXT. HAROLD'S HOUSE - CONTINUOUS

She bursts through and into the arms of a POLICE OFFICER, kicking and screaming as hard as she can.

ANNIE
 (horrified)
 Get him away from me. Get him away.

Harold appears in the doorframe.

OFFICER
 Are you Harold Richard?

HAROLD
 Yes, I am.

OFFICER
 Is this the intruder?

ANNIE
 NO.

HAROLD
 Yes, it is, officer.

ANNIE
 NO. NO. NO.

OFFICER
 Is she alone?

HAROLD
 I believe so.

Christy watches from the dark at side of the house, anger and regret folded in the furrows of her brow and lips.

HER POV: ANNIE, HAROLD, and THE OFFICERS. Annie's cuffed and read her rights, then lead to a SQUAD CAR and put inside.

Christy punches the ground as THE DOOR SLAMS O.S.

INT. POLICE STATION - LATER

Annie approaches the phone, head down and tears on her cheeks. She types in a number and waits.

MINNIE (V.O.)
 (after a beat)
 (sleepily)
 Hello?

CLOSE ON ANNIE, shame in her eyes.

MATCH CUT TO:

INT. SONATA - MOVING - LATER

CLOSE ON ANNIE, looking much the same as Minnie speeds along. They ride in silence for a long beat.

INT. MORIN HOME - LATER

Annie sulks in with her head down, ready to receive her punishment. Minnie follows as they stare at each other in disappointed confusion, unable to speak.

MINNIE

(cold)

What the fuck happened tonight.

Annie stays silent and shakes her head, tears in her eyes.

MINNIE

(gentler)

What happened?

(gets closer)

Why would you do this?

She puts a hand on Annie's shoulder and tears fall.

MINNIE

Did he hurt you?

ANNIE

(shakes her head)

I...don't know.

MINNIE

Annie.

ANNIE

I thought he--

(cries harder)

--he...

MINNIE

What?

ANNIE

(beat)

Could I just...just tell you tomorrow? Please.

MINNIE

(beat)

Sure, baby. Sure.

Annie sulks off up the stairs. A tear rolls down Minnie's cheek as she stares after.

ANNIE'S ROOM - LATER

Annie sits at the end of her bed as tears drip from her cheeks. She stares at the floor, unwilling to do anything, when a BRIGHT, YELLOW LIGHT FLASHES ON and OFF through the window.

She creeps to the wall and hides, then peaks through the curtain.

HER POV: CHRISTY JUST BELOW HER WINDOW, flashlight in hand, school bag on her back. She shuts the light off and motions to the door.

CHRISTY
(mouthing)
Let me in.

HALLWAY - CONTINUOUS

Annie creeps past Minnie's room as the latter's muffled crying sounds from inside. She hangs her head, then moves on.

FRONT DOOR - CONTINUOUS

Annie opens the door inch by inch, doing her best not to make a noise. Christy sneaks in and gives Annie a look.

ANNIE
(motions upstairs)
(whispers)
Come on.

ANNIE'S ROOM - CONTINUOUS

She shuts the door and locks it as Christy pulls a BOTTLE OF TEQUILA from her backpack and holds it toward her.

LATER

Both are plenty drunk. They sit on the floor and lean against the bed.

ANNIE
(slurring words)
Is the worm thing real?

CHRISTY
 (sloshed)
 I don't know. I think so.

ANNIE
 (holds the bottle to the
 light)
 I don't see one.

CHRISTY
 Maybe it's only in some of them.
 Like the really expensive ones.

ANNIE
 Your dad goes cheap, huh?

CHRISTY
 On alcohol, yeah. Does the job just
 the same, I guess.

ANNIE
 Feels like it.

CHRISTY
 You know why they call it tequila,
 don't you?

ANNIE
 No. Why?

CHRISTY
 Cause it's ta kill ya.

They giggle and laugh.

LATER

They lie on the floor and watch the ceiling fan as the LIGHT
 SHINES behind it.

ANNIE
 Do your parents get along?

CHRISTY
 More or less.

ANNIE
 How long have they been married?

CHRISTY
 I dunno.
 (thinks)
 'Bout twenty-five years, maybe.
 (MORE)

CHRISTY (CONT'D)

Never really thought about it until now.

ANNIE

Long time.

CHRISTY

How long'd yours make it?

ANNIE

Fifteen.

CHRISTY

That's nothing to scoff at.

ANNIE

(shrugs)

Couldn't have been easy.

CHRISTY

That's what makes it worthwhile I suppose.

ANNIE

Depends.

CHRISTY

How you figure?

ANNIE

Wasn't for them.

CHRISTY

You're here, aren't you?

ANNIE

...Joy.

EXT. MORIN HOME - LATER

ANGLE ON THE HOUSE. All the lights are off. A breeze shifts the tree branches.

INT. MINNIE'S ROOM - CONTINUOUS

ANGLE ON MINNIE, dead asleep.

ANNIE'S ROOM - CONTINUOUS

ANGLE ON ANNIE and CHRISTY, also asleep.

EXT. MORIN HOME - CONTINUOUS

LOW ON ANNIE'S ROOM. All's calm as a DARK, PURPLE LIGHT flashes across the window, then SHUTS OFF.

INT. MORIN HOME - CONTINUOUS

The dining room lies still.

HALLWAY - CONTINUOUS

Soundless.

EXT. MORIN HOME - CONTINUOUS

CLOSE ON THE CODE ENTRY DOOR LOCK as Harold's hand reaches into frame and types in the "573751." The lock FLASHES GREEN with a LOW CLICK.

INT. MINNIE'S ROOM - MINUTES LATER

CLOSE ON MINNIE. HOLD a long beat before the door creaks open in the b.g., a DARK FIGURE within its frame.

ANNIE'S ROOM - CONTINUOUS

BIRD'S EYE VIEW ON ANNIE and CHRISTY, then...

MATCH CUT TO:

MINNIE'S ROOM - CONTINUOUS

BIRD'S EYE VIEW ON MINNIE as the shadow slides over her.

CLOSE ON HER as she comes to, still half asleep. Her eyes flicker as they adjust in the darkness, then settle on something o.s.

HER POV: A DARK SILHOUETTE standing over her.

She goes to shriek when a pillow slams over her face and silences her. She struggles and writhes against it, but it's no use. She goes limp after long, uncomfortable beat, left in grotesque contortion.

HALLWAY - MINUTES LATER

Christy stumbles out of Annie's room, an empty glass in hand. She tip toes down the hall and notices the open door to Minnie's room. Eyes it as she creeps past.

Harold jumps her when her back is turned. He wraps his arms around her neck and takes her down into a rear naked choke. Christy fights and fights and fights. She claws at his arms and hands. She kicks and kicks, but can't escape.

Her body goes stiff as she falls unconscious. Harold keeps the choke on a beat, then lets her go.

BIRD'S EYE VIEW ON CHRISTY as Harold steps away.

ANNIE'S ROOM - CONTINUOUS

CLOSE ON ANNIE as she sleeps. We hear the door open o.s.

SMASH CUT TO:

HAROLD

As he stands over her and watches for a long, long beat.

EXT. MORIN HOME - MINUTES LATER

BACK ANGLE ON HAROLD, a silhouette as he carries Annie away. HOLD until they're taken in by the darkness and...

FADE OUT.

FADE IN:

INT. BASEMENT - HAROLD'S HOUSE - LATER

Annie lies unconscious on a bed at the center of the room, her wrists and ankles tied to the frame. Vomit seeps from her mouth and settles around her. She convulses as she fights to breathe, but doesn't wake up.

We hear her gurgled gags for a long beat before Harold's shape overshadows her. He turns her on her side and pats her on the back as she spews a mouthful and sucks desperately for air. Her eyes flutter and focus on something o.s.

HER POV: A COLLAGE OF PHOTOS nailed to the wall. They all appear to be of Annie at first glance, but we see they're not upon further inspection.

They're of another girl, one who looks just like Annie, dating back to the mid to late 2000's. They show various events from junior through high school: sports wins, family get togethers, graduation, and more.

CLOSE ON THE PHOTO AT THE CENTER: THE ONLY ONE OF ANNIE. THE ONE STOLEN FROM HER ROOM. Both Minnie and James cut out.

She recoils as Harold wipes the vomit from her face. She tries to roll away, but is held by her restraints. She SCREAMS. And SCREAMS. And SCREAMS.

HAROLD

Please, stop.

(she continues)

Sshh. Sshh. Sshh. Sshh. Sshh. It's okay, baby. It's okay.

ANNIE

Where am I?

HAROLD

(smiles)

You're home.

ANNIE

What'd you do to Christy? What'd you do to my mom?

HAROLD

(beat)

I'm right here, baby. And it's a good thing I am. You would've died if I wasn't here.

ANNIE

No.

HAROLD

Yes. I saved your life just now.

(beat)

And you've saved mine. All these years away. Never calling or writing.

(trails off)

But now you're here. Home again.

He shuffles to the collage and gazes over it, nostalgic.

HAROLD

I've missed you so much.

ANNIE

What the fuck are you talking about?

HAROLD

I'm not talking. Just... reminiscing.

(turns back to her)

What would you like to talk about? How's school?

ANNIE

(crying)

Why are you doing this to me?

HAROLD

I'm not doing anything to you, sweetie. I'm here to help you.

(gets closer)

I just want you to be happy.

She pulls away from him, but he turns her back.

HAROLD

Don't cry. Don't cry. What's wrong, Annie?

ANNIE

Where the fuck am I?

HAROLD

I told you. You're home. Home at last. Right where you belong.

ANNIE

Please, let me go. Please.

HAROLD

(as if to himself)

Right where you belong.

(beat)

Would you like a drink?

ANNIE

Let me go. I didn't steal anything. I didn't steal anything. I promise.

HAROLD

Nothing but my heart. You've always had my heart. You know that.

ANNIE

(breaks down further)

Please. Please, let me go. I don't want to be here.

HAROLD

Don't worry, baby. Don't you worry at all. You have nothing. Nothing to fear. I'm here to protect you.

(in her ear)

I'm always be here to protect you.

He kisses her on the cheek and she jolts in disgust, head butting him in the process. He recoils and grips his head.

HAROLD

Now. Now, why would you do that, Annie? You hurt me.

(gets closer)

Normally, I'd...

(thinking back)

Well...

(in the present)

You know what I'd normally do. But today's not about that. It's a time to celebrate. You're home now.

(closer)

And you're home for good.

ANNIE

What the fuck is wrong with you?

HAROLD

(close)

You, Annie. You.

He grips her head and neck and brings her even closer when--

GLASS SHATTERS UPSTAIRS with a THUDDING CRASH. He backs off a beat as a second crash sounds. LOUDER this time. It comes in HEAVY RHYTHM and PERSISTS in the b.g.

HAROLD

(to himself)

What the fuck is that?

He storms out and locks the door behind him as Annie struggles against her restraints.

HALLWAY - MOMENTS LATER

Harold creeps toward us. Stops a beat, then slides o.s.

BASEMENT - SAME TIME

Annie yanks at her restraints. Bites and gnaws as one starts to rip.

ANNIE
HELP. HELLO? HELLO???

FRONT DOOR - CONTINUOUS

Harold approaches with caution. He peaks out to see...

HIS POV: THE WINDOW IN THE DOOR IS BEING DEMOLISHED WITH A SOFTBALL BAT.

He rushes toward it and grabs the bat.

HAROLD
HEY.

CHRISTY
(pulls the bat away)
FUCK YOU.

She CRACKS Harold on the hand and he shies away in pain. She reaches in to unlock the door and charges in.

CHRISTY
ANNIE.

BASEMENT - CONTINUOUS

Annie tears off one of her restraints and attacks the next.

ANNIE
CHRISTY??? CHRISTY. CHRISTY.

HALLWAY - CONTINUOUS

Christy searches for the voice.

ANNIE (O.S.)
CHRISTY???

CHRISTY
ANNIE???

ANNIE (O.S.)
DOWNSTAIRS. DOWNSTAIRS.

Christy sprints to the stairs.

STAIRS - CONTINUOUS

She flies down the stairs, two or three at a time.

BASEMENT - CONTINUOUS

She goes to open the door, but it doesn't budge.

CHRISTY

Annie? Annie, are you in there?

ANNIE (O.S.)

It's locked. I can't reach.

Christy takes the bat and WALLOPS the door handle until it's no more, then bursts inside and unties the last restraint.

ANNIE

Christy, you have to get me out of here. Get me out of here, please.

CHRISTY

(untying)

I've got you. I've got you.

Annie's free. Christy takes her hand and they sprint out.

STAIRS - CONTINUOUS

They climb as fast they can. They're at the top when Harold appears and kicks Annie in chest. She tumbles back into Christy and they roll hard down the stairs.

Harold descends two steps at a time. He grips the bat in his good hand as Annie and Christy stand. He swings, but Christy traps it in her arms as it cracks her ribs, then tugs it out of his grip.

Annie swarms Harold. She punches him repeatedly in the nose, then stomps his bloody hand. He squeals in agony, then in fear as Christy raises the bat and brings it down on his arm, SHATTERING IT.

He screams bloody murder as he kicks out Christy's leg, then breaks for the hallway upstairs. Annie follows close behind.

HALLWAY - CONTINUOUS

She leaps onto his back and jerks him to the ground by his neck. He tries to crawl away, but she PUNT KICKS HIM IN THE GROIN and sends him face first to the floor.

She stomps his arm as Christy limps toward them, then she too starts to stomp. They gang up on him like two pit bulls. They stomp his arm, his legs, his groin, his face. Then finally they stop, breathless, sweat along their foreheads.

CLOSE ON HAROLD, a crumpled heap beneath their shadow. He gazes through the window in the spare bedroom as the fall, morning light shines through.

They stare at his broken figure a beat, then at each other, tears in their eyes. They clasp together in embrace and weep onto each other's shoulder.

CLOSE ON THEIR EMBRACE, THEN ZOOM OUT DOWN THE HALL.

DISSOLVE TO:

EXT. HAROLD'S HOUSE - MINUTES LATER

They sulk out in each other's arms, seeing, yet not seeing, what's ahead. OFFICER BOYD and THREE OTHERS stride from their vehicles. He turns to a HUSBAND and WIFE in the next yard.

OFFICER BOYD
(motions toward Christy)
Is this the girl you saw?

WIFE
(confused)
Well...yes--I--but that other girl
wasn't with her.

OFFICER BOYD
(moves toward the girls)
We'll take it from here, mam.

WIFE
Officer...Something's wrong here.

OFFICER BOYD
(gets out his cuffs)
I said, we'll take it from here,
mam.
(to Annie and Christy)
Did you or did you not just break
into that home with that bat.

They gaze down at the bat, unable to speak.

OFFICER BOYD
(to another Officer)
This is going nowhere.

He cuffs Annie's hands behind her back as she turns in confusion, too shocked to fight.

OFFICER BOYD

(to Annie)

You're under arrest for breaking and entering. You have the right to remain silent. You have the right to an attorney...

Christy sees what's happening and a switch flips. She tugs at Boyd's arm to get between him and Annie.

CHRISTY

What're you doing?!

She and Boyd struggle a beat until the others come to pry her off.

CHRISTY

(fighting them)

Get off me! She was kidnapped! Get off!

WIFE

Stop it! Just listen to her!

An Officer grabs Christy by the neck and she swings the bat, hitting two or three of them. She breaks free as Boyd pulls his taser and TASES her in the gut. She drops to the ground and convulses as she too is cuffed.

WIFE

WHAT'RE YOU DOING? THEY'RE INNOCENT. STOP IT. LET THEM GO. STOP.

OFFICER BOYD

(loud)

You stay in that yard or I'll have you arrested for obstruction of justice.

The woman freezes, not knowing what to do.

OFFICER BOYD

Get em in the fuckin' car.

(to one in particular)

You.

(motions to the house)

Get in there and see what they were looking for.

WIFE

You're not listening.

"EVERY BREATH YOU TAKE" BY THE POLICE BEGINS TO PLAY as Annie's escorted to an interceptor and Christy's picked up.

THE POLICE (V.O.)

Every breath you take...

WIFE (O.S.)

(sobbing)

Why won't you listen???

ANGLE ON THE FRONT DOOR as the fourth Officer slips inside.

THE POLICE (V.O.)

...And every move you make...

WIFE (O.S.)

Please, help them.

ANGLE ON CHRISTY as her seized up figure's loaded in the car.

THE POLICE (V.O.)

...Every bond you break.

Every step you take.

I'll be watching you...

ANGLE ON ANNIE as Boyd SLAMS her in.

THE POLICE (V.O.)

...Every single day.

And every word you say...

Boyd gets in and drives off with Annie in tow.

THE POLICE (V.O.)

...Every game you play.

Every night you stay.

I'll be watching you...

INT. POLICE FORD INTERCEPTOR - CONTINUOUS

CLOSE ON ANNIE'S FACE in the backseat. It's blank. No emotion as she watches the road ahead.

THE POLICE (V.O.)

...Oh, can't you see.

You belong to me?...

OFFICER BOYD (O.S.)
(into radio)
Teddy, I got suspects in custody.
Bout to take em in for questioning.

POLICE OPERATOR (V.O.)
(from radio)
Sounds good, ol' buddy. We'll be
ready when you get here. Be safe on
your way back.

OFFICER BOYD
(into radio)
Ten-four.

Her eyes fight to stay open. She gives a great, silent yawn and leans back in the seat. She regards the floor, then slowly lets her head hang and drifts off to sleep. HOLD as the song plays us out, then...

THE POLICE (V.O.)
*...Every move you make.
And every vow you break.
Every smile you fake.
Every claim you stake.
I'll be watching you...*

CUT TO BLACK.

THE END