

MARTHA  
MARCY  
MAY  
MARLENE

WRITTEN BY  
SEAN DURKIN

ALL RIGHTS RESERVED. © COPYRIGHT 2010 Timothy Sean Durkin. NO PORTION OF THIS SCRIPT  
MAY BE PERFORMED, PUBLISHED, REPRODUCED, SOLD OR DISTRIBUTED BY ANY MEANS, OR  
QUOTED OR PUBLISHED IN ANY MEDIUM, INCLUDING ANY WEB SITE, WITHOUT THE PRIOR  
WRITTEN CONSENT OF TIMOTHY SEAN DURKIN. DISPOSAL OF THIS SCRIPT  
COPY DOES NOT ALTER ANY OF THE RESTRICTIONS SET FORTH ABOVE.

EXT. FARM - DAY

It is a hot summer day. A large run down farm house, several sheds, a red roof barn and a decrepid silo sit between fields of dry, uncut grass, in a serene isolated valley.

TWO MEN tack together a broken fence that encloses an overgrown paddock.

THREE WOMEN work in a vegetable garden.

TWO WOMEN hang wet clothes on a clothes line.

TWO MEN work in a cluttered garage on an old car.

FOUR WOMEN sit in a circle on a broken down, buckling front porch. One woman breast feeds a new born. The others knit a large blanket.

TWO WOMEN and TWO MEN swim naked in a swimming hole.

A MAN in his forties sits alone in a room reading.

A MAN chops wood.

A bare foot TODDLER plays alone in the driveway.

INT. FARM HOUSE - DAY

A large room with unfinished wood walls has several blankets and pillows laid out like beds on the floor.

TWO WOMEN are in the kitchen preparing food.

MARTHA, sets a table for eight. Martha is beautiful but appears run down. She is 24 years old but her weathered face makes her look older. A bell rings off screen.

INT. FARM HOUSE DINING ROOM - EVENING

The men sit around a table eating dinner.

One man sits at the head of the table, this is PATRICK. Patrick is older than the other men. To his right is WATTS, a man in his early twenties with a greasy patchy beard.

INT. FARM HOUSE KITCHEN - CONTINUOUS

The women are scattered around the kitchen waiting. The men finish dinner, pass through the kitchen and walk outside.

The women file into the dining room, clear the men's dishes, put more chairs around the table, and bring out a new serving of food.

INT. FARM HOUSE DINING ROOM - MOMENTS LATER

The women sit around the table eating very small portions of low protein food. Katie sits at the head of the table.

CUT TO:

INT. FARM HOUSE - EARLY MORNING

The kitchen is filled with dishes.

TWO BABIES sleep next to each other in an old broken crib. A teenage girl sleeps on the floor next to the crib.

People are strewn all over the house sleeping. Suddenly, a figure passes quickly through frame.

EXT. FARM HOUSE - CONTINUOUS

Martha walks out the front door, across the porch, and up the driveway. She carries a small bag.

Her pace becomes increasingly faster. She looks back to see a teenage girl, SARAH, standing in the window watching.

Martha turns and walks faster, heading straight for the woods. As she gets to the edge of the trees she begins to run.

SLOW ZOOM: MARTHA DISAPPEARS INTO THE THICK WOODS.

Off screen, the house DOOR SLAMS SHUT. A MAN urgently yells out: "MARCY MAY"

The camera holds on the trees shaking gently in the wind. For a moment everything is quiet.

Suddenly, A MAN and TWO WOMEN enter frame and run into the woods, chasing after Martha.

EXT. WOODS - CONTINUOUS

The woods are dark. Martha runs as fast as she can. She hears the MAN's voice calling her from a distance. A man and two women are chasing her.

Martha arrives at a steep heavily wooded hill. She keeps running at full speed, then slips, falls, and rolls.

Martha ducks behind a fallen tree and looks back to see the group arrive at the ridge to survey the woods and begin their descent.

Martha holds still, listening as the people chasing her pass by.

EXT. DINER PARKING LOT - DAY

Martha uses a pay phone at a diner. She dials and waits. She is struck by the voice that answers, she transforms from being a zombie to being flooded with emotion.

LUCY

Hello. Hello?

MARTHA

Hi!

LUCY

Martha?

MARTHA

Yeah.

LUCY

Oh my god! Where are you?

MARTHA

I'm not sure. Upstate I think.

LUCY

You're in New York?

MARTHA

I think. Yeah.

LUCY

When did you get back?

Martha doesn't know what to say, she bursts into tears.

LUCY (CONT'D)

Martha? What's wrong? What's happened?

MARTHA

I don't know. I should go back.

LUCY

Go back where?

MARTHA

I have to go, I can't stay gone.

LUCY

No, no, no. Don't go. What are you talking about?

MARTHA

Sorry for calling.

LUCY

Martha! Don't hang up. Please! Do not hang up.

(Beat)

Do you want me to come get you?

MARTHA

I can't wait that long.

LUCY

What do you mean? Tell me where you are and I'll come right now.

MARTHA

It's okay, you don't have to-

LUCY

I want to see you Martha. Please.

Martha thinks for a moment.

LUCY (CONT'D)

Martha!

INT. DINER - DAY

Martha sits alone in a booth hunched over a grilled cheese sandwich and french fries. She devours the food like she hasn't eaten in days.

The entrance bell rings. Martha turns around and cautiously peers over the booth. A FAMILY walks in. They are seated. Martha returns to eating.

MAN'S VOICE (O.S.)

Marcy May?

It is Watts. His voice paralyzes her.

WATTS

What are you doin'?

Martha stops eating. He slides into the booth and sits across from her.

Watts reaches over and takes some french fries. He eats them slowly, enjoying every bite. She can't look at him.

WATTS (CONT'D)

We were worried about you.

MARTHA

I'm fine.

WATTS

Patrick's worried about you.

MARTHA

I just wanted to come into town.

WATTS

I could've brought you.

MARTHA

I wanted to walk.

WATTS

Through the woods?

WAITRESS

(To Watts)

Can I get you something?

WATTS

No.

WAITRESS

(To Martha)

You done?

MARTHA

Yeah.

The waitress goes to take Martha's plate. Watts puts his hand out to stop her.

WATTS  
(To Martha)  
You not gonna eat that?

Watts takes the half grilled cheese sandwich and stuffs it into his mouth. The waitress clears the plate.

Watts takes Martha's napkin and wipes the grease from his hands and mouth while he chews.

WATTS (CONT'D)  
You ready to go?

Martha doesn't respond.

WATTS (CONT'D)  
Come on!

MARTHA  
Not right now.

WATTS  
No?

The waitress drops the check on the table.

Watts stares at Martha for another moment before reaching into his pocket to pull out a mess of small papers. He sorts through them and separates a \$20 bill. He stuffs the rest of the papers back into his pocket. He grabs her hand, places the money in her palm and grips it closed.

WATTS (CONT'D)  
I'll get this.

He lets go. Her hand goes limp and the money falls on the table. She does not look at him. He leans in and forces eye contact with her.

Watts, growing increasingly tense, stands up and glances around the diner. It is very busy. He does not want to make a scene in front of all these people.

He leans down and kisses Martha on the cheek. She doesn't kiss back. He holds his forehead to her forehead until she reacts. She reluctantly kisses him on the lips.

Martha watches him walk outside. As soon as his back is turned, she gets up, runs through the diner, and suddenly cuts through the kitchen.

EXT. BUS STOP - LATER

Martha sits on the ground hiding between two benches at an empty bus stop. She does not look well. She turns and vomits behind the bench.

EXT. BUS STOP - LATER

Martha hides between two parked buses. She watches a BLACK BMW pull into the parking lot. LUCY, a well dressed woman in her early 30's, gets out of the car. Martha walks towards Lucy. Lucy rushes over and hugs Martha.

INT. LUCY'S CAR - DAY

Martha, wrapped in Lucy's sweater, leans her head against the window watching the road behind her in the side view mirror.

LUCY

It's nice to see you.

MARTHA

You too.

Lucy notices that Martha's left ear is bruised.

LUCY

What's going on?

MARTHA

Not much.

LUCY

You alright?

MARTHA

Yeah.

LUCY

You sure?

MARTHA

Yeah.

LUCY

You were pretty upset on the phone.

MARTHA

Sorry. I over reacted.

LUCY  
To what?

Martha thinks.

LUCY (CONT'D)  
What happened?

MARTHA  
We had a fight.

LUCY  
Who?

MARTHA  
Me and this guy.

LUCY  
Who?

Martha doesn't answer.

LUCY (CONT'D)  
Your boyfriend?

Martha nods.

LUCY (CONT'D)  
Did he hurt you?

MARTHA  
No!

LUCY  
Are you sure?

MARTHA  
No. I'm fine.

Lucy is skeptical.

LUCY  
Did you guys break up?

Martha nods.

LUCY (CONT'D)  
How long were you together?

MARTHA  
A while.

LUCY

How long?

MARTHA

I don't know. Maybe a year, maybe more or less.

LUCY

And you were here the whole time?

Martha nods.

LUCY (CONT'D)

You've been back in New York for over a year and you haven't called me?

MARTHA

I'm sorry.

Lucy is upset but manages to remain calm.

LUCY

Well, I'm glad you're here now.

INT. LAKE HOUSE/MARTHA'S BEDROOM - EVENING

Lucy makes the bed. Martha enters the room wrapped in a towel. Her hair drips on the floor.

LUCY

I made you some tea.

MARTHA

Thanks.

Lucy takes a small hand towel and dries Martha's hair.

LUCY

Ted should be up from the city soon. He'll cook us some dinner.

MARTHA

I'm pretty tired, is it okay if I just go to bed?

LUCY

Of course.

(beat)

Get some sleep, you'll be as good as new tomorrow.

Lucy leaves. Martha gets under the sheets wrapped in her wet towel.

INT. LAKE HOUSE KITCHEN - NIGHT

Lucy sits at the kitchen table with a glass of RED WINE. The front door opens. She puts on a smile as TED enters. He speaks with a BRITISH ACCENT. He sets down his bag and gives her a hug and a kiss.

TED

Well?

LUCY

She seems okay.

TED

What did she say?

LUCY

Not much, she's pretty tired.

TED

Where's she been?

LUCY

She had some boyfriend, they were living in the Catskills.

TED

What?

LUCY

It's okay.

TED

Not really Lucy.

LUCY

It's fine. She's here now.

Ted keeps his comments to himself.

TED

(Half Joking)

Well, how long's she staying?

LUCY

(laughing)

I don't know.

TED

I told you she was fine. You spend all that time worrying.

Ted kisses her on the forehead and walks to the liquor cabinet and pours a scotch.

CUT TO:

INT. LAKE HOUSE KITCHEN - NIGHT

The house is completely dark. Martha finds her way through the hallway and into the kitchen. She drinks water from the faucet with an insatiable thirst.

The kitchen has large windows, through which a bright spot light, lights the porch but pitch black darkness is beyond that. Martha is scared to look outside. She forces herself to slowly turn and look. She puts her head down and quickly returns to her room.

INT. LAKE HOUSE/MARTHA'S BEDROOM - MORNING

Martha is wrapped in a wet towel sleeping on the floor.

LUCY

Martha? Why are you on the floor?

Martha does not know where she is. A moment passes before she starts to come to.

MARTHA

I'm sorry.

LUCY

It's okay, you were in a deep sleep. Come have some breakfast.

INT. LAKE HOUSE KITCHEN - DAY

Lucy and Ted eat at the kitchen table. Martha enters.

TED

Martha! Welcome!

MARTHA

Hi.

TED

Great to finally meet you. You sleep alright?

MARTHA

Yeah.

LUCY

How do you like the house?

TED

It's just a rental.

LUCY

Well I love it.

Lucy puts some eggs on a plate for Martha.

MARTHA

It's nice. I didn't know there was a lake.

LUCY

Yeah. Do you still like to swim?

MARTHA

You don't live in the city anymore?

LUCY

We do. This is for weekends and holidays.

Ted and Lucy eat, Martha takes miniscule bites.

LUCY (CONT'D)

Ted's finishing a new building down town and when it's done we're taking one of the new apartments. You want to see pictures?

Lucy gets up from the table and walks to another room. Martha sniffs her food. Ted doesn't notice.

TED

(To Martha)

Do you think she's excited to have you back?

Lucy re-enters with her digital camera.

LUCY

This is the view, the interiors are obviously not finished. It's nice right?

(MORE)

LUCY (CONT'D)

We were supposed to move in the spring  
but construction halted, so, it'll just  
be a little while longer.

TED

(Sarcastic)

Yep, just a little while longer.

LUCY

Okay, sorry, no more work talk.

Lucy notices that Martha isn't eating.

LUCY (CONT'D)

Aren't you hungry?

MARTHA

Not really, sorry.

TED

Well, you've got to eat.

LUCY

It's okay, I can fix you something later.

Martha, feeling on the spot, forces down a big bite.

EXT. LAKE HOUSE DOCK - DAY

Martha sits cross legged on a sun bed looking out to the  
lake. Ted naps while Lucy sun bathes reading *THE MOTHER  
OF ALL BABY BOOKS*.

MARTHA

Where are we?

LUCY

Connecticut.

MARTHA

How far are we?

LUCY

From what?

MARTHA

Yesterday.

Lucy is confused. She tries to make sense of the  
question.

LUCY

You mean where I picked you up?

Martha nods.

LUCY (CONT'D)

About 3 hours.

(Beat)

Why?

MARTHA

Just wondered.

Lucy goes back to reading. Martha lies down and stares at the sky. A light banging sound starts to echo over the lake.

EXT. FARM FIELD - DAY

THE SOUND IS THE SAME AS THE LAKE: A light breeze in the trees and the water gently hitting the dock.

Patrick and two men build a fence.

CUT TO:

Martha lies in the open field smoking cigarettes with ZOE, a girl in her early twenties.

Martha is younger, more energetic and confident. They are laughing and talking when Zoe notices Patrick walking towards them.

ZOE

Put out your cigarette.

MARTHA

(Smiling)

Why?

ZOE

Just do it.

They put out their cigarettes. Zoe buries them in the grass. Patrick approaches them.

MARTHA

Is that him?

ZOE

Yeah.

(Calling out)

Hey!

PATRICK  
Is this Martha?

MARTHA  
Hi!

PATRICK  
How're you doing?

Patrick crouches down over Zoe but smiles at Martha.

MARTHA  
Great. You've got a really nice place  
here.

PATRICK  
It's as much yours as it is mine.

He glances at her legs, then back up to her face. He  
turns his attention to Zoe.

PATRICK (CONT'D)  
I thought you quit?

ZOE  
I did.

PATRICK  
It's disgusting.

ZOE  
I know. I'm sorry.

PATRICK  
Don't apologize to me, it's your body.

Patrick gestures towards Martha.

PATRICK (CONT'D)  
Look after this girl properly Zoe, she  
deserves some real care for once in her  
life.

ZOE  
I will.

MARTHA  
She's been great, everyone's been great.

PATRICK  
Good.  
(Beat)  
You look like a Marcy May.

MARTHA

Marcy was my grandmothers name.

PATRICK

Well, there you go.

He continues to walk through the field. Zoe and Martha recline into the grass and continue talking.

TED (O.S.)

I'm going for a dip. Anyone want to join?

MARTHA

Sure.

Martha stands up and brushes herself off.

MARTHA (CONT'D)

You coming?

EXT. LAKE HOUSE DOCK - CONTINUOUS

Martha turns to Zoe but Lucy is there instead, lying on the sun bed, lost in her book. Lucy does not answer.

Ted runs down the dock and dives into the water. Martha follows. Ted looks back to see Martha stand at the end of the dock, take off her clothes and dive in naked.

Martha swims, lost in her own world.

Lucy notices Martha, grabs a towel, and walks down to the end of the dock. Ted swims back and gets out.

TED

(Smirking)

Brilliant choice of swim wear.

Lucy is not amused. Ted walks away laughing. He turns to sneak one more glimpse of Martha.

LUCY

Martha! What are you doing?

MARTHA

What?

LUCY

Would you put some clothes on, you can't swim naked.

MARTHA

Why?

LUCY

You just can't. There are kids around and people come by.

MARTHA

So?

LUCY

So you can't. We don't, just don't. I have a bathing suit you can borrow.

Martha gets out of the water. Lucy wraps the towel around her and walks away. Martha dries off. She feels embarrassed.

INT. LAKE HOUSE/MARTHA'S BEDROOM - AFTERNOON

Martha sleeps. Lucy notices the bruising on Martha's ear.

LUCY

Martha!

(Beat)

I've been trying to wake you. You should get up or you won't sleep through the night.

Martha wakes up.

LUCY (CONT'D)

You should eat.

MARTHA

I will. I'm just going to sleep a little more first okay?

LUCY

Okay. I'm sorry I got frustrated with you before.

MARTHA

It's okay.

Lucy leaves. Martha opens the window and dumps the pasta outside then goes back to sleep.

INT. LAKE HOUSE DINING ROOM - CONTINUOUS

TED  
She's not coming?

LUCY  
She's in a really deep sleep. I can't  
wake her.

TED  
She seems a bit off, no?

LUCY  
She's just really tired.  
(Beat)  
She's had a bad breakup. I want to give  
her a couple days to get situated, you  
know?

TED  
Has she always been like this?

LUCY  
A pain in my ass, yes.

They laugh.

INT. MARTHA'S BEDROOM / LAKE HOUSE - NIGHT

Martha sits up in bed wide awake. She turns and stares  
out her window into the dark trees that surround the lake  
house.

CUT TO:

EXT. FARM HOUSE FRONT PORCH - NIGHT

An OLD BROWN CAR pulls out of the driveway.

Martha sweeps the front porch. She notices the car pull  
away.

MAX, A young man in his early twenties, comes outside and  
sits down next to her. Max is warm, nice, and care free.  
He's not very bright but he is a good time to be around.

MAX  
Hey Marcy.

MARTHA

Hey Max.

(Beat)

Where do they go at night?

MAX

I don't know, I never get invited.

He jumps over the banister and reaches under the porch. \*

MAX (CONT'D)

You want to have a drink with me?

He pulls out a little flask and shakes it. A mischievous smile grows on his face.

MAX (CONT'D)

They won't be back for a few hours.

MARTHA

I shouldn't. I'm not going to drink for awhile, I think it's a good idea for me.

MAX

Alright.

MARTHA

Patrick'll know.

MAX

It's cool, I'm good at hiding it.

INT. FARM HOUSE BEDROOM - MORNING

People are scattered around a large room sleeping. Watts enters and bangs two pots together to wake everyone.

INT. FARM HOUSE/DRESSING ROOM - MORNING

Martha other girls get dressed in the communal closet.

INT. FARM HOUSE DINING AREA- MORNING

Martha does dishes, Katie clears the table.

KATIE

We switch off jobs each day so we all know how to do different things.

(Beat)

Do you knit?

MARTHA

No. I can learn though.

KATIE

It's okay, you'll find your role. It takes time for people to find their role in a new family.

Katie pours the cleaner on the floor, it sloshes around.

KATIE (CONT'D)

We sell blankets in town. We still need some money, but when the farm's up and running we'll be self sufficient and we'll never have to worry about it again.

MARTHA

When do you think that'll happen?

KATIE

Hopefully by the end of the summer but we'll see. It's hard to get machinery and live stock without cash.

MARTHA

That'll be nice.

Katie accidentally drops a plate.

KATIE

Shoot.

Martha gets down and starts to clean it up.

EXT. FARM - DAY

Martha, Watts, Max, Zoe and a few others sit around and listen to two men play guitar. Everyone is talking and laughing and having a nice time.

Patrick approaches. He observes everyone for a moment, he seems agitated. He speaks above everyone and above the music.

PATRICK

How's everything going so far Marcy May?

MARTHA

Good.

The guys stop playing music.

PATRICK  
You like it here?

MARTHA  
Yeah, it's really nice.

PATRICK  
I want you to feel at home.

MARTHA  
I do. Thanks.

PATRICK  
People have abandoned you your whole  
life. I don't blame you for not trusting  
anyone.

MARTHA  
What?

PATRICK  
If you ever want to have a meaningful  
relationship, you need to let your guard  
down.

Martha is embarrassed and feels on the spot.

PATRICK (CONT'D)  
It's not your fault, but it's there. If  
you feel safe here, and I think you do,  
let us in. We just want to help you.

ZOE  
Yeah, we think you're fucking awesome.

PATRICK  
If you're going to live here then really  
be apart of things.

INT. LAKE HOUSE KITCHEN - MORNING

Lucy is putting away groceries. Martha enters.

LUCY  
Good morning. How are you feeling today?

MARTHA  
Good.

LUCY  
There's this great juice shop in town, I  
got us a couple of juices.  
(MORE)

LUCY (CONT'D)  
This one is Kale with ginseng. It gives me energy, so I thought it might help you.

Martha takes a sip. It tastes terrible but she drinks it.

LUCY (CONT'D)  
I got pineapple orange too if that's better.

MARTHA  
Maybe that's better. Sorry, thanks.

LUCY  
I also got a box of these protein bars just in case you want to snack.

Martha watches Lucy put the groceries away.

MARTHA  
Why is the house so big?

LUCY  
It's not that big.

MARTHA  
For two people, it's huge.

LUCY  
We like to entertain. Our friends come up for weekends and sometimes we have parties. It's just good to have space.

MARTHA  
So no one else lives here?

LUCY  
Of course no one else lives here.

EXT. LAKE / BOAT - DAY

It is hot, sunny, and peaceful. Martha sits cross legged. Ted reads the newspaper. Lucy sunbathes. Martha notices they wear wedding rings.

MARTHA  
(Surprised)  
You're married?

LUCY  
Yeah.

MARTHA

When?

LUCY

Earlier this year, in the spring.

There is an awkward silence.

LUCY (CONT'D)

I tried to get in touch with you,  
apparently you got rid of your cell  
phone?

MARTHA

I lost it.

LUCY

You never got a new one?

MARTHA

I got used to not having it.

TED

Cocktail anyone?

LUCY

No thanks.

TED

Martha?

Martha shakes her head. Ted walks to the back of the boat. Martha has to stand up to let him pass through the narrow walk way. He brushes up against her as he squeezes by.

MARTHA

Was it a big wedding?

LUCY

No, about forty people. Mostly his  
family.

MARTHA

(Smirking)

Did Aunt Dora come?

LUCY

Yeah.

MARTHA

Did she smoke like chimney and complain  
about everything.

Ted laughs.

LUCY  
She's not that bad.

MARTHA  
You never had to live with her.

TED  
You lived with Dora?

MARTHA  
She lived with me after mom died.

TED  
(To Lucy)  
Where were you?

LUCY  
College.

Lucy picks up her Polaroid camera and frames up Martha.

LUCY (CONT'D)  
Well I'm sure she'd love to know you're  
okay.

MARTHA  
(Smiling)  
She hates me.

LUCY  
She doesn't hate you.  
(Beat)  
Look at me.

MARTHA  
I hate her.

Martha notices the camera and quickly turns away.

LUCY  
Relax, I don't have any pictures of you.  
(Lucy focuses)  
Jesus you're gorgeous. It's annoying.

Martha cracks a smile. Lucy snaps the shot.

LUCY (CONT'D)  
There you go!

Lucy hands Martha the Polaroid, she shakes it.

LUCY (CONT'D)

Don't shake it, that's a myth.

Martha looks deep in thought, she continues to shake the Polaroid.

MARTHA

Is it true married people don't fuck?

LUCY

What? No!

Ted walks back to the front of the boat and looks at Martha's ass as he passes. Martha is embarrassed. She stares at the Polaroid.

INT. LAKE HOUSE/TED AND LUCY'S BEDROOM - DAY

Martha sits on the bed watching Lucy go through her closet looking at old clothes. Lucy holds up a summer dress.

LUCY

Put this on.

MARTHA

You're kidding.

LUCY

Your clothes are disgusting Martha, just try it.

MARTHA

Why does it matter?

LUCY

It just feels good to put on something nice and comfortable.

Martha slips on the dress and a funny pose.

LUCY (CONT'D)

It looks good you little shit.

MARTHA

Whatever makes you happy mama bear.

LUCY

You're making fun of me and I think it looks really good.

They both laugh.

EXT. LAKE HOUSE BACK PORCH - EVENING

Martha wears Lucy's dress. Ted, Lucy and Martha sit around the table eating dinner.

Ted picks at the food.

LUCY  
It's no good?

TED  
It's good, it's just, a bit dry.

LUCY  
It's not dry.

Martha laughs. Ted starts laughing. Lucy tries it again.

LUCY (CONT'D)  
It just needs a little salt. What are you laughing about I cooked for you your whole life.

MARTHA  
You microwaved chicken nuggets and fish sticks.

Ted and Martha continue to laugh. Lucy gets up from the table. She comes back with salt and dumps it on the food.

INT. LAKE HOUSE / TED AND LUCY'S BEDROOM - NIGHT

Ted and Lucy get ready for bed.

TED  
She seems better today.

LUCY  
Yeah. I wish I didn't have to go tomorrow.

TED  
Let me take you.

LUCY  
No, I don't want to leave her alone.  
(Beat)  
You'll be nice to her right?

TED  
I'm always nice.

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

LUCY

Right.

They laugh and kiss.

INT. MARTHA'S BEDROOM - NIGHT

Martha lies awake in bed staring at the ceiling. She is lost deep in thought.

CUT TO:

INT. FARM/DARK ROOM - NIGHT

MARTHA SLOWLY WAKES UP. SHE IS LYING ON HER STOMACH ON COLD CEMENT. THERE ARE HUNDREDS OF CANDLES ON THE FLOOR. SHE IS DISORIENTED AND FEELS SOMEONE ON TOP OF HER. SHE TURNS BACK TO LOOK BUT IT'S HARD TO MOVE. SHE CATCHES A GLIMPSE OF PATRICK, LEANING OVER HER DRIPPING SWEAT. PATRICK IS AGGRESSIVELY HAVING SEX WITH HER FROM BEHIND.

INT. FARM HOUSE/SMALL DARK ROOM - NIGHT

Martha seems like she has been drugged, she has a white robe draped around her. Katie consoles her and makes her drink water.

KATIE

I know you feel like something bad just happened Marcy May, but you have to trust me, that was not bad, it was truly good. We've all been in this situation, and we wouldn't all still be here if what happened in that room was bad. We all love each other very much, we are all together on this, you have to trust us.

(Beat)

Do you believe me?

Martha nods.

INT. FARM HOUSE/ BEDROOM - LATER

Zoe and Martha share a single mattress on the floor in a small dark room. Martha is still wrapped in the robe, she is still dazed.

ZOE

You're so lucky, I'd give anything to have my first time again.

MARTHA

Really?

ZOE

Yeah, it's so special.

MARTHA

I can't remember anything, I just woke up on the floor and felt this pain -

ZOE

That's the cleansing. It's good. It means it's working if you can't remember things. You're cleansing yourself of the past and the toxins.

Martha is distant.

ZOE (CONT'D)

You need to share yourself, don't be so selfish.

MARTHA

I'm not.

ZOE

So smile then, enjoy this amazing night. It only happens once.

Zoe rests her forehead against Martha's forehead. They curl up together in a very intimate way.

Martha smiles. Zoe kisses her on the lips. Martha is caught off guard. She laughs. They have a second peck on the lips before closing their eyes to sleep.

EXT. FARM - DAY

The group sits around listening to Max finish playing a song. Everyone claps for him. Patrick, who sits in the back, stands up and walks up to the stage. Everyone gets excited.

He tunes his guitar.

PATRICK

This one's called Marcy's song.

Martha sits in the back listening. Everyone turns around to look at her. She watches on as Patrick begins to play.

The song is a beautiful, intense and haunting folk song. The whole group is entranced. Martha is mesmerized by him.

PATRICK (CONT'D)

*Well she, she's just a picture.  
Who lives on my wall  
Well she, she's just a picture  
And the reason, reason, reason it is so  
small.  
With a smile so inviting and a body so  
tall, She, she's just a picture  
Just a picture  
That's all*

*Well you stand there, stand there with  
the nightshade,  
Her dripping ripping down your hands  
And you ask me, ask me about the  
lightning  
And the lady, lady, lady she understands  
It's a dream for the future and the water  
for the sands  
And the strangeness is wandering Through  
many callin' lands*

INT. LAKE HOUSE KITCHEN - DAY

Ted walks into the kitchen.

Martha is on her hands and knees scrubbing the kitchen floor.

Ted gets a six pack out of the fridge. He cracks a beer and drinks it.

TED

What are you doing?

MARTHA

Cleaning.

(Beat)

I thought I'd help out more.

TED

Alright. I'm going to take the boat out, do you want to come?

MARTHA  
Is Lucy coming?

TED  
She had to run to the city.

MARTHA  
Oh.

TED  
I'll teach you how to drive the boat,  
come on.

MARTHA  
It's okay.

TED  
Come on.

EXT. BOAT - DAY

Ted drives the boat with a beer in his hand. He moves over and motions for Martha to take the wheel. Ted slowly lets go and moves over so she can take the helm. They brush up against each other. Martha is driving the boat. She bounces up and down like an excited little girl.

EXT. BOAT - LATER

Martha and Ted sit on the back of the boat. Ted gets a beer out of the cooler.

TED  
You want one?

Ted hands her a beer. She stares at the beer and hesitates before taking a giant chug.

TED (CONT'D)  
Beautiful day.

MARTHA  
Yeah.

TED  
How have things been with you and Lucy?

MARTHA  
Fine.

TED  
Is it strange to spend time together?

MARTHA  
No. Why?

TED  
It's been a long time.

MARTHA  
I don't know, it's normal I guess. She  
hasn't changed much.

Martha takes a swig of her beer.

MARTHA (CONT'D)  
Where is she?

TED  
At the doctor.

MARTHA  
Why?

TED  
She's getting a check up.  
(Beat)  
We're trying to have a baby.

Martha laughs to herself. The beer is affecting her.

TED (CONT'D)  
What?

MARTHA  
I can't imagine it Lucy holding a child. \*

TED  
Why? \*

MARTHA  
She wouldn't know what to do with it.  
(Beat)  
Do you want a baby?

He gets up and opens two more beers.

TED  
I want what Lucy wants.  
(Smiling)  
If she's happy, I'm happy.

He hands one to Martha and sits down again. \*

MARTHA  
(Smiling)  
So you're unhappy!

Ted laughs.

TED  
No. She's good. She's relieved to have  
you back. You had her worried.

MARTHA  
Why?

TED  
You disappeared. You haven't called in  
two years!

MARTHA  
I lost track I guess.

TED  
It's good to let people know where you  
are Martha. People worry.

MARTHA  
I didn't think Lucy would worry about me.

TED  
Well, she did.

There is another awkward silence. They both drink their  
beer.

MARTHA  
Can I go swimming?

TED  
You don't need to ask.

Martha takes off her clothes. She is wearing a bikini  
that Lucy gave her. It does not quite fit. The bathing  
suit sags and top of her ass shows. Ted tries not to  
look. \*

THE CAMERA FOLLOWS HER AS SHE DIVES UNDER WATER.

EXT. FARM SWIMMING HOLE - DAY

Martha brings her head above water and she is with a  
group of people from the farm swimming in a swimming  
hole.

Martha watches as Watts jumps off the cliff into the water. Everyone cheers him on. Patrick swims up behind Martha.

PATRICK  
You jump yet?

MARTHA  
No.

PATRICK  
Go on.

Watts swims by and guides her out of the water.

Watts and Martha ascend up a narrow dirt path to the top of a rock face.

WATTS  
You ready?

MARTHA  
I can't.

WATTS  
Sure you can.

Watts jumps. Martha stands alone at the top of the cliff naked.

Everyone is looking up at her cheering her on. She builds up the courage and jumps.

She hits the water, everything goes dark. The frame fills with tiny bubbles, she comes up for air exhilarated. She continues to swim, the camera follows her under water. The darkness of the water makes the screen go black.

INT. FARM HOUSE - NIGHT

The hallway is dark, the space is unclear. Martha walks down a hallway and we learn it's the farm house. She walks into Patrick's room. She get's into bed with him and curls up in his arms and falls asleep. She looks safe and happy. He welcomes her, the room looks warm and comforting.

CUT TO:

INT. LAKE HOUSE/MARTHA'S BEDROOM - NIGHT

Martha sleeps. THUMP. Something hits the roof. Martha wakes up. THUMP, ROLL. Martha sits up and listens. She waits in anticipation. THUMP.

INT. LUCY AND TED'S BEDROOM - CONTINUOUS

Martha walks down the dark hallway and slowly opens the door to Ted and Lucy's room.

Ted and Lucy are having sex. Martha watches for a moment, then creeps into the room and quietly curls up on the edge of the bed.

Lucy does not see Martha. Ted does not say anything, he continues to have sex with Lucy. His motion becomes harder, Lucy opens her eyes and Ted jumps up.

LUCY  
(Startled)  
What? What?

Ted gestures to Martha.

LUCY (CONT'D)  
Martha, what are you doing?

MARTHA  
Nothing!

Ted turns on the light. He sits on the edge of the bed.

LUCY  
Jesus, you can't just come in like that.

MARTHA  
Sorry.

Martha gets up to leave.

LUCY  
God damn it, what's wrong?

Martha stops and stands facing the door.

MARTHA  
It's been hard to sleep alone.

TED  
All you do is sleep.

Martha goes to leave again.

LUCY  
(To Martha)  
Stay, just stay.

Martha comes back and sits on the bed.

LUCY (CONT'D)  
(Upset)  
Why would you think it was okay to come  
in like that?

MARTHA  
I don't know. It's a big bed, you guys  
were on the other side.

LUCY  
You can't come into our room when we're  
having sex, that's not normal! It's  
private. \*

MARTHA  
Sorry.

LUCY  
Don't apologize, I just want you to  
understand why it's not okay.

MARTHA  
Okay.

LUCY  
Do you?

MARTHA  
Yeah.

LUCY  
Well?

MARTHA  
Because it's private and it's not normal.

Lucy can see something is really wrong.

LUCY  
Just lie down Martha.

Martha lies in Lucy's lap. Lucy is uncomfortable with the  
contact, she pushes Martha's head onto a pillow.

TED  
This is just brilliant.

Ted stands up and puts on his sweatpants and walks out.  
Martha closes her eyes.

CUT TO:

INT. FARM HOUSE/PATRICK'S ROOM - EARLY MORNING

Martha wakes up in Patrick's room, he is gently having sex with her. She doesn't enjoy it but she doesn't stop him.

INT. LAKE HOUSE LIVING ROOM - MORNING

Ted is half asleep on the couch. Lucy sits to wake him.  
Martha is lying in their bed listening to them through the cracked doorway.

LUCY  
I'm sorry you slept out here. Thanks for being patient.

TED  
I don't have much choice do I?

LUCY  
I just want to make sure she's okay.

TED  
I get two weeks a year to come out here and try to relax before I have to go back to work!

LUCY  
I know.

TED  
I am under so much pressure right now-

LUCY  
I know you are.

TED  
I have a month to get this building up and running or the bank takes it.

LUCY  
That has nothing to do with Martha.

TED

My point is, I don't need the extra stress.

LUCY

I'm her only family. She needs to be able to depend on me right now.

(Beat)

It's complicated Ted.

TED

As complicated as it might be, we can't just keep ignoring the fact that her behavior is fucking insane.

Martha pretends to go back to sleep.

EXT. LAKE HOUSE GARDEN - DAY

Lucy works in the garden. Martha walks over to help.

MARTHA

Do you ever hear things hitting the roof at night?

LUCY

No. Maybe it's the pine cones.

(Beat)

Where did you pick up gardening?

MARTHA

We had a garden where I lived?

LUCY

You're good.

MARTHA

I'm good at some things.

LUCY

I know you are.

They continue to work. Lucy builds up the courage.

LUCY (CONT'D)

Was he ever physical with you?

MARTHA

Who?

LUCY

Your boyfriend.

MARTHA  
What do you mean?

LUCY  
Did he ever, hit you?

MARTHA  
No.

LUCY  
You had a bruised ear, and when you called me you were hysterical.

Martha feels her ear.

LUCY (CONT'D)  
Are you sure?

MARTHA  
Yes.

LUCY  
You can tell me.

MARTHA  
He never hit me.

Beat.

LUCY  
I wish you felt more comfortable talking to me.

MARTHA  
I do.

LUCY  
So talk.

MARTHA  
There's nothing to talk about. I had a boyfriend, he lied to me, I left. That's it, everything doesn't have to be a big deal

EXT. FARM GARDEN - DAY

Martha, Zoe and Katie work in the garden. Several men, are lifting heavy rocks to make a stone wall.

Max is in the hay loft. Zoe is tucked around the corner smoking a cigarette. Patrick catches her.

He swats it out of her hand and scolds her. After a moment he puts his forehead to her forehead and caresses her head.

KATIE  
(To Martha)  
Don't stare!

Zoe walks back to the garden.

MARTHA  
You okay?

ZOE  
Yeah. He's right. I don't know why I'm so weak.

MARTHA  
You're not. You'll quit.

An OLD BROWN CAR pulls into the driveway. A YOUNG GIRL, no more than fifteen years old gets out.

MARTHA (CONT'D)  
Who's that?

KATIE  
Her name's Sarah I think.

TWO WOMEN welcome SARAH and walk her into the house.

KATIE (CONT'D)  
(To Martha)  
You should handle her.

MARTHA  
You think?

KATIE  
You're ready. Zoe can help but you'll be great.

INT. LUCY'S CAR - DAY

Martha sits in the passenger seat, Lucy drives. \*

Martha notices a BROWN CAR is parked at the top of the driveway on the side of the road. Martha is troubled by the parked car's presence. \*

MARTHA  
Whose car was that? \*

LUCY \*  
I don't know. Why? \*

MARTHA  
Just curious.

LUCY \*  
There's a hiking trail, people leave \*  
their cars there all the time. \*

INT. GROCERY STORE - DAY

Lucy looks through produce. Martha takes the cart and runs down the aisle with it. She picks her feet off the ground so she is riding on the cart. Lucy is amused.

Martha turns around and goes faster, flying all the way down the aisle. A good looking YOUNG MAN walks into the aisle. Martha almost hits him with the cart but she slams her feet on the floor and just misses him. Lucy runs up and takes the shopping cart back. Martha doesn't say anything, she just stares at him.

LUCY  
Sorry.

YOUNG MAN  
It's okay.

The young man walks down the aisle. Martha watches him go.

LUCY  
You're going to hurt someone.

Martha is distracted.

LUCY (CONT'D)  
Can you go get me a large jug of water.

MARTHA  
What's wrong with the tap?

LUCY  
I like bottled.

MARTHA  
It's a waste.

LUCY  
Will you get it or not?

INT. GROCERY STORE/REFRIGERATOR SECTION - CONTINUOUS

Martha walks through the refrigerated section looking for water. She notices the Young Man walking behind her. She stops to get water.

He stops to buy beer. He looks at her. She grabs the water and walks away.

INT. LUCY'S CAR - DAY

Martha and Lucy get into the car in the grocery store parking lot. Martha watches the rear view mirror.

MARTHA

Did you know that guy?

LUCY

What guy?

MARTHA

The guy in the store.

LUCY

The one you almost ran into? No.

MARTHA

He was looking at me like he knew me.

(Beat)

Did you say something to him?

LUCY

Like what?

MARTHA

I don't know, you tell me.

LUCY

What are you talking about?

MARTHA

(Frustrated)

He was staring at me like he knew me, did you talk to him about me?

LUCY

(Emphatically)

No. Jesus. The guy was checking you out  
Martha! Relax.

(Lucy starts the car.)

(MORE)

\*

\*

LUCY (CONT'D)  
If you don't want guys to drool all over  
you, then wear more clothes-

MARTHA  
Just drive the car Lucy.

LUCY  
What?

MARTHA  
Drive the car!

INT. LAKE HOUSE KITCHEN - DAY

Lucy is unpacking groceries. Ted enters. Lucy puts  
something in a cupboard. Ted takes it out and puts it in  
a different cupboard.

LUCY \*  
I don't think we should have the party. \*

TED \*  
It's labor day, we always have it. \*

LUCY \*  
Things are just too stressful right now. \*

TED \*  
I've already invited clients. \*

LUCY \*  
I'm sure people would understand- \*

TED \*  
They wouldn't. \*

LUCY \*  
I just think it would be best. \*

TED \*  
For who, Martha? \*

LUCY \*  
For all of us. \*

TED \*  
It's not an option! We're having the  
party. \*

LUCY \*  
And that's the end of it, because you say  
so. \*



MARTHA \*  
 Uh huh. \*

SARAH \*  
 They look just like him. \*  
 (Beat) \*  
 All the kids here are boys? \*

Martha picks one up, she is very natural with him. \*

MARTHA \*  
 He only has boys. \*

SARAH \*  
 You're good with them. \*

MARTHA \*  
 You want to hold him? \*

SARAH \*  
 No Thanks. \*  
 (Beat) \*  
 I don't have to take care of them do I? \*

MARTHA \*  
 Not if you don't want to. There are \*  
 plenty of jobs to be done. \*  
 (Beat) \*  
 You'll find your role. It takes time for \*  
 people to find their role in a new \*  
 family. \*

EXT. FARM HOUSE - DAY \*

Martha walks with Sarah and Zoe across the courtyard and \*  
 out into the field towards the woods. \*

ZOE \*  
 (To Martha) \*  
 I called my dad today to ask for money. \*

MARTHA \*  
 Does Patrick know? \*

ZOE \*  
 He asked me to. Sometimes, if there's \*  
 something we really need I'll call. \*

MARTHA \*  
 How was it? \*

ZOE \*  
Fine, they're not bad people. \*

MARTHA \*  
Did he give you the money? \*

ZOE \*  
Yeah. He thinks I'm on drugs. \*

MARTHA \*  
Do you tell him you're not? \*

ZOE \*  
No, that's why he gives it to me. I guess \*  
he'd rather pay for it than think I'm \*  
sucking dick for it. \*

SARAH \*  
I've done drugs. Not a lot but I've tried \*  
everything pretty much, except heroin. \*

ZOE \*  
It's good to try everything at least \*  
once. You find out who you are that way. \*  
What about drinking, do you drink? \*

SARAH \*  
I have, but I don't. \*

ZOE \*  
Good, we don't drink. It just makes you \*  
angry and less focused. \*

MARTHA \*  
Don't get the wrong idea Sarah. We don't \*  
talk to our old families. \*

SARAH \*  
I wouldn't call my Dad anyway, no matter \*  
how much he paid me. \*

Patrick and Watts walk out of the woods. \*

PATRICK \*  
Hey. \*

MARTHA \*  
Hi Patrick, Did you meet Sarah yet? \*

PATRICK \*  
Sally, yeah. \*

CUT TO:

INT. FARM KITCHEN - NIGHT

Katie teaches Martha how to make a vegetable drink.  
Martha adds some herbs.

KATIE  
That's enough.

Katie hands her a large chalky white pill.

KATIE (CONT'D)  
Half is fine.

Martha breaks the tablet in half and drops it into the drink. She crushes it with a spoon.

INT. LAKE HOUSE KITCHEN - NIGHT

Martha is back at the Lake house. Lucy enters and begins to load the dishwasher. Martha holds the glass with the green drink which we now see is just water.

LUCY  
I'll do these if you want to go to bed.

MARTHA  
I don't mind.

LUCY  
Get some sleep.

MARTHA  
Okay.

Martha leaves. Holding the glass tightly, Martha walks to her bedroom.

IN ONE LONG TAKE, WHILE WALKING FROM THE KITCHEN TO THE BEDROOM, THE GLASS OF WATER HAS CHANGED BACK TO THE GREEN DRINK MARTHA PREPARED WITH KATIE.

INT. FARM/SMALL DARK ROOM - CONTINUOUS

Martha enters her bedroom holding the green drink.

Sarah sits in a chair wearing a WHITE ROBE. The room is no longer Martha's bedroom at the lake, it is a small dark room at the farm.

MARTHA

Oh, hi.

SARAH

Hi.

Sarah is nervous. Martha brushes Sarah's hair.

SARAH (CONT'D)

What do I have to do?

MARTHA

Nothing you don't want to. Drink this, it will help you relax.

Sarah takes a sip of a thick green drink. She gags.

MARTHA (CONT'D)

It's herbal. It's the start of your cleansing.

Martha lifts the bottom of the glass to force it down.

MARTHA (CONT'D)

We've all done it so you know there's nothing to worry about.

SARAH

Do I have to wear this robe?

MARTHA

(Whispering)

I know it seems a bit silly, but it's a part of it.

Sarah looks very uncomfortable. She is getting light headed from the drink.

MARTHA (CONT'D)

You look amazing. It's your special night with him, enjoy it, you'll be great.

SARAH

Thanks.

Martha helps Sarah up and passes her through a door to the next room. She removes Sarah's robe and lays her on the ground. Martha shuts the door locking her in.

Martha lies down on the floor and curls up into a ball.

INT. MARTHA'S BEDROOM - MORNING

Martha wakes up wearing Lucy's dress. She has wet herself.

Martha takes off the dress and stuffs it between the mattress and the box spring.

EXT. LAKE - SUNSET

Martha sits alone on the steps looking out onto the water. She is deep in thought. Lucy walks down the stairs and sits next to her.

MARTHA

Shouldn't we start cooking?

LUCY

I just made some potato salad. Ted's cooking the fish.

MARTHA

I thought we were going to cook.

LUCY

We cooked last night.

MARTHA

Oh, yeah.

Martha is lost deep in thought.

MARTHA (CONT'D)

Do you ever have this thing where you can't tell if something's a memory or if it's something you've dreamed?

LUCY

Not really.

Beat.

LUCY (CONT'D)

Do you blame me for anything?

MARTHA

No.

(Beat)

Like what?

LUCY

I don't know.

(Beat)

I'm just trying to figure out why we stopped talking.

MARTHA

I didn't think about it.

LUCY

Really?

MARTHA

We were far apart.

LUCY

Sometimes I wonder if, maybe I could have taken better care of you.

MARTHA

(Mumbles)

The past doesn't matter.

LUCY

It does matter.

MARTHA

I took care of myself.

LUCY

I know you did. I think I could have done more though.

MARTHA

Stop it.

LUCY

Be honest with me, you never think about it?

MARTHA

No.

LUCY

You're not angry at me?

MARTHA

I know you don't think much of me but I knew what I was doing then and I still do.

LUCY

No, Martha, I think the world of you, I'm just wondering if I should have come back and kept you in school and helped you go to college, you had so much potential.

\*  
\*  
\*

MARTHA

I don't need your guidance, I never did. I'm a teacher and a leader, you just never let me be that but now I know I am, I know who I am.

\*

LUCY

Teacher and a leader? What are you talking about? I always encouraged you to do more, but you shut me out.

\*

Martha doesn't respond she drifts off into deep thought.

LUCY (CONT'D)

\*

Martha-

MARTHA

Just because we're sisters doesn't mean we need to talk about everything that comes into your head.

TED (O.S.)

\*

(Yelling)

\*

Dinner's ready.

\*

INT. LAKE HOUSE DINING ROOM - NIGHT

Ted, Lucy and Martha eat at the dinner table.

\*

TED

So what are your plans Martha?

MARTHA

For what?

TED

Life.

MARTHA

I don't know.

TED

Are you thinking about what you can do for work?

MARTHA

No.

TED

You're at an age where you need to start thinking about a career.

MARTHA

Why?

TED

It's a part of adult life.

MARTHA

There are other ways to live.

TED

Really?

MARTHA

Sure.

TED

Like what?

MARTHA

I don't know. People don't need careers, people should just exist.

Ted laughs.

\*

LUCY

He's just saying we should start talking about what you're interested in. Maybe we can help you get some ideas together.

TED

I have moments when I would love to move to France and just exist but it doesn't work that way.

MARTHA

You can do that if you want to.

TED

It's not that simple.

MARTHA

(Cautiously)

It's not your fault but you learned that success is measured by money and possessions. It's just not the right way to live.

Lucy is floored by Martha's response.

TED

And what do you think the right way to live is? Being a hysterical mess and causing your family pain. You're eating my food and sleeping under my roof so watch your mouth. You're rude.

Martha, with a frightening streak of viciousness stands up to Ted.

MARTHA

You don't know anything about it.

Ted and Lucy are speechless. Martha leaves.

INT. LAKE HOUSE HALLWAY - NIGHT

\*

Martha sneaks downstairs in the middle of the night. Ted and Lucy are asleep in their room. Martha picks up the phone and dials a number. A WOMAN picks up.

WOMAN

Hello...Hello.

MARTHA

Who's this?

WOMAN

Who's this?

(Beat)

Zoe?

MARTHA

She not there?

WOMAN

She's not.

MARTHA

Where is she?

WOMAN

Who is this?

MARTHA

Who is this?

WOMAN

It's Marlene Lewis. Who's this.

Martha hangs up. The phone rings. She unplugs the phone and collapses on the floor.

CUT TO:

EXT. FARM - DAY

Martha and the others are practicing pick pocketing. Martha looks out into the feild to see Patrick talking with Sarah. She is enamoured by him.

EXT. FARM FIELD - DAY

Zoe, Martha, Sarah and MAX are shooting bottles in the woods.

MAX

Watts said I'm supposed to teach you how to defend yourselves but I think you're hopeless.

ZOE

I'm surprised your dumb ass even knows how to load it.

MAX

Please, I'm like Doc fuckin' Holiday.

Zoe shoots and hits a bottle. He comes up behind Zoe, wraps his arms around her, kisses her neck and gropes her breasts. She moves his hands away. Sarah watches on.

MAX (CONT'D)

God, you are so hot when you shoot, makes my willy hard.

Max takes the gun out of her hand and fires several shots. He misses the bottles.

ZOE

What happened Doc? I should be teaching you.

He loads another round, aims, shoots, and hits a bottle.

MARTHA

Alright, my turn.

Max wraps his hands around hers so she is firmly gripping the gun.

ZOE \*  
 (Playful) \*  
 Alright Max, was this just an excuse to \*  
 grope Marcy. \*

MAX \*  
 I'm teaching her how to shoot. \*  
 Then you just squeeEEEEEEEEEEze. \*

Patrick is walking towards them carrying a sac. Martha \*  
 fires a few shots and misses. \*

PATRICK \*  
 Focus. Take a deep breath. Think about \*  
 someone who wronged you. Feel it, feel \*  
 how they made you feel in your stomach. \*  
 Take a deep breath, feel it all moving \*  
 out into your hands. Let it build. It's \*  
 transferring to the gun, building in the \*  
 gun. Now release. \*

She fires five powerful shots quickly, one shatters. A \*  
 smile grows on martha's face. \*

PATRICK (CONT'D) \*  
 (Smiling) \*  
 Feels good right? \*

Martha nods. Patrick opens a sac and lets 2 cats out. \*

PATRICK (CONT'D) \*  
 Now try that. \*

MARTHA \*  
 What do you mean? \*

PATRICK \*  
 Shoot it. \*

MARTHA \*  
 They're living animals. \*

PATRICK \*  
 So, shoot Max then. \*

Patrick lifts Martha's hand so the gun is pointing at \*  
 Max. Max is frozen, he smiles awkwardly. \*

PATRICK (CONT'D) \*  
 Go on! \*

Max is confused, he gets embarrassed. \*

MAX \*  
 Fuck this. \*

PATRICK \*  
 Don't walk away from me Max. \*

Max stops. Martha drops the gun down to her waist. \*

PATRICK (CONT'D) \*  
 The cat has terminal cancer, it's in \*  
 excruciating pain. \*

MARTHA \*  
 I can't. \*

PATRICK \*  
 Max has no substance, he's just here to \*  
 free load and be around the girls but \*  
 you're a teacher and leader, you just \*  
 don't see it because no one let you \*  
 believe it before me. You're a leader a \*  
 Marcy, now prove it. \*

Martha is shook up. She does not fire the gun. \*

PATRICK (CONT'D) \*  
 The cat reminds you of some fluffy thing \*  
 you think you used to love. You're \*  
 holding on to some false emotion that \*  
 stops you from doing what's right. \*

Zoe takes the gun out of Martha's hand. The gun goes off. \*  
 Martha and Max jump. Zoe shot the cat without blinking. \*  
 She hands the gun back to Martha. \*

PATRICK (CONT'D) \*  
 I could spend my life being selfish, \*  
 living alone, using this gift for me but \*  
 I've sacrificed myself to be what you all \*  
 need me to be. You need to trust me. \*

MARTHA \*  
 I trust you. \*

PATRICK \*  
 Then you shouldn't need me to explain \*  
 everything. \*

A gun shot goes off. They all look up. Max looks \*  
 mortified, he has shot the other cat. \*

PATRICK (CONT'D) \*  
 What did you do? \*

MAX  
You said it was sick.

PATRICK  
One of them was sick, Zoe knew which one  
it was!

Max tosses the gun and walks away.

INT. FARM HAY LOFT - NIGHT

Martha looks for Max. She finds him in the hay loft.

MARTHA  
You okay?

MAX  
I'm fine.  
(Beat)  
I'll probably leave this place soon  
anyways.

MARTHA  
Where are you going to go?

MAX  
I got places. My cousin lives in  
Bennington, he said I could go up there  
and make like, \$500 a week selling weed.

MARTHA  
You don't want to do that.

MAX  
I don't care what I do. I'm sick of all  
these rules.

MARTHA  
Max, they're not rules. It's just common  
sense.

MAX  
It feels like rules. They won't let me do  
anything. I can't even go on the house  
runs. I'd be great at taking shit.

MARTHA  
It's not about taking shit.

MAX  
Sounds like it's about taking shit to me.

MARTHA

And that's why you don't get to come.  
You just don't get it.

(Beat)

You need to quit drinking.

MAX

I'm not drinking.

Martha takes the bottle out from under a hay bale.

MARTHA

You're still living with all the shit you  
carried out there. You're the only one,  
let it go.

MAX

I'll try.

MARTHA

No. You can't try. You have to stop. They  
love you, they just want you to be  
stronger.

MAX

I'm strong, they'll see.

Max leans up and tries to kiss her. Martha stops him. She  
hugs him instead.

MARTHA

You'll be okay.

EXT. LARGE EXPENSIVE COUNTRY HOUSE - NIGHT

A rock is hurled onto the roof of the house. THUMP. It  
rolls down and off into the yard. Flood lights shine up  
at a beautiful large country home.

THREE PEOPLE run through the yard, dashing through the  
light and back into the shadows.

It is Martha, Watts, and Zoe, hurls another rock onto the  
roof.

A man inside comes to the window.

Zoe picks up a rock and throws it onto the roof. The man  
in the window walks towards his front door. Watts leads  
Martha towards the house.

The man in the house comes out of his front door, walks around the side of his house and looks up to see what's hitting the roof. He leaves the front door open. Watts and Martha creep into the house.

INT. EXPENSIVE COUNTRY HOUSE - CONTINUOUS

Martha and Watts walk through the house. They sneak past a living room where a woman watches television.

INT. EXPENSIVE COUNTRY HOUSE DINING ROOM - CONTINUOUS

There are two place settings at the dining room table and two candles burning in vintage, steel candle holders.

Watts blows out the candles, pours wax on the table and lays the candles down. He steals the candle holders.

There is a large painting on the wall. He motions for Martha to help him. They get on either side and dismount the painting, then lay it face up on the floor.

They hear the man come inside and talk to his wife. \*

They continue to creep through the house, into the kitchen and out the back door.

INT. FARM HOUSE - NIGHT

Martha, Watts, Zoe, Max and a few others have sex with each in the same room.

Patrick walks down stairs and sits quietly in the corner watching them.

CUT TO:

INT. LAKE HOUSE / MARTHA'S BEDROOM - NIGHT

Martha lies awake in her room. She hears a car outside. She creeps to her window and peeks out. She can't see what kind of car it is. It leaves the lights and engine on for a moment, then it shuts off. No one gets out. She is frozen with fear. She builds up courage then leaves her room. \*

\*  
\*  
\*  
\*

INT. LAKE HOUSE - CONTINUOUS

Martha walks through the dark lake house, looking out the windows trying to see if anyone is coming, almost as if she is standing guard. She is trembling with fear.

A dark figure crosses from one room to another behind her. She freezes, turns and holds her breath.

The man walks out of the room. Martha screams. It's Ted.

TED

Jesus Christ you scared me.

MARTHA

Sorry.

They take a moment to calm down.

TED

Did I wake you?

MARTHA

No. I can't sleep.

TED

Me neither. I was going to watch a movie.

(Beat)

You want to watch?

Martha thinks about it.

MARTHA

I should try to sleep.

TED

It always helps me. It's better than lying in bed awake.

He takes a couple of beers out of the fridge.

INT. LAKE HOUSE LIVING ROOM - NIGHT

Ted sits on one end of the couch, Martha on the other end. He wears his robe and drinks a beer. He glances over at Martha who is lost in the movie, laughing.

TED

I'm sorry about before, Martha.

MARTHA

It's alright. It's your house.

Martha lies down. He offers her a pillow. She raises her head and he puts it under.

INT. LAKE HOUSE LIVING ROOM - MORNING

Lucy walks into the living room to find Martha curled up on the couch next to Ted. The TV is on and there are three empty beer bottle on the table.

Lucy is furious. She picks up the bottles and walks into the kitchen, being sure to make as much noise as she can.

Ted and Martha wake up. Martha sits up on the couch and watches Ted walk into the kitchen.

INT. LAKE HOUSE KITCHEN - CONTINUOUS

Lucy puts on the kettle. Ted comes into the kitchen and opens the fridge.

TED

You want me to make some breakfast?

Lucy walks away.

TED (CONT'D)

Hey!

Ted follows her into their room.

INT. TED AND LUCY'S BATHROOM - CONTINUOUS

Ted and Lucy enter.

TED

What's wrong?

LUCY

You can not be serious right now.

TED

What?

Beat.

TED (CONT'D)

Lucy!

LUCY

One minute you're going after Martha at the dinner table, then you're curling up together on the couch?

TED

No one was curling up with anybody.

LUCY

You really do think I'm stupid don't you?

TED

Jesus, I couldn't sleep, I was watching a movie, she came out and sat down and started watching with me. What am I supposed to do, tell her to leave?

Beat.

TED (CONT'D)

You're being ridiculous.

LUCY

You can lose your temper at will but when I get pissed off, I'm being crazy or ridiculous! I couldn't possibly be mad for a reason.

Lucy gets undressed and gets in the shower.

TED

Are you accusing me of something? Because if you are, I'd like you to say it out loud so you can hear how absurd it sounds.

LUCY

Fuck you. I just want you to think about how walking in on that might make me feel.

TED

You ask me to make more of an effort. I try to do that and you get upset. I can't win.

LUCY

You're unbelievable.

EXT. LAKE HOUSE ROAD - DAY

Ted runs.

EXT. LAKE HOUSE - CONTINUOUS

Lucy sits on the steps overlooking the lake. She is sneaking in a cigarette.

EXT. LAKE HOUSE - CONTINUOUS

Martha stands below her bedroom window to see what's hitting the roof at night. She turns and looks over to the back road. The brown car is parked on the side road. \*

It is overcast. It looks like a storm is approaching. \*

EXT. LAKE HOUSE - CONTINUOUS

Martha walks towards the car, her anger is building. As she gets to the top of the road she picks up a rock and throws it through the car window. Glass shatters everywhere.

She picks up a loose shard of glass and scrapes a line on the side of the car. She drops the glass and stares at the mess for a moment before looking around to make sure no one has seen her.

INT. LAKE HOUSE - DAY

Martha looks out the window at the brown car with the smashed window. It is raining.

INT. LAKE HOUSE - NIGHT

Martha lies in bed. Something thumps on the roof. Martha flinches. THUMP. THUMP. THUMP. She flinches with each thump.

CUT TO:

INT. LAKE HOUSE - DAY

Martha helps Lucy clean the house.

MARTHA

You shouldn't smoke.

LUCY

What? I don't smoke.

MARTHA

Especially if you're trying to have a kid.

LUCY

Maybe you should mind your own business.

The phone rings. It startles Martha.

LUCY (CONT'D)

I can't deal with talking to anyone right now.

Martha is frozen, watching the phone ring.

INT. LAKE HOUSE/TED AND LUCY'S BEDROOM - DAY

Lucy fixes Martha's hair and puts make up on her. Martha sits passively like a doll.

EXT. LAKE HOUSE - DAY

Martha walks down the stairs, she looks beautiful. She is wearing a long white dress, Lucy has done her hair and make up. She is cautious as she descends.

Guests have arrived. They are drinking cocktails and talking in the house and on the back porch. Jazz plays over speakers.

EXT. LAKE HOUSE BACK PORCH - CONTINUOUS

Martha walks outside. Lucy introduces her to some of her friends. Martha looks like a zombie though, frozen at the sight of so many strangers.

Martha continues to walk around the edge of the party quietly observing everyone.

Something catches her eye.

She is studying the BARTENDER. She composes herself then approaches him cautiously.

MARTHA

What's your name?

BARTENDER

I'm sorry?

MARTHA

What's your name?

BARTENDER

Mike.

He puts out his hand to shake hers. She takes a half step back and studies his face.

BARTENDER (CONT'D)

Can I get you something?

MARTHA

I used to like this.

She points at the tequila.

BARTENDER

Straight?

She stands there looking dazed. She doesn't respond. He just pours it. He is confused by her.

MARTHA

I thought you weren't supposed to drink Mike.

BARTENDER

I'm not drinking.

He hands her the tequila. She suddenly slaps it out of his hand. The glass shatters on the ground.

MARTHA

You think you're so fucking smart.

Martha storms inside. Lucy follows her in.

LUCY

Hey, what happenind?

MARTHA

We all need to leave.

LUCY

What?

MARTHA

He's a fucking liar. We all need to leave.

She points to the bartender.

LUCY  
What are you talking about?

Lucy lowers Martha's pointing hand and tries to move her away.

MARTHA  
We have to leave. We all have to leave. I know him.

LUCY  
Who?

LUCY (CONT'D)  
What the fuck is wrong with you?

MARTHA  
You don't want to live with this Lucy.

LUCY  
Martha.

TED  
Calm down.

Ted approaches and helps guide Martha into their bedroom.

Lucy turns around to check the party. People are starting to notice. Lucy and Ted force Martha back into their bedroom. He closes the door.

INT. TED AND LUCY'S BEDROOM - CONTINUOUS

LUCY  
What are you talking about?

MARTHA  
They're here.

Martha is frantic, she begins to hyperventilate.

Lucy tries to hug her, Martha squirms free. Lucy hugs her again and pulls her onto the bed, trying to get her to calm.

LUCY  
Breath.

MARTHA  
Don't touch me, you're not listening to me!

LUCY

Martha please try to breath. I don't know what you're talking about.

Ted walks into the bathroom and gets pills. He forces them down and makes Martha drink water.

She calms down. She falls back onto the bed.

Ted and Lucy look exhausted.

FADE TO BLACK.

FADE IN:

INT. LARGE EXPENSIVE COUNTRY HOUSE - NIGHT

Martha walks through a large house in the dark. She gets to the front door and opens it letting in Katie, Zoe, Watts and Patrick. They immediately scatter around the house, looking in cupboards. Suddenly the lights turn on.

MAN

What the fuck.

WATTS

Hey, we can go.

The man is confused.

MAN

What do you want?

WATTS

Nothing.

The man goes to pick up the phone to call the police. Watts stops, turns and get's in his face.

WATTS (CONT'D)

No need for that, we are leaving.

Watts, Zoe and Martha walk to the front door.

Patrick appears behind the man.

PATRICK

Calm down, if you calm down no one will get hurt.

MAN

What do you want?

PATRICK

We're not stealing, we don't want anything.

MAN

Just get out.

PATRICK

We're just looking at the house. It's nice.

(Beat)

We didn't realize you were home. We wouldn't have come in otherwise.

MAN

Just Leave.

PATRICK

I would but I can't be sure you won't call the police.

MAN

I won't. You didn't take anything so just go, I just want my family to be safe.

PATRICK

Safe? Why wouldn't anyone be safe. Unless you call the police, everything will be fine.

MAN

Okay, I won't. You have my word, please just go.

Martha walk outside. Patrick just stands there, he won't leave. Katie and Zoe walk out of the other room and are standing behind the Man. They don't move. He feels surrounded.

MAN (CONT'D)

Get the fuck out of my house.

Martha looks back but the view is blocked by the door. No one knows what to do. The girls are looking to Patrick but he's not doing anything. Suddenly Katie lunges at the man and stabs him in the neck. Blood spurts out and she stabs him again in the ribs.

They all run out.

INT. FARM BEDROOM/HALLWAY - NIGHT

Martha is in a small wood paneled room lying on a mattress. She is stunned.

She looks through the open door to see Katie and Watts washing in the bathroom.

Patrick enters the bedroom and sits on her bed with Martha. Martha closes her eyes pretending to sleep.

PATRICK

Look at me.

Patrick runs his hands through her hair.

PATRICK (CONT'D)

You okay?

MARTHA

Uh huh.

There is a long silence. Martha is clearly not okay.

PATRICK

You know that death is the most beautiful part of life, right? Death is beautiful because everyone fears death. And fear is the greatest human emotion of all because it creates complete awareness. When you're scared it forces you to be completely aware of your surroundings and the moment you're in. It brings you to NOW and that makes you truly present. And when you are truly present, that's nirvana, that's pure love. So, death is pure love.

CUT TO:

INT. LAKE HOUSE/LUCY'S BEDROOM - MORNING

Martha wakes up. Lucy is sitting on the bed. She has brought Tea. Martha sits up and takes a sip.

LUCY

It's too hot, let it cool for a minute.

She smiles, lies down and curls up again. She is half asleep.

MARTHA

Thanks mom. I'm sorry I ruined the party.

LUCY

Everything was fine.

MARTHA

Is it over?

LUCY

Yes, you slept through the night.

MARTHA

That's good.

LUCY

Are you going to drink the tea?

MARTHA

I don't want it.

Lucy gets up and leaves.

CUT TO:

EXT. FARM - DAY

Men are moving vehicles into the garage. Women are bringing the clothes inside off the clothes line. Martha is helping with the garden. There is a sense of urgency to close the farm. \*

Max is in the hayloft trying to close the loft door. He slips and falls 30 feet to the ground. Martha rushes over to him. He is in pain. Watts comes out of the barn. \*

MARTHA

We have to do something.

WATTS

He's fine. Right Max? \*

MAX

Yeah, I'm cool.

They help him up and he falls. He cant put pressure on his leg and he seems to have a concussion. \*

MARTHA

Watts!

WATTS

There's nothing to do Marcy, you need to get inside. Max is strong, he'll be fine. Right?

MAX

Yeah, I'm good Marcy. Stop. \*

EXT. FARM BASEMENT DOORWAY - DAY

Everyone files into the basement except for Patrick, Watts and Katie. They stand at the top of the stairs talking.

INT. FARM HOUSE BASEMENT - CONTINUOUS

MARTHA

How long do you think we'll be down here?

ZOE

It'll just be a few days. Just to be safe.

INT. FARM HOUSE BASEMENT - NIGHT

Everyone is sleeping. Max is curled up in the corner. Martha walks over to him and wakes him. There is vomit in the corner. \*

MARTHA

Do you feel alright? If you hit your head you shouldn't sleep. \*

MAX

I'm fine. \*

MARTHA

Do you know why we're down here? \*

MAX

No. Do you?

She shakes her head.

MARTHA

What do you think it was?

MAX

I don't know. It doesn't matter.

MARTHA

Do you still think about leaving?

MAX

No. It's cool now, I don't really have  
anywhere to go. Why, would you? \*

MARTHA

No. I just wanted to see about you. \*

FADE IN:

EXT. FARM - EVENING

Katie rings the dinner bell. Martha walks out of the house holding a large pot of soup. She walks it through the courtyard into the shed where everyone gathers to eat dinner.

Everyone from the farm stops work and walks towards the shed. It looks like more people are there than before, there are several new faces in the crowd.

INT. FARM HOUSE - DAY

Martha is cleaning the house. The phone rings, she picks it up. A young girl's voice is on the other end.

MARTHA

Hello?

VOICE

Hi, is Watts there?

MARTHA

Who's this?

There is something written on the wall Martha reads. \*

Martha signals to a girl in the kitchen to go outside. \*

VOICE

Jane. Is Watts there? \*

MARTHA

Can I help you?

VOICE

Who's this?

MARTHA

It's Marlene Lewis. What's your last name Jane.

VOICE

Heller, sorry, do I have the right number?

Martha writes JANE HELLER on a list of names on the wall. Some of them have been scratched out. \*

MARTHA

I don't know, do you?

Watts comes inside.

MARTHA (CONT'D)

It's a Jane.

WATTS

Hey. How are you? Sure, yeah, let's do it, I'll be around there on Friday. No, that was my cousin Marlene, yeah, I'll see you in a bit then. Great, I'm glad you called.

Watts hangs up. He and Martha have a quiet exchange and Watts walks away.

WATTS (CONT'D)

Hey.

Martha just stands there quietly.

INT. FARM HOUSE KITCHEN - EVENING

Martha cooks with Katie.

Martha sneaks a bite of bread. Katie whacks her in the ear with a wooden spoon. A slight ringing remains throughout the scene.

KATIE

Nothing till they're done. You know better.

MARTHA

I know. Sorry Katie.

LUCY (O.S.)

Who's Katie?

INT. LAKE HOUSE KITCHEN - NIGHT

Martha turns her head to see Lucy instead of Katie.  
Martha is at the lake house cooking with Lucy.

MARTHA  
What?

LUCY  
Who's Katie?

MARTHA  
Oh, nothing.

Beat.

MARTHA (CONT'D)  
Lucy?

LUCY  
Yeah.

MARTHA  
Is this from the past or is this now?

LUCY  
What?

MARTHA  
I don't remember waking up this morning.

LUCY  
Why don't you go sit down, I'll finish  
up.

Lucy hands water and some pills to Martha. Martha takes  
the pills, walks into the other room and collapses on the  
couch in front of the television.

Ted walks into the kitchen. Martha listens from the  
couch.

He reaches out and holds her hand.

TED  
What's going on?

LUCY  
Who the fuck knows.

TED  
She needs to see someone.

LUCY

I know.

TED

I'll start looking into places tomorrow.  
We can arrange for her to be somewhere by  
Wednesday.

LUCY

Places?

TED

I don't think she should stay with us  
anymore. We can't do anything for her  
when she's like this.

Lucy goes back to chopping.

LUCY

I don't want to talk about it anymore.

CUT TO:

INT. FARM/BEDROOM - DAY

\*

Martha and Zoe sit in bed.

MARTHA

Zoe?

ZOE

Yeah.

MARTHA

I can't stop feeling terrible for that  
poor man.

ZOE

I know. It happens though, we're never  
really dead or alive, we just exist, so  
he's still existing, but it's in a  
parallel time. Just don't think about it,  
it's in the past.

Martha is upset with how cold Zoe is.

INT. FARM HOUSE BATHROOM - LATER

\*

Martha sits in the bathroom, knees pulled up to her chest  
as she rests on the edge of the bathtub.

\*

\*

Someone knocks at the door. She pretends not to be in there. There is another gentle knock. \*

ZOE \*  
Martha, it's me, can I come in? \*

Martha unlocks the door for Zoe. Patrick bursts in, slams the door and corners Martha and yells at her. \*

PATRICK  
Haven't you learned anything?

MARTHA  
I have.

PATRICK  
I felt like we had a connection.

MARTHA  
(Desperate)  
We do!

PATRICK  
That's not what you're showing me.

Patrick calms down. He sits. \*

PATRICK (CONT'D) \*  
Maybe I asked too much from you too soon.  
You have potential but you're just not there yet. I'll expect less of you from now on.

Martha is upset, like a trained animal, she runs back to his side, sits next to him and rests her head on his shoulder.

MARTHA  
I'm sorry.

He runs his hand through her hair.

PATRICK  
Shhh. It's okay.

He puts his hand on the inside of her thigh.

PATRICK (CONT'D)  
You're my favorite, I won't lose you.

CUT TO:

INT. LAKE HOUSE - NIGHT

Martha wakes up on the couch confused, she sees a man standing over her. She quickly pushes him up, jumps over tyhe back of the couch and runs away.

The man is Ted. He follows her, trying to calm her down but she is in a blind state of panic.

She runs to the stairs. He follows her. She trips. He goes to see if she is okay. She kicks him. He falls down the stairs.

The lights turn on. Lucy comes out of the bedroom to see Ted at the bottom of the stairs. She rushes over to him.

Ted gets up slowly.

LUCY  
Are you alright?

Ted pushes Lucy off of him.

LUCY (CONT'D)  
What the fuck happened?

TED  
She kicked me down the stairs. Jesus Christ, what's it going to take, Lucy.

Martha starts crying, she becomes hysterical. Lucy is irate, she runs up the stairs and confronts Martha.

LUCY  
You could have killed him.

Martha backs away.

MARTHA  
I was confused.

LUCY  
About what, what are you so confused about?

MARTHA  
I thought he was someone else.

Lucy's anger is building.

LUCY

You thought he was someone else? What is wrong with you?

(Beat)

I'm not doing this anymore, I'm not doing this anymore. I beat myself up over you for years and I'm sick of it, I'm sick of chasing you down and worrying about you. I need to move on.

MARTHA

I'm sorry.

LUCY

You need help Martha.

MARTHA

I know.

LUCY

What happened to you?

Martha shakes her head with a severe look of fear in her eyes.

LUCY (CONT'D)

What happened to you?

MARTHA

(Screaming)

I don't know.

Lucy doesn't know what else to do, she can see Martha is too far gone.

LUCY

We're going to get you proper help.

There is a long moment of silence.

MARTHA

Are you going to send me away?

LUCY

I don't know how to help you anymore.

MARTHA

(Pleading)

Please don't. Please don't.

LUCY

I can't help you.

MARTHA

Please, I can't be alone, please.

LUCY

We're trying to start a family and I don't trust you to be here.

Lucy walks away.

MARTHA

Lucy?

LUCY

What?

Lucy stops at the bottom of the stairs.

LUCY (CONT'D)

What?

MARTHA

You're going to be a terrible mother.

Lucy freezes, she tries to stay calm but bursts into tears. There is a long, tense silence. Lucy dries her eyes.

LUCY

Do you have any money left?

Martha shakes her head.

LUCY (CONT'D)

Of course you don't.

(Beat)

We'll make sure everything is taken care of.

Lucy walks away, Martha is frozen on the stairs.

INT. LAKE HOUSE - NEXT DAY

Martha walks through the house. All of the luggage is packed and sitting by the front door.

Ted sits on the couch eating a sandwich and drinking a beer.

EXT. LAKE HOUSE BACK YARD - CONTINUOUS

It is an overcast, unusually cold Labor Day. Lucy works in the garden.

LUCY  
Going swimming?

MARTHA  
Yeah.

LUCY  
It's a bit chilly.

MARTHA  
I don't mind.

LUCY  
I think we both said some things last night that we didn't mean.

MARTHA  
Yeah.

LUCY  
We scheduled an appointment for you tomorrow morning.

Martha looks into the back of the flower bed and notices footprints.

MARTHA  
What's it like there?

LUCY  
It looks nice.

Martha turns and walks down to the water.

LUCY (CONT'D)  
We're heading back to the city in about an hour. You'll be ready to go?

MARTHA  
Yep.

EXT. LAKE HOUSE DOCK - DAY

Martha stands on the dock. She strips down to her underwear and dives in.

Martha swims out into the lake. She drops under the water and out of sight, a burst of bubbles pop up to the surface. A few seconds pass by and she is not coming up.

Suddenly she breaks back through the water and gasps for air.

She looks around at the thick woods and a handful of nice homes that appear to be empty now. No one else is swimming.

Martha sees a scruffy MAN sitting on a neighboring dock, he seems familiar. He is in his mid twenties, his jeans are rolled up and his feet dangle in the water. His shirt is slung over his shoulder and he smokes a cigarette. He looks directly at Martha. They make eye contact.

He finishes his smoke, throws the cigarette in the water, puts on his shirt and just sits there.

Martha swims back to the house.

INT. TED'S CAR - DAY

Martha sits in the back seat of Ted and Lucy's car. Ted drives and Lucy sits up front. They drive up the driveway and turn out onto the road. Ted and Lucy talk. Martha gets a concerned look on her face. Ted slams on the breaks.

\*  
\*  
\*

TED  
Jesus Christ.

\*  
\*

LUCY  
Are you okay?

TED  
Yeah.

LUCY  
Fucking idiot. What was he doing?

The MAN from the dock walks past the car. They almost hit him. As they drive away, Martha turns to see him get into the a brown car, start the engine and drive. The car drives behind Ted's car.

Martha looks forward for a long moment, then turns back again to see that he is still there.

She is frozen with fear, she thinks about saying something but then stops herself. Instead she sits in silence.

CUT TO:BLACK