MARTHA
MARCY
MAY
MARLENE

WRITTEN BY
SEAN DURKIN
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.

ZOEPut 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?

ZOEEYeah.
(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 grandmother's 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.

MARATHA
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.

MARATHA
Why is the house so big?

LUCY
It’s not that big.

MARATHA
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.

MARATHA
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.

MARATHA
(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.
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 isle 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 isle. A good looking YOUNG MAN walks into the isle. 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 isle. Martha watches him go.

LUCY
You’re going to hurt someone.

Martha is distracted.

LUCY (CONT’D)
Can you 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.)
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.
TED

Yes!

INT. FARM HOUSE/WARDROBE - DAY

Martha shows Sarah a large walk in closet. Martha puts Sarah’s clothes on a shelf with all the other clothes.

MARTHA
We share all of this, if it fits, you can wear it.

SARAH
Cool.

They walk into a small bedroom.

MARTHA
This is where we sleep. You can take any bed that’s open or you can sleep downstairs.

They walk downstairs. And see another large bedroom.

SARAH
I’m hungry, can we eat?

MARTHA
We don’t eat until the evening.

SARAH
Really?

At the bottom of the stairs, several make shift beds are laid out on the floor.

MARTHA
You’ll get used to it. Your body doesn’t need that much food. You’re taught to overconsume.

There is a baby asleep in the crib.

SARAH
He’s beautiful. Whose the mother?

MARTHA
Katie’s, but we all help out.

SARAH
Is Patrick the father?
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?

MARTHA
Who’s this?

WOMAN
Who is this?

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 field 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 squee????????eeze.

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 dinning 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 you 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.

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 can’t 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 BATHRROM - 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 know.

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 the 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.