

THE CATCH

7/21/17 DRAFT

Written by

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EXT. OPEN WATER (COASTAL MAINE) - NIGHT

A wide, dark horizon. Moonlight on the sea. The faint sound of a BOAT ENGINE, and a dark shape bursts into view: a fishing boat with no running lights. The boat slows and an object is tossed overboard. It lands with a splash and sinks into the sea, a line of rope running behind it. The boat turns back and disappears.

The rope is attached to an **all-black buoy**. It bobs, near-invisible on the water's surface.

INSERT TITLE: THE CATCH

INT. LUXURY APARTMENT BATHROOM - NIGHT

POUNDING on the door of an oversized, marble bathroom. From outside the door...

MAN'S VOICE (O.S.)  
Open the door.

A fair-skinned woman with dyed hair sits on the toilet, not responding. This is BETH MCMANUS, 28.

MAN'S VOICE (O.S.)  
I'm not kidding. Open the fucking door. Now!

She doesn't move. Her face looks drawn, exhausted.

MAN'S VOICE (O.S.)  
I didn't mean it, ok? You don't have to do anything. Just open the door and we can talk about it.

She looks over at the door.

MAN'S VOICE (O.S.)  
Please, honey. I'm sorry, ok?

BETH  
(calling out)  
What about your wife? Are you gonna tell her?

The door handle violently shakes as he tries to force it open. POUNDING on the door. Then SILENCE.

Curious, Beth gets up and squats down to peer under the door. She sees lush carpet, then shadows moving quickly towards her.

She ducks out of the way as the door BURSTS open, a broad BUSINESSMAN, 40's, slamming through it with his shoulder.

He hits the ground and rises up, wild-eyed and sweating through his suit. Terrified, Beth is trapped. She backs up against a glass shower enclosure as the Businessman advances on her.

BETH

Calm down.

BUSINESSMAN

This a joke to you?

She shakes her head. He gets very close to her, his breath on her face.

BUSINESSMAN

Get your things and we're going to the doctor.

He grabs her face with his hand, gripping her delicate chin with a meaty palm.

BUSINESSMAN

I'm doing you a favor. You'll get it someday.

He kisses her. She lets him, but her eyes flash around the room, looking for an escape.

BUSINESSMAN

Let's go.

He turns away from her. She grabs the metal toilet brush from beside the toilet and CRACKS him in the head. He grabs his head and falls to his knees.

He looks back at her, then at the blood in his palm. He lunges at her and she ducks out of the way, sending him crashing through the shower glass, his head smacking into the wall behind. He lays on the tile floor, bleeding.

BETH

Sean?

No answer. Her breath catches in her throat. She gently prods him with her foot, eliciting a low MOAN. She shuts her eyes in relief, then snaps them open and kicks the man as hard as she can.

BETH

Motherfucker!

He GROANS. She digs in his pockets and pulls out his wallet.

BETH

Don't ever put your fucking hands  
on me.

She walks out, leaving him heaped on the floor.

INT. LUXURY APARTMENT BEDROOM - NIGHT

Beth hurriedly packs a dufflebag, ripping out clothes from the closet.

INT. LUXURY APARTMENT LIVING ROOM - NIGHT

Beth crosses a wall of windows overlooking the city lights. At the doorway, she looks back towards the bathroom, then opens the door and is gone.

EXT. LUXURY APARTMENT BUILDING - NIGHT

Beth bursts onto a crowded city street, bag over her shoulder. She looks one way and then the other, uncertain.

EXT. OPEN WATER (COASTAL MAINE) - DAWN

The first light of day breaks on the horizon. The sound of a BOAT ENGINE and the "IRISH AIRMAN" comes into view.

A squat fireplug with a beard, BOBBY McMANUS, 26, stands at the side-rail, a lit cigarette in his mouth. He reaches out a fish gaff to hook the line attached to a **green & black** buoy.

INT. IRISH AIRMAN WHEELHOUSE - DAWN

TOM McMANUS, 55, a sinewy man with a few days stubble on a well-worn face, slows the boat and steps out onto the deck.

EXT. IRISH AIRMAN DECK - DAWN

Bobby pulls the rope up and feeds it into a mechanical winch. The line runs and the first trap bursts out of the water.

He pulls the trap onto the side-rail and slides it down to Tom. The line continues to run as more traps come up behind it.

Tom pulls the lobsters out and throws back the undersized. The sound of the winch GRINDING to a halt.

BOBBY (O.S.)

Fuck!

Tom lifts his head from the trap. Hanging from the winch is a gnarled mess of rope -- someone has laid their traps across the McManus line, creating a tangled nest of shit.

Bobby and Tom look down into the water. Beside the McManus (**green & black**) buoy is a **red & blue** buoy.

INT. NANCE SEAFOOD & BAIT - DAY

In a glass tank, tightly packed lobsters crawl over one other. A hand digs in and pulls out a 6 lb monster. The hand belongs to a lanky man with tattooed forearms, DICKY BOUDREAU, 31. He displays the lobster to a CUSTOMER.

DICKY

What d'ya think? Any bigger, he'd eat you.

The front door opens and Tom steps past T-shirts, postcards and other tourist offerings. A line of **red & blue buoys** hangs across the wall. Tom sees Dicky behind the counter, a moment of recognition.

TOM

Eddie here?

Behind the register is a closed door. Dicky knocks on it.

DICKY

(calling out)  
Mr. Nance!

Dicky turns back to the register. The door behind him opens revealing EDSON (EDDIE) NANCE, JR., 53, a tall, broad man with wire-rimmed glasses.

INT. NANCE SEAFOOD & BAIT - NANCE'S OFFICE - DAY

A small room with a hanging lamp over a wooden desk, an oil painting of a solitary fisherman on the wall behind it. Nance sits behind the desk across from Tom.

NANCE

What can I do for you?

TOM  
How's business?

NANCE  
We're alright. That why you came?

TOM  
You laid across me down by Cutler.  
I'm gonna lose a string of gear.

NANCE  
That right?

Tom nods. Nance opens a drawer and pulls out a checkbook.

NANCE  
We're expanding. Got a couple new  
guys out. Simple mistake, I'm  
sure.

TOM  
Someone's poaching my lines down  
there.

NANCE  
I'm sorry to hear that.

Nance holds out a check. Tom ignores it.

TOM  
My family's been on that bottom for  
four generations. I don't want to  
see you down there again.

NANCE  
You thought any more about my  
offer? This could be good for both  
of us.

TOM  
This visit was a courtesy. There  
won't be another one.

Tom yanks the door open, running into Dicky.

TOM  
Get out of my way.

DICKY  
Relax.

Tom makes a sudden move towards Dicky, and Dicky flinches back against the door. Nance watches, unfazed, as Tom walks out past a worried CUSTOMER.

INT. FERRY BATHROOM - DAY

The sound of PUKING. Beth leans her forehead against the cool bathroom stall as the boat rocks. She wipes her mouth.

INT. FERRY - DAY

From the darkness of a stairwell, Beth emerges into the sunlight. Through a row of windows, she sees an island approaching.

EXT. FERRY DECK - DAY

Beth steps out, the approaching island holding her gaze like a distant beacon. She steps to the rail, shuts her eyes and lets the wind whip her hair.

INT. PACKING SHACK - MAIN ROOM - DAY

Empty saltwater tanks BURBLE in the corner. Tom fiddles with the circulation tubing, and the BURBLE quiets a bit. He hears the door open and checks his watch.

TOM  
You're late.

BETH  
Hi, Daddy.

He is shocked to see Beth in the doorway. He stares at her, saying nothing.

BETH  
What?

TOM  
When'd you get here?

BETH  
Just now. I took the ferry.

The sound of a truck tailgate SLAMMING shut outside.

BETH  
Aren't you gonna ask where I've been?

TOM  
Would you tell me the truth?

BOBBY  
Holy shit!

Bobby drops a dolly in the doorway and rushes to wrap Beth in a hug.

BOBBY  
You alright?

BETH  
Yeah.

She looks at her father and he walks into the back office.

INT/EXT. BOBBY'S PICKUP - LATE AFTERNOON

A winding road at the edge of a cliff. Beth watches out the window as Bobby drives.

BETH  
He seemed happy to see me.

Bobby shrugs.

BETH  
What does that mean?

BOBBY  
Where you been?

Beth looks out at the sea.

BOBBY  
It's been a long time. We were worried.

BETH  
I get it. I'm an asshole.

BOBBY  
Yeah, you are.

BETH  
(quiet)  
I'm sorry.

BOBBY  
Alright. Don't get all emotional.  
I don't got any kleenex in here.

BETH  
Shut up.

Down below, the ocean stretches out beneath the colored sky.

INT/EXT. BOBBY'S PICKUP - SUNSET

The truck pulls down a long driveway through the pines. The driveway turns and reveals a large home, once grand, now fallen into disrepair. Beth's face tightens.

BOBBY  
It's gonna be fine.

BETH  
Yeah.

Bobby opens the car door and steps out. Beth takes another look through the windshield and readies herself.

EXT. MCMANUS HOUSE - SUNSET

Bobby rings the doorbell. Cracked paint peels off the floorboards beneath Beth's feet.

The door opens, revealing Beth's stepmother, LILLIAN (LILY) McMANUS, 43, dressed in nurse's scrubs. Lily is a petite woman, of mixed Passamaquoddy heritage. She pastes on a smile.

BETH  
Hey.

LILY  
Come in.

As soon as Beth passes, Lily's smile drops.

INT. MCMANUS HOUSE - KITCHEN - NIGHT

Gathered around the table: Beth, Bobby, Tom and Lily. The table is laid with food. Lily extends her hands and Beth is confused as everyone holds hands and bows their heads.

TOM  
Thank you, Lord for these thy gifts  
that we are about to receive.

Beth squeezes Bobby's hand and mouths "What the fuck?". He rolls his eyes. Beth catches Lily watching her.

TOM  
 Bless this house. Bless this food  
 and thank you, Lord, for all that  
 we have. Amen.

LILY  
 Amen.

Tom cracks open a non-alcoholic beer and dishes are passed around.

TOM  
 Lily and I talked it over. You  
 want to stay, you can stay. But do  
 not make me regret this. Got it?

BETH  
 I'm gonna stay with Bobby.

TOM  
 Your brother has a family. You  
 can't be living on his couch.

Beth looks at Bobby. He drops his eyes, avoiding her gaze.

TOM  
 While you're here, you're gonna pay  
 rent. We'll figure out something  
 that makes sense.

LILY  
 Patti could probably get you some  
 shifts at the restaurant.

TOM  
 What do you say to your stepmother?

BETH  
 Thanks?

LILY  
 Sure, hon.

Beth stabs at the food on her plate.

INT. MCMANUS HOUSE - ENTRYWAY - NIGHT

Beth and Bobby walk to the door. In the background, Tom and Lily do the dishes.

BETH  
 Thanks a lot.

BOBBY  
You're gonna be fine.

BETH  
He doesn't want me here.

BOBBY  
Don't be stupid.

Off her annoyed look.

BOBBY  
What'd you expect? A parade? Been  
four fucking years. Give it some  
time.

BETH  
Thought I did.

BOBBY  
Funny.

He reaches for the door.

BETH  
Wait. Can we go somewhere for a  
little? Me and you?  
(dramatic)  
Don't leave me here with them!

BOBBY  
I gotta put the kid to bed.

Off Beth's look of embarrassment.

BOBBY  
She's three now. You should come  
meet her tomorrow.

BETH  
Sure.

BOBBY  
Try to act excited. That's what a  
normal person does.

He kisses her cheek and slips out the door. She looks back  
at Tom and Lily in the kitchen and chews on her lip.

INT. MCMANUS HOUSE - BETH'S CHILDHOOD BEDROOM - NIGHT

A small room littered with the artifacts of a teenage girl: wild colors, boxes of CD's and candid photos -- it's a time capsule. Beth looks at the objects on her dresser, runs her hand over an old fisherman's sweater as Lily makes the bed.

LILY

Are you sticking around for a bit?

Beth shrugs, picks up a photo of her MOTHER from the bureau.

BETH

You didn't change anything.

LILY

You know how he is.

Lily jams a pillow into a case.

LILY

Is everything alright?

BETH

Yeah. Fine.

LILY

The price is down. You know that, right?

Lily drops the pillow and studies Beth.

LILY

Folks that have been doing this a long time are going out of business.

BETH

Ok?

LILY

It's a little tight around here.

Beth turns and smiles at Lily, so sweetly.

BETH

I don't want to get in the way.

LILY

You know I have nothing against you. But it broke his heart when you left. If you're gonna go, just do it now. Don't wait.

Lily takes a beat and walks out. Beth swats a soccer trophy off the bureau.

INT. MCMANUS HOUSE - BATHROOM - NIGHT

The shower runs in a clawfoot tub. Beth riffles through the medicine cabinet and finds something that catches her interest, pulls out the bottle and dumps a couple pills into her hand.

She shuts the cabinet and sees herself in the mirror. She wears a bra and no shirt, revealing the **slight bulge of her pregnant belly** -- she's about three months along, just starting to show. She toys with the pills in her hand.

INT. MCMANUS HOUSE - MASTER BEDROOM - NIGHT

Tom and Lily get ready for bed. Tom feels Lily watching him.

TOM  
It's gonna be fine.

LILY  
Is she staying?

TOM  
For now.

Tom kisses Lily on the head, loving and doting at once.

INT. MCMANUS HOUSE - BETH'S CHILDHOOD BEDROOM - NIGHT

Tom opens the door and sees Beth asleep in her bed. He lingers for a moment, shuts the door. Beth opens her eyes.

EXT. THE DOCKS - PRE-DAWN

Crews of LOBSTERMEN prep their gear on the wooden dock, loading bait and bins into boats -- it is bustling. Down the dock, Tom stands with his brother, GEORGE McMANUS, 52, a soft, balding man.

TOM  
I can't loan you any more.

GEORGE  
It's not a loan. You buy a hundred traps from me, things turn around I'll buy them back.

TOM  
What am I gonna do with them? I'm  
not a pawn shop.

GEORGE  
I got an offer from another guy.

TOM  
Who?

George doesn't answer.

TOM  
Nance?

GEORGE  
I need the money. I'm drowning.

TOM  
You want to sell out to a guy from  
the other side, that's your choice.  
Wouldn't expect a lot of sympathy  
from guys around here.

BOBBY (O.S.)  
You ladies ready to go to work?

Bobby drops a stack of plastic bins into the IRISH AIRMAN.

TOM  
You're late.

BOBBY  
Uncle George, you believe this guy?  
You see him loading anything?

GEORGE  
Hey, Bob. I'll see ya.

George shuffles a couple berths down to his boat: GORGEOUS  
GEORGE.

BOBBY  
What's wrong with him?

Tom steps onto the boat. Bobby unties them from the dock.

INT. IRISH AIRMAN WHEELHOUSE - PRE-DAWN

Tom guides the boat into open water. Bobby steps inside as  
the boat picks up speed.

BOBBY  
You gotta be nicer to Beth.

TOM  
She can speak for herself.

BOBBY  
She been here a week, you said one nice thing to her?

TOM  
It's been five days.

BOBBY  
Pop.

TOM  
Thanks for the advice.

BOBBY  
You keep treating her like that, she ain't gonna stick around.

Tom ignores him. Bobby shakes his head and steps out onto the deck. Tom pulls off his ballcap and runs a hand through his greying hair.

INT. MCMANUS HOUSE - BATHROOM - MORNING

Beth splashes water on her face. She pulls out a toothbrush and opens the medicine cabinet. Inside, there is an **empty space** where the pill bottles were. She takes the toothpaste and closes the cabinet.

EXT. LUNCHEONETTE - DAY

A faded, yellow awning hangs over the picture windows of a small cafe. A solitary seagull barks across the sky.

INT. LUNCHEONETTE - DAY

Beth walks out from the kitchen carrying a tray of waters. She brings the waters over to two 50-something LOCALS.

LOCAL 1  
You new here?

BETH  
Sort of.

LOCAL 1  
Uniform looks good on you.

He looks her up and down.

BETH  
Are you serious?

LOCAL 2  
Yeah. You look great.

BETH  
Thanks.

She walks off, pissed, and pulls a meager tip off the next table. She looks at the crumpled bills in her hand, then sees ANOTHER WAITRESS across the room taking an order from a CUSTOMER.

Beth sees 2 empty tables in that section with tips on the table and makes her way over to them. With a quick look around, she pulls a few bills from one table, leaving behind the change.

DICKY (O.S.)  
That's not nice.

Beth whips around and sees Dicky Boudreau (from Nance's shop) behind her. She walks away from him. Dicky follows.

BETH  
What do you want?

DICKY  
Heard you were here. Thought I'd come say hi.

He puts a finger on the nametag on her chest.

DICKY  
"Beth"

She slaps his hand away and walks towards the kitchen. Dicky continues after her, and she seems to bloom in his attention.

DICKY  
What are you doing tonight?

BETH  
I'm busy.

DICKY  
Let's hang out.

BETH  
Why would I want to do that?

DICKY  
You missed me. You can say it.

BETH  
Yeah. You're all I thought about.

DICKY  
(smug)  
I get it.

She stops and looks at him with an intensity we haven't seen before.

BETH  
You know, I thought about you.  
Sometimes.

He is transfixed as she stares into his eyes.

BETH  
Laying in bed, late at night. I  
thought about that first time I let  
you put your cock in me.

He savors this memory. She leans towards him, whispering in his ear.

BETH  
And I promised myself I would never  
sink so fucking low again.

He grabs her and kisses her. She slaps him, hard.

DICKY  
The fuck!

Everybody is looking at them. The MANAGER, a leathery woman in her 40's, walks over.

MANAGER  
What are you doing, Dicky?

DICKY  
Nothing.

BETH  
Stay away from me.

Beth slips through the kitchen door.

MANAGER

Get out.

DICKY

I'm going.

Beth looks back through the door, makes eye contact with Dicky and her mouth curls into a smile.

EXT. IRISH AIRMAN DECK - DAY

Bobby stands at the side-rail as the boat approaches a buoy. He reaches out and hooks the line.

Tom catches the trap Bobby slides down to him: it's empty. Bobby pulls the next trap and sends it flying across the deck like a rocket. Tom deftly stops it with his foot and eyes the trap: empty.

TOM

You got a problem?

BOBBY

They're all empty.

TOM

I got eyes.

BOBBY

He poached us.

TOM

Someone did.

BOBBY

We're just gonna bend over and take it?

TOM

You want to get on another boat?  
Be my guest.

Tom calmly waits for the next trap. Bobby leans down to haul it up, muttering to himself. The sound of a boat engine. Tom turns and sees another boat: NANCE II 100 yards off the starboard side. Bobby shuts off the winch.

TOM

Pull the line.

BOBBY

We can't keep letting him get away with this shit.

TOM  
Just do your job.

Tom walks over and slaps on the winch, the next trap rising up. Bobby walks away into the wheelhouse. Tom stops the winch. Bobby bursts out of the wheelhouse with a shotgun.

TOM  
What are you doing?

Bobby FIRES into the air, the sound reverberating. Tom grabs the shotgun out of Bobby's hands.

TOM  
Have you lost your mind?

He looks and sees two distant FIGURES on NANCE II standing at full attention. One Figure steps inside. Tom cocks the shotgun and waits. The boat pulls away.

BOBBY  
Now they fucking know better.

Tom looks ready to throttle Bobby.

INT. MCMANUS HOUSE - ENTRYWAY - LATE AFTERNOON

Beth steps inside. The house is silent.

INT. MCMANUS HOUSE - STUDY - LATE AFTERNOON

A man's office: leather and wood, some family photos on the walls. A photo of TEENAGE BETH on the Irish Airman, pulling lobsters from a trap.

Beth opens the desk drawers and takes pleasure in the objects she finds inside: a fishing lure, a McManus & Sons checkbook, an old AA coin. She opens the next drawer and finds a locked gun safe.

INT. MCMANUS HOUSE - UPSTAIRS HALLWAY - LATE AFTERNOON

Beth walks up the stairs and comes to a closed door. She takes a breath, then pushes it open.

INT. MCMANUS HOUSE - MASTER BEDROOM - LATE AFTERNOON

Beth stands on the side of the bed. She pushes her hand into a pillow and lifts it back to see the imprint left behind. She lies down in the bed and curls up with the pillow.

The sound of a CAR pulling up outside.

INT. MCMANUS HOUSE - UPSTAIRS HALLWAY - LATE AFTERNOON

Beth walks to a window at the end of the hall and peers down. Outside, Lily, in nurse's scrubs, pulls Bobby's daughter, MILLIE, 3, from the backseat of a blue, late 90's, Ford Explorer. Beth backs away from the window.

EXT. DOCKS - LATE AFTERNOON

Bobby and Tom unload the Irish Airman. OFFICER FRANK DuPONT, 29, a smooth, pudgy, baby-face over a similar body walks over.

OFFICER DUPONT

Tom. You got a second?

TOM

What's it look like?

OFFICER DUPONT

I'll be quick.

TOM

(to Bobby)

Finish up.

BOBBY

(sarcastic)

Aye, aye.

Tom and Officer DuPont step away.

OFFICER DUPONT

Got a call from North Head PD. Did you fire a shot at one of Eddie Nance's boats? Did you?

TOM

Must be some kind of mistake.

OFFICER DUPONT

Nance says you threatened him at his office yesterday.

TOM

He's poaching my lines.

OFFICER DUPONT

If you want to file an official complaint, I can help you with that.

TOM

And then what? What'll that do?

OFFICER DUPONT

If you have proof...

TOM

He's got no right to be there. You know that.

OFFICER DUPONT

You know the deal, Tom. Nothing I can do about that.

TOM

Right. You gonna arrest me? Or can I go back to earning a living?

OFFICER DUPONT

I'm here as a friend. You gotta back off.

Tom grinds his teeth.

INT. MCMANUS HOUSE - KITCHEN - SUNSET

Beth watches Millie color at the table. Lily shuts the refrigerator and studies Beth from behind.

LILY

How was work?

BETH

Fine.

LILY

Busy?

BETH

I guess.

LILY

Let's not get off on the wrong foot again, huh? I'm trying here.

Beth finally looks up at Lily.

BETH  
My day was terrible. How was  
yours?

LILY  
(laughing)  
What happened?

The sound of the door opening. Tom walks into the kitchen.

LILY  
Hey, honey.

Tom pets Millie's head. Beth waits to be acknowledged -- she isn't.

TOM  
I'll be out back.

Tom kisses Lily and walks out the backdoor. Lily sees the look of anger cross Beth's face.

LILY  
He's got a lot going on right now.

Beth nods, stands up and walks out of the room.

EXT. MCMANUS HOUSE - BACKYARD - NIGHT

About 100 ft from the sea, the house is dark and silent. A window slides open on the second floor and Beth steps onto the roof. She easily lowers herself onto an overhang -- she has clearly done this many times before.

She drops to the grass, and climbs into Bobby's waiting truck.

INT. BOBBY'S PICKUP - NIGHT

Bobby drives away from the house with Beth.

BOBBY  
You couldn't use the front door?

BETH  
Probably past my curfew.

He laughs.

EXT. DOCKS - NIGHT

Fishing boats sit in rows. Beth and Bobby sneak down the wooden dock between pools of overhead light.

INT. IRISH AIRMAN WHEELHOUSE - NIGHT

Bobby steers the boat out to sea. Beth looks back at the lights of the dock receding, bliss on her face, beneath a sky full of stars.

EXT. COVE - NIGHT

The sea is calm. The dark outline of the IRISH AIRMAN sits in a cove by a small island. Beth and Bobby step out of the boat and climb onto the island.

EXT. ISLAND - NIGHT

Beth and Bobby sit on top of a small hill overlooking the water. Bobby drinks a beer.

BOBBY

Haven't come back full in a month  
and a half.

BETH

You tell the cops?

BOBBY

They won't do shit unless we catch  
him with a trap in his hand.

BETH

So do it.

BOBBY

How do we do that, Einstein?

She looks down at her feet.

BOBBY

You're not drinking?

BETH

No.

BOBBY

Why not?

She shrugs.

BOBBY  
How long's it been?

BETH  
Few months.

BOBBY  
Good for you. (beat) You gonna tell  
Pop?

BETH  
Fuck him.

Bobby searches her face, trying to read her. Beth stares  
over the edge at the crashing waves down below.

BETH  
It's not like that anyway.

BOBBY  
What's it like then?

BETH  
Just not drinking.

BOBBY  
Did something happen?

BETH  
Like what?

BOBBY  
Don't act like it's a crazy  
question. You show up like that...

BETH  
My lease was up. I didn't like my  
job. Just needed a break. Ok?  
Didn't know where else to go.

BOBBY  
You gonna stick around?

BETH  
Jesus.

BOBBY  
Oh, calm down.

BETH  
You want to know what happened?  
Everything was great, then you were  
born.

In the distance, the sound of a BOAT ENGINE. Beth turns to the sound.

EXT. OPEN WATER - NIGHT

A dark shape moves towards us, the sound of the MOTOR growing louder. The outline of a fishing boat with no running lights emerges. Something gets thrown overboard and drops into the water with a splash. The boat continues on.

EXT. ISLAND - NIGHT

Bobby and Beth look out at the water.

BETH  
What was that?

BOBBY  
Dunno.

She rushes down towards the boat.

BOBBY  
Wait.

Bobby looks again at the water, then down at Beth nearing the boat.

INT/EXT. IRISH AIRMAN WHEELHOUSE - NIGHT

Beth slips inside. The sound of another ENGINE. Beth sees Bobby climbing down towards her, finds a pair of binoculars on the dashboard and picks them up.

Through the binoculars, we spot an **all-black buoy**, near invisible on the dark water. The sound of the ENGINE getting closer.

The second boat emerges from the opposite direction. The boat slides up next to the buoy and a FIGURE leans over and hooks it. A SECOND FIGURE steps to the bow and clicks on a flashlight.

BOBBY (O.S.)  
What is it?

The flashlight beam catches on the hauling figure: Dicky.

INT. IRISH AIRMAN WHEELHOUSE - NIGHT

Beth pulls the binoculars from her eyes. She looks uncomfortable.

BETH  
Nothing.

BOBBY  
Let me see.

He reaches for the binoculars.

BETH  
It's too dark. You can't see anything.

Off his look of disbelief, she hands over the binoculars.

BETH  
Here.

Bobby takes the binoculars.

EXT. OPEN WATER - NIGHT

Out on the water, the unmarked boat turns back, disappearing into the night.

INT. IRISH AIRMAN WHEELHOUSE - NIGHT

Beth notices Bobby watching her, suspicious.

BETH  
(innocent)  
What do you think it was?

BOBBY  
They ain't out here fishing.

Beth looks out at the open water.

INT/EXT. BOBBY'S PICKUP - NIGHT

Bobby's pickup pulls to the side of the road, at the edge of the McManus driveway. Beth reaches for the door handle. Bobby gestures in the direction of the house.

BOBBY  
Give him a chance. He's different now.

BETH  
You said that already.

She gets out. He watches her disappear down the driveway.

INT. MCMANUS HOUSE - ENTRYWAY - NIGHT

Beth pushes open the door and slips inside.

TOM (O.S.)  
Where you been?

Beth looks down the hall and sees Tom in the kitchen, sitting in the dark.

BETH  
I went for a walk.

TOM  
With who?

BETH  
By myself.

TOM  
Come in here.

She walks down the hall.

INT. MCMANUS HOUSE - KITCHEN - NIGHT

Beth steps into the kitchen.

TOM  
You been drinking?

BETH  
Why? Is that illegal now?

TOM  
You doing dope?

BETH  
No.

He gets up and walks over to her, examining her.

TOM  
Don't lie to me.

BETH  
Want me to pee in a cup?

TOM

I want you to come home at a reasonable hour.

She scoffs.

TOM

I don't want to worry about where you are and what you're doing. Got it?

BETH

I'm not fifteen.

TOM

Then stop acting like it.

She turns to leave, then changes her mind and turns back.

BETH

It wasn't easy for me to come here. You know that? What do you want from me? Am I supposed to beg for your forgiveness?

TOM

Fine. You're forgiven. I absolve you of your sins.

He mocks the cross at her.

BETH

What did I do to you? Took a couple hundred bucks? I'll pay you back.

TOM

Go to bed.

BETH

You were so drunk, I'm surprised you noticed when I left.

TOM

I'm sorry I wasn't the father you wanted me to be.

BETH

I was alone with my mother when she died. Don't you dare talk down to me.

TOM

You want to do this? You were stealing her pills. We all knew it.

BETH

Least I was there. Not fucking a nurse down the hall.

Tom is speechless. She turns and walks out.

INT. MCMANUS HOUSE - BETH'S CHILDHOOD BEDROOM - NIGHT

Beth lies in the dark, hand playing on her exposed belly, staring out the window at the moonlit sea.

INT. CLAPBOARD HOUSE - BASEMENT - MORNING

Sunlight falls through a small window onto a pullout sofa bed. A FLUSH and Dicky emerges from the bathroom and climbs a set of wooden stairs. The faint sound of LAUGHTER up above.

INT. CLAPBOARD HOUSE - KITCHEN - MORNING

Dicky steps out of the basement and finds his mother, ANNE BOUDREAU, 51, pouring coffee into Beth's cup. Beth wears her waitress uniform.

BETH

Morning.

ANNE

Beth brought donuts.

She indicates a box on the table.

BETH

Cute pj's.

Dicky looks down at his sweatpants and torn T-shirt. He sees Beth smiling at him and he does not look happy.

EXT. CLAPBOARD HOUSE - DAY

Dicky stands outside smoking a cigarette as Beth says goodbye to Anne out of earshot. As Beth walks past him, he starts to follow.

DICKY

What was that?

BETH  
You don't like donuts?

Anne calls down from the doorway.

ANNE  
Dicky, don't be late for work  
again!

DICKY  
Yeah. Ok.

BETH  
Your mom know you're still selling  
drugs?

DICKY  
Who told you that? I ain't selling  
shit.

BETH  
No? Guess I had it wrong.

DICKY  
Guess so. Maybe go check with your  
aunt.

BETH  
Yeah, you're just a loser who lives  
with his mother.

She turns to walk away. He grabs her by the arm and pulls  
her back.

DICKY  
What's that make you?

BETH  
Let go of me.

DICKY  
You're living back home, just the  
same as me.

ANNE (O.S.)  
Dicky! Time to go!

She yanks her arm away from him.

BETH  
There's nothing about us that's the  
same.

DICKY  
Meet me tonight.

BETH  
I'm busy.

DICKY  
C'mon, I got something I want to  
show you. Meet me at the old dock  
at eleven?

BETH  
Maybe.

She turns and walks off. Hidden from his view, the mask  
comes down and Beth smiles to herself.

EXT. DOCKS - DAY

The IRISH AIRMAN pulls into its slip and Bobby ties the boat  
up. Tom steps off, passing George in his boat (GORGEOUS  
GEORGE) without a word, and sees a group of LOBSTERMEN  
crowded together. He walks up and sees the boat they are  
looking at: NANCE II. An older, BEARDED LOBSTERMAN, 61,  
stands beside Tom.

TOM  
What's this?

BEARDED LOBSTERMAN  
Artie's renting him his slip.

Tom is enraged.

VOICES  
-- That piece of shit.  
-- We should sink the motherfucker  
right here. ETC

PAUL (O.S.)  
Coming through.

They turn and see PAUL, 36, with arms full of bins. No one  
moves. Bobby steps in front of Paul.

BOBBY  
You lost?

PAUL  
C'mon man.

BOBBY  
Take it somewhere else.

TOM  
(to Bobby)  
Start unloading, huh?

BOBBY  
Pop!

TOM  
Go on now.

Bobby storms off, humiliated. Paul tries to push by...

TOM  
You don't belong here, son. Go home.

The other LOBSTERMEN stand in behind Tom.

TOM  
Let's not make this any worse. You hear me?

PAUL  
Unbelievable.

Paul sees the numbers, turns and walks away.

BEARDED LOBSTERMAN  
That prick. How could he pull this shit?

TOM  
I'll talk to Artie.

BEARDED LOBSTERMAN  
Fucking disgrace.

The Bearded Lobsterman walks away. Tom looks off down the docks.

INT. LUNCHEONETTE - DAY

Beth takes her tip money and slides it in her purse. She suddenly doubles over and clutches her stomach.

MANAGER (O.S.)  
You alright?

Beth looks up at her Manager and puts her best smile on.

BETH  
Yeah. Fine.

She stands up straight and walks into the kitchen.

INT. LUNCHEONETTE - KITCHEN - DAY

Beth rushes through the busy kitchen and out the backdoor.

EXT. LUNCHEONETTE - PARKING LOT - DAY

Beth breaks out into the sunlight and retches, but nothing come out. The sound of TIRES ON GRAVEL. Beth looks up and sees the blue Ford Explorer. Lily rolls down the window.

LILY  
You want a ride?

Beth wipes her mouth and looks at Lily, uncertain.

INT. FORD EXPLORER - DAY

Beth and Lily ride up front. Millie plays with a constantly BEEPING toy in the backseat, completely consumed.

LILY  
How was it today?

BETH  
Life changing.

LILY  
I heard what you said to your  
father...

Lily looks over at Beth. Beth stares out the window. A long awkward silence.

LILY  
I get it. We never talked about  
it.

BETH  
We don't have to.

LILY  
I want you to know, that's not how  
it happened.

Beth turns around and talks to Millie, ignoring Lily.

BETH  
What you doing back there?

MILLIE  
Playing.

BETH  
What you playing?

Lily grips the wheel, dropping the conversation.

EXT. TYVEK HOUSE - DAY

A half finished renovation, missing shingles exposing the Tyvek. Tom rings the bell and ARTIE'S WIFE, 60s, answers.

ARTIE'S WIFE  
Hey, Tommy. How are you?

TOM  
Staying above water.

An old joke, judging from the reaction it receives.

INT. TYVEK HOUSE - DAY

Artie's Wife leads Tom to a den, where ARTIE, 65, is lying on the couch, a cane on the floor beside him.

TOM  
Artie.

ARTIE'S WIFE  
I'll get some coffee.

ARTIE  
You want to sit?

She walks off. Tom sits.

TOM  
How's your back?

ARTIE  
Can't feel much of anything right now.

TOM  
Got you on some good stuff, huh?

ARTIE  
It ain't bad.

TOM  
Hoping I could talk to you about something.

ARTIE  
Nance?

TOM  
Yeah.

ARTIE  
Heard you guys got into it.

TOM  
Not exactly.

ARTIE  
These new guys, they get lawyers, cops. Don't do it the way we used to.

TOM  
You renting him your slip?

Artie's Wife comes back with a cup of coffee for Tom.

ARTIE'S WIFE  
You know Artie hasn't been able to go out since the surgery.

ARTIE  
He knows.

TOM  
I do. That's gotta be tough.

ARTIE'S WIFE  
We gotta make a living, too.

TOM  
I understand.

ARTIE'S WIFE  
People may not like it...

ARTIE  
Sweetheart.

ARTIE'S WIFE  
What? It's the truth. We didn't do anything wrong.

ARTIE  
Can you give us a second?

ARTIE'S WIFE

You know I like you, Tommy, but you can't come around telling us what we can and cannot do.

TOM

You're right.

Artie's Wife leaves the room again.

ARTIE

You heard the boss. It's just business.

TOM

Nance is poaching my lines.

Artie lays back and stares at the ceiling, letting it sink in.

ARTIE

Someone catch him?

TOM

I will.

ARTIE

If you're right, you know I'll kick him out.

TOM

I appreciate that. We all gotta be together on this.

Tom stands up.

ARTIE

He's buying the old market by the harbor.

TOM

I heard.

ARTIE

You know which way this is going.

TOM

Maybe. But we don't have to make it any easier.

Artie nods.

INT. MCMANUS HOUSE - BETH'S CHILDHOOD BEDROOM - SUNSET

Beth lies on the carpet in her uniform, staring at the ceiling. A KNOCK and Lily pokes her head in.

LILY

Can you watch Millie for a bit? I need to take a shower.

Millie wanders into the room and stands over Beth.

EXT. MCMANUS HOUSE - SUNSET

The sky is vibrant. Beth watches Millie playing with a doll in the grass.

A pickup truck pulls down the driveway, its headlights shining at Beth. Tom steps out of the truck carrying a paperbag. Beth readies herself for a fight.

TOM

Millie! Time for supper!  
(to Beth)  
How was work?

BETH

Fine.

TOM

(friendly)  
Get washed up. I got her.

Confused, Beth stands and sees Millie leap into Tom's arms. He picks her up and swings her around. Beth watches, far away.

INT. MCMANUS HOUSE - GARAGE - NIGHT

Tom sits at the workbench with a lobster trap in front of him on some newspaper. He wears reading glasses, trying to thread a length of fishing line through a tiny hole in a rubber stopper.

BOBBY (O.S.)

What's that?

TOM

Millie's inside.

BOBBY

What are we gonna do, Pop?

TOM

Take your daughter home. Go to bed.

BOBBY

We can't keep ignoring it. We're gonna lose the business.

TOM

He ain't the first prick who's tried to break in here. Won't be the last.

BOBBY

Jesus, we gotta do something.

TOM

You already did. And now I'm the one who's got to deal with it.

BOBBY

It's not just you getting fucked. I got a family, a fucking morgage...

TOM

Watch your language.

Bobby throws up his hands and walks out. Tom slides the fishing line through the stopper and knots it.

He picks up a small glass vial and fills it with a clear liquid.

He shoves the rubber stopper in, ties the fishing line to the door of the trap and closes it.

Tom yanks open the door, pulling the stopper. The vial drops onto the floor of the trap, spilling its contents onto the newspaper.

He picks up a small handheld blacklight from the bench and turns it on. The spilled liquid glows.

INT. MCMANUS HOUSE - UPSTAIRS HALLWAY - NIGHT

Beth's bedroom door cracks open and she slips out. She creeps down the hall past her father's bedroom door.

INT. MCMANUS HOUSE - ENTRYWAY - NIGHT

Beth pulls a set of keys from a bowl and quietly opens the door.

INT/EXT. TOM'S PICKUP TRUCK - NIGHT

Beth drives slowly up the driveway with the headlights off, then clicks them on and ROARS onto the road.

EXT. WOODS - NIGHT

The distant sound of waves hitting the shore. Beth steps over gnarled roots in the dim moonlight. The wind moves the trees, scattering needles at her feet. The sound of the ocean grows louder.

She emerges from the trees and sees an old wooden dock.

EXT. OLD DOCK - NIGHT

Beth walks down the dock. No one is there. She looks out at the moonlit water.

EXT. DEWEYS - NIGHT

A low, brick building with a single window filled with a neon Bud Light sign. Beth strides down the sidewalk with purpose and yanks open the door.

INT. DEWEYS - NIGHT

The bar looks the same as it did yesterday and a million yesterdays before: a SOLITARY FIGURE plays Keno, a group of MEN drink, their stories drift down the bar. This is a town on hard times.

Beth scans the room and sees Dicky with 2 BARROOM REGULARS in a booth by the bathroom. She makes a beeline for him and he raises his hands in mock surrender.

DICKY

You tracked me down.

BETH

Think this is funny?

DICKY

A little bit.

REGULAR 1

Beth? You back here now?

DICKY

She's just visiting.

REGULAR 1

Have a drink with us.

DICKY

So what? You came all this way  
just to get a look at me?

BETH

You told me to meet you.

DICKY

No. I told you I had something to  
show you. You see it now?

BETH

I don't see shit.

DICKY

Showed you you're not so fucking  
special after all.

Dicky smiles at her. The Regulars laugh and whoop it up.

BETH

Go fuck yourself.

She storms out the door.

EXT. DEWEYS - NIGHT

Beth comes out the door and down the sidewalk. Dicky rushes  
out after her.

DICKY

Come on, I'm just kidding around.

CLAUDE (O.S.)

Dicky!

Dicky turns and sees CLAUDE, 35, a large, imposing French-  
Canadian.

DICKY

Hey!

Beth storms down the sidewalk and jumps into Tom's pickup.

INT. TOM'S PICKUP TRUCK - NIGHT

Beth starts the engine. Outside, the THUMP of something hitting the ground and a CRY of pain. She sees Claude kicking Dicky on the ground. They are too far to hear clearly, but Dicky is getting his ass kicked.

BETH  
(under her breath)  
Fuck.

Claude pulls Dicky up against the brick wall by his throat. Beth looks down the empty sidewalk.

EXT. DEWEYS - NIGHT

Dicky tries to move away and Claude slams him back against the wall again. Beth steps up behind Claude.

BETH  
Leave him alone.

CLAUDE  
Mind your own fucking business.

She slaps Claude in the back of the head.

BETH  
Leave him alone.

Claude turns to face Beth. They stand nose-to-nose. Dicky wipes the blood from his mouth.

CLAUDE  
Who the fuck do you think you are?

BETH  
You gonna hit me? Big man?

Claude backhands her across the face, sending her sprawling to the ground.

Dicky lunges and sucker punches Claude in the back of the head. Claude grabs his head and whips around, barely hurt and very angry.

CLAUDE  
Stupid fuck.

Claude grabs Dicky by the throat and slams him into the wall. Beth sees Dicky, choking, trapped and terrified and runs back to the truck.

INT/EXT. TOM'S PICKUP TRUCK - NIGHT

Beth pulls the truck around to face Claude and Dicky, the headlights on them as Dicky struggles. She REVS the engine, getting Claude's attention, then throws the truck into gear, heading right at them. Claude's eyes go wide and he drops Dicky, diving out of the way of the truck.

The pickup stops just short of running them over. Dicky jumps up and climbs in.

Beth throws the truck into reverse and they pull away as Claude stands in the headlights, watching them go.

INT/EXT. TOM'S PICKUP TRUCK - NIGHT

Beth and Dicky race around the corner and pull onto an empty road.

BETH  
He's gonna kill you.

DICKY  
Don't worry. You're still first in line.

Beth can't help but smile.

EXT. LUNCHEONETTE - PARKING LOT - NIGHT

Beth uses a key to open the backdoor.

INT. LUNCHEONETTE - KITCHEN - NIGHT

Dicky and Beth sit on the metal countertops in the dark, the only light comes from a red exit sign and the outdoor security lights. Dicky holds a bag of ice on his bruised face and drinks from a paperbag.

DICKY  
You can't just show up at my mom's like that.

BETH  
She loves me.

DICKY  
She used to.

Beth laughs. He holds out the bag to Beth. She hesitates, then shakes her head.

DICKY  
You going to meetings with your  
father now?

BETH  
Sure. We're best friends.

DICKY  
I been getting clean, too.

BETH  
I see that.

DICKY  
You know what I mean. Just this  
now.

BETH  
They piss test you at the fish  
store?

DICKY  
That's temporary.

He puts his hand on her thigh. She looks at it. He leans  
in, tries to kiss her neck, but she pushes him away.

BETH  
What'd that guy want? You owe him  
money?

DICKY  
Who?

Off her look.

DICKY  
Don't worry about it.

He puts his hand back on her thigh and walks it up slowly.

BETH  
I'm not gonna fuck you.

DICKY  
You sure?

BETH  
Yeah.

DICKY  
Then what'd you bring me here for?

She stops his hand with hers.

BETH  
I saw you on the water last night.  
What was in the trap?

Dicky stands up and walks out through the swinging doors.

INT. LUNCHEONETTE - NIGHT

Beth follows Dicky out into the dining room.

BETH  
What's the matter? You on your  
period?

DICKY  
Whatever you think you saw, forget  
it.

BETH  
Just tell me. I know you want to.

DICKY  
I got married. You know that?

Beth is surprised.

DICKY (CONT'D)  
Didn't just wait around for you.

Dicky is deadly serious. Beth looks at him and starts to  
laugh.

DICKY (CONT'D)  
That's funny?

BETH  
(still laughing)  
No.

DICKY  
Laugh it up.

BETH  
You work on that speech all day?  
Where's this wife of yours? She  
waiting at home in your mom's  
basement?

DICKY  
It didn't work out.

BETH  
Yeah, well...

DICKY  
Know what your fucking problem is?

BETH  
What?

Dicky grinds his teeth.

BETH  
Go on. Tell me what my fucking  
problem is.

DICKY  
If you were too good for this  
place, you wouldn't be here.

They face one another, silhouetted in the picture window by  
the outdoor security lights.

BETH  
I'm leaving.

DICKY  
Right. So what do you want from  
me?

BETH  
Nothing. You obviously can't help  
me. It's fine.

She walks back towards the kitchen. He follows her, stepping  
in and blocking her path.

DICKY  
You think I'm stupid, but I'm not.

She laughs.

DICKY  
Why don't you just say it?

BETH  
Alright. I need some money.

DICKY  
Get a job.

BETH  
I need it quicker than that.

DICKY  
Ask your father.

BETH  
I can't. And he doesn't have any,  
anyway.

DICKY  
(snickering)  
Right.

BETH  
Forget it.

She tries to push past him. He grabs her arm and stops her.

DICKY  
We both know why you're here. This  
hasn't changed. It never will.

BETH  
Let go of me.

He sees the fury in her eyes, and softens his grip. He tries to gently touch her face.

DICKY  
It's alright.

BETH  
Don't touch me.

She slaps his hand away and they stand eye-to-eye.

BETH  
There is nothing between us. And  
there never will be.

DICKY  
It's weed.

BETH  
What?

DICKY  
Comes down from Canada. I pick it  
up and drop it on the mainland.

Beth's mouth curls into a smile.

INT. LUNCHEONETTE - KITCHEN - NIGHT

Beth brings over a pie from the walk in.

DICKY  
Five, six pounds at a time

BETH  
Sounds like a lot of work for weed.

DICKY  
What do you know? It sells for  
four grand a pound.

She pulls out forks and they eat straight from the tin.

BETH  
So how come you're only making two  
hundred?

DICKY  
Per trip. Six months of that plus  
what you make, we should have  
enough to take off.

BETH  
I can't wait six months.

DICKY  
Why not?

BETH  
I'm leaving by the end of the week.

DICKY  
That's crazy.

BETH  
No one said you had to come.

He looks stung.

BETH  
Figure it out.

She slides a forkful of pie into her mouth, looking him in  
the eyes and letting her tongue linger over the fork.

INT. HARBORMASTER'S OFFICE - DAWN

A cluttered room. A group of LOBSTERMEN (including Tom) sit  
at a couple tables. Officer DuPont stands at the front of  
the room with a man with "HARBORMASTER" stitched across his  
hat.

OFFICER DUPONT  
I don't want this to go any  
further.

A YOUNG LOBSTERMAN, 22, wiry and angry, stands up.

YOUNG LOBSTERMAN  
You gotta be kidding.

OFFICER DUPONT  
If you prevent his employee from working, that's a criminal act. If you threaten his employees or his property...

YOUNG LOBSTERMAN  
He's shoving his way in here.

OFFICER DUPONT  
Listen to me. If anyone stops him from doing his job, I'm gonna have to arrest them.

YOUNG LOBSTERMAN  
This is bullshit.

OFFICER DUPONT  
I'm just the messenger.

YOUNG LOBSTERMAN  
Fuck you, man.

The Young Lobsterman moves towards Officer DuPont. Tom steps in between the Young Lobsterman and Officer DuPont.

TOM  
Ok, Frank. We get the message.

Officer DuPont walks out with the Harbormaster.

YOUNG LOBSTERMAN  
Fucking dirtbag.

TOM  
It's just talk. We stick together, we'll be alright.

Muttered agreement.

EXT. IRISH AIRMAN DECK - DAY

Out on the water, Tom opens a plastic bin revealing a pile of small vials filled with liquid. He pulls one out by the fishing line attached to its stopper.

BOBBY (O.S.)  
What's that?

TOM  
Put one of these in when you bait  
'em. Tie it to the door.

BOBBY  
What for?

TOM  
Just do it.

Tom hands him the vial. Bobby holds it up to the light and sees the clear liquid inside.

INT. ISLAND MARKET - DAY

A cramped grocery store. Lily, in nurse's scrubs, pushes a half filled cart down an aisle. Millie races around the corner, Beth right behind her, wearing her waitress uniform. Beth drops some canned goods into the cart and Lily crosses them off her list.

LILY  
Ground pork. Pound and half.

BETH  
Ok.

Millie reaches onto a shelf and grabs some candy.

MILLE  
Can I have this?

LILY  
No, honey.

BETH  
I'll get it for you.

Millie lights up and Beth lifts her into her arms.

LILY  
Beth.

BETH  
What? I'm not her mother.

Beth carries Millie out in search of pork.

NANCE (O.S.)  
Mrs. McManus.

She turns and sees Eddie Nance walking towards her, a used-car salesman smile on his face. Lily pushes her cart away and he follows.

NANCE

I didn't mean to startle you. I just need a moment. Don't know if you heard, but I'm opening a processing plant, right here, in six months.

LILY

Good luck with that.

NANCE

That's it, right? No point in opening the plant if no one's gonna sell to me.

LILY

You got it.

She keeps moving and he grabs her cart, stopping her.

NANCE

What if you and your husband owned part of the business?

She tries to pull her cart away. He holds tight.

LILY

Let go.

NANCE

He won't listen to me, but this is a good deal. For everyone. For a long time to come.

LILY

In three seconds, I'm gonna kick you somewhere you don't want. One, two...

Nance lets go of the cart.

NANCE

Think about it. Talk it over with your husband.

Lily walks away.

NANCE

If he doesn't take the deal, someone else will.

LILY  
You're wrong.

NANCE  
I don't think so.

Nance walks away, leaving Lily standing alone in the aisle.

INT. FORD EXPLORER - DAY

Lily drives, watching the backseat in the rearview mirror. Millie giggles in her carseat as Beth tickles her and they share the contraband candy.

EXT. MCMANUS HOUSE - SUNSET

In her uniform, Beth watches Millie run around the yard like a maniac, falling and getting up again.

DICKY (O.S.)  
What a little tard.

Beth wheels around and sees Dicky emerging from the shadow of the porch. From behind his back, Dicky reveals a handful of freshly picked flowers -- they still have dirt on their stems.

BETH  
Where'd you steal those from?

DICKY  
I bought them.

Off her look of disbelief.

DICKY  
Just take 'em.

He hands over the flowers. A pickup truck pulls down the driveway, its headlights shining at Dicky and Beth. Beth throws the flowers on the ground. Tom steps out of the truck.

DICKY  
Mr. McManus.

TOM  
What're you doing here?

DICKY  
Came to see your daughter.

BETH  
I didn't invite him. He just  
showed up.

TOM  
Make it quick.  
(calling out)  
Millie! Supper!

Tom walks past them and in the door.

DICKY  
I didn't invite him?

BETH  
He doesn't like you.

DICKY  
He's an asshole.

She looks over at Millie, but she is oblivious, still running in a circle. Dicky picks up the discarded flowers and hands them to Beth again.

BETH  
You gotta go.

DICKY  
Meet me tonight.

BETH  
Why?

DICKY  
We're getting out of here.

He smiles at her, then slips off into the trees. Beth has a goofy grin on her face as Millie runs over.

INT. MCMANUS HOUSE - KITCHEN - SUNSET

Beth sits down at the table with Tom, Lily and Millie. Dinner is laid out.

TOM  
What'd he want?

BETH  
Someone must have told him I was  
back.

TOM  
I want you to stay away from him.

BETH  
He's harmless.

TOM  
He's a thief and a liar.

MILLIE  
Who's a liar?

LILY  
Nobody here, honey.

Beth snickers. She and Tom stare at one another across the table. Lily watches Beth.

INT. MCMANUS HOUSE - UPSTAIRS HALLWAY - NIGHT

Beth peeks out into the hallway. VOICES drift from the slightly open master bedroom door. She sneaks down the hall, then stops to listen.

LILY (O.S.)  
Shouldn't we at least talk about  
it? See if it makes sense.

TOM (O.S.)  
I'll tell you what he can do with  
his offer.

LILY (O.S.)  
I do the books. We can't keep  
going like this.

TOM (O.S.)  
Even if this deal worked for us,  
what about everyone else?

LILY (O.S.)  
Tom, what about us?

TOM (O.S.)  
We been through worse than this.  
Whatever happens.

FOOTSTEPS and Beth tries to rush away from the door as Tom opens it. He sees her in the hallway, fully dressed.

TOM  
Where are you going?

BETH  
Nowhere.

TOM  
Go to bed.

BETH  
What were you guys talking about?

TOM  
You deaf?

She turns and goes back into her room.

INT. MCMANUS HOUSE - BETH'S CHILDHOOD BEDROOM - NIGHT

Beth looks back at her bedroom door, then climbs out the window.

EXT. WOODS - NIGHT

Beth follows Dicky through the woods.

DICKY  
You're only gonna have five minutes  
between when they drop it and when  
we get there to pick it up.

BETH  
Won't they hear the motor?

DICKY  
They'll think it's us, we'll think  
it's them. When the shits not  
there, they'll argue about who's  
lying.

BETH  
And then what?

DICKY  
I got a friend at a dispensary down  
in Portland. He'll buy it. We  
keep moving and don't look back.

Dicky stops at a pile of fallen branches. He pulls them off as she watches. A dark plastic tarp emerges beneath the branches. He pulls it off, revealing an inflatable motorboat (zodiac).

BETH  
You said we had to get a boat.

DICKY  
Found one.

He drops down into it, like a bed. He reaches for her hand.

BETH

No.

DICKY

Come on.

He pulls and she falls on top of him.

BETH

I'm not doing this here.

DICKY

It's romantic.

BETH

It's dirty.

DICKY

That's how you like it.

He tries to kiss her but she resists, pushing him away.

BETH

They're gonna know it's you that took it.

DICKY

How?

BETH

When you disappear.

DICKY

I dump jobs all the time. They didn't hire me for my resume.

BETH

But what if they know and they come after you?

DICKY

It's not the mafia. Just some fucking fishermen.

He kisses her, persistent.

BETH

I don't know. This seems crazy.

DICKY

You said you wanted to get out of here.

BETH  
Yeah, but...

DICKY  
You got a better idea?

She looks down at him.

DICKY  
What are you afraid of?

She searches for the words, pulls back, sliding off him and sitting down beside him.

BETH  
I...

DICKY  
Hey. I'm not gonna let anything happen to you.

BETH  
I'm pregnant.

The sound of the ocean as they stare at one another.

DICKY  
Whose is it?

BETH  
Doesn't matter. I'm not going back.

DICKY  
Why didn't you tell me before?

She looks away.

DICKY  
You're keeping it?

She nods.

DICKY  
Ok.

BETH  
(laughing)  
Ok, what? I didn't ask your permission.

DICKY  
Ok. I got you.

BETH  
Just like that?

He looks her in the eyes.

DICKY  
Yeah. Just like that.

Her eyes tear up, surprising her. He kisses her and she melts into it as he presses her back against the floor of the boat. They kiss and grasp at one another. His hands roam down her body. She reaches for his belt.

DICKY  
Are you sure?

BETH  
Shut up.

She kisses him and they have sex on the floor of the boat as the wind whips the trees.

INT. MCMANUS HOUSE - BETH'S CHILDHOOD BEDROOM - DAY

On the bed, Beth wakes, rested, calm. She sits up and stretches. The sound of VOICES downstairs.

INT. MCMANUS HOUSE - KITCHEN - DAY

Beth enters, dressed in pajamas and an oversized cardigan. She finds Lily and Millie laughing in the kitchen. Lily is trying to get Millie to eat, but she is being difficult.

LILY  
You're not working today?

BETH  
No.

LILY  
Millie, honey, can you go get your shoes?

Millie hops out of her chair and walks up to Beth.

MILLIE  
Are you coming, Aunt Beff?

LILY  
Me and Miss Mill are having a girls day, if you want to come?

BETH  
I don't think so.

Millie makes a pouty face.

LILY  
Shoes.

Millie scampers off.

LILY  
Why don't you come? Spend some  
time with your niece?

In the doorway, Millie watches, expectant, little shoes in hand.

INT. CONSIGNMENT STORE - DAY

Beth walks between rows of used clothes and housewares, wearing the same oversized cardigan over her clothes.

LILY (O.S.)  
What about this?

Lily holds up a small top.

LILY  
Cute, right?

Without waiting for an answer, Lily holds it up in front of Beth. Beth looks uncomfortable.

LILY  
(to Millie)  
What do you think?

Millie shrugs. Lily puts it over her arm and keeps rummaging on the racks. Beth looks down at Millie.

BETH  
Is this fun?

Millie hides in a rack of clothes.

BETH  
Yup.

Beth turns a corner and is confronted by the baby section. She stands in front of a row of baby shoes.

HILDE (O.S.)  
I heard it but I didn't believe it!

A large, overwhelming woman, Beth's aunt, HILDE McMANUS, 52, wraps her arms around Beth.

HILDE  
You're back and you don't come to  
see me and your uncle?!

BETH  
I meant to.

HILDE  
Look at you. You look great.

Hilde breaks into a wide smile, touches Beth's sweater.

HILDE  
Shouldn't hide under all this.

BETH  
It's cold.

HILDE  
Look who got soft out there.

Lily comes over.

LILY  
How are you, Hilde?

HILDE  
You care?

Lily is speechless. Hilde turns to Beth, completely ignoring Lily.

HILDE  
Come over and see us. We missed  
you, honey.

Hilde pets Beth's face and walks away. Beth sees Lily watching her, her face ashen.

INT. CONSIGNMENT STORE - DAY

Lily drops a small pile of things down at the register. Millie is running wildly around the store. Beth reaches for the shirt Lily picked out for her.

BETH  
I don't need this.

LILY  
It's ok. It's my treat.

BETH  
You sure?

LILY  
Don't tell your father.

Lily pulls out her cash. Beth looks confused.

LILY  
Why don't you take her outside?  
I'll be out in a sec.

Beth catches Millie and takes her by the hand.

EXT. MAIN ST - DAY

Beth and Millie step out into the sun. Beth looks down at Millie.

BETH  
Your grandma's weird.

MILLIE  
Na ah.

BETH  
Race to the corner?

And Millie is off and running. Beth jogs to catch up, then slows to let Millie win. As they reach the corner, Millie puts her hand up for Beth to take. Beth takes the little hand in hers and looks at it.

INT. MCMANUS HOUSE - ENTRYWAY - SUNSET

Tom steps in the door and sniffs the air. VOICES and MUSIC come from down the hall.

INT. MCMANUS HOUSE - KITCHEN - SUNSET

Beth cooks on the stove, Millie plays at the table and MUSIC plays from the stereo. The room is full of life and warmth. Tom pats Millie's head and walks over to Beth.

TOM  
Where's your step-mother?

BETH  
Taking a nap.

TOM  
Since when do you cook?

BETH  
Since my mother taught me.

Beth sees the faraway look in his eyes.

TOM  
How can I help?

BETH  
It's alright. I got it.

TOM  
C'mon. I can handle it.

BETH  
Why don't you set the table?

TOM  
That I can do.

He rubs his daughter's back. She stares down into the pot, conflicted.

INT. MCMANUS HOUSE - KITCHEN - NIGHT

Tom, Beth, Lily, Bobby, Millie and Bobby's wife JACKIE, 27, join hands and bow their heads to say Grace. Beth shuts her eyes and lets her shoulders relax.

EXT. MCMANUS HOUSE - NIGHT

Bobby and Tom sit on the porch. Millie jumps off Bobby's lap and runs inside.

INT. MCMANUS HOUSE - KITCHEN - NIGHT

Millie runs into the room. Jackie and Lily are washing and drying dishes. Beth is bringing them from the table.

MILLIE  
Mommy!

JACKIE  
Not now, sweetie.

MILLIE  
(yanking her mom's skirt)  
But Mommy, I saw a shooting star!

BETH

I got her.

Beth scoops Millie up and carries her out.

JACKIE

Is she alright with her?

LILY

She's pregnant.

JACKIE

What? Are you sure?

LILY

Pretty sure.

JACKIE

Does Tom know?

LILY

He's got enough going on. He can't afford another headache right now.

JACKIE

Makes sense why she turned up. Wouldn't have come back if she wasn't in some kind of trouble.

Jackie hands Lily a pot to dry.

EXT. MCMANUS HOUSE - NIGHT

Beth and Millie lie on the lawn looking up at the stars. Tom crouches down beside them and points up to the sky.

TOM

You know that one?

Millie looks at Beth.

BETH

Venus.

TOM

That's right. Can you still find the North Star?

Beth points it out. Tom smiles.

TOM (CONT'D)  
 (to Millie)  
 You gotta learn to find it, in case  
 you get lost.

Tom looks at Beth and she holds his gaze. **It's a moment of real connection.**

INT. MCMANUS HOUSE - MASTER BEDROOM - NIGHT

Tom gets ready for bed while Lily watches him, never taking her eyes off him.

TOM  
 What?

She shakes her head.

TOM (CONT'D)  
 Enjoying the view?

He tries to act sexy and she laughs. He climbs into bed, lying on her and touching her face tenderly.

TOM (CONT'D)  
 What is it?

LILY  
 Nothing.

TOM (CONT'D)  
 You worry too much.

LILY  
 You're right.

He kisses her and she kisses back. He turns off the bedside lamp and they make love in the dark.

INT. MCMANUS HOUSE - BETH'S CHILDHOOD BEDROOM - NIGHT

Beth lies in her pajamas, staring at the ceiling. A KNOCK on the window: Dicky on the roof. She opens the window.

DICKY  
 Let's go.

BETH  
 I can't tonight.

DICKY  
 Why not?

BETH  
I don't feel good.

Off his look of disappointment.

BETH  
Just not tonight, ok?

DICKY  
Everything alright?

She nods. He kisses her and she looks uncomfortable. Dicky smiles and disappears. She shuts the window and sees her reflection in it. She lifts her shirt and runs her hand over her bump.

INT. BETH'S CHILDHOOD BEDROOM - PRE-DAWN

The room is dark as a man enters and puts a hand on Beth's sleeping figure.

TOM  
Hey.

Beth stirs and sees her father standing over her.

TOM  
Get dressed.

He steps away and she looks confused.

INT/EXT. TOM'S PICKUP TRUCK - PRE-DAWN

Tom and Beth ride together in silence. She looks out at the dark horizon.

EXT. DOCKS - PRE-DAWN

Bobby loads the IRISH AIRMAN. He lights up when he sees Beth following Tom down the docks.

EXT. IRISH AIRMAN DECK - PRE-DAWN

Beth watches the stars as they pull out from the dock.

EXT. IRISH AIRMAN DECK - DAY

Tom and Bobby unload the traps while Beth bands claws. She wears oversized waders and a baseball cap and looks perfectly at home.

INT. IRISH AIRMAN WHEELHOUSE - DAY

Beth steers the boat as Tom steps inside, pulling off a pair of gloves.

TOM

Doing alright today. You must be good luck.

BETH

I don't think you've ever said that.

He puts his hand on her back and she looks out to sea to hide the emotion on her face.

INT. MCMANUS HOUSE - KITCHEN - LATE AFTERNOON

Beth grabs milk from the fridge. When she closes the door, she is surprised to see Lily standing at the counter.

LILY

I ran into Dicky's mother.

Beth shrugs.

LILY

Why'd you lie to your father?

BETH

He doesn't like Dicky.

LILY

You shouldn't lie to him.

BETH

Ok.

LILY

Is it his baby?

Beth looks at Lily and sees that she knows. Beth shakes her head, "no".

LILY

How far along are you?

BETH  
Thirteen weeks.

LILY  
When was your last doctor's  
appointment?

BETH  
Don't worry about it.

LILY  
This is a big deal.

BETH  
I know. I'll figure it out.

LILY  
By yourself?

BETH  
You tell my father?

LILY  
You need to tell him yourself.  
It's not gonna stay a secret much  
longer.

Lily looks at Beth's belly. Beth gets quiet, stares out the window.

LILY  
Nobody expects you to be perfect,  
they just want to know you're  
trying.

BETH  
I don't need a lecture.

LILY  
I get it. How you're feeling right  
now. You're scared.

Beth scoffs.

LILY  
Ok. You tell me then.

BETH  
What's he gonna say?

LILY  
He loves you. He's just not good  
at it.

Beth looks at Lily and then down at her feet, overwhelmed.

EXT. SEASIDE ROAD - SUNSET

Beth stands at the edge of the road, watching as the sun sinks into the sea.

EXT. CLAPBOARD HOUSE - DUSK

Houselights spill onto the lawn. Beth walks up and rings the bell.

INT. CLAPBOARD HOUSE - DUSK

Beth follows Anne to the basement door. Anne opens it.

ANNE

Dicky!

DICKY (O.S.)

What?

ANNE

You got a visitor.

DICKY (O.S.)

Who is it?

ANNE

The Queen of England.

Anne gestures to the steps and steps aside.

INT. CLAPBOARD HOUSE - BASEMENT - DUSK

Beth makes her way down into the dim basement.

BETH

Dicky?

Beth finds the pullcord for the overhead light and the room snaps into view. Dicky tackles her onto the couch.

BETH

Fuck!

ANNE (O.S.)

What's going on down there?

DICKY  
It's nothing, Ma!

BETH  
What's wrong with you?

He tries to kiss her, but she pulls away.

BETH  
You smell like fish.

He sniffs himself.

DICKY  
Sure it's me?

He grabs her in his arms.

BETH  
What are you doing?

He pulls her towards the bathroom.

BETH  
Stop it.

He pulls her into the bathroom.

INT. CLAPBOARD HOUSE - BASEMENT - BATHROOM - DUSK

Dicky turns on the shower and drags Beth towards it. She fights to break free.

BETH  
Stop! Stop!

ANNE (O.S.)  
Dicky?

DICKY  
Relax, Ma. We're fine!

He lets Beth escape, strips down and climbs into the shower. She closes the lid and sits on the toilet.

BETH  
I've been thinking.

He pulls back the curtain.

DICKY  
Uh oh.

She glares at him. He feigns modesty, covering his crotch with the curtain.

DICKY

Be patient.

He shuts off the shower and she hands him a towel. He walks out into the other room.

INT. CLAPBOARD HOUSE - BASEMENT - DUSK

Dicky looks for clothes while Beth looks on.

BETH

What if we stuck around for a bit?

DICKY

The fuck are you talking about?

BETH

Give it a few more weeks, maybe see how things go.

DICKY

What things?

She hesitates.

DICKY

You don't think this is gonna work?

BETH

I don't know.

He takes her in his arms. She looks uncomfortable.

DICKY

I'm gonna take care of you. Both of you.

BETH

Be realistic.

DICKY

(playful)  
What for?

BETH

We have fun. We always did. But maybe that's it?

He lets her go.

DICKY  
Why are you being a bitch?

BETH  
We need to take a step back.

DICKY  
Why? What happened? What did I do?

BETH  
I can't play house with you anymore. This isn't high school.

DICKY  
I know that. This is real. We can do this.

BETH  
No, you can't.

She shakes her head. Dicky is hurt.

DICKY  
I'm not the one with some random guy's baby inside me.

BETH  
What's that supposed to mean?

DICKY  
You're little miss responsible now? Give me a break.

BETH  
You're an asshole.

DICKY  
Get out.

She doesn't move. He clears the coffee table with a violent swing.

DICKY  
You worthless bitch. Get the fuck out of here!

She runs up the steps. He watches her go, seething.

EXT. CLAPBOARD HOUSE - DUSK

Beth runs down the front steps and into the street. As the house recedes, tears run down her face.

EXT. MCMANUS HOUSE - BACKYARD - NIGHT

A square of light spills out from the garage window.

INT. MCMANUS HOUSE - GARAGE - NIGHT

The sound of SCRAPING. Tom sits at a workbench, sanding the worn surface of an old-style, rope and wood lobster trap. On the shelves are tools, a portable GPS, some fishing gear. He runs a finger over the surface.

BETH (O.S.)

What are you doing that for?

Tom looks up and sees Beth in the doorway.

TOM

We do the work, because it needs to be done.

BETH

Grandpa used to say that.

He nods and resumes working on the trap. Beth watches her father. He looks far away.

BETH

Is this a good time?

TOM

For what?

BETH

I need to talk to you.

TOM

So talk.

BETH

I'm pregnant.

He stops sanding but doesn't look up. She fidgets in the doorway.

BETH

Say something.

TOM

Dicky?

BETH

No. Three months.

TOM  
Who's the father?

BETH  
Nobody.

He sits back and looks at her.

TOM  
What are you gonna do?

She looks offended.

TOM  
I'm just asking.

BETH  
Right.

TOM  
Don't do that. Don't make me the  
bad guy.

BETH  
I'm not.

TOM  
Why am I just hearing this now?  
Why didn't you tell me before?

BETH  
It was hard enough just showing up.

TOM  
You should have told me.

He sees her fidgeting, uncomfortable. He stands up and approaches.

TOM  
Ok. You'll stay here. We'll help  
with the baby. Happy?

BETH  
I'm not asking you for anything.

TOM  
Isn't that why you came back?

Tom searches her face for the answer.

BETH  
(hurt)  
You got me.

She turns and walks out.

EXT. MCMANUS HOUSE - NIGHT

Beth walks away from the garage, her face a mix of anger and disappointment.

INT. MCMANUS HOUSE - UPSTAIRS BATHROOM - NIGHT

Hot water runs into a clawfoot tub, filling the bathroom with steam. Beth sits on the floor and holds her knees to her chest.

EXT. IRISH AIRMAN DECK - MORNING

Sunlight cuts across the horizon in bright bands. Bobby pulls a trap: empty, and slides it down to Tom. Tom sees the stopper dangling from the door. The vial is gone. He smiles.

BOBBY

You see it's empty, right? You  
losing your marbles?

TOM

Just keep 'em coming.

Tom slides the trap to the back. Bobby pulls the next trap onboard.

EXT. COUNTRY ROAD - MORNING

In her waitress uniform, Beth walks up to a little wooden house and knocks. The door opens, revealing Hilde McManus (Beth's aunt). Beth looks like she hasn't slept much.

HILDE

Sweetheart. What's wrong?

Hilde pulls Beth into her embrace.

INT. WOODEN HOUSE - MORNING

Hilde and Beth step into the dark, cramped living room. Piles of laundry sit in heaps on the couch. Prescription pill bottles cover an old wooden table. Stale cigarette smoke hangs in the air.

HILDE  
What is it?

A shadow in the doorway draws their attention: George McManus.

HILDE  
You gonna say hello to your niece?

BETH  
Hey, Uncle George.

GEORGE  
(dumbstruck)  
You look just like her.

HILDE  
Always did.

Beth looks uncomfortable.

HILDE  
George, can you put on some coffee?

He disappears into the kitchen.

HILDE  
Don't mind him. He's been in a mood lately.

She makes a drinking motion with her hand.

HILDE  
How's your father?

BETH  
Still an asshole.

HILDE  
That's what I told your mother.  
But she didn't listen to me.

BETH  
I need to ask you something. I  
need to make some money.

HILDE  
Oh, honey. I wish we could. But  
it's not a good time.

GEORGE (O.S.)  
(calling from the kitchen)  
Why don't you ask your father, he's  
got plenty.

HILDE  
Quiet down.

BETH  
No, I've got something to sell.

HILDE  
What?

BETH  
Weed.

HILDE  
You have it with you?

BETH  
Not yet.

HILDE  
How much are we talking?

BETH  
Five, six pounds. And I need the  
cash up front.

HILDE  
You know I don't have that kind of  
money.

BETH  
But you know people who do, right?

Hilde considers.

BETH  
Could you get it in a day or two?

HILDE  
Let me see what I can do.

Beth and Hilde share a moment. The sound of the coffee  
percolating in the kitchen.

EXT. FERRY DECK - DAY

Beth stands on the deck, eyes closed, wind in her hair.

LOUDSPEAKER  
Now arriving at North Head.

Beth opens her eyes.

INT. NANCE SEAFOOD & BAIT - DAY

Dicky stands behind the register ringing up a CUSTOMER. He sees Beth walk in and ignores her, drawing a price on a wrapped piece of fish with a sharpie. The Customer takes her bags and exits.

BETH  
What's good today?

Dicky walks away down the counter and Beth follows.

BETH  
I'm sorry.

DICKY  
I don't give a shit.

BETH  
I don't know what I was thinking.  
Just got nervous I guess.

The door opens and CUSTOMER 2 walks in.

DICKY  
Can I help you?

Customer 2 holds up a finger and looks over the fillets in a case. Beth leans over the counter.

BETH  
(quietly)  
I want to do it. With you.

CUSTOMER 2  
(pointing to case)  
Are these fresh?

DICKY  
Be right there.  
(quietly to Beth)  
You can't keep jerking me around.

BETH  
Give me another chance.

DICKY  
You're a liar.

BETH  
I know.

She holds his gaze. Dicky watches her go, unable to take his eyes off her.

EXT. NANCE SEAFOOD & BAIT - DAY

Beth faces Dicky by the dumpster behind the building. Dicky smokes a cigarette.

DICKY

I'm the one taking a risk. You get that? I gotta know you're serious.

BETH

(smiling)

You want me to take an oath?

DICKY

This isn't a joke. I need to know you're not gonna fuck me.

BETH

You were right. There's nothing for me here. I just got scared. About the baby and all of it.

DICKY

I don't have to do this. Not with you.

BETH

I know. I won't do it again. I'm sorry.

She lets her eyes well with crocodile tears and he can't resist. She cries and he pulls her into his chest.

DICKY

Ok. It's ok. I know it's scary, but nothing's gonna happen.

BETH

(false crying)

You promise?

DICKY

Yeah. I promise.

He pulls a sharpie and a scrap of paper from his pocket. He takes her arm and copies coordinates onto it.

DICKY

That's the coordinates. Drop is at 2:00am, my boat gets there 2:05. You gotta be gone by then.

BETH

Tonight?

DICKY  
It got moved up.

BETH  
But...

He holds her by the shoulders and looks her in the eye.

DICKY  
You bring the boat back to the dock  
after and pick me up. I'll have a  
car waiting when we get across.

She nods. He touches her face.

DICKY  
We can go anywhere you want after.  
Start all over.

He kisses her, closing his eyes. Beth keeps her eyes wide open.

INT. LUNCHEONETTE - DAY

Beth stands near the kitchen door, lost in her head as the restaurant fills up.

MANAGER (O.S.)  
Hey!

Beth snaps to and sees her Manager looking at her.

MANAGER  
You gonna help him out or what?

She indicates a table where a MAN is waiting, his back to us. Beth steps to the table. The Man looks up from his menu: Claude.

CLAUDE  
Coffee.

Beth nods and turns away. He grabs her arm.

CLAUDE  
Be quick about it.

He looks her over, lets go and she scurries away, peeking back over her shoulder.

EXT. DOCKS - DAY

Tom and Bobby unload the IRISH AIRMAN. A large FISHERMAN WITH A SHOTGUN over his shoulder watches Paul unload NANCE II down the dock.

BOBBY  
They're fucking multiplying. Let's see if he wants to use it.

Tom grabs him.

TOM  
Be patient. Don't be stupid.

Tom watches NANCE II as Bobby continues to load.

TOM  
I need you to do something for me.

BOBBY  
(sarcastic)  
Yes, sir.

TOM  
You're gonna like this one.

Tom turns to face him.

INT. MCMANUS HOUSE - KITCHEN - NIGHT

Beth takes the dirty dishes to the sink. Lily is washing.

LILY  
I got you an appointment with an OBGYN I know at the hospital.

BETH  
Great.

LILY  
I can go with you. If you want.

BETH  
Can I borrow your car?

Lily hesitates.

BETH  
I just want to run over to Bobby's, real quick.

LILY

Sure.

BETH

Thanks. For everything.

Lily smiles at her.

INT/EXT. FORD EXPLORER - NIGHT

Beth drives through the quiet streets.

EXT. BOBBY'S HOUSE - NIGHT

A squat, unremarkable house, stacks of lobster traps on the lawn. Beth rings the bell and waits.

INT. BOBBY'S HOUSE - NIGHT

Bobby holds open the door and Beth slips inside a wood-panelled living room, dominated by a large TV.

BOBBY

What's up?

BETH

You busy?

BOBBY

Just putting Millie down. Give me a sec.

Bobby walks towards the bedroom. Beth lingers in the doorway, watching Jackie and Bobby tuck in their daughter. The telephone RINGS in the kitchen. Jackie walks out past Beth.

JACKIE

Just when I get this one to sleep.

BETH

Yeah.

JACKIE

(quietly)  
I didn't tell him. Thought you'd want to.

She looks at Beth's belly.

JACKIE  
Welcome to the club. It's easier  
than you think.

Jackie squeezes her shoulder and walks into the kitchen.  
Bobby kisses his daughter on the forehead and shuts off her  
light, leaving a nightlight.

JACKIE (O.S.)  
Hello?

Bobby steps into the living room. Beth reaches in her jacket  
and hands over an old stuffed animal rabbit.

BETH  
Here. For Millie.

BOBBY  
This is the one I used to steal  
from you?

BETH  
Yeah, I don't need it.

BOBBY  
Why? Are you dying or something?

BETH  
Just give it to her.

BOBBY  
(confused)  
Ok. What're you doing this  
weekend?

Beth stands and looks at her brother.

BETH  
Why?

BOBBY  
Gonna take the kid out on the boat.  
Do a little fishing. You should  
come.

BETH  
Ok.

BOBBY  
(sighing)  
Try to act excited to be a part of  
this family. We went over this.

BETH  
I'm excited to spend time with your  
family this weekend.

BOBBY  
Keep working on it.

She hugs her brother, surprising him. He holds her in his arms. Over his shoulder she sees Millie asleep in her bed.

INT. WOODEN HOUSE - NIGHT

Beth and Hilde stand at the front door.

BETH  
It's gotta be tonight.

HILDE  
I can try to get something  
together, but it won't be full  
price.

Beth nods.

INT. MCMANUS HOUSE - BETH'S CHILDHOOD BEDROOM - NIGHT

Beth quietly packs her belongings into her duffle. She checks her watch: 1:00am.

INT. MCMANUS HOUSE - UPSTAIRS HALLWAY - NIGHT

Beth's bedroom door cracks open and she creeps out into the hall with a duffle over her shoulder. She tip-toes past the open door to the master bedroom, then stops.

She stands in the hall, watching her father sleep.

EXT. MCMANUS HOUSE - NIGHT

Beth crosses the lawn towards the garage.

INT. MCMANUS HOUSE - GARAGE - NIGHT

She pulls the portable satellite GPS off the shelf, sliding it into her duffle.

EXT. MCMANUS HOUSE - NIGHT

Beth looks back at the house, then slips away along the shoreline.

EXT. WOODS - NIGHT

Beth creeps through the woods. She comes to a clearing by the water and searches for the hidden boat. She pulls the branches off. Checks her watch again.

EXT. WATER'S EDGE - NIGHT

Beth pushes the boat into the water and jumps inside.

EXT. ZODIAC - NIGHT

Beth yanks the outboard motor and it sputters out.

BETH

C'mon.

She yanks it again. Sputter. Yanks again and it comes to life. She pulls away from the shore.

EXT. DOCKS - PARKING LOT - NIGHT

Bobby's truck pulls into the parking lot. He gets out and looks down at the docks, the rows of boats in their moorings.

EXT. DOCKS - NIGHT

Bobby walks down the docks, a bag over his shoulder, careful to stay out of the pools of security lights. A DOG barks and he turns to see the dog on a chain.

BOBBY

Hey, buddy.

The dog keeps barking as Bobby continues down the dock.

EXT. IRISH AIRMAN DECK - NIGHT

Bobby steps onto the IRISH AIRMAN and looks to see if anyone is watching. He steps into the wheelhouse.

INT. IRISH AIRMAN WHEELHOUSE - NIGHT

Bobby ducks down below deck.

EXT. COVE - NIGHT

Dicky sits waiting in a skiff (small boat). A figure emerges from the treeline and walks toward the boat: the angry Young Lobsterman (from the Harbormaster's), steps into the skiff. Dicky reaches to start the motor.

YOUNG LOBSTERMAN

Not yet.

The Young Lobsterman looks back and Claude emerges from the treeline.

DICKY

(quietly)

What the fuck?

YOUNG LOBSTERMAN

Don't worry about it.

Dicky looks worried about it. Claude steps into the skiff without a word.

YOUNG LOBSTERMAN

Let's go.

Dicky starts the engine and they pull the boat out to sea. Dicky looks nervous.

EXT. OPEN WATER - NIGHT

The zodiac skips over the water, Beth steering the motor.

INT. ZODIAC - NIGHT

Beth checks her arm and guides the boat using the GPS. Nothing but open water in sight. She checks her watch: 1:55.

BETH

Fuck.

She speeds on.

INT. IRISH AIRMAN - BELOW DECK - NIGHT

Bobby stands on the small bed at the front of the boat and lifts the hatch above his head. He pulls himself up.

EXT. IRISH AIRMAN DECK - NIGHT

Bobby slips over the edge of the boat onto the next one and the next, making his way down the dock. He checks over his shoulder and the docks are empty and silent.

EXT. NANCE II DECK - NIGHT

Bobby climbs up onto NANCE II and switches on the blacklight. He scans the deck, but nothing shows up. He scrambles over the whole surface, shining the light on the side-rails, the clamps, nothing.

NIGHT WATCHMAN (O.S.)

What the hell are you doing up there?

Bobby sees the elderly NIGHT WATCHMAN approaching and rushes to scan the whole deck.

NIGHT WATCHMAN

Come down off there.

BOBBY

Routine inspection. For safety.

NIGHT WATCHMAN

Get off the fucking boat, Bobby.

Bobby holds his hands up in surrender.

EXT. UNMARKED FISHING BOAT - NIGHT

The boat cuts through the dark night, no running lights on. Dicky smokes a cigarette on the deck. The Young Lobsterman leans out from the wheelhouse.

YOUNG LOBSTERMAN

Put that out. We're almost there.

Dicky throws the cigarette over and it sizzles into the sea. He feels Claude watching him.

INT. ZODIAC - NIGHT

Beth speeds forward, watching the GPS. She hears a MOTOR in the distance and stops the zodiac. She squints, but can't see anything. The sound of a SPLASH and then the MOTOR pulls away.

She listens, then starts the zodiac again and follows the GPS. As she gets near the spot, she pulls out a flashlight and searches frantically over the water. Nothing. She checks the GPS again.

She shines the light all around and then the light catches on an **all-black buoy**, twenty yards away.

EXT. UNMARKED FISHING BOAT - NIGHT

Dicky looks out at the water. In the far distance, he sees a faint, moving light. He looks at the wheelhouse, then turns back towards the water and mutters a prayer to himself.

INT. ZODIAC - NIGHT

Beth steers over to the buoy, reaches out and grabs the line. It's heavy. The sound of a MOTOR in the distance. She turns to hear it. The zodiac motor sputters out.

She pulls the line, hand-over-hand. The sound of the approaching MOTOR grows louder. She continues to pull the line. She pulls and a trap bursts from the depths.

She yanks the trap inside. It falls in along with the buoy. She opens the trap and pulls out a package wrapped in black plastic. She shoves the trap overboard and it disappears. The approaching MOTOR gets louder still.

She yanks the cord, the zodiac roaring to life. As she pulls away, the line from the trap runs off the side and the buoy swings and catches on her leg.

She fights to free herself from the heavy rope. A searchlight emerges two hundred yards out, scanning the water towards her.

EXT. UNMARKED FISHING BOAT - NIGHT

Dicky stands on deck, holding his breath as the searchlight sweeps over the water.

INT. ZODIAC - NIGHT

Desperate, she struggles free of the rope. The buoy goes flying into the water and she speeds away.

EXT. UNMARKED FISHING BOAT - NIGHT

They approach the buoy. Dicky leans over with a fish gaff and hooks the line. He hauls up the trap. It's empty. The Young Lobsterman storms over.

YOUNG LOBSTERMAN

Where is it?

DICKY

Maybe we're early?

The Young Lobsterman looks over the side and hears a faint BOAT MOTOR in the distance. He looks at Dicky. Claude steps out of the wheelhouse.

EXT. DOCKS - NIGHT

The Night Watchman follows Bobby down the docks. In Bobby's hand, the blacklight is still illuminated.

BOBBY

You want to hold my hand?

NIGHT WATCHMAN

I want to go back to bed.

As they pass by a boat, the whole deck glows. Bobby stops.

NIGHT WATCHMAN

Come on.

Bobby ignores him and moves towards the boat, shining the light on the splattered paint. Bobby's eyes light up!

NIGHT WATCHMAN

I'm gonna call your father.

BOBBY

Go for it.

Bobby jogs down the dock.

EXT. WATER'S EDGE - NIGHT

Beth drives the zodiac straight onto the shore, nearly tumbling out of the boat. She swings her legs over, slips and falls into the water. With some difficulty, she gets the rope at the front of the boat and ties it to a tree.

She leans into the boat and picks up the package, stuffing it into her duffle. She looks out at the water, no sign of life. She turns and runs into the woods.

EXT. COUNTRY ROAD - NIGHT

Beth runs along the edge of the dark street.

EXT. WOODEN HOUSE - NIGHT

Beth rings the bell, duffle in her hand. No answer. She rings again. A light clicks on inside. The door opens and Hilde sees Beth's soaked hair and clothes.

HILDE

What happened? Are you alright?

BETH

I have it.

She tries to hand over the bag. Hilde pushes it down.

HILDE

Jesus Christ. Come inside.

Hilde looks next door.

INT. WOODEN HOUSE - NIGHT

Hilde grabs her and yanks her inside, shutting the door behind her.

HILDE

You want to wake the whole fucking neighborhood?

BETH

Sorry.

GEORGE (O.S.)

What's going on down there?!

HILDE

Nothing. Go back to bed.

GEORGE (O.S.)  
You know what time it is?

HILDE  
Yeah.

GRUMBLING, and then FOOTSTEPS overhead. Hilde pulls a blanket off the back of the couch and hands it to Beth. Beth hands over the bag, her hands shaking.

HILDE  
I don't want to know where you got  
this, do I?

Beth looks away. Hilde pulls the package from the bag, dropping the bag on the floor.

HILDE  
Yeah.

Hilde walks into the kitchen and picks up a knife as Beth shivers in the living room.

BETH  
You have the money?

HILDE  
I'll get it tomorrow.

BETH  
You said you'd have it tonight.

HILDE  
I'm not a miracle worker.

Hilde cuts open the package. She looks inside and then at Beth.

HILDE  
What is this?

BETH  
What?

Hilde walks into the living room.

HILDE  
You told me you had some weed to  
sell.

Hilde rips open the plastic and bricks of heroin fall to the ground. Beth covers her mouth with her hand.

HILDE  
You tell anyone else about this?

Beth shakes her head.

HILDE  
No one else knows?

Beth shakes her head again.

HILDE  
Get rid of it.

BETH  
What about our deal?

HILDE  
I can't touch that.

BETH  
But...

HILDE  
People are gonna be looking for  
that. Not people like us.

BETH  
But you gotta know someone.

HILDE  
No. And even if I did, what am I  
gonna say? I found two kilos of  
heroin? It washed up on the beach.

BETH  
I need the money.

HILDE  
No, you don't. Not like this.

Hilde stuffs the bricks back into the bag and hands it over.

BETH  
What am I supposed to do?

HILDE  
You know I won't say anything.  
Just get rid of it.

BETH  
Where am I gonna go?

HILDE  
Go home.

Beth surprises herself when she starts to cry. Hilde grabs Beth and pulls her into a hug. Hilde runs her thick palm over Beth's back.

HILDE  
What did you do?

A hard POUNDING on the door. They both turn, alarmed.

GEORGE (O.S.)  
You having a party down there?

The POUNDING again.

GEORGE (O.S.)  
You gonna get that?

HILDE  
(to Beth)  
Someone know you're here?

Beth shakes her head, "no". Hilde picks up a hunting rifle by the door. She raises the gun and gestures to Beth to hide in the kitchen. POUNDING again.

INT. WOODEN HOUSE - KITCHEN - NIGHT

Beth hides in the dark room, peering around the corner. POUNDING again.

GEORGE (O.S.)  
Goddamit.

The sound of footsteps overhead. Hilde cracks open the door with the gun raised. She sees Bobby on the porch, exhales and lowers the gun.

BOBBY  
Where is he?

HILDE  
Who?

BOBBY  
Your fucking husband.

Bobby comes flying inside.

BOBBY  
Where's George?  
(screaming)  
Where are you motherfucker?

George comes down the steps in an undershirt.

GEORGE  
What the fuck?

Bobby rushes George, knocks him to the ground and punches him in the head.

HILDE  
Stop it!

Hilde tries to pull him off, but he throws her off and grabs George by the throat.

BOBBY  
You think we wouldn't find out?  
You're done. The whole fucking  
town is gonna know what you are.

The click of a rifle. Bobby turns and sees Hilde pointing the gun at him.

HILDE  
Get off him.

BOBBY  
(to George)  
She know?

HILDE  
Know what?

BOBBY  
He's been poaching our lines.  
Stealing from his own fucking  
family.

Hilde looks at her husband and from the shame on his face, she knows it's true. She lowers the gun. Bobby spits in his face.

BOBBY  
You ain't working here no more.

HILDE  
Alright. Enough. Get off him.

Bobby gets up.

HILDE  
Why don't we sit down and talk this  
out.

BOBBY  
Nothing to talk about.

Bobby storms out.

HILDE  
(to George)  
You dumb shit.

George hangs his head in shame.

HILDE  
(to Beth)  
Go on. Take that with you.

Beth grabs the bag and heads out the backdoor.

EXT. OLD DOCK - NIGHT

Beth runs down to the dock. There's no one there. A branch CRACKS behind her and she whips around, sees nothing.

EXT. WOODS - NIGHT

Beth runs through the woods.

EXT. WATER'S EDGE - NIGHT

Beth comes to the clearing and finds the zodiac limp, still tied to the tree. It has slash marks where someone cut it open. She looks out at the water like a caged animal.

EXT. ROADSIDE - NIGHT

Beth emerges from the treeline, but has to drop to the dirt as a car cuts down the road. As the car disappears she rises and runs along the treeline.

INT. MCMANUS HOUSE - KITCHEN - NIGHT

Beth slips in the backdoor and looks down at her wet, filthy clothes. She opens the door to the basement.

INT. MCMANUS HOUSE - BASEMENT - NIGHT

Beth strips off her clothes and stuffs them in the washing machine. She fills it with detergent and turns it on.

INT. MCMANUS HOUSE - ENTRYWAY - NIGHT

Beth tiptoes down the hall in her underpants, bag in her arms. The sound of a toilet flushing upstairs. She holds her breath as footsteps descend the stairwell.

LILY (O.S.)

Tom?

She holds tight to the wall, hand over her mouth and sees the shape of Tom appear in front of her. He looks back at Lily coming down after him in her nightgown.

TOM

Shhh. Go back to bed.

LILY

Where are you going?

TOM

Work.

LILY

It's too early, honey.

Lily puts her hand on his chest.

LILY

Come back to bed.

TOM

You go.

He kisses her cheek, turns to go. Beth stays flat against the wall, holding her breath in the dark.

LILY

Can't you at least see what he's willing to pay?

TOM

You know I can't.

He runs his palm over her face. She wraps her arms around him and he pulls her into an embrace. They stand together, holding on in the dark.

TOM

It's gonna be alright.

They pull away and he steps out the door. As Lily makes her way back up the stairs, Beth exhales, eyes wet, shivering in the cold.

INT. MCMANUS HOUSE - BETH'S CHILDHOOD BEDROOM - NIGHT

Beth comes in and closes the door. She notices the window is open. Shivering, she goes over and looks outside, sees nothing but trees and water.

She shuts the window and locks it, curls up in bed with the bag in her arms. She looks small, scared, childlike.

EXT. DOCKS - PRE-DAWN

Tom walks down the docks and sees Bobby loading the IRISH AIRMAN.

TOM  
You take care of it?

Bobby hesitates.

TOM  
What?

BOBBY  
It was George.

Tom looks shocked.

BOBBY  
But it's over now. I took care of  
him.

Tom looks over at the GORGEOUS GEORGE a few berths down. It sits empty. Tom's eyes cast down and then to sea. His eyes look wet.

Bobby picks the heavy bins up and easily lifts them onto the boat. Tom stands on the dock, suddenly older, a bit more useless. All around, young men load boats, life continues, unaffected. **Tom stands still, small, lost amidst the activity.**

INT. MCMANUS HOUSE - BETH'S CHILDHOOD BEDROOM - DAWN

The first light of day outside. Beth lies awake in bed, listening. Silence.

EXT. MCMANUS HOUSE - DAWN

Beth takes a look back at the house and disappears down the driveway.

INT. MCMANUS HOUSE - BETH'S CHILDHOOD BEDROOM - DAWN

Lily looks at Beth's empty room.

EXT. COUNTRY ROAD - DAWN

Beth walks along the edge of the road. A car approaches and she turns her head to hide her face. The car stops and she sees Lily in the Ford Explorer, holding up a plastic bag.

LILY  
Your clothes were wet. I put them  
in the dryer.

Beth's shoulders sink.

INT/EXT. FORD EXPLORER - DAWN

Beth rides as Lily drives.

LILY  
You're not gonna say goodbye to  
your father?

BETH  
It's better this way.

LILY  
For who?

Beth stares down at her feet.

LILY  
A baby is a lot of work. You don't  
want to do it alone.

BETH  
You don't get it!

LILY  
Ok. Tell me.

BETH  
I fucked up, ok? I can't stay  
here.

LILY  
Whatever it is, running isn't gonna  
fix it.

BETH  
What the fuck do you care?

LILY  
I can't watch your father go  
through this again.

BETH  
He could give a shit.

LILY  
That's not true.

BETH  
Fuck him and fuck you.

LILY  
What about Dicky?

Beth tenses up. Lily puts a hand on her shoulder, but Beth shakes it off.

LILY  
Come back home with me. Let's talk  
about it.

BETH  
You're not my fucking mother.

LILY  
I know, honey.

The two women sit in silence as the car pulls into the ferry parking lot.

LILY (CONT'D)  
I got pregnant early on. Your  
father thought it'd be too hard on  
you and your brother.

Beth shuts her eyes. It's too much.

BETH  
What am I supposed to do with that?

LILY  
I've been where you are. It took a  
lot of work to get where I am now.  
At some point you gotta take  
responsibility for your own life.

In the distance, a ferry sounds its HORN as it approaches the wharf. Beth looks at Lily, conflicted.

LILY  
You can't keep running. You learn  
the lesson now, or life'll teach it  
to you again.

Beth opens the door and steps out.

EXT. WHARF - DAWN

Beth has her hood up and keeps checking her surroundings.  
She rubs her arm and then sees the coordinates written there  
in sharpie. She looks at the approaching ferry.

EXT. IRISH AIRMAN DECK - DAY

As they approach a buoy, Bobby leans over and hooks the line.  
The first trap rises from the water and Bobby pulls it aboard  
-- it is stuffed full of lobsters.

BOBBY  
Bout fucking time.

Smiling, Bobby slides the trap back to Tom. Tom catches the  
trap and digs through the contents, throwing back the  
undersized, no change on his blank face.

BOBBY  
Pop?

Tom looks over at Bobby.

TOM  
Yeah?

BOBBY  
We're gonna do alright today.

TOM  
Yeah.

Bobby waits for more, but Tom just stares out at the horizon,  
vacant, lost.

EXT. CLAPBOARD HOUSE - DAY

Beth rings the bell. She has the duffle over her shoulder  
and looks around the street, agitated. Anne (Dicky's mother)  
opens the door.

BETH  
Is he here?

ANNE  
He didn't come home last night. I  
thought...

BETH  
No.

ANNE  
I'm not trying to pry.

BETH  
He's probably just sleeping it off  
somewhere.

ANNE  
He doesn't do that anymore. You  
know that.

BETH  
Yeah. I'm sure he's fine.

ANNE  
If you see him, tell him to call.  
Just let me know he's ok?

Beth nods and starts to turn away. She turns back.

BETH  
If he picked up? Do you know where  
he'd go?

ANNE  
He wouldn't do that again.

BETH  
Yeah, I know. But if he did, does  
he have a place?

Anne bites her lip.

BETH  
I really need to find him.

Anne's shoulders slump.

INT. OLD BUICK - DAY

Anne drives. In the passenger seat, Beth taps the window  
with her fingertips, agitated. Anne pulls the car over  
beside a thick wood.

ANNE  
Follow it back. It's not far.

BETH  
You're not coming?

Anne shakes her head. Beth opens the door and steps out.

EXT. WOODS - DAY

The trees sway overhead. Beth keeps on until she comes to a clearing, an old burnt down house, roof caved in, but walls still standing.

INT. BURNT-DOWN HOUSE - DAY

Beth steps inside. The walls are covered in soot and graffiti, on the floor: a torn sweater, broken glass.

The wind blows through the house in bursts. Beth wanders down a hallway.

INT. BURNT-OUT HOUSE - BEDROOM - DAY

On a dirty blanket on the floor, a FIGURE lays prone, facing away. Beth crouches down and leans over to see the face: a weathered female JUNKIE, 30s. She is relieved.

The Junkie opens her eyes and looks at Beth, vacant, terrifying. Beth backs out of the room, stumbling as she rushes.

EXT. WOODS - DAY

Beth runs from the house. The wind whips the trees.

INT. OLD BUICK - DAY

Beth slips inside, doesn't look at Anne.

BETH  
He wasn't there.

Beth looks spooked. Anne starts the car and drives.

EXT. STREET - DAY

The Old Buick pulls up to Dicky's house. The front door is open.

INT. OLD BUICK - DAY

Beth reaches out to stop Anne.

BETH

Do you have somewhere else you can go?

ANNE

What are you talking about?

BETH

Just for tonight.

Anne looks at the house and sees the open door. She hits the accelerator and they keep moving.

ANNE

What did he do?

BETH

He tried to help me.

Beth looks behind them and sees only open road.

EXT. WOODEN HOUSE - DAY

A KNOCK on the door. It opens and Hilde sees Tom standing on the porch. Her face drops.

TOM

Where is he?

HILDE

He took off last night. I haven't heard from him.

TOM

Did you know?

She shakes her head. Tom turns and walks away.

EXT. LUNCHEONETTE - PARKING LOT - DAY

Beth cracks open the back door.

INT. LUNCHEONETTE - KITCHEN - DAY

Beth peeks her head in -- coast is clear. She slips through the kitchen and down a set of stairs.

INT. LUNCHEONETTE - BASEMENT - DAY

A cinder block basement. Beth slides the duffle into a box of paper towels.

INT. DEWEYS - DAY

The door opens, cutting a square of fading sunlight on the floor. REGULARS drink and talk in low tones. Tom spots George at the bar and sits down beside him.

George is sweaty and wasted. His hand shakes as he lifts the drink to his lips.

GEORGE  
I tried to tell you...

TOM  
Don't.

GEORGE  
I'm sorry.

TOM  
I didn't come here for that.

GEORGE  
We're gonna lose the house and...

TOM  
I'm your fucking brother. How could you do this to me?

GEORGE  
I asked you for help.

TOM  
That gives you the right?

George doesn't answer. He takes a drink.

TOM  
You sell your boat and you move out of this town.

GEORGE  
C'mon. I'll make it up.

TOM  
If I see you again, I'll kill you.

Tom stands up and walks away, leaving his brother alone at the bar.

GEORGE  
(calling after him)  
You're not the good guy here. You  
never were.

Tom keeps walking.

EXT. COUNTRY ROAD - SUNSET

Beth walks along the edge of the road. A car approaches and she dips into the treeline to hide. When the car taillights disappear, she takes off running through the woods.

INT. MCMANUS HOUSE - STUDY - SUNSET

Tom sits behind the desk, the phone to his ear.

TOM  
Eddie, this is Tom McManus. (beat)  
Give me a call when you get this.  
Let's talk.

All the color seems drained from his face. He hangs up then sees Beth watching him from the hall.

TOM  
What is it?

She hesitates in the hallway.

INT. MCMANUS HOUSE - KITCHEN - NIGHT

Tom and Beth sit at the kitchen table.

TOM  
I'll take it to the police.

BETH  
You can't.

TOM  
This isn't a discussion.

BETH  
They have Dicky. They'll kill him.

TOM  
You don't know that.

BETH  
They're not just gonna let it go.

TOM  
You're in a lot of trouble. You  
need to stop fighting me right now.

The front door opens and Lily walks into the kitchen with Millie in her arms. Lily sees the serious looks on the faces of Tom and Beth.

LILY  
What's going on?

TOM  
(to Lily)  
Give us a second? Ok?

Reluctantly, Lily squeezes Beth's shoulder and walks out. Beth sits facing Tom in the kitchen.

TOM  
Where did you put it?

Beth hesitates.

TOM  
You can tell me.

BETH  
You don't understand, he just  
wanted to take care of me.

TOM  
I understand.

BETH  
It's not his fault.

TOM  
Nothing to do about that now. I  
don't want anything to happen to  
him, but I'm your father, not his.

She looks at him. He looks back, calm.

TOM  
Where is it?

BETH  
I hid it at work.

TOM  
Alright. We'll go together.

He puts his hand on her arm. She looks at him and he is there for her, looking back.

INT. MCMANUS HOUSE - ENTRYWAY - NIGHT

Beth puts on a jacket. Tom calls up the stairs.

TOM

Honey?

The sound of FOOTSTEPS as Lily descends on the stairs. She looks at Beth and then at Tom.

TOM

We're gonna go out for an hour or so. I'll call you when we're headed back.

LILY

Is something wrong?

TOM

No. Everything's ok.

He smiles at Lily and kisses her. She looks at Beth. Beth looks away, fidgeting.

LILY

Somebody tell me what's going on, please.

Beth looks at Lily, sees the concern on her face and Beth starts to get emotional. Lily puts her arms around Beth and Beth sobs into her chest.

LILY

(to Tom)

What did you say to her?

Headlights flash across the front windows as a pickup truck pulls down the driveway. Tom pulls aside a curtain to look out the window.

TOM

(to Lily)

Take the girls down to the basement and wait there.

LILY

Tom?

TOM

Just do it.

Lily races up the stairs. Beth watches her father silhouetted in the window. He looks back at her and points towards the basement door.

TOM

Go!

Reluctantly, she steps towards the basement door.

INT. MCMANUS HOUSE - STUDY - NIGHT

Tom cradles the phone in his ear and peeks out the window. Outside a pickup truck sits facing the house, headlights on.

TOM

Frank? I need you to head over here. (beat) I don't know yet, but you better bring the Staties.

Tom pulls open his desk drawer and unlocks the gun safe. He opens it and pulls out a 9mm. He takes a breath.

INT. MCMANUS HOUSE - BASEMENT - NIGHT

Beth, Lily and Millie come down the stairs into the dark basement. Beth rushes to a small window, standing on a box to look out at the lawn.

Outside, she can see the feet of TWO MEN stepping from the truck. The barrel of a shotgun hangs at the side of one of the men.

INT. MCMANUS HOUSE - ENTRYWAY - NIGHT

Tom tucks the 9mm behind him into his waist, reaches for the door, then pauses.

TOM

(calling out)  
I'm coming out!

Silence. He opens the door.

EXT. MCMANUS HOUSE - NIGHT

Tom steps out onto the porch and shields his eyes from the headlights shining at the house.

He looks out at the lawn and sees Claude and the Young Lobsterman carrying a shotgun.

TOM

What are you doing here?

CLAUDE  
Where's your daughter?

TOM  
She's not here.

CLAUDE  
Mind if we take a look?

TOM  
Yeah, I mind. What's this about?

CLAUDE  
Just want to talk to her.

TOM  
Who's in the truck?

Tom steps down off the porch, walking towards the truck. Inside the cab is Dicky, badly beaten, slumped against the window.

YOUNG LOBSTERMAN  
Stop. Right there.

The Young Lobsterman raises his shotgun. It shakes in his hands. Tom stops.

CLAUDE  
Where's your daughter?

Tom turns to look at him.

INT. MCMANUS HOUSE - BASEMENT - NIGHT

Beth watches from the window. Lily holds a phone to her ear.

LILY  
(to Beth)  
Get back from there.  
(then to a wide-eyed  
Millie)  
It's ok, honey.  
(into phone)  
Call me when you get this. Your  
father's in some trouble.

Beth looks back at her, shaking.

EXT. MCMANUS HOUSE - NIGHT

Tom stands facing the headlights and the Men.

TOM  
What you're looking for, it's not here.

CLAUDE  
Where is it?

TOM  
I'll take you to it.

The Men look at one another.

TOM  
But you leave Dicky here, and when this is over, you leave me and my family alone.

YOUNG LOBSTERMAN  
You don't make the rules.

TOM  
It's a friendly request.

CLAUDE  
It's not up to us. But I'll try.

The Young Lobsterman looks back and forth from Claude to Tom, shotgun shaking in his hand. Claude nods to the Young Lobsterman.

The Young Lobsterman opens the door to the truck and pulls Dicky out onto the ground. Dicky lies in a heap.

CLAUDE  
Alright. Let's go.

Tom walks towards the truck, stops to bend and check on Dicky. He's alive, but barely. The Young Lobsterman pokes Tom with the shotgun.

YOUNG LOBSTERMAN  
He's fine.

TOM  
(pushing the barrel away)  
Don't touch me.

Tom and the Young Lobsterman stand eye-to-eye.

INT. MCMANUS HOUSE - BASEMENT - NIGHT

Beth heads towards the stairs.

LILY  
Where are you going?

Lily grabs her as Millie looks on.

LILY  
He can take care of himself.

BETH  
He doesn't even know where it is.

LILY  
The cops'll be here soon. He'll be fine.

BETH  
Let go of me.

Beth struggles in Lily's grip. Millie starts to cry.

EXT. MCMANUS HOUSE - NIGHT

Claude turns at the sound of CRYING. He starts towards the house.

TOM  
Where are you going?

CLAUDE  
There's no one in here?

TOM  
My granddaughter.

CLAUDE  
Who else?

Claude takes another step towards the house and Tom pulls the 9mm from behind his back.

TOM  
Not another step.

Claude stops. The Young Lobsterman points the shotgun at Tom.

CLAUDE  
This is a bad idea. You know that.

Tom gets in between Claude and the house, protecting his home and his family.

TOM

I'll take you to the drugs. Ok?  
You have my word, they're not in  
the house.

CLAUDE

Your daughter fucked with some  
people she shouldn't have. They're  
not interested in your word.

Tom grips the 9mm, finger on the trigger.

INT. MCMANUS HOUSE - BASEMENT - NIGHT

Beth struggles to get free from Lily. Millie is crying.  
Lily has to let go of Beth to calm Millie.

LILY

(to Millie)

It's ok, honey. It's ok.

Beth steps up onto the stairs.

LILY

Don't be stupid.

BETH

I'm the one they're looking for.

LILY

Let your father handle it.

BETH

If he can't, you want me down here  
with the two of you?

Beth and Lily stare at one another across the dim basement,  
listening to the muffled voices outside.

EXT. MCMANUS HOUSE - NIGHT

In front of the house, Tom points the 9mm at Claude, with the  
Young Lobsterman pointing a shotgun at him from the side --  
it's a showdown.

CLAUDE

Put the gun down.

TOM

Soon as you get in the truck.

Behind Tom, the front door to the house bursts open and Beth comes flying out.

BETH

Wait!

CLAUDE

What the fuck, Tom? She's not here?

BETH

I'll go with you.

TOM

No.

Tom turns to stop her. Claude pulls out a handgun and shoots Tom in the leg, dropping him to the ground in pain. The 9mm falls out of his hand.

BETH

Daddy!

Claude storms over and grabs Beth.

CLAUDE

Where is it?

BETH

It's at the luncheonette.

He slaps her face.

CLAUDE

Don't lie to me, sweetheart.

BETH

I'm not.

Claude pushes Beth towards the truck and she stumbles and falls.

TOM

Hey! She's pregnant.

Claude lifts Beth up by her hair and she screams.

Tom struggles to stand up and the Young Lobsterman cracks him with the butt of his shotgun, dropping him to the ground.

A SHOT rings out from the trees and the Young Lobsterman CRIES OUT. Claude whips around, firing wildly into the trees.

Tom lunges and tackles Claude, knocking him to the ground.

The Young Lobsterman, wounded and bleeding, pushes himself back up.

Claude fires a shot into Tom's gut and Tom GRUNTS and falls.

Dicky crawls and grabs the fallen 9mm.

Claude gets up and grabs Beth again. Dicky SHOTS Claude in the head and Claude drops, dead.

The sound of SIRENS in the distance. The Young Lobsterman drags himself towards the truck, passing a wounded Tom.

YOUNG LOBSTERMAN

I'm sorry, Tom.

The Young Lobsterman gets in the truck and hauls ass up the driveway. Bobby emerges from the trees with a rifle and fires, shattering the back windshield.

Beth crawls over, taking her father's head in her lap.

BETH

Daddy?

He lays in the dirt, looking up at her and she back at him. The SIRENS grow louder. Beth presses his side and sees the blood on her hand. She looks at her father, tears running down her face.

Bobby runs after the truck. The SIRENS roar louder.

Lily rushes in beside Beth and grabs Tom, pressing a dishtowel to his gut to try to stop the bleeding.

LILY

Tom?

Bobby steps out of the trees and rushes up to Lily.

BOBBY

Where's Millie?

LILY

Inside. She's fine.

Bobby runs into the house. Headlights cut through the trees.

Lily takes Beth's hand, placing it over the soaking dishtowel.

LILY

Hold it tight.

Beth presses the towel into Tom's side as Lily runs over to check on Dicky -- he's breathing, but barely. STATE POLICE cars pull down the driveway and Lily stands to meet them.

Beth looks down at her father and forces a smile. He looks back up at her.

BETH

It's gonna be ok. Everything's  
gonna be ok.

She feels something and looks down, sees him taking her hand in his. He squeezes her hand and she looks into his eyes. They stare at one another in recognition -- an island of quiet in the chaos.

FADE OUT.