

HER SECRET

By

Charles Deemer

cdeemer@yahoo.com  
503-452-8277

FADE IN:

EXT. CAMPGROUND - FOREST - NIGHT

A campground in a forest. Coming out of it is CELLO MUSIC, classical, mournful.

EXT. CAMPGROUND - CAMPSITE - NIGHT

Near a campfire, YOUNG CELINE, late teens, plays the cello in the flickering light. A small tent behind her.

Out of the shadows step YOUNG DEKE, 30s, and GUS, 20s. Celine doesn't notice them.

Young Deke grins and makes an obscene gesture. Gus guffaws.

Young Celine senses their presence and stops playing. She turns and sees them.

Her expression changes to absolute terror.

EXT. CITY HALL - DAY

SUPER: "20 years later"

MELODY GRIFFIN, 30s, a TV reporter, faces a camera. A CAMERAMAN shoots her report.

MELODY

The city council is hearing testimony this afternoon as it continues the difficult task of deciding which city services get funded and which city services get cut. The only thing clear here is that there's not enough money to continue all existing programs. And that means when this process is over, a lot of people are going to be out of work.

INT. CITY HALL - COUNCIL CHAMBERS - DAY

Five CITY COUNCIL OFFICIALS sit at a long table. Among them is RUSSELL ADAMS, 50s.

At a table facing the council, testifying, is CELINE MADISON, late 30s. She dresses conservatively, understating a natural beauty. Her tone suggests controlled rage.

(CONTINUED)

In contrast, the council members look exhausted, listless.

CELINE

Every two minutes a woman in the United States is sexually assaulted. Yet only a third of these rapes gets reported. Less than ten percent of rapists will spend even one day in jail. We may think we are an exception to these statistics but we're not. Already this year, the Women's Crisis Center has counseled over three dozen rape victims. These women, averaging in their young 20s, are traumatized for life. We provide much more than health, psychological and legal services. We let them know they are not alone. If the Center loses its funding, what will happen to the victims of rape in our community? Who will they be able to turn to for support?

Councilman Adams doesn't look convinced.

Celine glares at him.

EXT. CITY HALL - DAY

Melody and her cameraman are loading equipment into a van.

Celine comes down the stairs from city hall. Melody spots her.

MELODY

Celine!  
(to cameraman)  
Back in a sec.

She joins Celine on the sidewalk.

MELODY

How'd it go?

CELINE

I have no idea. Adams kept smirking during my testimony. What the hell's his problem?

(CONTINUED)

MELODY

I can't believe they'd cut you.

CELINE

Anything's possible.

MELODY

We're still on for tonight, right?

Celine's expression shows she's forgotten.

CELINE

Oh, shit.

MELODY

Celine, you promised me.

CELINE

I've had a lot on my mind.

MELODY

All work--

CELINE

--and no play, I get it. I'll be there. Where was it again?

MELODY

Cassidy's at six.

CELINE

Got it.

She starts off.

MELODY

(after her)

I think you'll like him!

EXT. WOMEN'S CRISIS CENTER - DAY

Celine parks in a lot near the small building. Getting into her car is MARY, 20s, an intern.

CELINE

See you tomorrow, Mary.

MARY

Are we still in business?

(CONTINUED)

CELINE

I don't think we'll know for a week  
or so.

MARY

I have my fingers crossed.

CELINE

Don't we all.

INT. WOMEN'S CRISIS CENTER - DAY

Celine enters a room divided into cubicles. Working in one  
is ROBERTO, 20s.

ROBERTO

How'd it go?

CELINE

Hard to say. Shouldn't you go home?

ROBERTO

I'm behind on paper work.

CELINE

Name of the game, Roberto. I don't  
want to get the reputation for  
working our interns to death.

ROBERTO

I won't be much longer.

INT. WOMEN'S CRISIS CENTER - CELINE'S OFFICE - DAY

Celine enters a small office.

She sits at her desk, which is piled with papers, reports,  
studies.

She looks exhausted. She takes a deep breath.

She opens a drawer and takes out an energy drink.

She sips, staring blankly ahead.

EXT. CASSIDY'S BAR AND GRILL - PARKING LOT - NIGHT

Celine peels into the parking lot, screeching to a halt.  
Clearly late.

INT. CASSIDY'S BAR AND GRILL - BOOTH - NIGHT

Sitting with Melody is JEFF O'CONNELL, 40s, looking like the lawyer he is, in a suit. Melody sees Celine across the room.

MELODY

Here she is.

Celine rushes up and slides in beside Melody.

CELINE

Sorry I'm late.

MELODY

Celine, this is Jeff O'Connell.

CELINE

Celine Madison.

They shake hands over the table.

JEFF

I've heard a lot about you.

CELINE

Consider the source.

Melody elbows her.

JEFF

Not just from Melody. In the media.  
You do great work at the Crisis  
Center.

CELINE

I hope the city council agrees.

JEFF

You seriously think you can lose  
your funding?

CELINE

I've learned that in politics,  
anything is possible.

LATER

Dinner has been eaten, drinks have been consumed. Everyone is loose and having a good time.

Celine and Jeff alone at the booth.

CELINE

What made you decide to become a lawyer?

JEFF

Actually I wanted to be a ball player.

CELINE

What happened?

JEFF

I got drafted, played a couple years in the minors. I saw the handwriting on the wall.

CELINE

So many miss it. So you decided on law. Quite a change.

JEFF

My dad's a lawyer, his dad was a lawyer. They were all relieved when I failed as a ball player. What about you?

Melody returns.

MELODY

Is this a bad time?

CELINE

Of course not.

Melody slides next to Celine.

JEFF

I was asking how she came to run a Crisis Center.

Celine's cell phone rings. Melody stares at her.

MELODY

Don't.

It rings again.

(CONTINUED)

JEFF  
It might be important.

CELINE  
Excuse me.

Melody lets her out. The cell rings again, and Celine answers.

CELINE  
Hello?

She moves away.

MELODY  
She promised no work tonight. I'm sorry.

JEFF  
Hey, no need. I should thank you.

MELODY  
Really?

JEFF  
I think she's great.

MELODY  
And she ...?

JEFF  
I think she likes me.

Some distance away, Celine looks shocked. Clearly bad news.

CELINE  
I'll be right there.

She hurries back to the table, just long enough to grab her purse.

CELINE  
I'm sorry, there's an emergency at the center.

She's quickly out of there before anyone knows what to say.

JEFF  
(after her)  
I hope everything's okay.

Celine is gone.



JEFF  
I like her a lot.

MELODY  
I hope she's not faking this.

JEFF  
What do you mean?

MELODY  
I can't believe I said that.

EXT. WOMEN'S CRISIS CENTER - NIGHT

Celine drives up. Several police cars are in the lot, parked askew, lights flashing.

A POLICEWOMAN helps Mary into the back of a police car. Mary looks bruised and disheveled.

Roberto and other OFFICERS look on.

Celine joins them.

CELINE  
What happened?

ROBERTO  
She was raped.

Celine bends forward to the back seat window.

CELINE  
(to Mary)  
I'm following you to the station.

The police cars will move off.

ROBERTO  
She got a great look at him. Down to the tattoo.

CELINE  
What tattoo?

ROBERTO  
He had a fist tattooed on his neck.

This is like a kick in the gut to Celine. Her manner changes completely.

QUICK MEMORY FLASH

--Young Celine in the camping tent, being raped by the oldest and largest of the two men. He has a fist tattooed on his neck.

BACK TO SCENE

ROBERTO  
Are you all right?

Clearly not. Celine steps off, bends forward and dry heaves.

ROBERTO  
Celine? Maybe you should go inside  
and lie down.

Celine throws up on the lot.

ROBERTO  
Come on, let's go inside.

Celine pushes him away.

CELINE  
I'm okay.

ROBERTO  
I don't think so.

CELINE  
Can you go to the station?

ROBERTO  
Of course.

CELINE  
Tell Mary to tell them everything  
she can. We'll hang this bastard.

ROBERTO  
Are you sure you're okay?

Without replying, Celine heads for her car.

INT. CELINE'S HOUSE - NIGHT

The light comes on. Celine enters. She looks like she's in a state of shock.

She plops on the divan. She closes her eyes.

LATER

The doorbell rings. Celine stirs and struggles to her feet.

She answers the door.

It's Councilman Adams.

COUNCILMAN ADAMS  
Celine. Did I wake you?

CELINE  
No, I'm fine. What is it?

COUNCILMAN ADAMS  
May I come in? This won't take long.

CELINE  
Of course.

He steps inside.

CELINE  
Would you like a drink?

COUNCILMAN ADAMS  
Like I said, this won't take long.

CELINE  
The council decided.

COUNCILMAN ADAMS  
No, we're far from that. I'm here as someone who wants to see you keep your funding. But you worry me.

CELINE  
How do I worry you?

COUNCILMAN ADAMS  
You keep shooting yourself in the foot.

CELINE  
I'm not sure what you mean.

COUNCILMAN ADAMS  
Celine, when you focus on rape the way you do, you make it sound like we don't have a safe city. What are potential tourists to make of this?

(CONTINUED)

CELINE

The facts speak for themselves.

COUNCILMAN ADAMS

I'm not talking about the facts.  
I'm talking about you. I'm asking  
you to keep a lower profile. Quit  
talking to the press. Quit  
emphasizing that the glass is half  
empty. It's half full as well. Am I  
right?

CELINE

You want me to stop talking about  
rape?

COUNCILMAN ADAMS

Yes. We all know it's a problem, a  
terrible problem. But we don't want  
to scare tourists away, do we?  
Especially in this economy.

CELINE

This is rich. You know what  
happened tonight? One of my own  
interns was raped!

COUNCILMAN ADAMS

I didn't know. I'm sorry.

CELINE

And you expect me to keep quiet  
about it? Then go to hell.

COUNCILMAN ADAMS

This is exactly the attitude--

CELINE

It happened tonight! Right here in  
our fair wonderful destination-for-  
tourists city!

COUNCILMAN ADAMS

And it's a terrible thing. But you  
don't fix it by biting the hand  
that feeds you.

Celine just stares at him.

COUNCILMAN ADAMS

Cool it, Celine. For your own good.

He turns and leaves. Celine slams the door behind him.

She fetches a liquor bottle and pours a drink.

INT. CELINE'S HOUSE - EXTRA BEDROOM - NIGHT

A second bedroom has been turned into a music room.

Celine plays her cello. Something dark, somber.

Her eyes are closed, and she looks tense. This is not relaxation -- this is something deeper than that.

INT. CELINE'S HOUSE - BEDROOM - DAY

Celine in bed in the morning. The phone is ringing.

She wakes. The phone rings. She doesn't answer it.

It finally stops.

INT. CELINE'S HOUSE - KITCHEN - DAY

Celine, dressed for work, sips coffee at a coffee bar.

A phone hangs on the wall. She picks it up and punches a number.

VOICE MAIL

You have three messages. To hear  
the newest first, press 1. To hear  
the oldest first, press 2.

Celine presses 1.

VOICE MAIL

Newest message. Left this morning  
at 8:22.

MELODY (FILTERED)

Hey, it's me. Just checking in that  
everything is okay. What happened  
last night? Jeff really likes you,  
by the way. So give me a call.

VOICE MAIL

Next message. Left last night at  
10:03.

MELODY (FILTERED)

It's me. Just checking in that  
everything's okay. Give me a call  
when you can.

(CONTINUED)

VOICE MAIL

Next message. Left last night at  
8:44.

ROBERTO (FILTERED)

This is Roberto. Just want you to  
know that Mary is fine. She really  
got a good description of the guy,  
and she's helping the police in  
every way she can. Call my cell if  
you need more. Otherwise I'll see  
you tomorrow.

Celine hangs up. Immediately the phone rings again. She  
picks up.

CELINE

Hello?

A pause.

INT. HILTON HOTEL - ROOM - DAY

Holding the phone is ROGER, late teens. He looks frozen in  
indecision.

INTERCUT PHONE CONVERSATION - CELINE, ROGER

CELINE

Hello?

Roger clears his throat.

CELINE

Who is this?

ROGER

I'm calling for Celine Madison.

CELINE

This is she.

Again, Roger stands frozen.

CELINE

How can I help you?

ROGER

I'm sorry. This is harder than I  
thought.

(CONTINUED)

CELINE

What is harder?

ROGER

My name's Roger Prince. I think you may be my birth mother.

A silence. Celine is stunned.

ROGER

I'm pretty sure of it actually.

CELINE

Where are you?

ROGER

I'm actually in town. Not that I'm stalking you or anything. I have an interview at the university. I've known about you for almost a year. Since I'm here, which really is a coincidence, I thought maybe I'd call. I mean, I did call. I'm sorry. I'm very nervous.

Celine takes a deep breath. Where are her words?

ROGER

Of course, if you didn't have a kid eighteen years ago, I made a mistake. Did you?

Celine remains quiet, trying to gather her thoughts.

ROGER

Then maybe we can meet.

A silence.

ROGER

I can hang up if you don't want to talk to me.

CELINE

I'm sorry. I'm in shock.

ROGER

That's understandable. I probably should have written first.

CELINE

You say you have an interview at the university?

ROGER

For a scholarship. I may be going here.

CELINE

Will you be in town long?

ROGER

Just a few days. Would you like to meet?

CELINE

I have to think about this. Is there some way I can get a hold of you?

ROGER

I'm staying at the Hilton.

CELINE

Can I get back to you?

ROGER

Of course. But if this is too much to handle, I understand, just let me know sooner rather than later. Now if you know.

CELINE

I don't know how I feel. I never anticipated this.

ROGER

I can understand that. Then I'll hope to hear from you later.

CELINE

Yes. I'll get back to you.

ROGER

Goodbye then.

CELINE

Goodbye.

INT. CELINE'S HOUSE - KITCHEN - DAY

Celine hangs up. Her breaths come quickly. She makes an effort to slow her breathing down. Better.

She dials a number.



EXT. CAFE - DAY

Melody enters a cafe.

INT. CAFE - BOOTH - DAY

Melody slides into a booth across from Celine.

MELODY

Why do I have this feeling that the call last night was a set up so you could escape?

CELINE

One of our interns was raped.

MELODY

Oh my God! Is she all right?

CELINE

She got a good look at him. He even has an identifying tattoo. She's going to help the police nail the bastard.

Melody looks concerned.

MELODY

Are you all right?

CELINE

What's that supposed to mean? Of course I'm not all right.

MELODY

You seem more personally upset than usual. Were you close to the intern?

A silence.

MELODY

What is it?

CELINE

Change of subject. I got a call this morning from a young man who thinks I'm his birth mother.

Melody looks like she's waiting for a punch line.

(CONTINUED)

MELODY  
And this is possible?

CELINE  
Very.

MELODY  
Wow.

EXT. CAFE - PARKING LOT - DAY

They stand by their cars.

CELINE  
He's interviewing for a  
scholarship. He must be doing well.  
I don't know what I could offer  
him.

MELODY  
He looked you up, didn't he? He  
must have a reason.

CELINE  
What would you do?

MELODY  
I'd want to meet him. But it's a  
personal choice. If you don't--

CELINE  
I haven't said that.

MELODY  
I know.

An awkward silence.

CELINE  
I have to see how Mary is doing.

MELODY  
I'd say you have a very full plate.  
Call me when you need an escape  
valve.

CELINE  
I think I just did.

They hug.

EXT. CITY STREET - DAY

Celine's car in traffic. Classical music plays from a CD player, a string quartet.

INT. CELINE'S CAR - DAY

On her cell phone.

CELINE

Roberto, I'm running late. Anything new?...Is Mary at home?...Maybe I'll swing by on my way in. See you when I see you.

She hangs up.

She stops at a light. Looking across the street, She sees a Catholic Church. Hmm.

EXT. CATHOLIC CHURCH - PARKING LOT - DAY

Celine swings into the lot and parks.

INT. CATHOLIC CHURCH - DAY

Celine enters and does the ritual.

She moves forward and stops, looking around.

She moves into the church and takes a seat in the back.

She looks around again. One gets the impression that she hasn't been to church lately.

She starts praying.

INT. CATHOLIC CHURCH - ENTRYWAY - DAY

Celine on her way out. She runs into FATHER JAMESON.

FATHER JAMESON

Excuse me. Aren't you the woman who runs the Women's Crisis Center?

CELINE

I am.

(CONTINUED)

FATHER JAMESON  
I thought I recognized you. I  
haven't seen you here before, have  
I?

CELINE  
No.

FATHER JAMESON  
Different parish or ... ?

CELINE  
I just stopped by for a moment. I'm  
running late.

She heads off.

FATHER JAMESON  
(after her)  
Come back again!...Anytime...

EXT. CATHOLIC CHURCH - PARKING LOT - DAY

Celine sits in her car.

INT. CELINE'S CAR - DAY

Clearly she has a lot of unresolved stuff bothering her.  
Finally she starts the engine.

EXT. STREET - APARTMENT BUILDING - DAY

Celine parks in front of an apartment building.  
She gets out and starts toward the entrance.  
Her cell phone rings.

CELINE  
Hello?...I'm right outside. Is  
something wrong?

INT. MARY'S APARTMENT - DAY

Mary lets Celine in.

(CONTINUED)

MARY

They found him. They want me to come in and see if I can pick him out of a lineup. I don't know why I feel so frightened.

Celine holds her.

CELINE

I'll be with you every step of the way.

INT. POLICE STATION - LINEUP OBSERVATION ROOM - DAY

In the room are Celine, Mary, SGT. BAKER (male) and .

LT. YOBLONSKI

(to Mary)

You ready?

Mary nods, Celine squeezes her arm.

LT. YOBLONSKI

(into mic)

Bring them in.

Everyone watches through the observation window. SIX MEN come in and line up, facing the window. Among them is ...

...DUNCAN "DEKE" BURDINE, 50s. He stands out by a prominent tattoo on his neck, a large defiant fist. He looks like a guy who's been here so many times he finds it amusing. He squints at the one-way window, as if imagining who's on the other side.

Celine lets out a little gasp when she sees Deke. Mary notices this.

SGT. BAKER

Take your time.

MARY

I don't need time. It's the one with the neck tattoo.

LT. YOBLONSKI

You're sure? There's more than the tattoo you recognize?

MARY

I know it's him. I'm going to get sick...

She tries to make it to the door but fails, bending forward, letting it come. Celine is the first to comfort her.

EXT. MARY'S APARTMENT - DAY

Celine's car parks outside.

INT. CELINE'S CAR - DAY

Celine behind the wheel, Mary next to her.

CELINE  
Want me to come in?

Mary takes her hand.

MARY  
I'll be fine. I just want to sleep.

CELINE  
I'll check in with you tonight.

MARY  
I know I can do this.

CELINE  
And I'll be right beside you every  
step of the way.

They embrace. Then Mary gets out.

Celine watches her enter the apartment building.

She takes a deep breath, as if letting something loose now that she's finally alone.

INT. CELINE'S HOUSE - EXTRA BEDROOM - NIGHT

Celine, in her robe, playing the cello. Incredible concentration. She's in a trance.

BEGIN FLASHBACK

INT. TENT - NIGHT (FLASHBACK)

The man with the fist tattoo raping a young woman as before.

For the first time, identities are clear: the man is a YOUNGER DEKE, the woman a YOUNGER CELINE.

Deke finishes and gets up. He zips up.

EXT. CAMPSITE - NIGHT (FLASHBACK)

Deke comes out of the tent. Waiting outside is Gus.

DEKE  
Your turn, buddy.

INT. TENT - NIGHT (FLASHBACK)

Celine in terror. She looks around the dark tent, sees her backpack. But it's out of reach. Moving is hard for her but she tries to slide along the ground to the backpack.

The tent flap opens and Gus ducks in.

GUS  
My turn.

END FLASHBACK

INT. CELINE'S HOUSE - BEDROOM - NIGHT

Celine bolts up out of a nightmare. She's frightened, sweating, breathing heavily.

She gets her bearings and begins to relax. She settles back into bed. She stares at the ceiling.

INT. CELINE'S HOUSE - KITCHEN - DAY

Celine sips coffee at the coffee bar. She stares at the phone.

Finally she picks it up and dials.

VOICE (FILTERED)  
Hilton Hotel.

EXT. HILTON HOTEL - DAY

Celine's car pulls into an underground lot.

INT. HILTON HOTEL - RESTAURANT - DAY

Celine enters and glances around. She looks puzzled. What does her son look like?

Across the way, Roger waves from a booth.

INT. HILTON RESTAURANT - BOOTH - DAY

Roger rises as Celine arrives.

CELINE

You must be Roger. I'm Celine.

She offers her hand. They shake.

Celine sits across from him.

CELINE

I feel like this is a dream.

ROGER

I know the feeling.

CELINE

So. How did your interview go?

ROGER

Not bad, I guess. But I don't think I can afford it here. Even if I do get a scholarship. Rents are so high.

CELINE

And you live in ... ?

ROGER

North Dakota. Outside Grand Rapids.

A WAITRESS arrives.

WAITRESS

Are you ready to order?



LATER

Breakfast dishes are almost empty now. In body language, both Celine and Roger look much more relaxed.

ROGER

I can always start at the community college at home. But mom, she--...

He stops.

CELINE

I don't mind. She did raise you.

ROGER

Can I have two mothers?

CELINE

Why not?

ROGER

Then I will. Anyway, the mom who raised me thinks you get a better education at a university. Even as a freshman. What do you think?

CELINE

I think it depends on the community college and depends on the university.

ROGER

That's what I thought.

Celine starts to speak and stops.

ROGER

What?

CELINE

Are you busy today?

ROGER

Not till mid afternoon.

CELINE

How'd you like to see the sights of our fair city?

ROGER

That'd be great.

A SERIES OF SHOTS

visiting the tourist "must sees" in the area. These might include:

--a shopping mall

--a city park with flower gardens

--an amusement park

--a river and marina

--a scenic area out of town

EXT. COUNTRY ROAD - DAY

Celine's car on a scenic drive.

INT. CELINE'S CAR - DAY

Celine behind the wheel.

CELINE

May I ask you a personal question?

ROGER

Sure.

CELINE

How come you haven't asked me why I gave you up?

ROGER

I figured you'd tell me when the time was right. Is that now?

CELINE

As good as any.

Except she is silent.

ROGER

Maybe it isn't.

CELINE

No, you need to know. I was in college, no older than you. I had a boyfriend and, you know, we thought we were being careful. But I got pregnant. It was more than he could

(MORE)

(CONTINUED)

CELINE (cont'd)  
handle, which left it pretty much  
up to me. Maybe if he'd stayed, if  
we'd gotten married -- but I was in  
no condition to raise a kid myself.

ROGER  
How come you didn't get an  
abortion?

CELINE  
I'm Catholic. More so then than  
now. It wasn't even a possibility.

ROGER  
Lucky for me. Sorry. I have a weird  
sense of humor.

They both laugh, mostly nervousness.

Celine looks strangely pleased with herself -- as if she  
just got away with something.

EXT. HILTON HOTEL - DAY

Celine's car pulls up.

INT. CELINE'S CAR - DAY

Celine touches Roger's arm.

CELINE  
I want you to think about  
something. If you get this  
scholarship, or even if not, if you  
want to attend the university here,  
I want you to consider staying with  
me.

ROGER  
Are you serious?

CELINE  
I would like it very much. And it  
would save you some money.

ROGER  
Wow. I don't know what to say.

(CONTINUED)

CELINE

Talk it over with your parents. Put it in the hopper as another possibility for you.

ROGER

This wasn't as hard as I thought. Was it for you?

CELINE

No, it hasn't been. I like your company.

ROGER

I like yours, too.

Celine embraces him but it's awkward, they aren't that comfortable with one another yet. Roger opens the door.

CELINE

We'll keep in touch.

ROGER

Right.

CELINE

And I'm serious. I have room for you.

Roger nods. He gets out and enters the hotel.

Celine sits a moment before driving off.

INT. TV STATION - CUBICLE - DAY

Melody on the phone at work.

MELODY

You what?

INT. CELINE'S CAR - DAY

Celine on the phone.

CELINE

Total impulse. It's not like me at all.

## INTERCUT PHONE CONVERSATION

MELODY

Do you regret it?

Celine hesitates. She looks undecided until ...

CELINE

No. Not at all. I feel ... I feel really good about having him come into my life now.

She doesn't look like she convinced herself. Clearly this is a complex issue for her.

MELODY

You go, girl. Listen, I have to run off on a story. Get together for drinks later?

CELINE

I don't know what my schedule is. I haven't even been to work yet. I'll call you.

## INT. WOMEN'S CRISIS CENTER - CELINE'S OFFICE - DAY

Celine standing at a window, staring out. Lost in her thoughts, so much on her mind.

Roberto comes to the office doorway.

ROBERTO

Knock, knock. I didn't see you come in.

CELINE

I had errands to run this morning.

ROBERTO

Anyway, Mary called and said the court date's been set. She said you didn't have to call back but I know she was lying.

CELINE

Thanks. I'll call her.

Roberto leaves.

Celine sits down at her desk. She stares at the phone, still distracted by her thoughts, before dialing.

EXT. CELINE'S HOUSE - NIGHT

Her car parked in the driveway.

INT. CELINE'S HOUSE - EXTRA BEDROOM - NIGHT

Celine has used this room as her practice (music) room and for storage.

In one corner, the cello in its stand. In another, piles of boxes.

She stands in the room. She looks helpless, faced with the task before her.

INT. CELINE'S HOUSE - KITCHEN - NIGHT

Celine at the coffee bar, on the phone. She has a glass of white wine.

CELINE

Melody, you're a life saver. I  
don't think I could do it alone.

INT. MELODY'S APARTMENT - BEDROOM - NIGHT

In bed with Melody is a WOMAN, 20s. They are both naked under the sheets.

MELODY

So he said yes?

INTERCUT

CELINE

No. I just want to be prepared in  
case he does. By the way, the first  
court date is set.

MELODY

I know. I'm covering the story. How  
is Mary holding up?

The question has Celine's thoughts going somewhere else. By her expression, it's not a pleasant memory.

MELODY

Celine?

(CONTINUED)

CELINE

I have to run. Thanks again.

She hangs up.

Melody hangs up, looking puzzled. The woman is quickly in her arms.

INT. CELINE'S HOUSE - KITCHEN - NIGHT

Celine still lost in unpleasant memories.

INT. CELINE'S HOUSE - EXTRA BEDROOM - NIGHT

Celine plays her cello with wild abandon.

EXT. COURTHOUSE - DAY

Celine enters the building. She carries a briefcase, rather looking like a lawyer herself.

INT. COURTHOUSE - HALLWAY - DAY

Celine joins Mary on a bench.

CELINE

How are you doing?

MARY

I definitely could be worse.

CELINE

Where's your lawyer?

MARY

I was told he'd meet me inside.

INT. COURTHOUSE - WOMEN'S ROOM - DAY

Celine at the mirror. Melody enters.

MELODY

I thought you'd be here. I can put you on if you want to make a statement.

(CONTINUED)

CELINE

I think I'd better keep a low profile. We don't want to frighten the tourists.

MELODY

Got it. Any word? From your son,

CELINE

"My son." Boy, does that sound weird.

MELODY

Better get used to it.

INT. COURTHOUSE - COURT ROOM - DAY

Celine enters and takes a seat.

At a front table, Melody sits with her LAWYER, a woman. But at the defendant's table, sitting alone, is Jeff.

Celine looks puzzled. She looks around and catches Melody's eye. She makes a gesture, What's Jeff doing here? Melody shrugs, Don't know.

Celine is visibly puzzled and upset by this development.

A POLICEMAN enters with Deke. Deke grins, as if he's happy to be here.

Seeing him, Celine immediately tenses up.

Deke is seated at the table with Jeff. Deke turns and looks around -- and catches Celine's eye. His expression changes. Do I know her from somewhere?

This makes Celine even more stressful.

Then a big grin from Deke, as if to say, Yeah, I remember you!

Celine looks away. She looks very disturbed.

INT. TENT - NIGHT (FLASHBACK)

Gus finishes up and gets off young Celine. He slips out of the tent.

Left behind, Celine tries to recover, to get herself together.



EXT. TENT - NIGHT (FLASHBACK)

Gus exits. Deke comes forward, grinning, and they high five.

INT. TENT - NIGHT (FLASHBACK)

Young Celine sits up. She stares at the backpack across the tent. Her expression changes, as if an idea has come to her.

INT. COURTHOUSE - COURT ROOM - DAY

Court proceedings have started. The JUDGE has been seated.

Celine looks around as if lost. She gets up and leaves the court room.

INT. COURTHOUSE - WOMEN'S ROOM - DAY

Celine splashes water on her face.

Melody enters.

MELODY

Are you all right?

CELINE

I think I'm coming down with something. I think I'd better go home and to bed.

MELODY

Anything I can bring by later?

CELINE

I'll be okay.

INT. CELINE'S HOUSE - DAY

Celine enters. She goes to the coffee bar and pours a glass of wine.

She picks up the phone, punches a number.

VOICE MAIL (FILTERED)

You have one new message.

She punches another number.

(CONTINUED)

ROGER (FILTERED)

Hi, this is Roger. I talked over your generous offer with my dad. I also heard from the university, and I did get a scholarship. So if you're still willing to put me up, well, I think that would be great. Get back to me, okay?

Celine's expression doesn't register joy so much as apprehension. She slowly hangs up.

INT. CELINE'S HOUSE - BEDROOM - NIGHT

A dark room. Celine asleep.

The phone rings.

CELINE

(sleepily)

Hello?

She hears HEAVY BREATHING. She snaps awake.

CELINE

Who is this?

The breathing continues.

CELINE

Who is this!?

DEKE (FILTERED)

You know.

Celine looks terrified.

CELINE

Go to hell!

She hangs up.

Celine starts shaking. She can't stop.

EXT. LAW OFFICES - DAY

Celine enters a building downtown.

INT. LAW OFFICES - HALLWAY - DAY

Celine looks for an office. She finds it and enters.

On the door, "Bradley & Bradley, Attorneys at Law."

INT. BRADLEY & BRADLEY - DAY

Celine enters.

Talking to a SECRETARY at the front desk is Jeff. He is surprised to see Celine.

JEFF

Why hello.

CELINE

How could you?

JEFF

How could I what?

CELINE

Follow me.

She opens the door and Jeff follows.

INT. BRADLEY & BRADLEY - HALLWAY - DAY

When Jeff closes the door, Celine turns on him.

CELINE

How can you represent that monster?

JEFF

Oh, that. Everyone deserves a lawyer, and the court appointed me.

CELINE

He phoned me last night.

JEFF

What?

CELINE

He was obscene. It was terrifying. I want a restraining order against him.

(CONTINUED)

JEFF

Why in hell would he call you?

Celine is silent.

JEFF

Do you know him?

Silence.

JEFF

You need a reason to get a  
restraining order.

CELINE

I just can't believe you'd  
represent him. I don't care what  
the constitution says. The man's a  
monster.

She turns and steps away.

JEFF

Why would he call you?

EXT. LAW OFFICES - DAY

Celine comes outside.

She leans against the building, catches her breath. Now a  
deep breath. Regaining her composure.

INT. WOMEN'S CRISIS CENTER - CELINE'S OFFICE - DAY

Celine working at her desk.

The phone rings.

CELINE

Hello?

ROGER (FILTERED)

Is this Celine?

CELINE

Roger! I was going to call you this  
afternoon.

ROGER (FILTERED)

Then you got my message?

(CONTINUED)

CELINE

Yes, of course.

ROGER (FILTERED)

I hope I wasn't too forward.

CELINE

No, not at all. I made the offer  
and I meant it. When do you want to  
move in?

INT. CELINE'S HOUSE - EXTRA BEDROOM - NIGHT

Celine and Melody, wine in hand, survey the room.

MELODY

Where are you going to put the  
boxes?

CELINE

In the garage.

MELODY

And where will you practice?

Celine shrugs, as if to say, I'll figure it out.

INT. CELINE'S HOUSE - KITCHEN - NIGHT

Sitting at the coffee bar.

MELODY

Are you nervous?

CELINE

Of course I'm nervous. But I know  
it's the right thing to do.

MELODY

Good.

CELINE

You don't think so?

MELODY

I do, too. But what matters is that  
you do.

A silence.

(CONTINUED)

MELODY

Jeff called me. He said you wanted a restraining order against the man who raped Mary.

Celine drinks, silent.

MELODY

Do you know him from somewhere?

CELINE

(winging it)

He called me. It's arrogance -- I'm the head of a crisis center, he gets kicks harassing me.

MELODY

Jeff worried that it might be more personal.

CELINE

If he's so worried, why's he on the wrong side?

MELODY

It's not like he's taking sides. The court appointed him and he's doing his job. It's our system of justice.

CELINE

So they tell me.

EXT. CELINE'S HOUSE - NIGHT

Celine walks Melody to her car.

MELODY

When do we start on the room?

CELINE

Are you free this weekend?

MELODY

This weekend it is.

They embrace.

MELODY

If it makes you feel any better, Jeff told me the D.A. had a slam dunk case. The man's going to jail for a long time.

INT. CELINE'S HOUSE - NIGHT

Celine enters to a ringing phone.

She goes to it and stares at it. It rings and rings.

Celine appears to be getting angrier with each ring.

Finally the phone is silent.

EXT. CELINE'S HOUSE - DAY

Melody comes out, carrying a box. She carries it to the garage.

INT. CELINE'S HOUSE - GARAGE - DAY

Celine is stacking other boxes along a wall,

Melody arrives with another box.

CELINE

How much more?

INT. CELINE'S HOUSE - EXTRA BEDROOM - NIGHT

Celine and Melody admire the empty room.

CELINE

I need a bed. Chest of drawers.  
Table, lamp.

MELODY

Garage sales?

CELINE

I don't have the time. Want ads and  
discount stores.

MELODY

i hope you realize what a wonderful  
thing you're doing.

CELINE

God, I hope so.

MELODY

I think people should know.

Celine gives her a questioning look.

(CONTINUED)

MELODY

Let me do a story on what you're doing. Not TV, for the paper. Great human interest -- and it won't hurt you with the City Council either.

Celine doesn't reply.

MELODY

At least think about it.

Celine's expression reveals nothing,

EXT. CELINE'S HOUSE - DAY

A pick up truck backs up in the driveway. It carries furnishings for Roger's room. The side of the truck reads: "Al's One Stop Bargains".

Celine watches.

INT. CELINE'S HOUSE - EXTRA BEDROOM - DAY

Two MEN, 20s, have carried the bed in. Smaller pieces are already in the room.

CELINE

I think against that wall, there.

The young men follow her directions.

INT. CELINE'S HOUSE - KITCHEN - DAY

Celine on the phone at the coffee bar.

INT. ROGER'S HOME - DAY

Roger on the phone. His foster dad, ARNOLD, 50s, is with him.

ROGER

I want you to meet my dad, Celine, Arnold. Arnold, Celine.

He hands his dad the phone.



## INTERCUT PHONE CONVERSATION

ARNOLD

Celine?

CELINE

Hello, It's nice to meet you.

ARNOLD

I want to thank you for what you're doing for Roger.

CELINE

It's the least I can do. Do you know when he'll be moving in?

ARNOLD

School starts pretty quick now. I did want to check calendars with you.

CELINE

My schedule is usually flexible -- so give me a date and time, and I'll be ready for him,

INT. CELINE'S HOUSE - EXTRA BEDROOM - DAY

Celine vacuuming.

Her cell phone rings. And again. Finally she notices it and answers.

CELINE

Hello?...I don't know if we have anything to talk about....Fair enough. I need an hour to get ready....I'll be there.

She hangs up, Thinks a moment, then dials.

CELINE

Have you been talking to Jeff about me?...He just called and wants to get together for drinks. Has something important to explain to me....You're sure you're not behind this?

EXT. CASSIDY'S BAR AND GRILL - DAY

Celine pulls into the parking lot.

INT. CASSIDY'S BAR AND GRILL - BOOTH - DAY

Celine slides in across from Jeff.

CELINE

I don't have a lot of time.

JEFF

Then I'll get right to the point.  
Burdine's hinted that he and you  
have a past.

CELINE

Burdine?

JEFF

My client. I know this is personal  
but--

CELINE

It is personal. I thought you  
wanted to explain something to me,  
not pry into my private affairs.

JEFF

I'm sorry. You're right. I want to  
tell you that the case against him  
is air tight. A guilty verdict is a  
foregone conclusion. I know what  
you're thinking. Then why am I  
involved? I'm representing him  
because the court appointed me and  
I believe in our system of justice.

A WAITRESS arrives.

WAITRESS

Can I get you something?

CELINE

I was just leaving.

The waitress moves off.

JEFF

I was hoping we might spend more  
time.

(CONTINUED)

CELINE

Why?

JEFF

Well, because our blind date got cut short.

CELINE

As I said when I sat down, I don't have time. But I am glad you told me he'll be found guilty.

JEFF

About as done a deal as a case gets.

CELINE

Good.

JEFF

May I call you?

CELINE

It's a free country.

But she manages to smile before she moves off -- and Jeff looks encouraged.

INT. CELINE'S HOUSE - KITCHEN - DAY

Celine checking phone messages.

DEKE (FILTERED)

Oh baby ... oh baby!

Celine in shock. She slams down the phone.

LATER

Melody listening to voice mail. Celine waits, visibly upset.

DEKE (FILTERED)

Oh baby ... oh baby!

Melody gives the phone to Celine. She hangs up.

MELODY

I don't understand why he's doing this. Unless ...

(CONTINUED)

CELINE

I was eighteen, a freshman in college. My boyfriend and I were going to go camping over the weekend. Then we got in a fight and, anyway, I decided to go anyway. It was something I really wanted to do. I hiked into a primitive campground and set up my tent. It was so beautiful.

She stops.

CELINE

I need a drink to finish this.

MELODY

I think I know what's coming. Does Jeff know?

CELINE

Nobody knows. You're the first person I ever told.

MELODY

Then you didn't report it.

CELINE

It was even harder then than it is now.

MELODY

What are you going to do?

CELINE

About the calls? I'd have to tell the story to have reason for a restraining offer.

MELODY

I think you should.

CELINE

I know. Me of all people should. But I don't know if I can. Jeff said there's no way he's not going to prison. I count on that. Melody, I don't want any of this in the story.

EXT. CATHOLIC CHURCH - DAY

Establishing.

INT. CATHOLIC CHURCH - DAY

Celine sitting alone, praying.

In the distance, Father Jameson sees her. He smiles.

EXT. CATHOLIC CHURCH - DAY

Celine comes out. Father Jameson is there.

FATHER JAMESON

Nice seeing you again.

Celine nods and passes on.

INT. CELINE'S HOUSE - EXTRA BEDROOM - DAY

Roger looks over his new room.

Waiting near the doorway are Celine and Arnold.

ROGER

This is so awesome.

ARNOLD

You did a wonderful job.

INT. CELINE'S HOUSE - LIVING ROOM - DAY

They come through the living room. The cello is in its stand in a corner.

ARNOLD

You play cello?

CELINE

Passionately.

ARNOLD

Roger's a violinist.

ROGER

In high school.

(CONTINUED)

ARNOLD  
Which was last year.

Awkward laughter.

EXT. CELINE'S HOUSE - DAY

At Arnold's car. Father and son embrace.

CELINE  
You visit any time you want. Next  
time your wife will be able to  
come.

ROGER  
This is going to be great, dad.

ARNOLD  
(to Celine)  
Thanks again for everything you're  
doing.

An awkward moment, then Celine gives him a hug.

CELINE  
Have a safe trip.

INT. CELINE'S HOUSE - KITCHEN - DAY

Celine wiping down a counter. Roger enters. He has a bus  
schedule.

ROGER  
I think I'll try out the bus  
system.

CELINE  
It's wonderful here. The bus stop  
is a block away and it's a straight  
shot to the university. Do you need  
any money?

ROGER  
I'm good.

CELINE  
You tell me if you need anything.  
Promise.

(CONTINUED)

ROGER  
I will. So I shouldn't be long.

CELINE  
Dinner's at six. Is that too early?

ROGER  
Six is great.

Roger starts away.

CELINE  
Did you bring your violin?

ROGER  
I didn't think I'd have time to  
practice. I wasn't that serious.

An awkward moment.

ROGER  
Well, I'll see you later.

EXT. COURTHOUSE - DAY

Celine enters.

INT. COURTHOUSE - HALLWAY - DAY

Celine with Mary.

CELINE  
Has your lawyer mentioned how long  
he thinks the trial will be?

MARY  
Only a few days, she said. It's  
pretty cut and dry.

CELINE  
Thanks to you. You're helping so  
many women.

MARY  
I hope so.

INT. COURTHOUSE - COURT ROOM - DAY

The trial in progress MOS.

Celine watches but her mind drifts elsewhere.

INT. TENT - NIGHT (FLASHBACK)

Young Celine reaches for the backpack. Suddenly Deke ducks into the tent again.

DEKE

You're not done yet, sweetie pie.

Celine looks at him in horror.

A LOUD GAVEL snaps Celine out of it.

INT. COURTHOUSE - COURT ROOM - DAY

The JUDGE leaves the chambers.

PEOPLE are leaving.

Celine gets her bearings and gets up to leave.

INT, COURTHOUSE - WOMEN'S ROOM - DAY

Celine splashes water on her face. Deep breaths.

EXT. COURTHOUSE - DAY

Celine comes outside. Down the way, Melody is interviewing Jeff on television.

Celine heads off the other way.

INT. CELINE'S HOUSE - DINING AREA - NIGHT

There's no formal dining room. Celine has set up a dinner table off the living room.

CELINE

We don't have to do this if you're uncomfortable with it.

(CONTINUED)



ROGER

I think the story's a cool idea.  
Especially if it helps the crisis  
center.

CELINE

Well, we'll see about that. Then  
I'll tell her it's a go.

A SERIES OF SHOTS

Melody taking photographs for her story.

--Celine and Roger in his room.

--Celine and Roger at the coffee bar.

--Roger showing Celine some school work.

--Roger helping Celine with housework.

--Celine and Roger at dinner.

EXT. CITY STREET - NEWSPAPER MACHINE - DAY

A new edition of the newspaper is put into a vending machine  
by a NEWSPAPER CARRIER.

There's a photo of Celine and Roger on the front page. A  
headline reads: "A discovery, a reunion."

INT. COURTHOUSE - HALLWAY - DAY

Celine runs into Councilman Adams.

COUNCILMAN ADAMS

A beautiful story, Celine.

CELINE

Thank you.

He moves close and whispers.

COUNCILMAN ADAMS

Nothing you can quote me on, but  
it's looking very good. You'll know  
very soon now.

He pats her on the shoulder and moves away.

INT. COURTHOUSE - COURT ROOM - DAY

Mary is testifying.

MARY

Yes, I got a very good look at him.

Her LAWYER has been questioning her.

LAWYER

Do you see him in the courtroom?

MARY

There.

She points at Deke.

Celine watches. Suddenly Deke turns and looks at her. Their eyes meet. Deke smiles and nods.

Then he holds up the newspaper with her and Roger's photo. He is grinning.

Celine looks away, horrified.

Jeff, sitting beside Deke, has noticed this. He, too, looks horrified.

EXT. COURTHOUSE - DAY

Celine comes outside. She reaches the street.

Jeff comes out and see her.

JEFF

Celine!

He trots to her.

JEFF

You need to tell me what his interest in you is.

CELINE

It has nothing to do with this.

JEFF

I want to help you.

CELINE

I think you're on the wrong side to do that.

She hurries away.

INT. CELINE'S HOUSE - KITCHEN - NIGHT

Celine and Roger at the coffee bar. She sips wine, he sips a pop.

CELINE

You can always change your major later.

ROGER

Or keep a computer science major, and add a psychology minor. What was your major?

CELINE

I started in music and ended up in Women's Studies.

ROGER

So you changed majors along the way?

CELINE

People change majors all the time. Don't lose any sleep because you're undecided.

The doorbell rings.

CELINE

Excuse me.

AT THE ENTRYWAY

Celine opens the door to find Jeff.

JEFF

I removed myself from the case.

CELINE

What? Why?

INT. CELINE'S HOUSE - KITCHEN - NIGHT

Celine brings Jeff in.

CELINE

Jeff, I'd like you to meet Roger. Jeff.

(CONTINUED)

ROGER

Hi.

They shake hands.

JEFF

I've been looking forward to meeting you.

CELINE

I'm going out for a bit. I won't be long.

ROGER

No problem.

INT. CASSIDY'S BAR AND GRILL - BOOTH - NIGHT

Celine and Jeff over drinks.

JEFF

I don't need to know. But I know it's something, and it was tearing me up inside. I didn't feel like I could do the job I was hired to do.

CELINE

I appreciate that.

JEFF

He's so arrogant. There's not a sinew of remorse in his body.

CELINE

How much time will he get?

JEFF

If I'm reading the judge correctly, the maximum.

CELINE

Good.

EXT. CELINE'S HOUSE - NIGHT

Jeff pulls up.

INT. JEFF'S CAR - NIGHT

Jeff turns off the engine. Celine sits beside him.

JEFF

I have an urge to kiss you.

CELINE

I'm not ready for a relationship. I have a new one with my son. It's all I can handle.

JEFF

That's fair. Can we still go out?

CELINE

I don't have a lot of free time.

JEFF

That wasn't the question.

CELINE

We'll see.

EXT. WOMEN'S CRISIS CENTER - PARKING LOT - DAY

Celine parks and gets out.

INT. WOMEN'S CRISIS CENTER - DAY

Celine enters. Roberto is stringing balloons around the office.

ROBERTO

You're early. I wanted to surprise you.

CELINE

I know it's not my birthday.

ROBERTO

We're funded!

CELINE

Really? How much?

ROBERTO

Almost all of it. Less cuts than any other agency. Worth celebrating, right?

Celine nods, smiling, but part of her is somewhere else.

INT. WOMEN'S CRISIS CENTER - CELINE'S OFFICE - DAY

Celine doing paperwork.

The phone rings.

CELINE

This is Celine....Mary, what's wrong?...I'll be right there.

She hangs up,

INT. MARY'S APARTMENT - DAY

Celine and Mary watch the news on television.

MELODY (ON TV)

David, Judge Baxter's ruling of a mistrial is based on the admission by Jeff O'Connell, the court appointed defense attorney, of bias against his client. Appointing a new attorney, said the judge, would not rectify the early court proceedings in which the defendant participated. He had no choice but to declare a mistrial. The prosecution said it has no statement at this time concerning new charges and a new trial. So for the time being at least, Duncan Burdine is a free man.

Mary is shaking, and Celine isn't doing much better.

MARY

I can't believe they set him free.

CELINE

They're going to arrest him again. They have to.

EXT. LAW OFFICES - DAY

Celine enters the building.

INT. BRADLEY & BRADLEY - JEFF'S OFFICE - DAY

Jeff at his desk. Celine stands.

CELINE

You're a lawyer, for God's sake.  
You should have known this would  
happen.

JEFF

I'm sorry. I wasn't thinking.

CELINE

Obviously.

JEFF

He'll be arrested again. I already  
talked to the D.A.'s office.

CELINE

But he's not in jail today, is he?

EXT. CELINE'S HOUSE - DAY

Celine parks and gets out.

INT. CELINE'S HOUSE - DAY

She enters.

CELINE

I'm home!

INT. CELINE'S HOUSE - EXTRA BEDROOM - DAY

She stands at the open door to Roger's room.

No one.

INT. CELINE'S HOUSE - KITCHEN - DAY

She enters the kitchen and finds a note on the coffee bar.

The note reads: "A man called and says he thinks he may be  
my birth father. I'm having coffee with him."

Celine lets out an involuntary gasp of anguish. Her hand  
holding the note is shaking.

INT. CELINE'S HOUSE - LIVING ROOM - NIGHT

Celine is asleep on the divan.

Roger enters the room. Celine stirs.

ROGER

Are you awake?

Celine bolts up.

CELINE

Are you all right?

ROGER

Of course. Did you get my note?

Celine rushes to him and embraces him.

CELINE

Thank God.

ROGER

Are you upset? You are, aren't you?

CELINE

Roger, listen to me. That man is not your father.

ROGER

We'll find out. He's getting my DNA checked.

CELINE

What are you talking about?

ROGER

I gave him a lock of my hair so he can get it checked.

CELINE

Oh my God ...

ROGER

He said you'd be upset.

CELINE

Roger, listen to me. This man is ... is a criminal. Let me show you. Come with me.

She takes his arm and leads him to ...



INT. CELINE'S HOUSE - BEDROOM - NIGHT

... her bedroom. She takes a recent newspaper clipping out of a drawer. There's a photograph of Deke under arrest.

Celine shows Roger the photo.

ROGER

Who is this?

CELINE

The man who claims to be your father.

ROGER

No, it isn't. I don't understand what's going on.

CELINE

This isn't who you saw?

ROGER

No. He was darker and with a beard. He said he teaches college.

Now it's Celine's turn to wonder what's going on.

ROGER

I'm really getting confused.

Celine is speechless.

ROGER

Would you please tell me about my birth father?

CELINE

Sit down.

She's thinking on her feet.

CELINE

I don't know who this man is. But he can't be your father.

ROGER

How can you be sure?

CELINE

Because your father was killed. He was ... he was a police officer and he was killed in the line of duty. Not long after you were born.

(CONTINUED)

ROGER  
Then who is this man?

CELINE  
I don't know.

ROGER  
This is pretty weird, Celine.

CELINE  
Yes, it is.

INT. CELINE'S HOUSE - LIVING ROOM - NIGHT

Celine and Roger are watching television.

ROGER  
Why would he want to test my DNA?

CELINE  
I have no idea.

They watch TV.

CELINE  
(winging it)  
He must've seen the article. The streets are full of people with mental problems. The state doesn't have resources to treat them any more. Because I run the crisis center, I'm an easy target for men who hate women. The streets are full of them.

ROGER  
He seemed pretty nice actually.

They watch TV. Celine looks troubled.

INT. CELINE'S HOUSE - KITCHEN - NIGHT

Celine finishes cleaning the sink.

INT. CELINE'S HOUSE - EXTRA BEDROOM - NIGHT

Celine peeks into Roger's dark room. He's in bed, breathing heavily.

EXT. CELINE'S HOUSE - NIGHT

Celine comes out and goes to her car.

INT. CASSIDY'S BAR AND GRILL - BOOTH - NIGHT

Celine and Melody over drinks.

MELODY

But it wasn't him, right? You showed Roger the photo in the paper.

CELINE

I just feel in my gut they're connected. The bastard sent him. They're in cahoots.

MELODY

You don't know that.

CELINE

I know I don't know it! I feel it, for Christ's sake.

Melody is taken aback.

CELINE

I'm sorry. I worry I made a mistake taking him in. Exposing him to all this.

MELODY

They're going to re-arrest him. That's the skinny going around the station.

CELINE

I'll believe it when I see it.

MELODY

You may not have to wait very long.

INT. CELINE'S HOUSE - KITCHEN - DAY

Celine, dressed for work, finishes her morning coffee.

Roger, ready for school, enters.

(CONTINUED)

CELINE  
Are you all right?

ROGER  
I'll be okay. But I was wondering  
... do you have any pictures of my  
dad?

Celine looks unprepared for this.

CELINE  
I, ah ... I'm not sure ... I'll  
have to look ...

ROGER  
Whatever.

Roger starts to go.

CELINE  
Roger.

He stops and turns.

CELINE  
If I don't, I know how to get one.

ROGER  
Okay.

CELINE  
Have a good day.

ROGER  
You, too.

He leaves.

A sudden expression of panic. How does she get out of this one?

INT. WOMEN'S CRISIS CENTER - DAY

Celine heading for her office.

Roberto stands in his cubicle.

ROBERTO  
I got a call from a friend in the  
DA's office. They'll be arresting  
him again. Isn't that great?

(CONTINUED)

CELINE  
It's wonderful.

She continues on.

INT. WOMEN'S CRISIS CENTER - CELINE'S OFFICE - DAY

Celine at work at her desk. The phone rings.

CELINE  
This is Celine....I'm on my way.

INT. TV STATION - STUDIO - DAY

Celine and Melody watch a tape in a small studio area.

The scene is the trial. Deke and Jeff at a table. Deke turns and nods. The camera pans to someone in the audience, who nods back -- and it's a MAN WITH A DARK BEARD.

MELODY  
Roger said he had a dark beard,  
right?

CELINE  
I told you the bastard is behind  
it. Can you give me a print out of  
this?

INT. CELINE'S HOUSE - DAY

Celine comes in after work. She checks voice mail.

ROGER (FILTERED)  
Hi, this is Roger. I'm going to  
spend a couple hours in the library  
after class. You don't have to wait  
dinner for me. I'll grab a burger  
and see you tonight.

Celine looks disappointed -- and worried.

INT. CELINE'S HOUSE - KITCHEN - NIGHT

Celine has been sipping wine at the coffee bar. The print out of the bearded man is on the counter.

Celine remembers ...

INT. TENT - NIGHT (FLASHBACK)

Deke is about to mount her again when she suddenly thrusts a KNIFE at him. She stabs him, and he falls back.

Celine rushes out of the tent, still holding the knife.

EXT. TENT - NIGHT (FLASHBACK)

She comes out to face Gus. She stabs him and he falls to the ground.

Deke staggers out, weakened. Celine readies the knife.

CELINE

Get out of here!

Deke sees Gus' body on the ground.

DEKE

You bitch ...

She makes a threatening gesture with the knife.

Deke backs up to his pickup. He climbs in and gets out of there.

Gus moves and tries to get up.

Celine attacks him, stabbing him again. He falls, dead.

INT. CELINE'S HOUSE - KITCHEN - NIGHT

She snaps out of when she hears ...

The front door opens and closes. Celine reacts, looking anxious.

Roger enters.

ROGER

Didn't you get my message?

CELINE

I did.

ROGER

You look like you're waiting for me.

(CONTINUED)

CELINE  
Is this the man?

She slides the print out toward Roger, He picks it up and studies the photo.

ROGER  
That's him. Where'd you get this?

CELINE  
He's a buddy of the rapist. He can't be your father.

ROGER  
Why is he doing this?

CELINE  
They're very sick. I'm so sorry you have to go through this.

A silence.

ROGER  
Did you find a photo of my real dad?

CELINE  
It wasn't where i thought it would be. But I can get one. I will. I want you to know who he was. I do, Roger.

ROGER  
Good.

He starts away.

CELINE  
Are you all right?

ROGER  
Sure.

He's gone. She looks like she knows he isn't all right at all.

INT. CELINE'S HOUSE - BEDROOM - NIGHT

Celine asleep.

The phone rings. She sleepily answers.

(CONTINUED)

CELINE

Hello?

DEKE (FILTERED)

He's my son, isn't he?

Celine is shocked awake. She looks terrified.

CELINE

Don't you ever call me again.

She slams the phone down.

Deep breaths.

The phone rings again.

She lets it ring. And ring. And ring. Finally she lifts up the receiver.

DEKE (FILTERED)

That's better.

She is silent.

DEKE (FILTERED)

Every boy needs a father. How do you know I won't be a good father?

CELINE

Stop it! I'm getting a restraining order.

Again she slams down the phone.

Roger wanders into the doorway.

ROGER

Was the phone ringing?

CELINE

It was a wrong number. Go back to bed.

Roger shuffles off.

EXT. JEFF'S APARTMENT - NIGHT

Jeff answers in his robe. Celine is outside.

(CONTINUED)



JEFF

What's wrong?

CELINE

You want to make it up to me. Get me a restraining order.

INT. JEFF'S APARTMENT - NIGHT

They sit over drinks.

JEFF

I don't know if you'd win the order without telling the full story.

CELINE

I don't want Roger to find out. I won't do anything to make this possible.

JEFF

The judge could order it sealed. Under special circumstances.

CELINE

Christ, Jeff, what is more special than this?

JEFF

I agree. But judges can be funny. They all interpret the law differently. But I'll see what I can do.

CELINE

Thank you.

JEFF

You've been carrying that around for a long time.

She doesn't respond.

JEFF

Are you going to be all right?

CELINE

Ask me after you talk to the judge.

She gets up to go.

(CONTINUED)

CELINE  
I didn't know who else to turn to.

JEFF  
I'm glad you chose me.

A moment between them: will they embrace? Celine breaks it and steps away.

EXT. JEFF'S APARTMENT - NIGHT

Celine leaving.

JEFF  
I'll call you tomorrow.

CELINE  
Thanks again for everything.

JEFF  
I want to help in any way I can.

Celine manages to smile.

CELINE  
Goodnight, Jeff.

EXT. CELINE'S CAR - NIGHT

Celine at her car. Everything is dark, still. No signs of anyone awake anywhere.

Then she hears a distant SIREN. It sends shivers down her spine.

INT. CELINE'S HOUSE - NIGHT

Celine enters. She stares at the phone.

She picks it up and hears the signal for voice mail.

Hesitant. Finally she punches the access code.

DEKE (VOICE MAIL)  
Here's the deal. The boy's DNA is being tested. I'm having a copy of the results sent to you. You wouldn't believe me, I know that, but science marches on, pretty lady. What're you going to do if  
(MORE)

(CONTINUED)

DEKE (VOICE MAIL) (cont'd)  
science tells you he's my son? It's  
going to take a couple weeks but  
we're finding out the truth here. I  
can hardly wait.

Celine is shaking by the end of the message.

INT. CELINE'S HOUSE - KITCHEN - DAY

Celine making breakfast.

Roger enters.

CELINE  
Good morning. How do scrambled eggs  
sound?

ROGER  
I'm not hungry.

CELINE  
You need to eat before school.

ROGER  
I'll just have cereal.

INT. CELINE'S HOUSE - DINING AREA - DAY

Roger eating his cereal. Celine eats scrambled eggs.

CELINE  
We're going to be fine, Roger.  
They'll be arresting him again any  
time now.

ROGER  
It all seems so weird.

CELINE  
I know.

ROGER  
It would really help if I could see  
a picture of my real dad.

CELINE  
I'll get right on that.

EXT. COFFEE SHOP - TABLE - DAY

Celine and Melody over coffee.

MELODY

I'm confused. Why can't you just  
tell him the truth?

Celine's expression gives her away.

MELODY

Are you saying ...?

CELINE

I was in college. My boyfriend and  
I were going camping but had a  
fight, so I went alone.

MELODY

This same man?

Celine nods. Fighting back tears.

Melody reaches across the table and takes her hand.

INT. WOMEN'S CRISIS CENTER - CELINE'S OFFICE - DAY

Celine at the computer.

The phone rings. She picks it up.

CELINE

Celine ...

JEFF (FILTERED)

Bad news.

CELINE

What can be worse?

JEFF (FILTERED)

He's fled the coop. They went to  
arrest him and he was gone.

CELINE

Oh my God ...

EXT. MARY'S APARTMENT - DAY

Celine talking to the apartment manager (MOS).

She gets back in her car.

INT. CELINE'S CAR - DAY

Celine on the phone.

CELINE

Roberto, has Mary called?...Burdine's disappeared. They couldn't arrest him....If she calls, have her come in. I want to talk to her...Do you know where she likes to hang out?

EXT. HILO CLUB - PARKING LOT - DAY

Celine pulls into the back lot of a restaurant/bar.

INT. HILO CLUB - BAR - DAY

Celine enters.

She finds Mary sitting at the bar.

Celine takes the stool beside her.

CELINE

I assume you heard.

MARY

They called me. They wanted to move me into protective custody for a few days.

CELINE

Not a bad idea.

MARY

I never should have cooperated. It just drags on and on.

CELINE

I know. But it's worse if you make the mistake I made.

Mary looks at her with curiosity.

(CONTINUED)

CELINE

I'm still living with that mistake.

Mary waits for more.

EXT. HILO CLUB - PARKING LOT - DAY

Celine and Mary come out of the club.

They embrace.

MARY

I don't know if I can be as strong  
as you are.

CELINE

Stronger.

INT. WOMEN'S CRISIS CENTER - CELINE'S OFFICE - DAY

Celine at work.

Jeff appears in the doorway.

JEFF

Busy?

CELINE

They found him?

JEFF

Not that I know of. How are you  
hanging in?

CELINE

I've been better. Why are you here?

JEFF

Can't a guy worry about how you're  
doing? I'm buying if you want to  
get a drink after work.

CELINE

I think I'd better be with Roger.

JEFF

Understood. So. Keep in touch.

He starts off.

(CONTINUED)

CELINE

Jeff ... I don't mean to be rude. I have a lot on my mind.

JEFF

Understatement of the year. I'll check in with you later if that's okay.

CELINE

I'd like that.

He's gone.

She takes her time getting back to work.

Roberto appears in the doorway.

ROBERTO

Everything copacetic?

CELINE

Why is everybody worried about me?

ROBERTO

Just asking.

He's gone.

Celine looks like someone to be worried about.

Then her expression changes. She has an idea.

EXT. JUNK STORE - DAY

Her car is parked in front of a junk store.

INT. JUNK STORE - DAY

Celine in the back of the store, rooting through a bin of old photographs. Every kind of photo is here. It's as if hundreds of family albums had been dumped into the bin.

Finally she finds what she is looking for. She pulls out a photo of ...

A YOUNG POLICE OFFICER ON HIS MOTORCYCLE.

She studies the photo. It will do.

Celine sees the sign on the bin, "All photo's less'n a buck!"

EXT. CELINE'S HOUSE - DAY

Celine pulls in.

INT. CELINE'S HOUSE - DAY

She enters.

CELINE  
Roger, I'm home!

She heads for his bedroom.

CELINE  
I found a picture of your dad!

INT. CELINE'S HOUSE - EXTRA BEDROOM - DAY

She checks Roger's room. No Roger.

INT. CELINE'S HOUSE - KITCHEN - DAY

She checks the kitchen. No Roger

She kicks off her shoes and pours a glass of white wine.

INT. CELINE'S HOUSE - LIVING ROOM - DAY

Celine relaxing. Dozes off.

INT. CELINE'S HOUSE - LIVING ROOM - NIGHT

She jerks awake.

CELINE  
Roger?

INT. CELINE'S HOUSE - EXTRA BEDROOM - NIGHT

Still no Roger.

CELINE  
Roger!



INT. CELINE'S HOUSE - KITCHEN - NIGHT

Now she looks worried.

She picks up the phone. Dials.

No answer. She hangs up.

Thinks. Dials again.

INT. CELINE'S HOUSE - LIVING ROOM - NIGHT

Celine dozing in front of TV when phone rings.

She grabs it.

CELINE

Roger?

JEFF (FILTERED)

It's Jeff. Is something wrong?

CELINE

Roger isn't home. What time is it?

JEFF (FILTERED)

Almost nine.

CELINE

He wasn't home for dinner. No note.  
No--

A BEEP, indicating another call.

CELINE

Hang on. I have another call.

She presses a button.

CELINE

Hello?

DEKE (FILTERED)

I suppose you wonder where he is.

CELINE

What have you done with him? If  
you--

DEKE (FILTERED)

Hey, cut the crap! I talk, you  
listen. The boy is fine. Why would  
I hurt my own son?

(CONTINUED)

CELINE

I want to talk to him.

DEKE (FILTERED)

Are you deaf? Or should I hang up?

Celine is silent.

DEKE (FILTERED)

That's better. He's good. I just want to keep him until the DNA tests come in. Just in case you planned to move or something.

A pause.

DEKE (FILTERED)

You can talk now.

CELINE

I want to talk to him. I want to see him.

DEKE (FILTERED)

Maybe that can be arranged. The thing is, you keep the cops out of this. I can always move and take him with me.

CELINE

Why are you doing this?

DEKE (FILTERED)

Wrong question. Why didn't you tell me I had a son?

CELINE

You are not his father!

DEKE (FILTERED)

We'll see. I'll be in touch.

He hangs up.

CELINE

Come back here! I want to talk to him!

She presses a number.

CELINE

It was him. He has Roger.

(CONTINUED)

JEFF (FILTERED)  
Why? Is he asking for money?

CELINE  
He's taking DNA tests. He wants to prove he's the father.

JEFF (FILTERED)  
I'm coming over.

CELINE  
No. I don't want to be here.

EXT. CASSIDY'S BAR AND GRILL - NIGHT

Celine's car in the lot.

INT. CASSIDY'S BAR AND GRILL - BOOTH - NIGHT

Celine and Jeff over drinks.

JEFF  
You have to go to the police.

CELINE  
I can't risk Roger's life. That's what it would amount to.

JEFF  
How would he find out? The police are professionals. If they need to be invisible, they'll be invisible. Celine, this isn't something you should be taking on by yourself.

Celine looks as if she's about to speak. Then she looks away.

INT. CELINE'S HOUSE - NIGHT

She enters and picks up the phone.

Her expression tells us she has voice mail. She punches the access code.

ROGER (VOICE MAIL)  
Celine, it's me....I can't talk long. I'm in a campground, it took us maybe an hour to drive here. We're in a tent on a river, a small river, and--

(CONTINUED)

Deke's voice, unclear, in background. The phone goes dead.

CELINE

Roger!

She looks panicked, as if she'd just overheard Roger's execution.

A memory floods over her.

EXT. CAMPSITE - NIGHT (FLASHBACK)

Celine drags Gus' body to the river bank.

She rolls it into the current. The body bobs in the shallow water.

Celine looks around. She fetches a large stick.

She uses the stick to move the body farther into the water. Finally the current picks it up, and the body heads downstream.

Celine watches the body float off -- and finally collapses. Emotionally drained, she falls to the ground and weeps.

INT. CELINE'S HOUSE - BEDROOM - NIGHT

Celine packs a small overnight bag.

EXT. CELINE'S HOUSE - NIGHT

She throws the bag in the back seat. She gets in and starts the car.

Deep breath, getting her thoughts together. What exactly am I doing here?

She turns off the engine.

INT. CELINE'S HOUSE - LIVING ROOM - NIGHT

Celine at a portable tape record. She hits record.

She hurries to her music chair. She picks up the cello, positions it, and starts playing. She's recording her music.

Her eyes close. She enters her usual musical trance. The music continues as ...

EXT. HIGHWAY - NIGHT

Celine on the highway. It's late now, little traffic.

INT. CELINE'S CAR - NIGHT

The portable recorder on the seat beside her, playing her music.

A SERIES OF SHOTS

following Celine out of town and into the foothills beyond the city.

EXT. CAMPGROUND - NIGHT

She reaches the entrance to a campground. No one is around.

She pulls to the side of the road. The recorded music has stopped.

INT. CELINE'S CAR - NIGHT

Thinking.

She gets out.

EXT. CELINE'S CAR - NIGHT

She dials a number on her cell phone.

INT. JEFF'S APARTMENT - BEDROOM - NIGHT

The phone rings. An arm reaches for it.

INTERCUT PHONE CONVERSATION

JEFF

Hello ...

CELINE

It's me.

JEFF

Are you all right?

(CONTINUED)

CELINE

Roger called.

JEFF

What did he say?

CELINE

He didn't have time to say much. He was caught. I'm so frightened.

JEFF

I'll be right over.

CELINE

I'm not home. Roger said he was calling from a campground on a small river. I'm playing a hunch.

JEFF

I'm not sure what you're getting at.

CELINE

If they're here, I'm going to call you again. You can't go to the police unless you don't here from me again in 24 hours.

JEFF

Jesus Christ, Celine, you can't do this alone. Tell me where you are.

CELINE

Only if they're camped there.

JEFF

You're not thinking straight.

CELINE

I'll be in touch.

She hangs up.

Thinking. Her cell phone rings. She shuts it off.

She gets in the car.

EXT. CAMPGROUND - ROAD - NIGHT

Celine cruises through the campground, the car lights off.

INT. CELINE'S CAR - NIGHT

She's looking for a tent in the empty campground.

And then she sees it!

She pulls over.

She thinks a moment.

Then she cruises, even more slowly, past the tent, past a car parked at the campsite.

She continues past several empty campsites. She parks.

EXT. CAMPGROUND - NIGHT

Celine gets out. She grabs the small bag and moves cautiously ahead.

The silhouette of a tent ahead, nestled between trees. The sound of the river ahead. A car parked nearby.

Celine gets closer, closer ...

She hears snoring from the tent. What to do?

She looks confused, as if now that she's here, she has no plan at all. Thinking doesn't help.

She backtracks, back to her car.

EXT. CELINE'S CAR - NIGHT

At the car, she opens the small bag. Roots in it and finds a sportsman's knife. She clutches it.

She gets into the back seat.

INT. CELINE'S CAR - NIGHT

She stretches out on the back seat. But she doesn't close her eyes. She stares into the night.

EXT. CAMPSITE - DAY

The sun has just risen.

At the TENT, Deke comes out, coughing. He lights a cigarette.

He sits on the wooden table, staring out at the river.

HANK, the bearded man from court, comes out.

HANK

This sucks.

Deke blows smoke.

HANK

I'm hungry.

No reply.

HANK

I'll get three breakfasts to go.

DEKE

Do it.

HANK

I don't plan on sleeping on the fucking ground again tonight.

Deke blows smoke.

HANK

I'm serious.

Hank gets in the car.

INT. CELINE'S CAR - DAY

Celine stirs when the other car engine starts. She looks up in time to see the car drive off.

EXT. CELINE'S CAR - DAY

Celine climbs out, looking a mess.

She sees Deke in the distance.

She checks a pocket -- she still has the knife.

She takes out her cell phone. Looks. No signal.



She hits the phone. Looks. Listens. Nothing.

EXT. CAMPSITE - DAY

Deke still on the table. A voice from inside the tent.

ROGER (O.S.)  
Can I come out?

DEKE  
Come on.

Roger climbs out.

DEKE  
Breakfast is on its way.

Roger looks around. Suddenly he sees Celine's car. His expression and body language change.

Deke notices.

DEKE  
What?

ROGER  
Nothing.

Deke stares at Celine's car.

EXT. CELINE'S CAR - DAY

Celine is hiding behind the car. She looks worried. Has Deke spotted her?

EXT. CAMPSITE - DAY

Deke turns toward the river.

DEKE  
It's awesome here. Very special place.

Deke studies Roger.

DEKE  
Maybe one day I can tell you.

(CONTINUED)

ROGER

Before or after you let me go?

DEKE

I told you, this is the only way I can be sure she won't take off with you.

ROGER

You're not my father. My father was a policeman.

DEKE

A policeman! That's what she told you? That's fucking hilarious.

Roger doesn't look like he thinks so.

EXT. CELINE'S CAR - DAY

Celine thinking. What to do?

She gets in the car. Starts up.

INT. CELINE'S CAR - DAY

A hesitation. Then she slowly cruises off, moving away from the other site.

EXT. CAMPSITE - DAY

Roger sees Celine's car moving off. A look of defeat.

DEKE

What, you think the calvary was going to rescue you?

He laughs. Roger looks despondent.

EXT. CAMP STORE - DAY

Celine's car parked in front.

INT. CAMP STORE - DAY

Celine pushes a small shopping cart. She selects a small tent from a shelf.

EXT. CAMP STORE - DAY

Celine packing the car: a tent, a large ax.

The car packed, she takes out her cell phone and dials.

CELINE

(on phone)

It's me. I found them, and I'm going to need help. When you get this message ...

EXT. CAMPSITE - DAY

Roger, Deke, Hank at the table, eating breakfast.

HANK

I saw some cabins up the way.

Deke doesn't reply.

HANK

Beats the shit out of here.

DEKE

The kid likes camping in the wilderness. Right, kid?

ROGER

Not with you.

DEKE

What kind of sttitude is that? I'm probably your dad. Better get used to it.

ROGER

I know who my dad is. Besides, Celine would never be with a rapist.

DEKE

So that's it. You ever hear about innocent until proven guilty? In other words, don't believe everything you read in the paper.

(CONTINUED)

Roger doesn't respond.

DEKE

Let me tell you something about women, kid. You're about the age to understand these things. They want it so you do it, and then they feel guilty and decide they didn't want it after all, and suddenly it's all your fault and it's called rape. It's all bullshit. Right, Hank?

HANK

Bullshit.

DEKE

Oldest female scam in the book.

Across the way, Roger sees Celine's car in the park. She's returning to the campsite down the way.

HANK

Company.

DEKE

They were here before.

HANK

Let's get the fuck out of here.

ROGER

How long you keeping me hostage?

DEKE

Hostage! You watch too much TV.

ROGER

I'm in school. I have classes.

DEKE

Won't be long. Just want to prove to you that I'm your dad.

ROGER

Yeah, right.

HANK

Let's get a cabin.

DEKE

The river's right here. We should fish. There was a store up the way, we can get supplies. You like to fish, kid?

(CONTINUED)

Roger doesn't respond.

HANK

I hope you know what you're doing.

Deke glares at him. Hank looks away.

EXT. CELINE'S CAMPSITE - DAY

Celine parks in a campsite down a ways from the other.

She gets out and unpacks. She starts putting up her small tent.

EXT. CAMPSITE - DAY

The three remain at the table after breakfast. Deke and Hank play cards. Roger stares off.

Suddenly the sound of loud music -- a recorded cello playing.

HANK

What the fuck is that?

Roger looks like he knows -- but also looks troubled.

Deke stares off toward Celine's campsite. He doesn't get a clear view. Just the blaring cello in the distance.

INT. CELINE'S TENT - DAY

Celine has the portable recorder blasting.

She takes the ax and gets out of the tent.

EXT. CELINE'S CAMPSITE - DAY

She comes out with the ax and hides behind the car. She waits.

EXT. CAMPSITE - DAY

Hank gets up from the table.

HANK

This is bullshit.

He heads off in the direction of the music.

(CONTINUED)

DEKE

Time would go faster if we fished  
or something.

Roger doesn't reply. He watches Hank move off toward  
Celine's car.

EXT. CELINE'S CAMPSITE - DAY

Celine crouched behind the car with the ax.

Hank appears.

HANK

Hey! Shut that shit off!

He approaches the tent.

HANK

Anybody in there?

He opens the flap and looks in. He enters the tent.

Celine hurries to the tent, waiting outside the flap, ax at  
the ready.

The music stops.

Hank bends out and -- WHAM! Celine cold cocks him with the  
blunt end of the ax.

He falls to the ground. Celine studies him. Dead or alive?  
Hard to say.

She drags him into the tent.

EXT. CAMPSITE - DAY

The music has stopped. Deke laughs.

DEKE

Leave it to Hank to get results.

Roger looks more worried than ever.

EXT. CELINE'S CAMPSITE - DAY

Celine hides behind the car. She tries to see what's going on at the other site. Her view is mostly blocked.

EXT. CAMPSITE - DAY

Deke looks toward the other site.

DEKE

Hank!

He takes a step forward. Stops, remembering Roger.

DEKE

I don't want you to think you can get away from me. I'm not against shooting you in the leg if I have to.

ROGER

I'm sure you would.

DEKE

Good. We understand each other.

He turns back toward the other campsite.

DEKE

Hank!

Moves a little more away.

Roger looks around, as if measuring his chances.

Deke turns back, pistol drawn.

DEKE

Come with me.

Roger gets up.

EXT. CELINE'S CAMPSITE - DAY

Celine sees them coming. She gets ready, hidden behind the car, ax again at the ready.

She waits. She can hear their footsteps.

At the edge of the campsite, Deke stops Roger. He whispers something to him.

(CONTINUED)

Celine waits.

DEKE (O.S.)  
Wait here, kid. I'm checking the  
tent.

Footsteps approach the tent. Celine peers up, sees movement,  
the tent flap opens and closes.

Like a rocket she bolts out with the ax, attacking whoever  
is inside the small tent. She swings and swings the ax at  
the figure inside.

Laughter behind her. Then the cries in the tent become  
recognizable as Roger's.

Celine stops and turns.

Deke grins at her, pointing the pistol.

DEKE  
You dumb bitch.

CELINE  
Oh my God ...

She turns to the tent.

CELINE  
Roger, I'm so sorry ...

She struggles with the canvas to get to Roger inside.

INT. JEFF'S APARTMENT - DAY

Jeff listening to a phone message.

CELINE  
(voice mail)  
I'm going to need help. When you  
get this message--

EXT. HIGHWAY - DAY

Jeff's car followed by two police cars.



INT. JEFF'S CAR - DAY

Jeff drives. Yoblonski rides shotgun.

LT. YOBLONSKI  
You try to talk her out of doing  
this alone?

JEFF  
Of course. She's ...

It takes a moment to find the right word.

JEFF  
Headstrong.

EXT. MOUNTAIN CABINS - OFFICE - DAY

Deke's car parked outside.

INT. DEKE'S CAR - DAY

Roger behind the wheel. Deke beside him, still holding the  
gun.

ROGER  
Are you going to kill us?

DEKE  
Why would I do that? We're family.

ROGER  
No way.

Deke grins.

EXT. MOUNTAIN CABINS - OFFICE - DAY

Celine comes out with a key. She points up the way.

Celine walks, the car slowly follows, to a cabin.

INT. CABIN - DAY

They enter, Deke last.

There are two bedrooms.

(CONTINUED)

DEKE  
You two in there.

INT. CABIN - SECOND BEDROOM - DAY

Celine and Roger enter the small bedroom. There are two single beds.

Deke comes in, with the gun as always.

He checks the windows. They seem to be permanently closed.

ROGER  
How long are we staying here?

DEKE  
You ask too many goddamn questions.

He looks around some more, as if evaluating how secure the room is.

DEKE  
I don't trust you two any farther than I can spit. So I'm going to have to tie you up at night.

CELINE  
Can we talk about what's going on here?

He just grins at her.

CELINE  
What is it you want?

DEKE  
I want my son.

EXT. CAMPGROUND - DAY

Jeff and the two police cars pull into the campground. They begin cruising past the campsites.

EXT CELINE'S CAMPSITE - DAY

They reach Celine's car and stop. Everyone gets out.

JEFF  
Celine!

No reply.

(CONTINUED)

Sgt. Baker has gone to the tent. He looks inside.

SGT. BAKER  
We got a body in here.

JEFF  
Is it--?

SGT. BAKER  
Male.

EXT. CABIN - DAY

Deke's car in front.

INT. CABIN - DAY

Deke on the phone.

DEKE  
I rented a cabin.

INT. CABIN - SECOND BEDROOM - DAY

Roger on one bed. Celine standing, pacing.

ROGER  
Do you know him?

CELINE  
No! He's a sociopath. You can't  
believe anything he says. Nothing.

Celine paces.

ROGER  
Why's he doing this?

CELINE  
Because I'm a woman. Because I help  
his victims.

She moves closer to Roger.

CELINE  
We're going to get out of this.

ROGER  
How?

CELINE

I left a message for someone.  
They'll come looking for us. We  
just need to stay calm and try not  
to upset him. Okay?

ROGER

Okay.

CELINE

How's your head?

ROGER

Not too bad. The tent was good  
padding.

CELINE

I wasn't thinking. I ...

ROGER

It's okay. We'll get out of this,  
like you say.

Celine looks hopeful.

EXT. CELINE'S CAMPSITE - DAY

Hank is not dead. He sits at the picnic table. Jeff and the  
policemen surround him.

SGT. BAKER

You help us, we help you. But we  
don't have all day.

HANK

We was gonna get a cabin up the  
way.

Baker looks at Yobonski, who nods. Now they're getting  
somewhere.

EXT. CABIN - DAY

Two pickup trucks pull up, honking their horns.

Deke comes out.

From the trucks come three friends, BOBBY, LION and JOJO.  
All look like Hell's Angels types.

(CONTINUED)

JOJO

Deke Man! What kinda shit you got  
yourself into now?

Grins and high-fives all the way around.

INT. CABIN - SECOND BEDROOM - DAY

Peeking out the door are Celine and Roger.

ROGER

Now it'll be even harder.

Celine looks like he's right.

EXT. HIGHWAY - DAY

Jeff's car followed by two police cars.

INT. JEFF'S CAR - DAY

Jeff driving. Yoblonski shotgun. Looking for the cabins.

LT. YOBLONSKI

There.

Cabins in the distance. One with two pickups and car parked  
in front.

EXT. HIGHWAY - DAY

Jeff's car pulls to the shoulder of the road. The two police  
cars follow.

INT. JEFF'S CAR - DAY

Yoblonski opens the door and steps out.

EXT. HIGHWAY - DAY

The other officers get out. A meeting along the side of the  
road.

Jeff waits in his car.

EXT. CABIN - DAY

The sun is low. Trucks and car still out front.

In the distance, the police wait with reinforcements.  
Overkill.

INT. CABIN - DAY

Lots of beer has been drunk, empties everywhere.

Door to hostage's bedroom is closed.

Deke and friends laughing, carrying on in party mode.

INT. CABIN - SECOND BEDROOM - DAY

Celine and Roger struggling to get window open. No luck.

ROGER

You have anything we could pry it  
with?

CELINE

I don't think so.

She roots through her purse -- and finds the photo of the  
young policeman. She brings it out.

CELINE

I found a photo of your dad.

Roger takes it. He studies it.

ROGER

Wow.

Celine goes to the window. She cups her hands and looks out.

CELINE

There's a small boat. If we could  
get out ...

ROGER

We could break a window. They're  
making so much noise ...

She looks around for something to break it with.

Roger picks up a wooden chair.

(CONTINUED)

ROGER  
I can do it.

INT. CABIN - DAY

The party continues.

EXT. CABIN - DAY

Lt. Yoblonski has the troops gathered around her. Jeff looks on.

                                  LT. YOBLONSKI  
Might as well get this done ...

The POLICEMEN spread, clearly to plan. They surround the cabin, guns drawn.

INT. CABIN - DAY

As party continues, the sound of shattering glass.

                                  DEKE  
You hear that?

                                  JOJO  
Didn't hear shit, old man.

Deke rushes and opens door to bedroom.

INT. CABIN - SECOND BEDROOM - DAY

Celine jumps out window. Roger is right behind her.

                                  DEKE  
Hey, goddamn it!

He gets to window too late but jumps after them.

EXT. CABIN - BACK AREA - DAY

Celine and Roger get to a row boat at the river bank.

Deke is right behind them.

The police, guns drawn, come around the cabin.

SGT. BAKER

Hold it!

Deke draws a pistol. He grabs Roger, using him as a shield.

DEKE

(to Celine)

Get in the boat! (to police) Back  
off or the kid's dead meat!

SGT. BAKER

Hold fire!

Celine drags boat to edge of water.

DEKE

Get in ...

She gets in. Deke gets in.

DEKE

(to Roger)

Push and get in ...

Roger pushes boat into water then gets in.

The current picks up the boat. As it moves off, the police approach.

DEKE

(to police)

Sayonara, assholes!

The boat picks up speed in the current, racing down river. The police watch helplessly.

Jeff also watches helplessly.

EXT. RIVER - BOAT - DAY

Celine, Roger and Deke in the boat. Deke has the gun on the others.

The boat bounces along the swift current.

Celine stares at Roger, getting his attention. Her eyes move to one side, a gesture to get ready to jump into the water.

But Roger looks puzzled. Celine tries again.

The sound of rushing river changes. A different sound ahead.

(CONTINUED)



DEKE

What's that noise?

He's barely heard above the noise.

It gets louder. There's a waterfall ahead!

Deke looks worried.

Suddenly in one motion Celine yells at Roger and kicks Deke in the legs.

CELINE

Jump!

Deke doubles over. Roger leaps into the water.

Deke recovers ready to shoot but Celine already is leaping into the water behind Roger.

Deke shoots after the bodies in the water but the boat is too unsteady to get a good shot. He tries lifting himself up in the boat.

Celine and Roger rise to the surface, struggling against the current, trying to swim to shore.

The noise of the waterfall gets deafening. Deke turns and sees what's ahead. A look of total fear and panic.

Celine and Roger manage to grab a tree limb in the water, jutting out from shore.

They watch as the boat goes over the waterfall. Deke's scream is lost in the noise.

Celine and Roger steady themselves. They are safe. Their eyes meet. They look relieved.

EXT. RIVER BANK - NIGHT

Police cars, an ambulance. The scene illuminated by car headlights.

Jeff with Celine and Roger outside the ambulance. They are wrapped in blankets.

A POLICEMAN has retrieved the boat and secures it along the bank. No Deke.

Lt. Yoblonski comes to the ambulance.

(CONTINUED)

LT. YOBLONSKI  
No sign of him. His body will wash  
up eventually. You two doing okay?

ROGER  
I'm okay.

CELINE  
I've never been better actually.

This gets an inquisitive look from Jeff.

CELINE  
I mean it.

EXT. CELINE'S HOUSE - DAY

SUPER: "Two weeks later."

Violin music from inside the house.

Celine comes outside and fetches the mail.

INT. CELINE'S HOUSE - DAY

She comes inside. The music is louder. A live classical  
violin.

Celine checks the mail. Her expression changes.

She holds an envelope from a laboratory.

She opens it. Takes out a report of the DNA report.

She looks at it -- and reacts. A portion of the report reads  
"99% chance of being related ..."

Jeff appears.

JEFF  
Are you coming back?

CELINE  
Be right there.

He notices her body language.

JEFF  
Is something wrong?

CELINE

No. I'll be out in a sec.

Celine enters THE KITCHEN. She crumbles the DNA report and puts it in the sink. She gets a match and lights it. She burns the report.

She watches the flame. The violin music continues.

The flame gets smaller and smaller ...

DISSOLVE TO:

In the LIVING ROOM, Celine on cello and Roger on violin play a duet. Watching are Jeff, Roger's PARENTS, Melody and a girlfriend, Mary, Roberto, maybe a few others.

The music is beautiful.

In the KITCHEN all that remains of the DNA report is an ash.

FADE OUT