

SECRETS WE KEEP

Written by:

Nicole J Field

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Trilight Entertainment Inc.
15 Mount Norquay Gate SE
Calgary, AB
T2Z 2L3
(587)888-3364

EXT. GRAVEL PIT - NIGHT

A small town pit party is underway. A large crowd of teens is scattered around a large pit fire.

Several cars and trucks are parked around the perimeter. Country music plays from a speaker in one of them. They're loud, drunk and high energy.

A truck rolls up and parks and JESSIE MASON (17) steps out. He rounds the back and opens the box exposing several boxes of beer.

He grabs a box and hoists it out while two teens rush up to help.

TEEN #1

Holy shit! You actually did it.

FENCE

I told you, dumb ass. Saint Jessie never disappoints!

JESSIE

Don't call me that, Fence. You can thank Zoey.

TEEN #1

Of course it was, Zoey. Still jerkin' off to your sister-in-law. I am.

Jessie pulls the opened bottle from the kid's hand.

Another teen, DANE MCNABB (17) rushes up and wraps a playful arm around Jessie's neck, pulling him into a headlock.

DANE

Yeah, Fence. Don't fuckin' call him that. Cops kid brother 'aint no Saint he's born again!

JESSIE

You morons want these or not?

LIVIE

I'll take one.

LIVIE GRAHAM (17) approaches and playfully slaps the back of Dane's head who releases Jessie.

DANE

Livie!! How did it feel getting
beat by Elena today? A three second
beat. Ooooooh!

LIVIE

Yeah, Blaize really spit the bit
out there but at least we made it
out the chute.

The rest of the boys laugh and jab Dane. Jessie hands Livie a
bottle.

JESSIE

(to Livie)

Nice one.

She playfully throws a kick towards Dane who grabs her leg
and then pulls her playfully in by her neck in another head
lock.

Livie squeals.

LIVIE

Dane, let go. I'll beat your skinny
ass harder than that chute rail
did.

He does. They're all close friends.

Livie wears a gold necklace with the letter "E" as a pendant.
Her phone has a picture of herself and another young girl
inserted into the case.

FENCE

Shit, that's Joe Tanner isn't it??

DANE

Legend! Fuck I gotta find out how
he rode Undertow today.

Teen 1, 2 and Dane grab several more bottles.

TEEN #1

Yeah that bull's unbeatable.

The three of them leave in a hurry. Livie joins Jessie on the
tailgate.

LIVIE

(watching them leave)

Meatheads.

JESSIE

I thought you rode great today.

LIVIE

Nah, my girl's getting old. Dane was right.

JESSIE

Are you planning on Nationals after this?

Livie's quiet.

JESSIE (CONT'D)

You're not staying in Jayden after grad are you?

LIVIE

I don't know what I'm doing, Jessie. Depends on a few things.

JESSIE

Like what, exactly.

LIVIE

(she raises her bottle to him)

Like...are you going to make me drink alone?

JESSIE

Depends what gets you out of this shit hole faster.

LIVIE

Not sure what's worse. Drinking alone or drinking alone with a cop's baby bro.

She smirks and laughs playfully.

JESSIE

Jake would kill me if I just *smelled* one of those before I got back into his truck.

LIVIE

Drinking alone with a cop's baby bro it is. It's got to be a rough deal, though, right? Always being monitored? Don't take it the wrong way, Jess, I'm fucking proud of you. It's just gotta be a tough hand sometimes.

JESSIE

It's not as bad as everyone thinks.
He's a hard ass but he's been the
only one who stayed.

LIVIE

You hear he locked up Russell Moore
last week. He beat the shit out old
Ty in Hitches. Bastard.

JESSIE

Yeah, Jake told me. Didn't last
long. He was out by the morning.

LIVIE

I heard. And they call you "golden
boy."

JESSIE

What's Elena doing with him? He's
bad news.

LIVIE

I keep trying to tell her.

A jacked up, bass pounding truck rolls loudly into the pit.

LIVIE (CONT'D)

Speak of the fucking devil.

She slips off the tailgate and stands stiff.

The driver, RUSSELL MOORE (20), steps out of the truck.

The passenger, ELENA JACOBS (17) steps out. She's blonde and
pretty. She doesn't look happy as Russell gets out, eyeing
him down with frustration. Russell has clearly had a few.

A group of guys approach Russell and he slings an arm around
one of them.

Livie steps to walk toward Elena, but she freezes when she
sees Elena warn her off with a look.

It's too late. Russell catches sight of her too and his eyes
shift. He releases his buddy and takes a few steps toward
Livie.

RUSSELL

You think I don't see you, you
twisted fuck? I see you.

(he's definitely been
drinking. He points a
finger toward her)

(MORE)

RUSSELL (CONT'D)

I see you like the shit on my
fucking fender. I'm watching you.

ELENA

Russell, knock it off.

He steps toward Elena and wraps his arm around her neck,
guiding her in the other direction.

Russell watches Livie for a beat from over his shoulder
before joining a group of friends.

JESSIE

What the hell was that about?

LIVIE

Just Russell on Jim Beam.

He notes the shift in her energy and hops off the tailgate.

JESSIE

I'm heading back if you want a
ride.

Livie's eyes are locked on Elena and Russell. She's raging
inside.

JESSIE (CONT'D)

Livie? Want a ride?

A group of girls approach her to comfort and link arms,
guiding her away.

LIVIE

No. I'm good. Thanks, J.
(she throws him a wave and
smile)
You're coming to watch me ride
tomorrow right?!

JESSIE

You know it.

She blows him a kiss.

Jessie watches her for a beat as she walks and downs the rest
of her beer.

EXT. WOODS - NIGHT

Livie runs through the woods. She's terrified. In tears.

She has a few hits to her face. A bloody lip, a cut brow.

She speeds through the trees looking back every few feet as she does. She stops at the bottom of a small embankment and looks up. There's a road above. A car drives past, and she scrambles up toward the road.

Before she makes it too far up, she's YANKED out of frame and screams.

EXT. DOWNTOWN JAYDEN - DAY

Text over frame reads: "FIFTEEN HOURS EARLIER"

A small-town parade is underway. JAKE MASON (late 20s) steps out of a coffee shop with two coffees, pushing through the crowds. He wears a button up shirt, jeans and gun holster at his hip. People line both sides of the street as floats make their way through the center.

When he makes it to his truck, Jessie is out leaning against it watching the parade. Jake hands him a coffee.

A woman, MAY GRAHAM (40s) stands on the edge of the street and waves to Jake.

MAY

Hiya Jake!

Jake turns and smiles, throwing her a wave.

JAKE

(raising his voice through
the street din)

Good morning, May!

MAY

How's that house of yours holding
up? Ready for a clean yet?

Jake laughs and May waves again to Jessie.

MAY (CONT'D)

Hi, honey how are ya?

JESSIE

Good.

JAKE

It could do with a good pass again.
Jessie's engine oil tracks almost
threw out my back again last week.

JESSIE

Nice one.

MAY

Well I've got two new cleaners
working for me so any time you need
just give me a shout.

An old car rounds the corner and the volume of the cheer goes up a beat. Livie sits on the back with a sash that says Jayden HS Rodeo Queen and a cowboy hat. She bends her hand in the air with a big wave and smiles wider when she sees Jessie.

JAKE

Your girl's been bringing it home
this year. You gotta be proud of
that.

MAY

(waves and smiles to
Livie)
Yeah, Livie!!
(she looks back to Jake)
Proudest mama in Lehmi county. You
call me, Jake. Anytime.

JAKE

Will do. You have a good day.

He gestures for Jessie to get in the truck.

JAKE (CONT'D)

Get in. We're late.

Jessie gets in, his eyes on Livie. Jake smiles to him and starts up the truck.

JAKE (CONT'D)

Kid, if you still haven't found the
chops to ask her out then I haven't
done my job right raising you.

He winks at Jessie playfully as he backs out.

JESSIE

Livie and I are just buddies.
Always have been.

JAKE

(dramatically)
...Always will be.

Elena and a group of girls stand on the sidewalk shouting excitedly as Livie moves past them. She blows them kisses.

INT. JAKE'S TRUCK - DAY

Jake drives Jessie through town.

JESSIE

This really blows, you know that?

JAKE

Oh yeah, what part? That you still haven't saved enough to buy your own set of wheels to get to work? Cause if it's that then I concur. The station's on the opposite end of town. It does indeed "blow".

JESSIE

With what Gallagher pays me I can't afford to buy your shit box Civic from the scrap yard. Still not sure why you didn't just give it to me.

JAKE

You know how I paid for that shit box Civic? "Paid" being the operative word, here, OK? Flipping burgers and pumping gas...

JESSIE

(eye roll)
At Hitches two shifts two times a day two years.

JAKE (CONT'D)

At Hitches two shifts two times a day two years.

JAKE (CONT'D)

That's right. It's called the "Two" theory. Double time, double effort double abundance. Work ethic's an asset.

Jessie leans his head back, annoyed.

JESSIE

Yeah well I can build my work ethic after the festival.

(he looks over at Jake and studies him)

You know you sound old, always have, but I just noticed you're starting to look it too.

(he pulls beneath his own chin and pokes at Jake's)

(MORE)

JESSIE (CONT'D)

You're starting to get some "double abundance" happening under there now.

Jake laughs and grips his wrist playfully.

JAKE

(mimicking an old man and roughing up Jessie's hair)

You watch it, son, I got a cane that's thicker than that head of yours and I'll whoop that bony backside of yours with it.

Jessie laughs and shoves him off.

JESSIE

Mind if I borrow the truck tonight?
(after a beat of no response)

Come on, I gotta show up for something this weekend.

JAKE

You're talking about the Cove? You want to take my truck to a pit party. Jessie...

JESSIE

Really? What kind of shit are you worried I'd do? I've been sober for a year. Bro...

Jake's still thinking, but his words dig deep.

JAKE

Fine. But top it up this time *before* you bring it back. Curfew's *still* 1 a.m. I'm not moving on that one.

Jessie lights up as they pull into the parking lot of an old auto shop. He tousles Jake's hair playfully.

JAKE (CONT'D)

Hey! Jessie I'm gonna kill you. Don't fuck around with my hair you little...

He pulls the sun visor down and straightens it out.

JESSIE
 (as he moves to step out)
 Ok, simmer, Johnny Bravo.

Jake throws him a playful punch.

EXT. GALLAGHER AUTO SHOP - DAY

The lot around the shop is a mess of old cars, stacks of tires, grease buckets and various other maintenance parts.

Dane is outside rolling a tire across the lot and waves at Jake as PHIL GALLAGHER (50s) steps out the side office door with a coffee mug. He looks rough, like he sleeps for days in the same grease covered clothes. His ratty hair kicks out in all directions from an oily ball cap.

Jake steps out and leans on the hood of the truck as Jessie moves towards the shop.

PHIL
 (pointing a finger at
 Jessie, stopping him)
 You're late, kid. Second time this
 week.

JAKE
 My fault, Phil. Apologies. The line
 up at Louisa's was out the door and
 with the parade going on
 downtown...this is on me.

PHIL
 That God damned shit show. Every
 year. All them tourists takin over
 this town for three days and leavin
 a bloody mess of the place.

JAKE
 It's good for the town.

PHIL
 It's good for nothin.

JAKE
 (he whistles to Jessie
 who's made his way to the
 garage)
 You need a ride after work?

JESSIE
 No, Livie's picking us up. I'm
 good.

Jake moves to get into the truck.

PHIL

When are you bringing that bucket in, Mason? I told you six months ago you're tranny needs replacing. No favors on the bill when your whole drivetrain goes.

JESSIE

I'll get to it the day you fix that exhaust leak. All of Jayden can smell you coming a mile away.

PHIL

(waving it off)
It's part of the old girl's charm.

Jake gets in the truck and starts it up.

PHIL (CONT'D)

(to Jessie)
I'm tacking on more work out at the farm for this. Get to it.

He heads back to the office and Jessie and Dane share a look.

EXT. JAYDEN POLICE DEPARTMENT PARKING LOT - DAY

Jake's truck rolls in. He parks and steps out, heading to the front door.

INT. JAYDEN POLICE DEPARTMENT - DAY

Jake makes his way through the bull pit and stops at his desk.

LOUISA HOWELL (70s) walks by holding a Tupperware of brownies.

Behind her we see a corner office. ED HOWELL (70s) sits behind a desk on the phone.

Louisa stops at Jake's desk. She's a kind, motherly woman. All smiles.

LOUISA

I'd hoped I'd catch you before I left.

(she hands Jake the brownies and gently pats Jake's cheek)

(MORE)

LOUISA (CONT'D)

How you doing, honey? He treating you right?

(she throws a nod to the back office)

JAKE

Ooof, Louisa. My stomach's casting shadows because of you.

LOUISA

(laughing)

A fat belly's a full soul, dear.

Jake looks back to Ed's office. Ed waves him over.

JAKE

(to Louisa)

What's the mood in there today?

LOUISA

Poor Eddie's got a mountain of bad coming down on him. I'd tread gently if I were you.

(she walks away and shouts back to him)

You save some of those for Jessie. He's getting too skinny.

Jake focusses on Ed's office for a beat and heads towards it.

INT. ED'S OFFICE - DAY

Ed's still on the phone. His eyes hold on Jake and he gestures for him to close the door.

ED

Understood, Kent...No problem on my end, alright?...Yeah I'll handle it right away here.

Jake's face tightens. He knows what it's about.

ED (CONT'D)

You bet. Enjoy the day, now. Bye bye.

Ed hangs up the phone and leans forward onto his desk.

ED (CONT'D)

You gotta let Russell Moore's assault charge slide. Now.

JAKE

Ed, that's not going to...

ED

Now! Kent's up my ass about his boy turning some corner. Working on the rigs and keeping a God damned job for longer than three weeks and this charge is going to derail him.

JAKE

Let it. Russell's a fuck-up and needs some kind of consequence, Ed. Ty's left eye's still swollen shut he hasn't been able to drive since it happened.

ED

Nobody in here disagrees with you, alright? But Kent's the mayor and especially at a time like this weekend we've got to scratch each other's backs. Do up the paperwork and make it go away.

JAKE

This is bullshit. You know it is. I didn't become a cop to give men like Kent Moore and that write-off kid of his an escape door every time they need an out. You're asking me to let go of every value I stand by.

ED

I'm asking you to do me a favor. I've got State breathing down my neck right now while this bloody festival's on to keep arrest numbers down. You want them pullin' our permits next year? It's called prosecutorial discretion, and right now Russell's temper tantrum isn't ranking top priority. And Kent's hanging funding reviews over my head like a God damned guillotine. I had to take it in the ass just to get four extra bodies from Clearwater and Barrett county this weekend. There are bigger things at hand here, son.

Jake bites back a heated response and turns to step out of his office.

ED (CONT'D)

Jake, you were asked a lot when your dad left. You did good raising Jessie at the age he is now, God bless you, and Louisa and I were proud to step in and help where we could, but it's wound you up like a trap spring. You've got to learn when to take it in the chin sometimes. Bend a little.

Ed watches Jake walk away.

INT. GALLAGHER AUTO SHOP - DAY

Jessie stands under a vehicle that's mounted on a hoist. He attempts to loosen a bolt with a wrench. Dane stands by.

JESSIE

This bitch isn't gonna give, hand me that ratchet.

DANE

Hey so I was thinking...

JESSIE

Be careful with that...
(taps his head)
...don't wanna blow a vessel.

DANE

Yeah yeah, funny guy. Fence was talking about going to Australia after grad. Get the fuck out of this place.

JESSIE

You know I can't just go do that, Dane. I'm still on probationary lock down.

DANE

It's a year next week. Aren't you done?

JESSIE

I promised Jake.

DANE

What? That you'd be his lap dog for life.

Jessie gives him a look and pushes past him for a part.

JESSIE

Ed's picking me up through the department after the Cadet program and I'm going down-state for the academy.

DANE

You're not seriously going through with that are you? You're gonna become a cop? Like your old man. Like Jake.

JESSIE

I'm never going to be like my old man. Like Jake, yeah. If I'm lucky, but I'm nothing like that piece of shit.

DANE

Dude, it's Australia. You know what Aussie girls are like?! Come on, nobody's asking you to become a dealer again. It's Australia, not Compton.

JESSIE

I wasn't just a dealer, I was a criminal. Never did get your Mom's jewelry back. Then I got hooked on my own shit and almost kicked it. Remember? You found me. The only reason I stayed out of Juvy was because of Ed and Jake. I'm following through on my promise to them.

DANE

I miss the old Jessie. You're about as fun as a Jehovah's Witness birthday party.

JESSIE

I thought JW's don't do birthdays.

DANE

Exactly my fucking point.

Jessie laughs. He sees Phil in his office over Dane's shoulder. Phil's pouring whiskey into a coffee mug, staggering slightly.

JESSIE

See that?

Dane looks.

JESSIE (CONT'D)

That's me thirty years after a trip
to Australia with you assholes.

They laugh. Phil shouts at them from the office.

PHIL

Hey! Get to work! I 'aint paying
you to fuck around.

INT. NAIL SALON - DAY

ZOEY MORRIS (mid 20s) pours a coffee in the back of the salon
and walks to an old woman sitting under a hair dryer in a
chair. She hands it to her.

ZOEY

There you go, Rosie.
(she leans in and
whispers)
I put a touch of the good stuff in
there for you.

ROSIE

Oh Zoey you sweet angel.

Zoey makes her way to the front where Livie sits at a
manicure station. Foils wrap around the end of her fingers.
She's changed into jeans and a top but she still wears a
crown.

LIVIE

Can I ask you to take this thing
off my head it's driving me nuts.

Zoey does, working it out from pins and clips.

ZOEY

Girl, I don't know how you can play
around in the dirt like you do and
still manage to live this life as a
Queen. And look good while doing
it.

LIVIE

A girl's gotta stay pretty, even in
all the bullshit.

Zoey sits down and pulls the foils off Livie's fingers.

ZOEY

Especially in the bullshit.

LIVIE

Thanks for doing this last minute.
I can't have these things on for
tonight they're catching in
Blaize's mane.

ZOEY

Oh, honey. You're gonna rip up your
nail beds one of these days.

LIVIE

I bet Jake's happy that Jessie's
sticking around a while. For the
Cadet program and training. Not
running off like the rest of them.

ZOEY

Yeah I think we're all thankful he
made it this far. He turned out
pretty OK for being raised by Jake.
Just the two of them.

LIVIE

Jessie never told me what happened
to his mom. I know they were close.

ZOEY

She just up and left one day. No
letter. No goodbye. Took all her
things. Just, poof.

LIVIE

So did Mr. Mason, right? That's
what Jessie said.

ZOEY

Yeah, those boys have known nothing
but rejection.
(she notes the golden "E"
pendant)
That's pretty. What's the "E" for?

LIVIE

Elena. She's got an "O". We figured
it was smarter than matching
tattoos. I never take this thing
off.

ZOEY

I've got a best friend tattoo on my ankle. I got Snoopy she got Woodstock. I know, so unoriginal.

The door chimes open and Jake walks in. Zoey lights up. He approaches the table. Women in the salon chirp their hellos, Jake remains straight faced. He gives off the classic Jake Mason stoicism he's known for.

ZOEY (CONT'D)

Hello, Detective. Looking for a pedi?

Livie giggles. Jake remains straight faced.

JAKE

Figured we could go for lunch. If you haven't eaten.

ZOEY

A date? In the middle of the day? You're full of surprises, Jacob.

JAKE

I'll wait outside.

He nods politely as he walks back outside and through the haggle of women. His nerves are crackling in the setting.

ROSIE

You marry that boy before I snatch him up, sweetie.

Zoey watches Jake through the window. She knows something's bothering him.

INT. LOUISA'S CAFE - DAY

Jake stares into his coffee mug as Zoey finishes off her lunch. There's a beat of silence. Zoey struggles with it.

ZOEY

Jake, Russell's a little shit but Ed's right. If Ty doesn't want to press charges and Ed's weighing everything else against it, he's right. I'm sorry, but you've got to let it go.

JAKE

It's the start of a landslide, Zo. You pull one thing you slowly start losing control of everything. If Russell gets a pass all of Jayden starts letting it slip.

ZOEY

Look at Jessie. You gave him a pass. He's turned out to be an incredible kid.

JAKE

I didn't give him a pass, the courts did. After he went through the procedures put upon him as a consequence of his actions. Now Jessie's under constant surveillance. We're talking about Russell bypassing all that.

ZOEY

I get it, babe. It's not fair. It's not right, it isn't. I'm sorry you've been asked to do this. I know what it does to you.

He looks at his watch.

JAKE

Anyway, I should get going.

ZOEY

Want me to swing by yours around five?

(Jake looks confused)

The rodeo. We talked about going to that tonight.

JAKE

(he stands and approaches Zoe)

Great. Yeah.

(he kisses the top of her head)

ZOEY

Love you.

JAKE

...you too.

Off Zoey, battling with his rigidness, as she watches him walk out.

EXT. RODEO ARENA - DAY

The grounds are full of people streaming into the outdoor arena. The stands are full. Chutes are teeming with livestock and wranglers. It's high energy, loud and exciting.

A group of female riders circle the arena. One of them is Livie. She carries the American flag pole and wears jeans, a button up long-sleeved shirt, sash and a cowboy hat.

A group of teens in jeans and cowboy hats cluster near the chainlink fence of the arena. Livie grins widely as she rides past them. The group hoots and calls her name. Among the group is Jessie, Dane and Elena.

We watch a few steer wrestling and saddle bronc runs. Catching reactions and playful booing from the group of teens as some contestants fail.

We hear the tinny echo of the announcer escalate with excitement as a barrel racer, Elena, and her horse charge into the arena.

Jessie and Livie stand next to each other. Arms around each others shoulders cheering Elena on.

LIVIE

That's it, Laney! Did you see that?? She inhaled that barrel.

A roar of excitement rises from the group and the stands as Elena races back and out of the arena.

ANNOUNCER

That's Jayden's very own Elena Jacobs coming in at a stellar 17.9 seconds! Let's give her a round of applause, Jayden. Well done! Well done!

The teens cheer and clap proudly.

LIVIE

Beat me by close to three seconds. Shiiiiit, Laney. Good job.

She's incredibly proud.

Jessie sees Zoey approach the lower set of stairs with two Solo cups of beer.

DANE

(nudges Jessie)
Go, man. Ask her.

Jessie runs up and stops her.

JESSIE
Zo, can I ask a huge favor?

ZOEY
Depends...

JESSIE
Can you buy a few cases of beer for them? For the party tonight?

ZOEY
Jessie, that's a bad idea.

JESSIE
Come on, Zo I never ask for anything. This is the last BB Days we're all doing together and everyone's gone. You know I won't be drinking it. But...

Zoey looks at the group.

ZOEY
You wanna be the hero.

JESSIE
Just for once, I'd like to *not* be the cops brother.

Zoey looks back at Jake sitting in the stands, then back to Jessie.

ZOEY
Ok, but I'm driving the truck there, you can follow me in my car. I'll let you roll in with it and trust that you'll leave and be home by 1 a.m. Deal?

JESSIE
...Do you *have* to drive it out there? That's...

ZOEY
Take it or leave it, sweetie.

JESSIE
Ok. Ok. Deal. Thank you. I love you.

She walks away but turns on her heels quick.

ZOEY

Oh, and one more thing. Clean up the place from time to time. For your brother.

He nods and salutes and rejoins his friends.

EXT. RODEO STANDS - DAY

Zoey sits in the seat next to Jake and hands him a beer.

JAKE

What was that about?

ZOEY

Nothing important.

INT. JAKE'S BEDROOM - DAY

Jake lies in bed and slowly opens his eyes. He takes in his room.

Text over frame reads: *"THE MORNING AFTER"*

He slowly gets out of bed.

INT. MASON HOUSE HALL - DAY

Jake steps out of his bedroom door and after a few steps trips over Jessie's boots. He kicks them out of the way and scowls at Jessie's bedroom door.

JAKE

Jesus Christ, kid.

INT. MASON HOUSE KITCHEN - DAY

Jake enters the kitchen. It's a mess. Dirty dishes and emptied food containers litter the counter and table top. It's not a sty, but housekeeping is clearly not a priority.

Jake fumbles for coffee and realizes they're out of filters. He pulls some paper towel off the roll and shoves it into the filter basket. As he pours coffee into it he peers up and looks outside at the driveway.

JAKE

Jessie!!

He moves swiftly to Jessie's room.

INT. MASON HOUSE HALL - DAY

Jake bangs on Jessie's bedroom door.

JAKE

Jessie!! Where's my truck???
(he bangs again)
Where the hell is my truck?

INT. JESSIE'S ROOM - DAY

Jessie lifts a heavy head from his pillow. He's slow to register.

His door swings open and Jake steps in.

JAKE

My truck! Where is it??

JESSIE

The tranny finally blew! I tried to drive it out of the gas station on my way home last night and it wouldn't shift. Had to get Dane to bring the tow truck.

JAKE

(he kicks at Jessie's dresser)
Christ, kid!

JESSIE

You should have brought it to the shop months ago! This isn't my fault!

JAKE

And would you clean this room, for Christ's sake the house smells like Gallaghers shop.
(he storms out of the room)
I'm getting sick of asking you.
Really sick and fucking tired.

Jessie rolls back over and pulls the blanket above his head.

INT. ZOEY'S CAR - DAY

Zoey drives Jake through town.

ZOEY

I...maybe this isn't the *best* time to bring it up but maybe it's the right time...Have you thought anymore about what we talked about? It might be good, for both of you.

JAKE

It's not a good time to have you move in, Zo, not yet. He'd end up driving you nuts and you'd resent me for having to clean up after him. It's not a good idea.

ZOEY

I'm not worried about *him* driving me nuts. If anything he'd have a front against you constantly coming down on him so hard.

Jake looks hard at Zoey.

ZOEY (CONT'D)

He's a kid, Jake. And you're forgetting how good of a kid he is. He chose to do that, for you. He's not old enough to try for himself right now but he sure as hell cares about making you proud. We're both trying here, Jessie and I, and nothing quite meets the mark with you.

Jake stares out the window as they pull into the station parking lot.

ZOEY (CONT'D)

We've been together two years now. You either start moving with the tide and stop resisting everything from everyone, all our imperfections, or you're going to break.

JAKE

Two years? Two years and you think you know Jessie and I? You don't know shit about nothing, Zoey. No matter what you do for however many years it's always going to be Jessie and me. Just us. We got along just fine without you before and we get along with out you now.

Jake steps out of the car, leaving a shocked and hurt Zoey.

INT. JAYDEN POLICE DEPARTMENT BATHROOM - DAY

Jake pushes into the bathroom and slams a hand angrily against a bathroom stall.

He fills his palms with water from the tap and drops his face into it, then looks up at his face.

JAKE

You're a fucking asshole.

A toilet in one of the stalls flushes and Ed walks out. He looks at Jake as he washes his hands.

ED

You got something you wanna talk about? I know a thing or two about dealing with the asshole in the shitter's mirror.

JAKE

I'm good.
(he pushes off and Ed follows)
What's on for today?

INT. JAYDEN POLICE DEPARTMENT - DAY

Jake and Ed walk through the bull pit.

ED

Gallagher's on again about the property line. Judith Mills called again claiming he threatened to "shoot a hole" in her "dyke head" if he catches her on his land again.

JAKE

Why the hell doesn't the guy check the books? That strip of land isn't his. I've tried to show him.

ED

Well you can go try show him again. I'd like you out there dealing with that today.

JAKE
You're kidding. Can't you send a
uni out there?

ED
It's either that or patrol duties
today. Take your pick.

A commotion is heard at the front of the station. We see Phil
at the desk barking orders to a front desk clerk.

ED (CONT'D)
Looks like you can save the gas.
Good luck.

Jake lets out a deep exhale, spins on his feet and makes his
way to the entrance.

INT. JAYDEN POLICE DEPARTMENT FRONT DESK - DAY

Jake approaches Phil and the clerk who's attempting to
placate him. He clocks Jake.

PHIL
You! You and I've got to settle
something or I swear to all that's
Holy...

JAKE
Phil, let's step outside. Come
on...

He guides a fiery Phil out the door, leaving a bull pit of
laughing officers behind.

EXT. JAYDEN POLICE DEPARTMENT PARKING LOT - DAY

Jake follows Phil out of the station.

PHIL
I told Ed if you lot don't do
something about that carpet-
munching bitch and keep her *off* my
property...

JAKE
Phil, I've checked the city
property reports and as far as I
can see that land is on the other
side of the stream which belongs to
Barrett county Idaho, which makes
it Judy's property.
(MORE)

JAKE (CONT'D)

There's no doubt, Phil, you've got to drop this.

PHIL

(he gets up close to
Jake's face)

Awww you listen here you moron...

JAKE

Are you threatening an officer?

PHIL

You 'aint no officer you're a spineless little twerp like your spineless father was. The wife-beating son of a bitch.

JAKE

OK, Phil, you reek like a brew house.

A young officer steps out of a patrol car after parking it.

JAKE (CONT'D)

(to the officer)

Sean can you drive Mr. Gallagher home?

He grabs Phil by the arm and guides him to the back of the car. Phil resists.

PHIL

I don't need this little shit to drive me home I have my own car.

Jake looks over at Phil's Cadillac as Phil falls heavy into the patrol car. He notes a significant dent in the front bumper.

JAKE

What happened to your car, Phil?

PHIL

I hit a cement barricade at the station last night, what's it to ya? What are you gonna do? Get rid of me? Isn't that what you do with people in this town?

(he looks behind Jake)

Isn't that right, Ed?

Ed stands at the top of the steps looking down at them.

ED

Get him home safe, Sean. We'll get your girl towed back to you today, Phil. Go sleep it off.

As the car pulls away Jake joins Ed.

JAKE

I should have locked him up. Let him sleep it off in a cell.

ED

We're going to need them empty for the night.

(as Jake moves to head back inside)

I need you to check in on May Graham. She called in a panic, said Livie didn't make it home last night. No doubt she's with a friend after the pit party last night, but go ease her mind for me, will you?

Jake steps down towards the lot and then remembers.

JAKE

I don't have wheels.

ED

Tranny finally kicked the bucket? I've been telling you to fix it.

JAKE

Yeah you and everybody else.

Ed tosses him his keys.

ED

Take mine until it's running again. I'll get Louisa to pick me up.

INT. ED'S CAR - DAY

Jake opens the car door and sits into it, noting the state of it. Garbage, empty coffee cups and papers litter the floors and seats.

JAKE

Ed, Jesus Christ.

He tosses a bunched up coat on the driver's seat and kicks a to-go cup from under his seat.

EXT. GRAHAM FARM - DAY

Jake pulls into the Graham farm and steps out. May's in the arena grooming a horse and stops when she sees Jake arrive.

Jake meets her at the fence.

JAKE

Morning, May. Livie hasn't shown up yet?

MAY

No, Jake and that's not like her. She never misses a morning with Blaize, Livie's the only one who feeds her. Something's wrong. She would have called or something.

JAKE

You sure she's not crashed out on Elena's couch? They were all at the Cove, sounded like a big night.

MAY

Livie has a ride today, she's not the kind of girl to show up with a hangover. I'm telling you something's going on.

JAKE

What about work? Did you try there?

MAY

Of course I did, but she didn't have a shift all weekend. Louisa gave it to her for the festival she wouldn't have called her in. I've tried everywhere I could think of.

JAKE

I'm going to make a few calls and sort this out for you, Ok?

MAY

I've tried Elena, too, of course. She hasn't seen her since last night. I know Livie's been off the past few months, thought maybe they got into another fight.

JAKE

What's that about?

MAY

(cut into Flashback as she speaks)

I'm sure it's just teenage girl shit. Elena was here helping with getting the hay in, and then they got into it. I'm not sure what about I was on the other side of the field. But they were yelling, then Russell showed up and Elena stormed off. Livie barely came out of her room for a few days, wouldn't take Elena's calls.

EXT. GRAHAM FARM FIELD - DAY

The sun's blazing on a freshly cut field. A tractor makes rounds. A truck with a flatbed circles through.

Livie and Elena throw hay bales onto the flatbed.

Their conversation heats up. They're yelling at each other.

Russell pulls into the edge of the field and lays on the horn. Elena says a few more things to Livie and joins Russell in the truck. They peel out.

END FLASHBACK

EXT. GRAHAM FARM - DAY

JAKE

Have you heard her say anything out of the ordinary? Anything that sticks out?

MAY

She's been threatening to leave for the past several months. To the city. But she'd never just up and leave like that. Not without telling me.

JAKE

OK, I'll check into it. I'll find her, alright? I'll let you know as soon as I hear anything. And let me know when she shows up. I'm sure she will.

Jake turns to leave.

MAY

She's a good girl, Jake. She'd never worry me like this.

JAKE

We'll find her. I promise.

Jake steps back into Ed's car and backs out of the driveway.

INT. MASON HOUSE KITCHEN - DAY

Jessie places garbage off the table into a bag as Jake steps in through the front door. He's tidied up a bit.

JAKE

Wow. Have I entered the wrong home? Is this the Mason residence? And what the hell did you do with Jessie?

JESSIE

Funny guy. How do you start this thing?

He approaches the dishwasher and pokes at a few buttons.

Jake laughs and looks inside it.

JAKE

(gently)

Well, you forgot the pod, for starters.

(he pulls a pod from under the sink)

Hey, better late than never, right?

(he pushes a few buttons)

Cycle. Start. Boom. No more paper plates.

JESSIE

(continues tidying)

What are you doing back?

JAKE

I've got to top up the oil in Ed's car. I've got his old beater until the truck's out of the shop.

JESSIE

That's going to take a few days. Driveshaft's gone too, I just talked to Dane.

Jake groans.

JESSIE (CONT'D)
Shouldn't have pushed it so long.

JAKE
Hey, have you heard from Livie this morning? She didn't make it home last night. May called it in.

JESSIE
Uh, no. She was at the Cove last night, I saw her there.

JAKE
Did she say anything? Anything happen?

JESSIE
Russell showed up and they got into it. Russell's got some kind of beef with her and Elena. He flipped out on Livie. And no, I don't know what it was about. She didn't say.

JAKE
Do you know where she might be today? Any of your crew know?

JESSIE
I haven't talked to anyone other than Dane, and he'd have been too pissed last night to know anything.

JAKE
Ok, well let me know if you hear anything.

Jake grabs a soda from the fridge and steps towards the door.

JESSIE
If you want to ask Russell about it he's racing in the crash-to-pass today. You can find him there.

JAKE
Thinking like a cop already.

He exits.

EXT. CRASH TO PASS TRACK - DAY

We're at the crash-to-pass. The racetrack's a flash of old, scrappy vehicles flying past and crashing into each other. It's loud and exciting.

The hillside is covered end to end, top to bottom with people.

Old, beat up vehicles of various styles and flashy sponsors line the inside oval of the track. Racers and their teams mingle throughout them.

Jake makes his way through them after someone points him in the right direction.

A car pulls up and Russell steps out. He takes off his helmet and we note a gash over his eye.

He gives Jake a smug look.

RUSSELL

You here to try pin another assault charge on me? Didn't work too good for you last time, did it?

JAKE

You can only hide behind daddy for so long, dipshit. Small town politics won't keep you out of federal and that's where you're headed. I'm not here about that. I'm looking for Livie Graham. She didn't get home last night. Nobody can seem to find her.

RUSSELL

What makes you think I'd know?

JAKE

I've got witnesses saying you two got into it last night. What happened to your head?

RUSSELL

(cut into Flashback as
Russell speaks)

That bitch Livie threw a fit and broke a bottle over it last night.

(MORE)

RUSSELL (CONT'D)

She was on me about some shit to do with Elena being too good for me and that she was going to take Elena to the city and get her out of Jayden and I wasn't going to let her threaten me and my fucking girlfriend. She was shit faced out of her head. Everybody saw her throw that bottle at me you can go ahead and ask.

BEGIN FLASHBACK:

EXT. GRAVEL PIT - NIGHT

Russell and Elena sit on a log around the fire. Livie stands in front of them. She's holding a beer bottle. She's heated, yelling. He's taunting her, a smug look on his face. As she yells he becomes increasingly angry and says something.

Elena stands and tries to pull Livie away. Livie resists and Russell continues taunting her.

Suddenly Livie throws the bottle and it shatters on Russell's head. Elena moves to help Russell who's now bleeding from his brow. He pushes her away. Elena leaves and Livie pushes through the crowd in the opposite direction.

Russell watches Livie. Rage building.

END FLASHBACK

EXT. CRASH TO PASS TRACK - DAY

JAKE

And what happened after?

RUSSELL

I don't fucking know, man, she took off and I never saw her again.

A member of Russell's crew runs up to them.

MAN

Hey Russ, prelims start in 10.

RUSSELL

I gotta go. Not wasting any more of my time on that bitch. She's a fucking pervert with some kind of sick obsession for Elena.

(he smirks)

(MORE)

RUSSELL (CONT'D)

That mouth of hers probably got her
in a ditch somewhere.

He walks away and leaves Jake watching him in disgust.

INT. MASON HOUSE LIVING ROOM - NIGHT

Zoey joins Jake on the couch and hands him a microwave
dinner.

JAKE

(playfully)

I thought a woman's touch meant
home cooked meals.

Zoey gives him a look.

ZOEY

Hey, you want the premium
subscription you pay full price.
Although the kitchen's in decent
shape. I might have had the
breathing room to make something in
there tonight.

JAKE

(he looks back at the
kitchen proudly)

Yeah, Jessie did an OK job didn't
he? All those years of drilling
some work ethic into him must be
catching up.

ZOEY

(she smiles knowingly)

Must be. Any word on Livie?

JAKE

No. May says she still hasn't come
home. If she's not back by tonight
we'll have to look into activating
a search tomorrow.

ZOEY

Shouldn't that be happening now? I
don't know her well but Livie's not
your typical teenaged girl. She's
got her head on straight. I can't
see her letting May worry.

JAKE

A seventeen year old MIA over a small-town festival weekend isn't suspicious. Not to the state. Not within a twenty-four hour window.

ZOEY

This is Jayden. It's a small-town. Everyone knows everyone if she was OK you'd think somebody would have seen her.

JAKE

91% of missing kids come home shortly after. That's what they go by. Right now making sure Jayden doesn't fall apart at the seams with this festival trumps an unaccounted for teen.

ZOEY

Poor May.

EXT. FAIR GROUNDS - NIGHT

The fair is a chaotic blur of lights and twisting, spinning amusement rides. The grounds are bustling with people and there's a cacophony of screams and music.

Dane and Fence spin in the Sizzler ride.

Jessie leans against the barricade of one of the rides watching. He's distracted.

Elena approaches with a couple other girls.

ELENA

Jess I've been looking for you all day don't you answer your phone?

JESSIE

Only if it's important.

ELENA

Asshole. I'm looking for Livie. We all are. May's losing her mind and so am I.

JESSIE

Maybe you should ask your boyfriend.

ELENA

Russell knows nothing. Besides, he may talk big but he wouldn't hurt anyone.

JESSIE

Are you sure about that? I saw the way he was talking to her last night.

ELENA

I'm sure. Anyway, if you hear from her let me know?

Jessie nods. He can't look her in the eye. She leaves.

Dane and Fence approach excitedly.

DANE

Dude that ride's insane!

FENCE

It's for toddlers. Waste of three tickets.

DANE

What did Laney want?

JESSIE

...She's looking for Livie.

DANE

She probably split to the city, man. You know she never quits about that.

FENCE

Thinks she's fucking big time.

JESSIE

Fuck off, Fence. She's not wrong.

FENCE

You've always wanted to bone her, Jessie. Not sure why you didn't just...

Jessie grabs the scruff of Fence's hoodie and pulls him up to his face.

JESSIE

Shut your God damned trap, Fence I'm sick of hearing it.

Dane pulls him off Fence.

DANE

Woah woah woah, Jessie. Let him go, man. Dude what's wrong with you?

JESSIE

Nothing's wrong with me. I'm just sick of his shit. Keep Liv out of it!

He storms off. Fence's pride is hurt, embarrassed.

FENCE

Just like your fucking brother, Saint Jessie.

He spits towards Jessie.

EXT. COUNTRY ROAD - NIGHT

Phil's Cadillac drives out of the city through a rural area.

INT. PHIL'S CAR - NIGHT

Phil drives. Country music blasts from the stereo. He sings between swigs of beer.

After a beat he pulls into his driveway and parks.

He sits in his car for a while with the music playing, drinking and looking for a long while at the glove box.

He shuts it off and opens the glove box. He pulls out Livie's phone and examines the picture of Livie and Elena.

Then he steps out of the car, slamming the door behind him.

INT. JAKE'S BEDROOM - DAY

It's early morning. The sun is just coming up. Jake is deeply asleep when his phone rings.

He flinches and takes time to wake up. He slowly reaches for his phone on the side table and pulls it to his ear, eyes still closed.

JAKE

What?

(he raises his head abruptly)

(MORE)

JAKE (CONT'D)

Are they sure...? Where? OK. I'm on my way.

He hangs up.

JAKE (CONT'D)

Fuck.

EXT. WOODS - DAY

Drone shot above a wooded area, opening up to a small clearing that's cordoned off and scattered with a few forensics and officers.

In the center of the clearing is a well.

On the outside of the cordoned area stands a distraught JUDITH MILLS (50s), and a younger man speaking with an officer.

The coroner is busy with a couple others from the forensic team.

Ed stands around an opened well peering down, he's visibly upset.

Jake approaches and peers down the well hesitantly.

ED

Judy found her early this morning walking the property with a surveyor.

Jake paces away from the well attempting to regain his composure.

ED (CONT'D)

They saw the cover had been moved and when they opened it up they...

He walks away too and pulls a tissue from his pocket, wiping his brow.

JAKE

Jesus, what am I going to tell her? What am I going to tell May? And Jessie...?!

He props his hands on his knees and takes a breath.

ED

I can tell May on my own, Jake. You can go deal with Jessie.

JAKE

No, no I'm coming with you...I
promised May I'd find her.

Ed begins ordering the officers and we finally see inside the well.

Livie's lifeless body sits at the bottom of the well. Her position slumped, her head facing straight up to the sky, pale eyes wide open. She's covered in blood.

Drone shot pulls back and above the woods again. We watch as everyone around moves in slow motion. Jake moves away, followed shortly after by Ed.

EXT. GRAHAM FARM - DAY

All happens in slow motion and silence. Ethereal score over this scene.

Ed and Jake pull into the driveway. May is in the garden and sees them pull in.

She slowly moves towards them. When Jake steps out and looks at her she freezes. She knows.

Her face drops in agony and as if hit in the stomach she drops her basket and falls to her knees.

We see May SCREAM. Jake and Ed rush over to her. Jake pulls her close and she clings to Jake in tears as Ed joins them.

INT. MASON HOUSE KITCHEN - DAY

Music carries over with no dialogue in this scene.

Jake steps in. Jessie steps out of the hall and sees Jake.

Jake says something to Jessie. Jessie's in disbelief.

He tries to brace himself against the wall but loses his balance.

Jake moves to him and grips him as he falls against the wall in tears.

He hits at Jake angrily and Jake grabs his arms, pulling him in close. Jessie's hysterically crying.

INT. COUNTY MEDICAL EXAMINER ROOM - DAY

Livie lies on the table, covered to the collarbone. Jake and Ed stand off to one side.

The PATHOLOGIST (50s) stands over her, sliding the cover off out of frame.

We momentarily show tights of Livie's body traced by the coroner's gloved hand as she indicates the markings.

PATHOLOGIST

This is just preliminary. I'll know more once tox and histology comes back. There's significant bruising to her left side suggesting blunt force trauma. But if I had to guess the major impact to the back of the head would have been the cause of death. There are additional strikes to the back and head, but those were made antemortem. One thing that stood out as inconsistent with the rest of the injuries is this contusion on her cheek, and a puncture wound to her temple. Meaning the impact was significant but less damaging than what we see here and at the back of her head. No indication of sexual assault so you can rule that out.

ED

Can you approximate a time of death?

PATHOLOGIST

Based on lividity and body temperature... I'd put it at roughly twenty-four hours prior to recovery. Give or take a few.

Jake breathes out heavy and hangs his head.

JAKE

Any defensive wounds?

PATHOLOGIST

Scratches under the nails. Minor. We'll see if anything comes back.

ED
Anything else we should know right now?

PATHOLOGIST
She didn't die instantly. The poor thing would have been in unimaginable pain until she finally did.

Jake paces away and stares at the wall.

ED
(to the pathologist)
Thank you. Let us know when you hear back from the lab.

PATHOLOGIST
Will do.

Ed follows Jake out of the room.

EXT. LHEMI COUNTY RURAL ROAD - DAY

Ed's car drives down the road.

INT. ED'S CAR - DAY

Ed drives and Jake sits in the passenger seat looking out the window.

ED
Reports confirm that that well sits on Judith Mill's property, but she's got a solid alibi. Apparently she was at some cattle auction in Laramie Friday night.

JAKE
I wouldn't have assumed she had anything to do with it. As far as Phil's concerned that property's his.

Jake's lost in thought.

ED
What's on your mind. I know you're thinking something.

JAKE

Phil's bumper was bent up pretty bad Saturday morning. I noticed it in the lot before we sent him home. He said he hit a barricade the night before, but...

ED

Sounds like Phil.

JAKE

I don't know, it's not sitting right with me. I think we should bring him in. See if we can get more out of him.

Ed considers a beat.

JAKE (CONT'D)

What else have we got?

ED

You've got a hunch from a drunk's bent up fender.

JAKE

Ed, Phil's house is less than a mile from the pit which is the last place anyone saw Livie. That's cause.

ED

Fine. Pull him in, but reel in your chatter and let him do most of the talking. Don't make this bigger than it already is.

INT. PHIL'S HOUSE - DAY

Phil's at the table eating lunch watching the TV. He sees a patrol car pull up followed by a tow truck.

He stands up quickly, spilling his food.

PHIL

Fucking Christ...

He looks one more time out the window and sees Jake stepping out and walking to his car to examine it.

We see a pig pen just in behind.

He moves quickly to a hutch in the kitchen and opens it. He pulls out Livie's phone and darts around the kitchen, looking out the window every few seconds while searching for a place to hide the phone.

He settles on a loose floor board.

There's a knock on the front door.

Phil answers it.

It's a young uniformed officer. Jake turns from the car and smiles to Phil, making his way to them.

JAKE
Good morning, Phil.

PHIL
What the fuck you doing here? I
'aint done nothin wrong.

JAKE
If that's true you can tell us all
about it down at the station.

The tow truck driver has backed up to the front end of Phil's car. The driver gets out and puts his gloves on.

JAKE (CONT'D)
Rack it up, Tito.

PHIL
You 'aint got no right. Tito get
your God damned hands off my car.

Jake smirks at Phil.

OFFICER
Come on, Phil. Let's just get this
over with, huh?

INT. LOUISA'S CAFE - DAY

The cafe is full with the lunch crowd.

Jake stands at the til paying for a coffee to go. Louisa takes his money. She's devastated.

LOUISA
I almost couldn't make it in today.
Our sweet little, Livie. Who the
hell would do that to her?

JAKE

We're trying to find that out.

LOUISA

Ed told me you've got Phil in for it. I think that's a stretch, even for Phil. The man's an idiot but he's not capable of murder.

JAKE

Everyone's capable, Louisa.

She pauses. That silenced her. Jake turns away but Louisa stops him.

LOUISA

Jake, you know Phil was good to your momma. They were close, those two.

(Jake paces back slowly.

Half shock, half laugh)

They were. He treated her like a Queen and was there to help every chance he could, whenever your daddy...well...just be gentle with him. He was kind to her, and she didn't get a lot of that.

JAKE

OK. I'll keep that in mind.

He raises his cup to her as a thank you and walks out, processing in disbelief.

INT. INTERROGATION ROOM - DAY

Phil sits nervously at the table in a sweatshirt and matching pants. He looks pale and scared.

Jake enters with papers and a coffee. He sits across from Phil.

JAKE

You sure you don't want a lawyer here with you, Phil?

PHIL

I can't afford no lawyer. Where the hell are they taking my clothes?

JAKE

You might have done us a favor, being a tad on the unhygienic side.

(MORE)

JAKE (CONT'D)

I noticed you've been in the same clothes since Friday. If you didn't do anything you'll be in the clear.

PHIL

What's that got to do with anyone? I didn't kill her.

JAKE

Kill who? I didn't say anything about anyone being killed.

Phil retracts a little. Nerves rattled.

PHIL

It's a small town. Word gets around. You forget I live next to that old dyke. Was her property they found some body, 'aint that right?

JAKE

Her property? You've changed your story now?

PHIL

I was getting my mail from the post box and she stopped on the side of the road. Felt compelled to let me know she found that young Graham girl.

JAKE

Where were you Friday night between midnight and 5 a.m.?

PHIL

I was asleep.

JAKE

And before that?

PHIL

I had a few drinks at Hitches, got some gas and drove home.

JAKE

What time was that?

PHIL

Late.

JAKE

That's not a time.

PHIL
Before midnight.

JAKE
Can anyone confirm that? That you
were home, asleep, between the
hours of 12 a.m. and 5 a.m.

PHIL
The pigs.

JAKE
(he's annoyed already)
Anyone else, Phil?

PHIL
My God damned meatloaf!

Jake breathes in deep through his nose.

JAKE
Let's talk about that dent in your
bumper. How did that happen?

PHIL
I told you, I hit a cement
barricade at the station.

JAKE
That's quite the dent, Phil. You're
telling me a cement barricade bent
up your bumper that badly?

PHIL
Have you ever drove those roads
drunk?! Those things, they jump out
at ya...marks are always bigger
than ya think.

Jake takes a drink from his coffee, curbing his anger.

PHIL (CONT'D)
You ought to be talkin to that
blonde little thing, Elena Jacobs.
They got into it like two mad hens
outside the rodeo grounds that
night. At each other's throats.

JAKE
What are you talking about?

PHIL
I was hauling the last load of
livestock off the grounds.

(MORE)

PHIL (CONT'D)

Before I got in the truck I heard them screamin' and hollerin' and Elena pushed that Graham girl. Fell down, too. Hard. I was gonna go intervene but then Kent's little prick of a kid came up...

JAKE

Russell? You saw Russell with them?

PHIL

Then I got into the truck and drove away. Didn't bother sticking around to see more.

JAKE

Real Samaritan aren't you Phil?

PHIL

Hey! It 'aint my job to be protecting the people of Jayden. You ought to be out there keeping hands in pockets! I've had things out the back of my car go missing the past few days. Kids no doubt, stealing things that don't belong to them.

Jake slams a palm on the table, shocking Phil.

JAKE

I couldn't give a *shit* about your garbage, Phil. A girl's dead.
(he grabs his paperwork
and rises)
We're keeping your car.

PHIL

You can't do that!

JAKE

We can.

He steps away.

PHIL

How you came from someone as wonderful as your momma escapes me. She'd be ashamed of you.

Jake spins on his feet and strides back. Finger pointed to Phil.

JAKE

You don't get to talk about her.

PHIL

She was the kind of woman people protected. She was good. Too good for the likes of your daddy. Corrupt bastard pig he was.

(Jake walks away)

You ask Ed about what happens to people like that in Jayden. You ask him!

Jake slams the door on the way out.

INT. JAYDEN POLICE DEPARTMENT HALL - DAY

Jake steps into the hall and Ed joins him from another room.

JAKE

What the hell's he on about, Ed, that's the second time he's brought that up.

ED

He's just moaning about all the times I've locked him up over the years. He's got a score to settle, the dumb shit.

JAKE

My mom didn't actually talk to him, or have anything to do with him...?
(Ed's silent)

Wow...I remember her having some class.

ED

Hey now...he hasn't always been a dumb shit. Get on over to the Jacobs' house and talk to Elena.

JAKE

Yeah that's my next stop. Mind if I take your car?

ED

Long as you don't beat the girl up too bad.

JAKE

I might have to give it a good cleaning out the muffins in the back seat are growing legs.

ED

Aaah, you leave it the way you found it. I'll get around to it one day.

(as Jake heads off to the door)

And go easy on Elena, she just lost her best friend today.

EXT. JACOBS FARM - DAY

Jake pulls in and parks in front of the house.

EVELYN JACOBS (late 40s) is on the front porch sweeping and sees him pull up.

Jake steps out.

JAKE

Morning, Evelyn. Is Elena home? I'd like to speak with her. If that's OK.

EVELYN

Sure, she's inside. I'm not sure how much help she'll be to you I can't get anything out of her.

Evelyn opens the door and leads Jake in.

INT. JACOBS HOUSE LIVING ROOM - DAY

Jake follows Evelyn in and sees Elena curled up on the couch covered in a blanket and clutching a pillow.

Evelyn gently taps Elena's feet and Elena sits up slowly.

EVELYN

(to Jake)

I'll go put the coffee on. Leave you two for a bit.

She exits.

Jake gingerly sits down on the chair next to the couch. Elena's face is red and her hair's a mess.

JAKE

Elena, I'm sorry to have to come here but I need to ask you a few things about Friday night.

ELENA

If it gets the monster who did that to her.

JAKE

I'm sure we will. That's what we're trying to do. Can you tell me what happened Friday night, at the Cove. When did you last see Livie?

ELENA

Liv and Russell got into it. I left one way and Liv walked off in the other direction. I think Russell got up and followed her.

JAKE

You think?

ELENA

One of my friends said she'd drive me home. When I got in her car I saw Russell was walking the same direction Liv did. That's all I saw.

JAKE

Can you tell me what they were fighting about?

Elena hesitates and looks in the direction of the kitchen.

ELENA

Liv and I...we were planning on moving to the city together. We...
(she looks to the kitchen again)
I loved her. She loved me. You know? We have for a long time.

Jake processes this.

She pulls a folded up letter from her hoodie pocket and hands it to Jake.

Jake unfolds it.

The letter reads:

Laney, I can't believe we're leaving next month! We can finally get in the truck and drive away from this town. I'm yours forever and always. Liv

ELENA (CONT'D)

Russell found that Friday morning and lost his mind. He was seething all day and when he saw her at the Cove he threatened her.

(she pulls her phone up)

Russell sent me this Friday afternoon.

She plays the voicemail.

RUSSELL (V.O.)

You and that whore are going straight to hell, Laney. If I see you two together again I'll fucking bury the bitch.

ELENA

It's Russell you should be chasing down. I think he did something to her.

JAKE

I have a witness that saw you and Elena at the rodeo grounds, before the party. Sounds like you two got pretty heated.

ELENA

I told her we had to lay low, after that message. We had to be careful. She didn't want us hiding any more than we already were.

JAKE

It got physical?

ELENA

(through tears)

I saw Russell coming and I just did it. I pushed her. As if it would stop him from hurting her. Show him I didn't give a shit. I can't stop thinking about doing that to her now.

JAKE

Did Russell do anything to her then?

ELENA

No, a group of wranglers came out of the barn. If they hadn't he might have. It gave me time to drag him away.

JAKE

And at the party, Russell said she broke a bottle on his head. That true?

ELENA

What?! No. She threw a bottle but not at him. It landed on the log we were sitting on. Liv would never do that...Then I got up and left them. I was sick of seeing them at each others' throats all the time. They never liked each other, but that day was different...And I wish to God I could go back and walk away with her. But I left her alone. We promised we'd never do that to each other.

JAKE

How was Russell the next day? Saturday.

ELENA

He didn't pick me up for work the next morning. I couldn't reach him. Didn't hear from him all morning then he finally called mid-afternoon. I asked him where he was and he brushed it off, all angry like.

Evelyn enters with two mugs of coffee and hands one to Jake.

ELENA (CONT'D)

Promise me you'll find him.

Jake nods, head reeling with the new version of the story.

JAKE

I'm going to do everything I can.

EXT. MOORE HOME - DAY

Jake approaches the front door and knocks. It's opened by KAREN MOORE (50S). She's shark-like.

Her hair is tightly pulled back. She wears a skirt and matching suit jacket. She looks him up and down smugly.

JAKE

Karen...Is Russell around?

KAREN

No. He's out on a job. What's this about?

JAKE

Just wanted to ask him some questions. New information has come to light...

KAREN

Is he under arrest, Detective?

JAKE

Not yet, no. I'm just here to discuss an altercation that happened at the Cove Friday night between Livie Graham and your son.

KAREN

Between teenagers who drank too much at a party the weekend of a festival. That's not an altercation, that's teenage hormones and small-town gossip.

JAKE

I'm just doing my job, here. Trying to get all the evidence straight. Nobody's accusing anyone of anything.

KAREN

Then why are you standing on my porch?

JAKE

A girl's dead.

She doesn't flinch. She's cold and calculating.

KAREN

And if you rush this you risk destroying another innocent life. If you have no evidence or probable cause, and no warrant, you're wasting your time here.

(MORE)

KAREN (CONT'D)

Go back to your desk and do your job properly, hmmm? Russell owes no favors to the Jayden police.

She closes the door in his face. Jake stands there longer than he should, before turning slowly and walking back to the car.

INT. GALLAGHER AUTO SHOP - DAY

Dane is tightening a bolt under the hood of a car and looks up when he sees Ed's car pull in. Jake steps out.

Jake's truck is parked outside at the edge of the lot.

JAKE

Hey Dane.
(he nods in the direction
of his truck)
Does that mean she's ready to go?

DANE

That means we're still waiting for a part.

JAKE

You're kidding. Hasn't he hired any other mechanics yet?

DANE

Nope. Gallaghers a piss tank half the time and when Jessie takes off early almost every day...
(he points to himself)
...this is all you got.

JAKE

Where did he take off to this time?

DANE

I don't know. He's taking it hard...Livie. All he told me was that he needed to go where he could breathe. Whatever that means.

JAKE

OK. Thanks Dane. Let me know when you're done with my truck.

Jake gets back in the car and drives out.

EXT. LAKE ENTRANCE - DAY

Drone shot of Ed's car as it drives down a rural road and pulls over to park against the tree line.

He gets out, pulling a box of beer out with him, and walks down a narrow path into the trees.

EXT. LAKE - DAY

Jessie sits next to the waters edge staring out at the lake.

Jake emerges from behind him. He sits next to Jessie and pulls a beer out. He opens it and passes it to Jessie.

JESSIE

Seriously?

JAKE

I figured if there was ever a time to break the rules it's now.

Jessie doesn't take it right away.

JAKE (CONT'D)

Go on. Nobodies lookin.

Jessie smiles and takes it. Jake opens a beer for himself and they look out to the lake for a beat.

JESSIE

How did you find me?

JAKE

It's Mom's spot. She'd take us here when things got rough with Dad, somewhere we could "breathe" and not smell Jameson.

JESSIE

Sounds stupid...but it's the only place I can still remember what she looks like. I can feel her out here.

JAKE

Well, you were five when she left. I'm sure she's just quick flashes now.

JESSIE

You say it like she left on purpose.

JAKE

You don't remember, Jess. Dad beat her one last time and put her in the hospital. When she got out she packed her bags, took most of her things, and split. I was fifteen, I have a clearer picture of what it looked like.

JESSIE

You think she actually left us with that asshole.

JAKE

Dad didn't hurt *us*. Not physically anyway. She knew we'd be ok with him.

JESSIE

But you think she'd just leave and not want us with her?

JAKE

She was thirty-eight. No job. No family. Nowhere to live. We would have been worse off. We've talked about this, kid. She made a choice.

JESSIE

She had no choice.

JAKE

That's what you don't get, still. No matter how many times I tell you, we've all got choices. You make the right one life hits a little less hard.

JESSIE

I don't think it's that easy.

There's a long silence. Jessie's deep in thought.

JESSIE (CONT'D)

And what about Dad? What kind of choice did he have?

JAKE

Dad got sick of this town and fucked off, as soon as he knew I was old enough to raise you. He had no reason to leave he was just a fucking piece of shit.

JESSIE

Maybe we're just easy to leave behind.

JAKE

How are you doing?

JESSIE

I don't wanna talk about it, Jake. If that's alright.

JAKE

OK...

(he clears his throat, and awkwardly delivers)

You know I'm proud of you. All the work you've been doing. You put your head down and followed through. The cadets, the job.

(Jessie can't look him in the eye)

You're a good kid, Jess. People leaving has shit to do with you.

Jessie's eyes remain locked on the water. His eyes fill with tears and he chokes back crying.

Jake puts a hand around the back of his neck and squeezes tenderly and leans forward to force Jessie's acknowledgement.

Jessie finally turns to him.

JAKE (CONT'D)

OK? Nothing to do with you.

Jessie finally breaks down and Jake pulls him in, fighting his own tears.

JESSIE

Fuck, Jake. Livie...she...

He's sobbing.

JAKE

I know. I know. One day we'll get the fuck out of this place and buy a farm down in Tennessee with a corn field. Get a golden retriever named Maizie? Hey?

(Jake holds him tighter as Jessie cries)

It's OK. It's OK. I know.

We pull back and fill the frame with a wide of Jake and Jessie, the beach and the water.

INT. JAYDEN POLICE DEPARTMENT - DAY

Jake walks through the bull pit to his desk. Ed appears from the hall heading to his office.

ED
Jake, my office.

Jake follows him.

ED (CONT'D)
(points to the door)
Shut it.

Jake does.

JAKE
Ed, if this is about...

ED
No, no, no you listen to me. What have I asked you to do? I've only ever asked one thing from you. Tell me what it is.

JAKE
I don't know Ed, "make it a double and get an extra turnover"?

ED
Knock off the wise cracks, Jake. Karen Moore, earlier this afternoon. She called telling me you wasted her time, and mine as she so defensibly instructed, by going to her house demanding Russell speak with you. Karen Moore, of all the fucking people. She's Kent's God damned wife, not to mention a power-house lawyer. The woman's a fucking barracuda, Jake, and you're making me look like a third rate police chief who can't keep his troops in line.

JAKE
Ed, I just went there to clear up a couple facts. I wasn't planning on grilling him.

ED

It don't matter. And I shouldn't have to remind you it's people like her who can threaten civil lawsuits and force settlements that blow holes in our budgets. You leave Russell alone!

JAKE

Something's not sitting right with me and that kid. You're telling me I just bury it? If I knew the law was going to be a series of looking the other way and going against my instincts to do the right thing I never would have signed up!

Officers and clerks in the bull pit stare into Ed's office as the argument escalates.

ED

You know what Jake? I'm gonna tell you a little story. My nephew, Trent, is an engineer now, and he's been telling me about all the brilliant ways high rises are built. They got those flexible steel frames and rubber and lead pads so when an earthquake hits the building won't collapse. All the most successful people are built just the same, kid. If you don't learn to let go of your unyielding ways your whole world's going to blow up.

JAKE

Earthquakes? We're talking about earthquakes, Ed? It's fucking story time, now is it? Who exactly are you protecting in this town? Has it occurred to you that you might be on the wrong fucking side?

ED

This isn't about sides it's about knowing the difference between waging a battle and being called to one. And the rest of the time it's about learning how to exist somewhere in the middle. You're so rigid you're bound to break wherever you end up.

(MORE)

ED (CONT'D)
 (he stands, fired up, and
 paces to the window)
 Christ!

An officer knocks reservedly on the door.

ED (CONT'D)
 What?!

The door opens and an officer peers in holding a folder.

OFFICER
 Chief. The lab results on Livie
 Graham just came in.

Jake snatches the folder and opens it. He reads for a beat,
 then tosses it on Ed's desk.

JAKE
 This ought to trump your unbending
 building theory.

Ed lifts the folder and reads the content. He sighs.

JAKE (CONT'D)
 (as he turns to leave)
 I'm getting a search warrant for
 bodily examination and I'm
 questioning him.

ED
 (calling out after Jake)
 Not alone, Jake. I'm with you in
 that room!

INT. INTERROGATION ROOM - NIGHT

Russell sits at the table with Karen next to him.

Jake enters with a folder, followed by Ed. Ed and Jake sit
 across from them.

An officer mans the door against the wall.

Russell looks small. Nervous.

Jake presses the record button on the audio recorder.

JAKE
 Interview room two. Detective Jake
 Mason and Chief Ed Howell present.
 Interviewing Russell Moore. Counsel
 Karen Moore present.
 (MORE)

JAKE (CONT'D)

The date is June 3rd, 2026. Time is nineteen thirty-two. Russell, can you explain what it is you and Livie Graham were arguing about around midnight at the Cove Friday night?

Russell looks at Karen, uncertain. She nods.

RUSSELL

She was getting in my face about Elena. Telling me Elena was wasting her time with me and that she was planning on leaving me in July.

JAKE

Witnesses said it escalated.

KAREN

That's not a question. It's an assertion, Detective Mason.

JAKE

(eyes hard on Karen)
Did it escalate, Mr. Moore?

RUSSELL

Yeah, the bitch threw a bottle at my head.

KAREN

Russell.

She gives him a look.

RUSSELL

I've already told you what happened.

He points to his head.

RUSSELL (CONT'D)

She chucked her beer bottle and it slashed my forehead. Everyone saw it happen.

JAKE

I have witnesses stating the bottle was thrown at the log you were sitting on. Next to you. Not on your head.

KAREN

Do you have evidence, footage, that confirms either of these scenarios? If I *was* to wager I'd say the wound on his head might be evidence *against* your witness statements.

JAKE

(he disregards, keeping his eyes on Russell)
We found your DNA under Livie Graham's nails and on her clothing. Can you explain that?

Russell pales. He's crumbling against the pressure.

KAREN

Don't answer that.

RUSSELL

Mom.

KAREN

Not another word.

Jake leans back.

JAKE

We're getting a warrant for a body exam. See where Livie's nails left a mark.

Ed gives him a look.

Russell's whirling. Eyes panicked.

KAREN

You'll do that in court.

JAKE

Already in motion.

Russell's breathing intensifies.

Karen turns to Ed.

KAREN

You authorizing this?

ED

Based on the evidence, yes.

KAREN

Then my client is invoking his
right to remain silent.

She stands and pulls at Russell's sleeve.

RUSSELL

I didn't kill her.

KAREN

Russell, we're leaving.

JAKE

Not tonight. Not with him.

KAREN

Excuse me?

JAKE

(he holds his eyes on
Russell)
You're being held pending a judges
review.

RUSSELL

(he looks up at Karen)
But you said...

KAREN

Russell, shut up.
(she looks hard at Jake
and Ed)
If you're wrong...

ED

Then we'll answer for it.

RUSSELL

No wait, wait! I want to talk. I
want to tell you the truth.

KAREN

Russell!

RUSSELL

(he keeps his eyes
earnestly on Jake)
We did get into a fight, me and
Livie. But that's not how I got
this...

He gestures to his forehead and struggles against breaking
down.

KAREN

Russell if you don't quit I can't help you.

RUSSELL

(flashback plays over his lines)

Livie was lipping me off like she always did. I was drunk. We were all drunk. I couldn't stand looking at her. She was a pervert trying to turn Elena against me. She fucked off and I followed her. She wouldn't stop screaming and I got mad and slapped her. She fell and hit her head, I think. But she was alive when I left her. I checked. And I didn't put her in that well, the one they found her in like they're saying! I didn't do that!!

BEGIN FLASHBACK

EXT. GRAVEL PIT - NIGHT

Livie walks away from Russell as Elena leaves in the other direction. Russell watches Livie leave and stands, pushing through the crowd to follow Livie.

At the edge of the pit near the tree line he catches up to her. She's just getting off the phone with someone. She's crying.

He's calling after her as Livie looks back and enters the woods down a path.

Russell continues to follow her. Livie begins running, yelling back at him.

LIVIE

Fuck off, Russ.

Russell continues chasing her, anger rising.

He finally catches up to her as she nears an embankment and pulls her back to him. She struggles, slapping and clawing at his chest. He slaps her across the cheek and she falls, hitting her temple against a rock and slumping to the ground unconscious.

He stands over her, spits on her, and walks away.

END FLASHBACK

INT. INTERROGATION ROOM - NIGHT

The silence in the room is heavy.

JAKE

Interview terminated at nineteen
thirty-six.

(to Russell)

You're being charged with
aggravated assault.

RUSSELL

No, I didn't kill her. I was just
trying to scare her.

Jake rises and grabs his folder and moves for the door. The
officer standing by opens it.

JAKE

(to the officer)

Book him.

RUSSELL

But I didn't do anything!

Ed follows Jake out.

INT. HITCHES BAR - NIGHT

Jake and Zoey sit at a table drinking.

ZOEY

(processing)

And he just left her there?

JAKE

He claims he checked to make sure
she was still alive before he
finally did, but yeah.

ZOEY

That kids always been a piece of
shit but that's something else.

JAKE

Thing is I believe him. I don't
think he actually killed her. His
story goes with the wounds to her
face, but everything else...

Jake slips deep into thought.

ZOEY

I'm grabbing us a couple more
beers.

She gets up and heads to the bar just as Louisa steps up to
the table. She's dressed up.

LOUISA

Hi Jake how are you?

JAKE

Well you look incredible.

LOUISA

Yeah it's a night out with the
ladies. Faye's birthday.

(she indicates a table
full of older women)

Listen, honey I wanted to talk to
you about that uptight husband of
mine. Go easy on him? This whole
thing's brought up bad memories.

She points to a framed photo on the wall of a group of men
from years ago drinking in Hitches. Their arms around each
other.

LOUISA (CONT'D)

Seeing little Livie like that, he
keeps seeing your Momma. All those
visits to the hospital after your
Dad...so many times. He loved her
like a sister, so you can imagine
what it was like for Ed, working
alongside that man.

Jake stares at the photo. We're tight on a man, his dad. He
wears an old baseball hat with a distinct design on it. It
reads "Jayden Men's Club" with a lion cracking a whip.

Zoey arrives with beers and kisses Louisa, joining Jake at
the table again.

JAKE

I didn't realize Ed was so
involved.

LOUISA

In more ways than you realize. He
took the weight of that man's evil
most times. Protected your momma
and you two boys.

(she looks at Jake hard)

We all have our demons, honey.

(MORE)

LOUISA (CONT'D)

Give Eddie a little patience now,
alright? I'll leave you two. Enjoy
your night.

She returns to her table.

ZOEY

What was that about?

Jake's processing her words. His face tight with confusion.
He stares again at the picture.

Zoey turns to look.

ZOEY (CONT'D)

Of all tables to sit at I pick the
one with that asshole.

JAKE

That fucking hat. I hated that
thing.

We're tight on his dad's face.

JAKE (CONT'D)

Do you think I'm like him? Just
another stubborn asshole set in my
ways.

ZOEY

Jake, you're nothing like that
piece of shit...Stubborn maybe,
yeah, but not even close, baby.
Come on.

JAKE

You think I'm stubborn?

ZOEY

(she treads gently)

I...think...sometimes you expect
too much from people. A certain
level of perfection, maybe.

(he's confused)

You don't let a lot slide, is what
I'm saying. You do that for people
you love. For instance, you
secretly love I Saw the Sign by Ace
of Base but I'm not holding that
against you. I'll take that one to
the grave, because I love you.

She smiles. He laughs softly.

ZOEY (CONT'D)

I forgot to mention. I'm taking on a few houses for May right now. She needs it. For the love of God can one of those houses be yours? Jessie did his best but it still reeks like boys in there.

Jake's phone chimes.

He looks at the message and his face hardens.

JAKE

When it rains it fucking pours.

He gets up and kisses Zoey.

JAKE (CONT'D)

I've got to get to the station.

He leaves.

INT. JAYDEN POLICE DEPARTMENT - NIGHT

Jake walks in through the front doors where an officer waits holding a folder. He hands it to Jake and joins him as they walk.

OFFICER

It's a positive match to her blood. Found all over the front bumper and grill.

JAKE

Fucking Phil Gallagher.

OFFICER

He's in room one.

Before he can go further a middle-aged woman and Dane stop him. Dane looks nervous.

WOMAN

Jake, I'm sorry. Dane should have come to you sooner with this.

(she looks at Dane sternly)

Tell him.

DANE

I didn't think anything of it at the time, but when we left the party I saw Phil's car flying down the dirt road. Just before the pit turn off.

JAKE

What time was this?

DANE

I don't know, around 2:30 in the morning.

He nods but says nothing and walks away.

DANE (CONT'D)

(calling after him)

Sorry Jake I should have told you.

INT. INTERROGATION ROOM - NIGHT

Jake slams a photo of Livie on the coroner's table in front of Phil who sits across from him.

PHIL

Christ!!

He pushes the picture and turns his head away visibly distraught.

Jake doesn't sit. He hovers over Phil across from him.

JAKE

You wanna talk now, Phil?! You tell me what happened. Her blood was all over the front end of your car.

PHIL

I swear I know nothing about that!

JAKE

Your car was seen flying down the pit road at 0230 Saturday morning. Explain that!

(Phil processes)

You're starting to run out of excuses and all the facts are piling up against you.

PHIL

I was in bed before 1 am! I hit the curb in the station and I went right home. That's the truth.

JAKE

The only truth I know for certain is that Livie Graham was hit by your car, her body was found on land you've been claiming's yours...

PHIL

It 'aint mine. It's that bitch...

Jake grabs him by the shirt and pulls him close to your face. Ed walks in.

JAKE

And a whole town grieving because of what you did! You lying piece of fucking shit!

Ed pulls him off.

ED

Jake! Enough!

He pushes Jake out the door.

INT. INTERROGATION ROOM 2 - NIGHT

Ed slams the door. Jake's raging.

ED

Get your self together, Jake, for Christ's sake! You're not helping any of us pulling shit like that!

JAKE

He did it. He did it and you know it.

ED

Do you have to live as long as I have to learn nothing's as it seems. There's always more at play. More details you haven't come to know yet.

JAKE

Spare me the sanctimonious bull shit!

(MORE)

JAKE (CONT'D)

I'm getting sick of you pinning me in a corner every time I try to do my fucking job, Ed!

ED

It's for your own good! I know what happens when you lose control.

JAKE

What are you implying? What, suddenly I'm my old man? Fuck you!

ED

Not what I meant but it looks like the apple didn't fall far.

JAKE

You know nothing! I raised Jessie. I keep my job with integrity. I stayed! When everybody else left I stayed, Ed.

The rage escalates in the room. It's growing and palpable.

ED

I know it, Kid. I was there.

JAKE

Oh big deal you threw us a lasagne once in a while. Gave us a lift to school and work sometimes when it suited you you're no saint.

ED

Careful, Jake, you ungrateful little shit.

JAKE

Grateful? What should I be grateful for? I've done it all just fine on my own with little help from this town.

ED

Right, big man Jake junior claiming it's all on him. One man fucking show over here.

JAKE

Who took over when Mom left? When Dad took off? It wasn't Jayden. Nobody gave a shit. And it sure as hell wasn't you.

ED
Your Mom didn't leave, Jake.

JAKE
She did! She took her things and
left us.

ED
She's dead!

He blurts the words out as if he's been holding them back for years. A blunt silence charges the room. A long beat.

Ed can't look him in the eye.

JAKE
What did you say?

Ed paces, breathing heavy, instantly regretting his words.

ED
She's dead. She was killed. Your
dad, he...

JAKE
What did you say?!

ED
He killed her and made everyone
think she ran off. Me included...

Jake charges him, pinning him against the wall. Ed doesn't fight it. He's breaking down.

JAKE
(his voice breaking)
You knew?!

ED
No, I didn't know. Not right away.
Not for years.

JAKE
And you let him go?!

ED
No. He...

JAKE
(shoves him harder against
the wall.)
He what, Ed?

Jake breaks down against him. Their faces tight.

ED

He...he left. He disappeared before
I could...

JAKE

And you didn't tell me?

ED

You were doing so well. Better,
when he left. I knew it wasn't
going to serve you, knowing. The
anger would have destroyed you.

JAKE

The anger?...

He lets him go and paces away.

ED

So I kept it from you. I held onto
it.

JAKE

I had every right to that anger. It
was mine! You didn't protect me
from it, you fucking coward. You
just fueled it with questions.
Betrayal.

ED

Jake, I'm sorry. I...

Jake looks like he's been hit by a truck.

JAKE

Who else knows?
(Ed remains silent)
Who else knows?!?!

ED

Gallagher. He was there when your
dad confessed to it. But your dad,
he...he was so drunk we thought he
was talking shit at first.

JAKE

And you just let him go?

Ed's eyes fall to the ground. He's holding back.

Jake shakes his head in disbelief.

JAKE (CONT'D)

You better hope you track him down
before I do.

He rushes out of the room.

EXT. MASON HOUSE - NIGHT

Jake peels into the driveway.

INT. MASON HOUSE - NIGHT

Jake enters the house in a rage. He stops and looks around before violently dragging framed family photos from the wall.

He swipes stacked items from the top of a hutch before opening it and doing the same to the contents inside.

Boxes and photo albums fall out and scatter. He does the same to items on the table.

He punches the wall and screams, breathing heavily against the wall.

He rolls away from the wall facing the inside of the house and takes in the mess he's made.

He kicks at the mess of photos and one of them holds his gaze. He lowers and lifts it.

It's a beautiful picture of his laughing mom holding two smiling boys.

His face softens. He cries and slumps against the hutch holding the picture.

He looks down and sees a picture of his dad. His dad is wearing the same hat, fishing at the lake. Young Jake and Jessie are with him.

He lifts more photos. His dad's smug face hardens Jake. He lifts one more of his dad. His arm is curled possessively around his mom.

He scoops up an armload of albums and photos, as much as he can carry, and makes his way to the back door exit.

EXT. MASON BACK YARD - NIGHT

Jake has filled a barrel with albums and pictures and framed photos. He throws the last of them in and pours gas over them.

He strikes a match and throws it in. The barrel catches light and roars alive with flames.

Jake watches them burn.

INT. MASON HOUSE KITCHEN - DAY

The kitchen has been organized again. The walls are bare, empty of frames.

Jake sits at the table with his laptop and a scattering of paperwork.

He watches CCTV footage on his laptop screen of Phil drunkenly getting gas, getting back in his car and hitting the cement barricade on his way out.

Jake shakes his head.

Zoey enters freshly showered in a bathrobe drying her hair. She walks over to Jake and kisses the top of his head.

ZOEY

You sure you don't want to talk
about last night?

Jake leans back rolling his head and gripping his neck. It looks like he's been working all night.

JAKE

No. I don't.

Zoey walks to the kitchen counter to make a coffee.

Jessie enters the kitchen.

ZOEY

Hey kiddo.

JAKE

What time did you get in last
night?

JESSIE

(he shrugs)
Around two. I heard you arrested
Phil...

JAKE

We did.

Jake looks at him hard. Jessie seems withdrawn, eyes cast downward.

He heads to the door but Jake stops him.

JAKE (CONT'D)

You didn't happen to see Phil's car out there Friday night did you? On the pit road.

He shakes his head no.

JAKE (CONT'D)

Dane said his car was flying down the road early Saturday morning. What time did you leave the party?

JESSIE

Around twelve thirty. Why?

JAKE

Just trying to create a timeline. The truck broke down at the station at what time?

JESSIE

I don't know, one a.m. maybe. On my way back home.

JAKE

And Dane came to haul it out shortly after.

He nods his head.

JESSIE

Why?

JAKE

The timing of Phil's car out there isn't adding up with Dane's story.

JESSIE

(defensively)
Dane didn't do anything.

JAKE

That's not what I'm saying.
(he studies Jessie)
Where you off to?

JESSIE

Work.

Jessie exits.

Jake looks down at the crime scene photos of Livie. There's one that's tight on Livie showing her head and shoulders.

Zoey approaches with coffee. Jake moves to cover up the photo but Zoey sees it.

ZOEY

No, wait.

(she looks closely at the picture)

Her necklace is gone. She was wearing a necklace earlier that day.

JAKE

She could have taken it off.

ZOEY

No, she said she wears it everywhere.

She sits down, clearly distraught.

JAKE

(he slides the photos into the folder)

You shouldn't be looking at these.

ZOEY

I'm going to stick around and clean this morning, since I'm here? If that's OK?

(she scans the house)

The place reeks like an auto shop now.

Jake's punching a number into his phone.

Zoey gives him a look.

JAKE

Yeah, fine...

(into his phone as he stands)

Hey, Mike. You at the station? I need you to pull something up for me.

INT. JAYDEN POLICE DEPARTMENT - DAY

Jake hovers over an officer at a desk. The officer's pulling something up on his screen.

OFFICER

I sent you the footage of Phil already. It confirms his story.

JAKE

Confirms part of it.

OFFICER

After one o'clock you said?

JAKE

Let's pull it back to midnight.

The officer rewinds the footage.

Ed steps out of his office and stands looking at Jake with his hands in his pocket. He looks like he hasn't slept in weeks. Jake burns him a look.

Jake stands, eyes holding on Ed for a beat.

JAKE (CONT'D)

(to the officer)

Alright, look through the rest of that until sun up Saturday morning and watch for my truck.

OFFICER

Your truck?

JAKE

Just do it. Call me when you're through.

He walks out of the bull pit to the exit. Off Ed watching him leave. He adjusts his tie and walks back into his office. He's visibly battling something.

EXT. PIT ROAD - DAY

Jake drives down the road in Ed's car. His eyes scan the edges closely.

He brakes suddenly and parks the car.

He steps out and walks toward the back of the car a few meters.

There are significant skid marks on the pavement. He scans the area around it.

He walks along the road examining it. Ahead of the car a distance away he notes a dark pool of blood at the edge of the road. It's stained the pavement and has soaked into the packed dirt on the shoulder.

He stands and pulls out his phone and dials.

JAKE

Sarge, I need forensics rolled out at approximately 0.5 miles south of the gravel pit access road, east shoulder. I've got visible blood and skid marks on the roadway...yeah, do what you can to expedite it.

He hangs up, his eyes scanning the grounds.

INT. MASON HOUSE HALL - DAY

Zoey vacuum's the hall and pushes the door to Jessie's room open.

She struggles against mounds of clothes behind the door.

The shades are pulled down and the room is dark.

ZOEY

Jesus, Jessie. What have you been doing in here?

INT. ED'S CAR - DAY

Jake drives down the road. He's deep in thought.

His phone rings and he lifts it to see it's Jessie calling.

Suddenly the car POPS and slows and he looks in his side view mirror. He throws the phone back on the seat without answering.

JAKE

Oh for fuck's sake.

EXT. PIT ROAD - DAY

Jake pulls Ed's car over and steps out, examining a flat tire.

JAKE

Not today. Not fucking today.

He rounds the back of the car and opens the trunk. He sees the state of the trunk. Filled with a mess of boxes, papers and garbage.

He shakes his head in disbelief and begins reeling through the junk.

INT. JESSIE'S ROOM - DAY

Zoey pulls the shades up, revealing the state of Jessie's room. It's a mess.

She covers her nose in disgust and opens the window.

EXT. PIT ROAD - DAY

Jake lifts the trunk floor up, searching.

JAKE

Don't tell me....

He continues lifting around and pulls at the opposite side of the trunk hatch.

JAKE (CONT'D)

You've got everything in here except a jack, Ed? Come on give me something.

As he digs more into the corner he sees something. The edge of a baseball cap.

He pulls it out and lifts it slowly, examining it in shock.

It's his dad's distinctive hat. "Jayden Men's Club" and a lion cracking a whip. There's a significant brown stain on the back of it.

INT. JESSIE'S ROOM - DAY

Zoey grabs at clothes scattered across the floor and throws them in a laundry basket clutched under her arm.

She's still struggling with the smell.

ZOEY

God, Jessie where are you hiding the engine?

EXT. PIT ROAD - DAY

Jake leans against Dane's tow truck as Dane lowers the wheel lift to the front of Ed's car.

Jake holds the hat in his hand, staring at it. Mind reeling.

JAKE
(whispers)
What have you done, Ed?

DANE
Hey, why'd Jessie not show up for
work this morning.

Jake begins to question him but his phone rings. He answers.

INT. JAYDEN POLICE DEPARTMENT - DAY

The officer holds the phone and speaks into the receiver.

OFFICER
Your truck doesn't show up at the
station at all.

JAKE
You're sure? Check again.

OFFICER
Yeah I knew you'd say that so I
looked through two more times.
There's nothing.

EXT. PIT ROAD - DAY

Jake hangs up.

DANE
Hey can you give me a hand? This
bitch is stuck.

Jake shoves the hat in his back pocket and approaches Dane.

JAKE
Friday night. When Jessie called
you to tow the truck.

DANE
Yeah...

JAKE
Where was he?

DANE

Just a few miles from here, closer
to town. Almost right outside
Phil's place.

INT. JESSIE'S ROOM - DAY

Zoey pulls at piles of clothes deep in the closet. A pair of coveralls unravels and a tightly balled pair of jeans and hoodie fall to the ground in front of Zoey.

She looks down and her face freezes.

EXT. PIT ROAD - DAY

Jake stares at Dane, processing. Nerves rising.

JAKE

What time was that?

Dane's focussed on the wheel lift.

JAKE (CONT'D)

Dane! What time did he call you?

DANE

I don't know man, 5:30 maybe. I was
pissed he woke me up. Me and the
guys were the last to leave the pit
I was dog tired.

INT. JESSIE'S ROOM - DAY

Zoey lifts the hoodie and sees it's covered in blood. She's shaking. She lifts the jeans and sees the blood stains down the front.

Something slips out of the pocket of the jeans.

She lifts up Livie's necklace. The "E" pendant hangs from the chain.

She covers her mouth, a cry building.

EXT. PIT ROAD - DAY

JAKE

What did he say when you got there?

DANE

Not much. He was quiet. Seemed scared but I figured he was worried you'd have his head about the truck.

JAKE

(he rounds the back and heads to the cab of the tow truck)
Forget the car, Dane. Get in.

DANE

What? Why?

JAKE

Drop me at home.

EXT. MASON HOUSE - DAY

The tow truck pulls up to the front of the house quickly. Jake jumps out and runs to the front door.

INT. MASON HOUSE - DAY

Jake pushes through the door.

JAKE

Jessie?!

He runs to the hall.

INT. MASON HOUSE HALL - DAY

Jake runs down the hall and approaches Jessie's door.

INT. JESSIE'S ROOM - DAY

Jake stands in the doorway and sees Zoey who's slowly getting to her feet.

She's holding the necklace. She's crying and looks up.

ZOEY

Jake....

Jake turns and runs out.

EXT. DIRT ROAD - DAY

Jake flies down the road in Zoey's car. He holds his phone up on speaker. The phone rings but there's no answer.

JAKE
Come on, come on, come on!

Jessie's voicemail greeting plays.

JESSIE
It's Jessie. Leave a message.

JAKE
Fuck!

He looks down at his phone and sees a voicemail has been left.

Jake plays it.

JESSIE (V.O.)
(message plays over
following flashback)
Jake, where are you?
(he's crying)
Where are you, Jake?
(there's a long silence as
he cries)
I didn't mean to do it, Jake it was
an accident. You gotta know it was
an accident!

BEGIN FLASHBACK

EXT. GRAVEL PIT - NIGHT

Livie storms away from the party. Russell follows. Livie's on the edge of the tree line on the phone. She's crying. She's far enough away from the party that she's in the dark and out of sight.

LIVIE
Jess, can you come get me? I'll
meet at the entrance to the
pit...Yeah I'll walk out. Please
hurry I have to get out of here.

Russell appears behind her and Livie moves to walk back to the party.

He stops her. Pushes her. She moves to slap him but he grabs her wrist.

He grabs the back of her head by a fist full of her hair and pushes her towards the trees. He looks back at the party and covers her mouth as she tries to scream.

He leads her into the trees.

EXT. WOODS - NIGHT

Russell pushes Livie deeper into the trees and shoves her on the ground.

He hits her across the face. She falls. She backs up and she gets up and runs through the trees. He gives her a beat before he runs after her.

He catches up to her just as she tries to climb an embankment to a road. Headlights fly by illuminating it. He grabs her back.

They struggle. She hits at him and claws at his chest. She grabs a rock and brings it down to his head.

He coils back, shaken. She cries, shocked and terrified. He brings a fist down to her face. She falls and hits her head on a rock, knocking her out.

He panics for a moment. He checks her pulse. Stands, spits on her and leaves.

EXT. PIT ROAD - NIGHT

Jessie speeds along the road in Jakes truck. It breaks down and Jessie gets out.

He sees Phil's farm close in the distance.

He runs towards it.

EXT. GALLAGHER FARM - NIGHT

Jessie runs down the driveway and slams on Phil's front door.

JAKE

Phil!! Phil, wake up!!

He looks through the window and sees Phil passed out on the couch.

JAKE (CONT'D)

I'm taking your car Phil!

INT. PHIL'S CAR - NIGHT

Jessie drops into the front seat and pulls the visor down, catching the keys.

He starts the car and backs out.

EXT. WOODS - NIGHT

Livie lays on the ground and stirs awake. She's out of it and scans her surroundings.

Above her head she see's the embankment to the road again. She scrambles up it.

INT. PHIL'S CAR - NIGHT

Jessie speeds down the road.

EXT. EMBANKMENT - NIGHT

Livie climbs the last few feet and makes it to the top.

INT. PHIL'S CAR - NIGHT

Jessie drives. Headlights illuminate his face.

INT. TRUCK - NIGHT

A truck full of teenagers stuff the truck. Dane's one of them. He watches the car fly by and turns his head to watch the tail lights for a beat.

FENCE

What the fuck's Phil doing out here?!

KID #1

Probably left your Momma's house.

FENCE

Hey, fuck off!

KID #1

Car reeks, man. Smell that?

EXT. ROADSIDE - NIGHT

Livie gets to her feet and stumbles forward.

She's illuminated by headlights. Her eyes widen in fear.

Tires scream against the pavement.

A loud THUD.

INT. PHIL'S CAR - NIGHT

We're on a frozen Jessie. He sits in the car staring forward in shock and silence.

It's a long, drawn out scene.

We can see Livie's body several yards ahead of the car. Far enough to just make out in the headlights.

EXT. PIT ROAD - NIGHT

Jessie finally gets out of the car, his eyes locked ahead on Livie.

He walks closer to her. Slowly.

When he makes it to her he falls on his knees and puts trembling hands on her.

JESSIE

Livie?

He's almost stoic. In complete shock.

JESSIE (CONT'D)

Livie?

He rolls her onto her back. Her eyes are fluttering.

JESSIE (CONT'D)

No...no, no, no, no No!!

He breaks down and pulls her into his arms. Rocking her back and forth.

JUMP CUT TO:

EXT. PIT ROAD - NIGHT

It's been a while. Jessie's composed. His expression lifeless. He still holds her staring off into the distance.

Then he looks down and slowly picks her up.

He carries her to the car and places her down on the road, opens the trunk and puts her in softly. He covers her with an old tattered blanket pulled from Phil's trunk.

He rounds to the front and gets in.

EXT. FIELD - NIGHT

Phil's car drives through a field and parks on the edge.

Jessie opens the trunk and lifts Livie out, the blanket wrapped around her. As he does we see her phone has slipped out of her pocket and lands in the edge of the trunk against the inside wall.

He walks away from the car and down a small bank.

He pushes through a shallow stream and cuts across it.

He carries Livie up a small bank.

EXT. WOODS - NIGHT

Jessie stops at the well and puts Livie down.

He slides the cover of the well off and lifts Livie again.

He's catatonic. Shut down.

He looks at her, struggling with what he's about to do. But after a beat he lifts her over the edge of the well and drops her.

Her necklace catches on his sleeve and he lifts it, holding it up to look at it. He slips it in his pocket and slides the cover back over it, but it's not shut completely.

EXT. FIELD - NIGHT

Jessie has rags soaked from the stream down the bank and is furiously scrubbing at the grill.

EXT. GALLAGHER FARM - NIGHT

Phil's car is parked back where it was. Jessie's slipping coveralls from the back of Phil's trunk over his bloodied clothes.

He's shaking as he slips the keys back inside the visor and closes the door.

EXT. PIT ROAD - NIGHT

Jessie walks down the road back to the truck. He's shut down, his expression frozen.

He stops at the truck and lifts his phone to dial.

JESSIE

I need you to come get me.

INT. MASON HOUSE HALL - NIGHT

Jessie walks down the hall, kicks his boots off and enters his room, closing it quietly behind him.

INT. JESSIE'S ROOM - NIGHT

Jessie lays down in bed and stares straight up at the ceiling.

END FLASHBACK

INT. ZOEY'S CAR - DAY

Jake's crying, panic and heartbreak as he drives down the dirt road, his phone still raised to his face.

JESSIE (V.O.)

I couldn't disappoint you again.
That's all I was thinking. I'm
sorry. I'm sorry. Thank you for
taking care of me...I love you,
Jake.

Jake's face drops. His brow tightens.

JAKE

Jessie no. No. No.

EXT. DIRT ROAD - DAY

Zoey's car accelerates more as Jake flies down the road.

EXT. LAKE ENTRANCE - DAY

Jake hurries out of the car and runs down the path to the lake.

EXT. LAKE - DAY

Jake emerges onto the beach and clocks Jessie's body several yards from the water's edge, floating face down.

Jake screams a guttural scream and pushes heavy into the water. He dives in and swims toward's Jessie's body.

He screams out to him.

JAKE
JESSIE?! JESSIE??!!

He reaches Jessie's body and pulls him face up. Jessie's lifeless.

JAKE (CONT'D)
No! NO! NO! NO!!!

He pulls him close and wails, rocking him back and forth.

We pull back and fill the frame with Jake and Jessie, the lake and the surrounding woods.

EXT. RURAL ROAD - DAY

Drone shot as we follow a truck down a rural road through a farm land.

EXT. GAS STATION - DAY

The truck pulls into the gas station lot and parks.

We see a man's feet land outside of the truck and walk toward the gas station.

INT. GAS STATION - DAY

The door chimes sound as the man walks in. We see the back of him. He has a cowboy hat on, dirty jeans and t-shirt.

We're over the shoulder of the man and on the clerk who rings in the man's items.

Behind the clerk is a small TV.

A news reporter in front of a court house fills the frame.

NEWS REPORTER

It's the two-year anniversary of the death of Livie Graham, and the end of a two-year judicial proceeding that's become one of Montana's most complicated cases. It's been called a "defendant's playground" with the many contradictory pieces of evidence connecting two Jayden locals...

Her voice trails off as the man exits the station.

EXT. GAS STATION - DAY

The truck backs out and pulls out of the station lot.

EXT. DOWNTOWN JAYDEN - DAY

Zoey exits a store and heads to a parked car. She digs keys out of her purse. She opens her car.

ED (O.S.)

Zoey?!

Zoey looks up and sees Ed approach.

ZOEY

Oh my goodness, Ed!

She gives him a big hug.

ED

How's it all going out east?
Tennessee treating you ok?

ZOEY

It's grown on me. I miss these mountains though.

ED

Well, we miss seeing you guys around. What brings you back?

ZOEY

The title company just needed someone to pickup the escrow paperwork. And I was in town visiting family, so, I offered.

ED

That's right. I'd heard Jake sold the house.

(a pause)

How's Jake been keeping?

ZOEY

Better since leaving. He became a new man when he gave his badge up.

ED

I think it was the right move. Especially after Jessie...

Zoey smiles knowingly.

ED (CONT'D)

I'm actually glad I ran into you. Do you mind stopping by the house quick, on your way out?

ZOEY

Absolutely not. Say around 4 o'clock? My flight leaves Missoula at 9 pm so I've got to head out of here early.

ED

That sounds great. How about an early dinner while you're there.

ZOEY

If Louisa's cookin.

EXT. HOWELL RESIDENCE - DAY

Establishing shot.

INT. HOWELL DINING ROOM - DAY

Zoey, Ed and Louisa are just finishing up dinner.

Louisa stands to clean up and Zoey joins to help.

LOUISA

No. No. No, you sit back down. You and Ed can catch up quick before you head out.

Louisa gives Ed a knowing look and leaves the dining room.

Ed sits in uncomfortable silence for a moment before letting out a big sigh.

ED

Before Jake left, he told me he talked to you about his mom. About what happened to her.

ZOEY

(she stiffens)

He did...he told me what his bastard father did. You still haven't found him yet have you?

Ed shifts in his chair.

ED

No, he's still...unaccounted for. The thing is, I've spent the last couple years trying to find where he might have put Ellen, his momma. The night he told me he was off his head on half a bottle of whiskey. At first I didn't believe him, I thought he was talking shit. It wasn't until Jessie, where they found him, that it finally made sense to me.

ZOEY

What did he say?

ED

He always hated how close those boys were to their momma. Ellen always took them out to that lake, he'd often find them out there and drag them back, usually not before knocking her around. He'd complain about dinner not being made or some shit. That night, when he told me, he said "at least I'll always know where to find her. Same place I always had." He was so drunk it sounded like nonsense.

(MORE)

ED (CONT'D)

But, I don't know why I didn't think of it sooner.

ZOEY

What are you saying, Ed?

ED

I got my nephew to come in and review aging infrastructure near the lake. Forced an excavation through the town of Jayden since the lake's just within limits. Sure enough...

ZOEY

You found her?...

Ed nods.

ED

I know we lost touch the past couple of years, I know he's busy and the last thing he wants is anything to do with this place, but you let him know his Momma's here waiting. I owe it to Jake.

INT. HOWELL FRONT DOOR - DAY

Zoey stands at the front door and hugs Ed. Before she leaves she stops.

ZOEY

I can't believe I was going to forget this.

She pulls out a gift wrapped box and hands it to Ed.

ZOEY (CONT'D)

Jake wanted me to drop this off to you. I wouldn't tell me what it is.

(she smiles brightly)

He may not love Jayden anymore, but he still loves you.

(she kisses his cheek)

Bye, Ed.

Ed closes the door behind her, staring down at the gift.

EXT. TENNESSEE FARM - DAY

The same truck we saw pull into the station rolls up a long gravel driveway through a cornfield and backs into the front of a barn.

EXT. BARN - DAY

The man steps out. A dog barks excitedly from the distance and runs up to him. It's a golden retriever.

The man calls excitedly to her as she jumps up.

We finally see Jake's face. It lights up as the dog kisses him and bounds around him.

JAKE

Maizie, my girl! It's been two hours how did you manage without me?! Hmmm. I know I know!

Jake grabs gloves from the front of the truck and puts them on. He walks to the back of the truck, opening the gate of the box.

He grabs a bale of hay and walks it into the barn.

INT. BARN - DAY

Jake throws the bale onto a pile and walks back to the box of the truck to grab another bale.

EXT. BARN - DAY

We're tight on the stack of hay in the back of the truck and another gloved hand falls into frame next to Jake's, grabbing it instead.

Jessie heaves a bale passed Jake.

JESSIE

Easy old man, you're gonna throw your back out.

JAKE

(smiles)

OK, sounds like you're ten to my one then. I'll take that.

He pulls two bottles of beer from the back of the truck and opens one, putting the other on the tailgate. He leans against the truck as Jessie comes to grab another one.

Jake gazes at the horizon and takes in golden hour as the sun sets.

JAKE (CONT'D)

You can't beat these Tennessee skies.

Jessie grabs the other bottle and opens it, joining Jake against the truck.

They watch the sky for a while.

JESSIE

Why Tennessee, anyway? Why not California. Girls are hotter.

Jake smiles thoughtfully, his eyes still on the horizon.

JAKE

Less earthquakes.

INT. HOWELL RESIDENCE OFFICE - DAY

Ed sits at his desk with the gift and opens it slowly.

He frowns when he sees what's inside.

He pulls out Jake's dad's stained hat. He's confused.

Inside he sees something else. He pulls it out and chucks the hat on the desk.

It's a thumb toy with a high rise building standing erect on top of it and a folded piece of paper.

He reads the note first.

"Dear Ed, thanks for the advice. Things bend a little easier out east. Take care of yourself. Jake"

He presses the underside of the toy and the building bends slowly to one side.

His smile widens. He does it again and he laughs loud and long.

EXT. BARN - DAY

The truck is now empty. Jake slams the tailgate. He puts a hand on Jessie's back as they head to the farm house.

JAKE

Get in and clean your room. Zoey's
back tonight.

We pull back into a drone shot and watch them walk towards the house. Their dialogue fades into music.

JESSIE (V.O.)

What do you think I was doing while
you were gone?

JAKE (V.O.)

You're kidding. Well done. Now
you've got time to do the rest of
the house.

END CREDITS