

visions in clear river

FADE IN:

INT. HARRY DOYLE'S BREWHOUSE - DAY

CLOSE-UP on an old television, which shows a black and white image of a train flying across the screen. The train whistle blows.

HARRY DOYLE, mid 60s, stands behind the bar with his back to the doorway, staring up at the television on the corner shelf.

RUSTY SAMPSON, 38 going on 59, sits alone at the bar. No one else is in the entire place. Rusty holds a small glass of scotch up to the light, turning the glass in his hand, staring at the prisms and sparkles as if hypnotized.

Rusty puts his drink down and then --

HIS EYES SLAM SHUT.

Dirty fingers reach for his temples. His eyeballs move rapidly under their lids.

Harry pours himself a drink and turns up the volume on the television.

Rusty's eyes blink open and he shakes his head.

RUSTY
He's coming.

Harry twists around toward Rusty.

HARRY
What was that?

Rusty speaks softly to himself and his gaze turns towards the entrance door.

RUSTY
He's coming.

Harry lowers the volume on the television.

HARRY

Huh?

Rusty ignores him. His lips move but there is no sound.

RUSTY
He's coming.

Harry sighs and shakes his head in pity, turns back to the television and blasts-up the volume.

Rusty wipes beads of sweat off his forehead and tosses-back his drink.

ON TELEVISION: A YOUNG WOMAN in the film screams. A loud and piercing wail.

EXT. PENNSYLVANIA SKYLINE - SAME

THE SOUND OF THE SCREAM turns into a screaming rush through a long dark tunnel. A sense of enormous speed accelerating toward a brilliant light. The rush symbolizes birth, but as the light bursts upon us it becomes a train passing through a tunnel into a cold and hazy late afternoon.

The SCREAM returns, though this time it is the train whistling through the tunnel.

INT. TRAIN - DAY

The TRAIN WHISTLE makes its way to ELI SCHROEDER, 34, good-looking though a bit scruffy, who sits alone with his head against the glass of the fogged-out train window.

ELI'S DREAM - DAY

Everything is blurry and in SLOW MOTION. Eli stands alone in the middle of a dark and murky building.

Eli looks up and sees a BLURRY WOMAN a few steps in front of him holding out her hands at him.

His eyes move slowly to the left.

A BLURRY MAN appears with a shotgun. Everything is quiet. He points the shotgun at Eli.

BLURRY MAN

I knew it was you all along.

Eli's eyes fix on the --

TRIGGER FINGER. It squeezes. The WOMAN SCREAMS.

INT. TRAIN - DAY

The woman's scream becomes the sound of the train whistle once again. Eli wakes up abruptly with a shiver. He takes a moment to catch his breath.

Dazed and confused, he glances around the train in a discombobulated manner. The train is nearly empty.

Eli's eyes suggest panic. He begins to examine himself, his clothing, his pockets.

He feels a stare coming from behind him, and looks back to find a young couple sitting a few rows behind and across from him. The YOUNG WOMAN gazes blankly at him, while the YOUNG MAN is lost in dreamland.

Eli forces a small smile. The young woman doesn't return a greeting. Eli holds an awkward smile and meekly turns his head back around.

Eli takes a deep breath and looks around the rest of the train compartment. He stands up and slowly makes his way through the car. He feels the tops of the empty seats as he passes them, as though the texture could somehow jar his disorientation.

He gets to the end of the compartment and PULLS THE HANDLE on the door to the next car. It is stuck. He struggles with it a little. An OLD LADY, 70s, turns to look in his direction. Eli looks at her just as she looks away.

ELI

You know how when you wake up
in an unfamiliar place, for
just a few moments you don't
know where you are? You don't...
you don't remember how you got
there? Who you are even?

The lady ignores him, steadying her eyes straight ahead.

ELI

What happens if you get stuck
in that moment?

The TRAIN WHISTLES. Eli closes his eyes, as if the whistle, which just minutes ago woke him up, can now rouse him out of this terrible nightmare.

Eli opens his eyes and heads to his seat. He rubs out the fog on the window with his arm. He reaches up and touches his head, feeling for a bump, a scar, anything.

A small tattoo in the shape of an oval is on the back of his hand, between his thumb and finger, about the size of a dime. Eli touches it lightly.

Eli kicks something at his feet, underneath the seat in front of him. He looks down and sees a large backpack.

He lifts the backpack up and studies it. He looks around a moment before opening the zipper.

Inside, he sees some clothes, a pair of gloves and a winter hat. He pushes those to the side and looks deeper. Nothing. He then opens the small pocket in the front. Reaching in, he comes out with a worn wallet.

He clenches it in his hand. He reaches in and pulls out a Pennsylvania driver's license.

Eli moves his hand over the contours of his face as he stares at the picture. He looks at the name typed on the license. It reads: ELI SCHROEDER, 180 ELM ST, SCRANTON, PA.

ELI

(reading)

Eli Schroeder.

A beat. Eli looks up and acts as if he is introducing himself to someone.

ELI

Eli. Eli Schroeder.

He suddenly becomes self-conscious of his actions and looks back toward the couple. The woman's attention is elsewhere.

We hear the voice of IZZY SMITH speaking to Eli.

IZZY (VO)

You had absolutely no idea who
you were?

ELI (VO)

(tired and weak)

No.

On the train, Eli shoves his license back into the wallet and sees some money inside. He pulls it out and sorts through what amounts to two single dollar bills.

IZZY (VO)

How'd you know where you were
going?

Eli sighs and puts the money into his pocket. Then he returns the wallet back into his black backpack.

ELI (VO)

Well, that was easy...

Suddenly, the back door of the compartment OPENS. Eli jumps. A TRAIN ATTENDANT, late 60s, frail and evidently working a triple shift, stands in the doorway. The attendant pauses, then walks slowly through the compartment.

ATTENDANT

Next stop, Clear River!

Eli watches as the worn-out attendant trudges sluggishly by him.

ATTENDANT

Next stop on this train is
Clear River!

The attendant reaches the front of the compartment and opens the door, pauses a moment, then sighs and proceeds on with his obviously unfulfilled life.

ELI (VO)
I didn't know why I was coming
here to Clear River, I
couldn't remember anything.

(beat)
But, somehow I knew how it
would end. Somehow I saw it
all happen ahead of time. Like
a vision.

Eli reaches further into the small pocket where his wallet
is and finds a train ticket.

IZZY (VO)
I know, I know. But you have
to tell me everything that
happened after you got off
that train.

ELI (VO)
This whole mess started on
that train.

IZZY (VO)
I know.

Eli looks around the compartment, lets his head fall back
and closes his eyes. He exhales as the train enters another
tunnel.

ELI (VO)
I had no idea the trip would
last so long.

EXT. PENNSYLVANIA SKYLINE - SAME

CREDITS SEQUENCE

INT. TRAIN - LATER

The train slows down. Eli peers out the window. Signs for
Clear River appear. He gets up and awkwardly grabs his bag.

EXT. CLEAR RIVER TRAIN STATION - LATE DAY

Eli steps off the train tentatively and stands on the platform until the doors close behind him. Only one other passenger exits the train - a WOMAN at the far end of the platform with a flowered scarf over her head.

Eli looks around, studying every contour of the station. He slumps his bag over his shoulder and lazily makes his way down the cold and dirty platform toward the exit.

Eli grabs his hat and gloves from the bag and almost trips over on AN OLD BUM who lies up against a wall, reading a tattered newspaper. Eli apologizes. The bum mutters under his breath.

Eli stops at the far wall in front of the exit door, where a large map of Pennsylvania hangs, with stars and dots that pinpoints all the landmarks and cities. A large red star sits on the northeastern edge of the map, with "YOU ARE HERE" written in large letters. Scranton appears to be about 50 miles to the southwest of Clear River.

The woman with the scarf over her head has caught up to Eli and almost walks into him as he turns away from the sign and makes his way to the exit. She brushes right by him.

Eli sees another sign on the wall that reads "WELCOME TO CLEAR RIVER. POP. 12,454"

EXT. MAIN STREET - LATE DAY

Eli steps out onto the dirt area in front of the desolate station. The weak sun has refused to give up on the day.

He walks out a bit toward the gloomy MAIN STREET. More paper than people fill the windy street. Even the woman from the train is nowhere to be found. Seemingly empty stores line the main road on each side.

Eli looks around curiously. He starts down the sidewalk of Main Street with his bag wrapped on his back. A beat up car drives by. Eli watches the tires kick up some old snow. A pick-up truck heads in the other direction. An elderly woman rushes past him.

He glances to his left and sees a faded awning with "HARRY DOYLE'S BREWHOUSE" on it. A small sign out on the sidewalk

has specials written in chalk. Beer brands illuminate the windows with neon lamps.

A few steps after the bar is a side entrance for a small parking lot, but as it is still late afternoon, the parking lot is virtually empty. There are just two pickup trucks, and a dismantled car in the back.

Eli heads tentatively into --

INT. HARRY DOYLE'S BREWHOUSE - LATE DAY

A narrow and dimly lit bar. Though the booths along the right side are all unoccupied, a haze of smoke still fills the entire place.

Eli strides over to the bar on his left, where just one customer sits with his head slouched over a drink. A television in the front corner of the bar shows a sports program.

Eli takes off his gloves and hat and attempts to draw the attention of the bartender.

ELI

Hello?

Harry vigorously cleans some beer glasses in the sink with his back to Eli.

ELI

Excuse me, sir?

The single customer who sits at the bar is Rusty, and he interrupts with a noticeable Northern-Pennsylvania accent.

RUSTY

Don't mind Harry, he don't like out-of-towners much.

Still slouched over his drink, Rusty turns his head to Eli with a derisive grin, and raises his glass.

RUSTY (cont'd)

But nothing like getting a head start on Happy Hour, huh?

Rusty is a messy character, someone who fits right in with the landscape of the bar around him.

A day of drinking has one of his eyes half-closed, while the other penetrates right through Eli's uneasy gaze.

ELI

Actually, I'm just looking for a place to stay for the night.

RUSTY

Ah, well, there's really only one place for visitors to Clear River. Burt's place. Down over that way where Main meets up with Route 8. 'Bout a quarter mile down maybe? He's usually got rooms.

Rusty pauses a moment and studies Eli with a suspicious smirk.

RUSTY (cont'd)

Not many visitors to Clear River this time of year.

Eli glances away from Rusty and out toward the direction of Main Street. Rusty shrugs and looks ahead.

RUSTY (cont'd)

I shoulda known you weren't in here for a drink anyway.

A beat. Rusty coughs and looks back to Eli.

ELI

How'd you know that?

RUSTY

Well, for one thing you got your traveling bag.

(beat)

Hey, how 'bout I buy you a drink? Huh? Hey Harry.

Harry finally looks up toward the conversation.

HARRY

What is it Sampson.

RUSTY

Harry, get my fine out-a-town
friend here...

(to Eli)

Did I get your name?

Eli ruffles his brow.

ELI

Eli.

RUSTY

Yeah, yeah - Eli, right. I'm
Rusty, Rusty Sampson.

(to Harry)

Get my friend Eli here a
drink, will ya?

(to Eli)

Whaddya drinking? Wait, lemme
guess, I'm good at that.

HARRY

Why don't ya just call it a
day Sampson?

RUSTY

Come on Harry, another round
of drinks with my new buddy
here.

(to Eli)

Don't tell me, I can get it.

HARRY

Right, just another round with
your buddy. Why don't ya take
yourself home, huh? You've
been going at it since noon,
babbling on and on and I'm
tired of it, huh? Why don't
you and your new friend just
head on home...

Rusty slurs some profanities under his breath. Eli looks squarely at Harry, who maintains his intent stare toward Rusty.

ELI

Look, uh, Rusty? Why don't I
just walk you on outa here,
huh?

RUSTY

Yeah... Yeah, OK. OK. Yeah,
let's go. Let's get outa here.

Eli flashes Harry another look. Harry shakes his head pitifully.

Eli nods at Harry, grabs his bag and heads out the bar with Rusty onto --

EXT. CLEAR RIVER MAIN STREET - LATE DAY

Rusty stumbles out into the late afternoon, and shades his eyes from the setting sun.

RUSTY

I got another place in mind
anyway. Good pub. Better
drinks too. Not watered down
like Harry's crap. I just go
to Harry 'cause he draws a
better crowd.

Eli looks back toward the bar and then sympathetically at Rusty. They bundle up and make their way down Main Street in the same direction Eli was headed earlier.

The town is calm. Rusty and Eli's steps are in synch with each other, and the sound of their footsteps on the salted sidewalk becomes very audible. They are in a steady rhythm: STEP... STEP... STEP...

RUSTY

(singing in time
to the footsteps)

HEY... HAVE YOU EVER SEEN THE
MOST BEAUTIFUL GIRL IN THE
WORLD?

(speaking)

Isn't that a great song?

(singing again)

TOLD YOU I'M SORRY...

Eli stays quiet. Rusty stops singing, thanks to a coughing attack.

RUSTY (cont'd)

Come on, I owe you a drink,
buddy. Little further down
over there, not far. Right on
your way to Burt's.

Eli looks down Main Street, then back at Rusty. He stares at Rusty as they continue to walk. Rusty sings again.

ELI (VO)

I sensed something very
familiar about Rusty.
Something I couldn't place. I
wanted to tell him. Tell him I
didn't know who I was, that I
didn't know why I was here.
But something was telling me
not to trust him. Something
was telling me things weren't
quite right. Something was
telling me I should keep as
far away from him as possible.

Rusty stops.

RUSTY

So, ya joining me for that
drink or what?

A beat.

ELI

Sure.

EXT. MISS PARKER'S GIFT SHOP - LATE DAY

A mail truck double parks in front of the local gift shop. A YOUNG MAILMAN, CARL, 26, gets out from the front seat wearing his trademark hunting hat and big boots. He hurries to the front door holding a small stack of parcels.

INT. MISS PARKER'S GIFT SHOP - SAME

RACHEL SAMPSON, 34, attractive but too shy to accentuate her beauty, walks to the front door.

RACHEL

Hi Carl, how are you today?

Carl says nothing as Rachel takes the small packages from his arms. He points at one of the smaller package and steadies his clipboard.

CARL

You have to sign for this one.

RACHEL

Oh? OK...

Rachel signs for the package, and smiles meekly while Carl nods goodbye emotionlessly and starts back to his truck.

Rachel heads back inside while examining the small package.

INT. TREEHOUSE PUB - LATE DAY

A lodge-like pub, a little bigger and more modern than Harry's, but equally empty. Other than an OLD MAN who sits alone at the bar, Rusty and Eli are the only customers in the entire place.

They sit together at a side booth, halfway through a drink. There are random pieces of paper scattered on the table. Rusty searches his pockets.

RUSTY

I know I got one in here
somewhere...

Eli watches in silence.

RUSTY (cont'd)
Damn, I ain't...
(beat)
Wait, here we go.

Rusty pulls a business card out from his wallet.

RUSTY (cont'd)
Looks like my last one.

We see a business card, with "RUSTY SAMPSON - SALES" written on it. Eli studies the card.

ELI
What do you sell?

RUSTY
Storm windows. Storm doors.
All types of storm-related
screens and stuff. I install
'em all too.

ELI
Sounds like hard work.

Rusty laughs and takes a sip of his drink.

RUSTY
Oh, it's not that bad.
Besides, there hasn't been a
major storm in these parts in
almost two years. Most people
have a short memory when it
comes to bad news. I guess
they-

Rusty suddenly drops his drink to the table, grabs his temples and clenches his face in agony.

ELI
Are you ok?

After another moment, Rusty stops and opens his eyes. He takes a deep breath and looks around, tears in his eyes.

RUSTY

I'm fine, I'm... I'm ok. That happens every once in a while.

ELI
You sure you're ok?

RUSTY
Yeah, yeah, it... comes with the territory.

Rusty eyes Eli, then exhales as if he is finally giving in to Eli's desperate pleas to hear more.

RUSTY (cont'd)
You really wanna know why I get those headaches?

Rusty doesn't hesitate for an answer as he leans in.

RUSTY (cont'd)
Lately, I've been, well, having these visions.

ELI
Visions?

RUSTY
Yeah, I've been, seeing things, things that other people can't see, ya know?

ELI
You mean like the future?

RUSTY
Yeah, but the future ain't so clear. Mostly it's things in the past, or present, things that are happening elsewhere, ya know? It's a gift. I just need to develop it a little and then, well, who knows. Maybe the headaches will go away, and I can do some good with it, or...

Rusty pauses, then recognizes the awkwardness he created and uncomfortably begins to put all the little papers on the table back into his pockets and wallet.

RUSTY (cont'd)
Yeah well, I don't blame ya if you think I'm nuts, or just a fucked up drunk. Most do.

ELI
No, I believe you.

Rusty stops and looks up at Eli gratefully.

RUSTY
I knew there was something about you I liked.

ELI
So, what did you see just there?

RUSTY
Huh? Oh, nothing.

Rusty shamelessly starts putting all his stuff back again.

RUSTY (cont'd)
Sometimes I just get the headaches.

Rusty stops gathering his things for a moment so he can take a gigantic swig of his drink. Eli watches, then glances down at a photo on the table.

ELI
Who's that?

RUSTY
This? That's my wife. She's some beauty, huh?

Rusty hands the picture across the table to Eli.

Eli looks down at the photo. A smiling Rachel Sampson takes Eli by surprise.

He furrows his brow and stares closer at the picture of Rusty's wife Rachel. Eli appears to be in a trance.

RUSTY
Hey... you alright?

ELI
Uh, yeah, I'm, uh... I'm ok.

Rusty pulls back the photo.

RUSTY
She ain't that fucking pretty!

Eli looks up nervously, but Rusty just laughs. Eli smiles but is noticeably uncomfortable. Rusty finally stops laughing and gazes at the picture with glazed eyes.

RUSTY (cont'd)
No, she is that fucking pretty.
(beat)
She thinks I've been losing my mind... I don't know what I'd do without her.

Rusty gets up and puts the picture in his pocket. He looks at his watch.

RUSTY (cont'd)
Well, I better get on home.
She's probably calling Harry
righ- shit, I left my damn
pickup at Harry's.
(beat)
Well, I'll see ya around, huh?
Remember, Burt is right up
that way off Rte. 8.

ELI
Right. Thanks for the drink.

Rusty stumbles out coughing as Eli sits alone at the booth.

RUSTY

See ya 'round.

Eli watches Rusty leave.

IZZY (VO)

So you recognized her in the
photo?

INT. DARK HOSPITAL ROOM - PRESENT TIME - EVENING

Eli sits up in his bed in the dark hospital room. Izzy sits
at his side. It's too dark to see his face clearly.

ELI

Not really, but her face... I
knew I'd seen her face.

IZZY

And Rusty didn't know who you
were yet?

ELI

I... I don't know. I'm not sure
what he knew about me.

IZZY

Eli. Why don't you remember
anything before the train?

ELI

Stop asking me that.

IZZY

You have to remember. It's
important.

ELI

Well, I don't. Why do you care
so much?

Izzy shrugs it off.

IZZY

So what happened next.

EXT. CLEAR RIVER LODGE - LATE DAY

Eli walks to the front door of Burt's lodge on the far corner of Main and Rte 8. In the window a sign hangs that reads "BACK IN 5 MINUTES"

ELI (VO)

I... I started off toward
Burt's. I needed to get some
rest.

Eli looks around and starts to wander up Rte 8.

ELI (VO)

But then I remembered... I was
broke.

EXT. CARLSON'S GAS STATION - LATE DAY

Eli finds a gas station and stops. He looks in toward the small station, beyond the lone pump that stands outside, and a standing sign that reads "FULL SERVICE ONLY"

ELI (VO)

I stood there forever trying
to think of the best way to
hold up a gas station...

In the window, another sign reads "HELP WANTED - INQUIRE
INSIDE"

ELI (VO)

...but finally I figured it
might be best to lay low and
stay straight. God only knew
what I might be running from
already.

Eli stares at the sign a moment, brushes himself off and saunters toward the front door of the station.

INT. MISS PARKER'S GIFT SHOP - LATE DAY

Rachel sits on a stool behind the front counter. The lights to the store are down. No one else is in the dark store, as

it is closed. The small package lays open on the counter. A teary-eyed Rachel holds a letter in her hand.

She looks over the small package and pulls out a pretty blue box. She opens the box to find a small locket in the shape of a heart.

She stares a moment, then pries open the locket. She gasps lightly to herself, then shuts it quickly and then slams her eyes shut.

She looks out toward the front door as the sun begins to set.

INT. RUSTY'S CAR - EVENING

Rusty is driving and fiddling with the car stereo. He settles on a station playing THE FOUR TOPS: BEAUTIFUL GIRL.

"IF YOU HAPPEN TO SEE THE MOST BEAUTIFUL GIRL IN THE WORLD..."

A proud smile crosses Rusty's tired face and he turns up the stereo volume to full blast. He forces a self-satisfying and arrogant laugh.

He starts to sing along, fumbling on most of the lyrics.

Suddenly he stops singing and his expression changes. He squints and then...

FLASH CUT:

A blurry and obscure visual of a letter is being written. A sentence reads, "By the time you get this letter..." and then "...coming back for you"... Then the letter is put into a small package with the pretty blue box.

Then suddenly he sees the train, and finally a blurry visual of someone walking off the train and into Clear River.

BACK TO:

INT. RUSTY'S CAR - EVENING

Rusty comes to. He focuses back on the road just in time to bring his car back to the pavement.

RUSTY
He's here.

EXT. CLEAR RIVER LODGE - EVENING

Eli stands in front of Burt's place.

The "BACK IN 5 MINUTES" sign still hangs on the door, even though more than five minutes have passed. Eli tries the door. It's open.

INT. CLEAR RIVER LODGE - EVENING

Eli walks up to the front counter, which is off to the left side a few steps from the door. BURT SLATER, a single man in his 40s leans back in his chair, wearing a colorful floral shirt half-opened. Though his place is not well kept, he is nicely manicured and clean, including his small moustache.

A tiny television shows mostly static to his left, but Burt isn't watching anyway. His eyes are closed, and his head is falling off to the side.

ELI
Excuse me, uh, are you Burt?

Some light snoring.

ELI
(louder)
Excuse me sir? I was hoping to
get a room for a night or two,
maybe pay you in a few days..
(beat)
Hello?

Burt shifts in his chair a bit and lolls his head the opposite way.

Eli notices a half-empty bottle of Chivas next to Burt, then looks around before eyeing Burt again.

Eli slinks off to the right, and tiptoes his way down --

THE ADJACENT HALLWAY

There are a few doors on the left side of the hallway. Eli notices the last door slightly open, and he peers inside. He pulls back to check on Burt, then steps inside and slowly closes the door behind him.

Burt shifts in his chair.

EXT. MAIN STREET - LATE EVENING

The sun has fallen deep beneath the hills, as evening gives way to night.

EXT. SAMPSON HOUSE - NIGHT

Rachel's old VW Beetle pulls into the driveway behind Rusty's pickup. The Sampson house looks lonely, there are no neighbors in sight. Rachel steps out of the car and heads for the front porch, wiping her eyes.

Meeting her halfway is SAMMY, a big shaggy Labrador who pants and begs desperately for attention. Rachel stops, leans over and gives Sammy a rub on the head and a kiss.

RACHEL

Yes, hello Sammy... how was your
day big boy?

Rachel straightens up, wipes her eyes again and takes a deep breath before making her way to the doorway.

INT. SAMPSON HOUSE - NIGHT

The clock reads 7:45 P.M. as Rachel enters the house. She glimpses into the living room and sees Rusty on the couch, passed out.

RACHEL

What a surprise.

Rachel looks around with a fingernail clenched between her teeth. She blindly reaches into her purse and pulls out the small box with the locket while walking cautiously past Rusty into -

THE BEDROOM

Rachel surveys the room, finally moving toward her nightstand. She opens the top drawer and hides the blue box in the back of the drawer and closes it quickly. She takes a deep breath and exasperatedly puts her head in her hand.

Back in the living room, Rusty's eyes open.

IZZY (VO)

You need to tell me more.

INT. DARK HOSPITAL ROOM - PRESENT TIME

Eli, still in the hospital bed, speaks softly.

ELI

I'm trying to. I... don't remember much after I went into the room at sunset.

IZZY

Eli, you aren't helping me here..

ELI

Helping you?

IZZY

You know what I mean.

ELI

I'm sorry. I just... don't remember every detail.

IZZY

I know, I know the feeling, but... you have to try. Where did you see Rusty next?

ELI

The next morning, at the gas station.

IZZY

You were working?

ELI

Yeah.

EXT. CARLSON'S GAS STATION - DAY

Another cold and cloudy day. Eli stands outside at the gas station, wearing an attendant's uniform.

ELI (VO)

My head was spinning. I can't even remember going to work.

A pickup appears off in the distance. Eli watches it gain speed as it draws closer to him.

IZZY (VO)

What about Rusty.

Suddenly the pickup is right at the station, and it slows down on the side of the road.

ELI (VO)

I was just getting to him.

Rusty stops his pickup right in front of the station.

RUSTY

Hey there stranger!

Eli starts over to the side of the road, looking at Rusty and his car.

ELI

Hi Rusty.

RUSTY

Gotta meet with a client in Honesdale a little later, thought I'd hit Harry's first.

ELI

Isn't it a bit early in the day for drinking?

RUSTY

I suppose. But I got a hell of a hangover and Honesdale has just one shitty bar.

Eli nods again and squints up the road.

RUSTY (cont'd)

So I see ya got yourself a job already, that's great. You sticking around a while then?

ELI

I don't know how long I'll be here.

RUSTY

Ha, who does, right?

(beat)

Hey, I'm meeting my brother Jeremy around six for a drink. Great guy, you'd really like him. Whaddya say we all get together when I get back from my trip, huh? I'll pick you up around five-thirty?

ELI

Sure.

RUSTY

Alright kid, mind those pumps! And tell that shit for brains Carlson to take down his help wanted sign... unless he's looking to replace you already!

Rusty laughs and drives off. Eli stands in the dust behind Rusty's car and watches him drive off. As the dust settles, he continues to stare off in Rusty's direction.

Eli takes a deep breath before sauntering back to the station.

EXT. CLEAR RIVER - DAY

The sun fights through the cold haze.

EXT. CARLSON'S GAS STATION - DAY

Eli looks at the clock outside the gas station. It reads 12:02pm. Eli looks into the station, gives a two-finger wave toward Carlson in the window and starts off down Rte. 8 towards Main Street.

EXT. RODEO DINER - DAY

Eli sees a diner off Main Street and walks towards it.

INT. RODEO DINER - DAY

Eli sits alone in a booth.

Eli leans back as a waitress cleans off his booth, and he catches the conversation behind him between two local police officers. They are JOHN, tall and skinny, and SULLY, short and stocky.

Eli's ears perk when he hears a familiar name.

JOHN

When was the last time you
spoke to your boy Sampson?

SULLY

He's not my boy.

Eli turns his head slightly to hear better.

JOHN

Not your boy? I thought you
guys went way back.

SULLY

Yeah, well, it's been a while
I guess.

JOHN

Well, maybe you should catch
up to him, he's a mess.

SULLY

He's a grown boy.

JOHN

I'm not talking about getting him to take out the trash and clean his room, Sully. He's been taking to the night scene quite a bit lately, and not just at night. He's telling people he's got some kinda psychic powers, you know about that, right?

SULLY

Of course I know about it. So what. Maybe it's true.

JOHN

Well, I don't know. I don't believe in that crap. What I do know is that with what just happened with his brother Jeremy out there in Scranton...

(beat)

I'm just saying he could get dangerous is all.

SULLY

Why don't ya just leave the man alone, he's just got problems like everyone else. He'll work it out.

JOHN

Stop sticking up for him. What, are you scared of him?

SULLY

No, I'm not scared of him, come on. I just feel bad for him, ya know?

JOHN

I feel bad too. But then I see his poor wife working over at Parker's place there and I

can't help but to think what
could... I dunno...

SULLY

So what, you want me to watch
over his wife a while?

JOHN

Steady there Casanova... you're
starting to sound like
sheriff.

(beat)

I just think... if you happen to
find yourself out on Breyer
Street while she's out at the
gift shop, maybe you could
stop in on your boy and have a
talk, see what's what, that's
all. We've gotten more than
just a few complaints about
his behavior lately.

SULLY

(mouth full)

He ain't my boy, John.

The waitress stops at their table.

WAITRESS

Everything ok?

JOHN

Oh, can I just get a little
water?

WAITRESS

Sure. Anything else?

JOHN

No thanks, just the check.

Eli looks back at them a moment, then stares straight ahead.

EXT. MISS PARKER'S GIFT SHOP - DAY

Eli walks back toward the gas station. He sees a sign for a gift shop on his left. The building is pushed back off the road just enough for cars to pull in and park in front.

Eli looks back toward the diner, then takes a step closer to the shop so he can see inside.

He stops about 10 feet from the shop, up against the wall of the building next door. In the window of the gift shop, Eli notices a woman inside, stocking shelves on a small stepladder.

INT. MISS PARKER'S GIFT SHOP - SAME

Rachel reaches down to get more supplies to stock. She steps off the stepladder and turns toward the window.

EXT. MISS PARKER'S GIFT SHOP - SAME

Eli quickly takes a step back. Then he sees her face. His eyes widen. Suddenly...

FLASHBACK:

An extremely fuzzy scene, as if in a dream, or a memory. Rachel, with the same smile from the photo, is looking straight ahead, flirting with playful eyes. She is dressed up, as if at a wedding, or very formal party. The sound of her voice is as fuzzy as the visual.

RACHEL

Hi, it's nice to meet you. I'm
Rachel. Rachel Sampson.

BACK TO:

EXT. MISS PARKER'S GIFT SHOP - DAY

Eli tries desperately to maintain his composure. His face is a sea of emotions. His eyes remain fixed on Rachel.

ELI

(under his breath)
Rachel.

EXT. CLEAR RIVER - DAY

Eli remains motionless at the wall, staring at Rachel.

EXT. CARLSON'S GAS STATION - DAY

The clock reads 1:40pm.

Eli walks up to the gas station. A car is idle at the pump. As Eli gets closer, he sees that Carlson is out there, pumping the gas himself. Eli walks up to Carlson apologetically.

ELI

I'm sorry Mr. Carlson, I just lost track of time. I haven't had a good sense of time lately. I've been meaning to get a new watch.

Eli taps his watchless arm. Carlson doesn't laugh at this. Not even close.

ELI (cont'd)

Look, I really do appreciate you giving me this job. I do need the money. It won't happen again, I promise.

Carlson looks up toward Eli. He just blinks a few times, looks around, and mumbles something under his breath.

Eli just nods appreciatively and walks off.

EXT. CLEAR RIVER - LATE DAY

Clouds hide the sun.

A radio DJ ANNOUNCES that it is 5:30 P.M. and that a blizzard may be coming. Then he ANNOUNCES the next song: "I Shot the Sheriff" by Eric Clapton.

INT. SHERIFF WILSON'S CAR - LATE DAY

The SONG GETS SOFTER as SHERIFF GENE WILSON, 33, turns down the radio. He looks younger than his age, and looks slightly out of place in a sheriff's uniform.

Driving down Main Street, he looks in his rear view mirror to rehearse a conversation out loud. He has a heavy drawl.

WILSON

Hiya Rachel!... um, Hi there
young lady!... no, um, Howdy
stranger!...

He doesn't appear to be satisfied with any of these greetings.

EXT. SHERIFF WILSON'S CAR - CONTINUOUS

Wilson's car passes Carlson's Gas Station. The MUSIC FADES as the car goes by --

EXT. CARSLON'S GAS STATION - LATE DAY

Out by the road, Eli watches the police car pass. He wipes his brow with his sleeve and looks down the road.

Suddenly, another car fast approaches from the East. Eli's eyes shift in that direction.

Rusty's pickup reaches the gas station and does a quick U-turn so the front seat flanks Eli at the side of the road. Rusty looks out his window and squints at Eli a moment. Then he smiles.

RUSTY

You 'bout ready for that
drink?

INT. MISS PARKER'S GIFT SHOP - LATE DAY

Rachel is at the front counter as ELLE PARKER, 56 and on the heavy side, bursts out from the back and throws on her jacket.

ELLE

Rachel, I'm late again.
Fucking Wednesdays, I always
forget. You'd think 17 years
of trying to get out of these
town meetings each week I'd

remember by now. I'll see you tomorrow morning, don't forget to lock up, ok?

RACHEL

Of course, Elle. Good night.

ELLE

Good night Rachel.

Elle turns to the door and smirks as she sees Sheriff Wilson approach the front door.

ELLE

Well I may be late, but look who's right on time.

Elle holds the door open for Sheriff Wilson, who loses a step when he notices her at the door. He stammers, then holds the door and allows Elle to leave first.

WILSON

After you Miss Parker.

ELLE

Thank you Sheriff. Have a good day.

Elle hurries off to her car. The Sheriff recomposes himself and beams up at Rachel.

WILSON

Well hey there sugar! How's my girl?

Wilson drops his shoulders regretfully at this greeting and throws a scornful look back toward Miss Parker.

RACHEL

Just fine Sheriff, and how are you doing today?

WILSON

Oh, I was just fair until I laid my eyes on your pretty

little face. Now I'm much
closer to fine.

A flustered Sheriff forces a small chortle as Rachel hides her embarrassment with a modest attempt to appear flattered. We hear the DOOR CHIME once again.

At the door is a confident looking woman in her mid-thirties. She is BETH SAMPSON, Rachel's sister-in-law. A suddenly anxious Rachel looks at Beth apprehensively while still speaking to Wilson.

RACHEL

Now sheriff, you came here to
buy something nice for
Margaret today, didn't you?

WILSON

(plays dumb)
Who's Margaret?

Rachel grins mildly. Beth slowly walks over to the front counter. Rachel smiles as if she is seeing who it is for the first time.

RACHEL

Beth!

BETH

Rach!

Rachel leans over to give Beth a hug. The counter being slightly in the way is not the only thing that makes it seem awkward, but Wilson notices nothing.

He furrows his brow toward Beth a moment before a broad smile crosses his face.

WILSON (cont'd)

Beth? Beth Sampson? Well, hey!
Where have you been hiding
young lady! How's everythi...?
(suddenly somber)
Oh, er, how are you holding up
dear?

BETH
I'm ok, thanks Sheriff.

Wilson gives an awkward nod and looks away uncomfortably.

RACHEL
(veiled irritation)
So, what brings my sister-in-law into town? You never told me you were coming.

BETH
Oh, I just had a meeting a few miles out and thought I'd come by and see how everyone's doing back home.

RACHEL
That's just great.

Beth contorts her face at Rachel. There is an awkward pause. Rachel smiles toward an oblivious Sheriff Wilson.

RACHEL
What can I get you Sheriff?

WILSON
Oh, uh... oh, just a few scratch-offs. Only two, no... uh, three. I gotta save some spending cash today.

BETH
You still haven't won it big, Sheriff?

Wilson smiles, suddenly looking more comfortable.

WILSON
Well, that's the problem I guess, but this week I - oh wait, no, I want the Win For Life this time, yeah. No, I'm just a bit low this week, and unfortunately it's coming out of the daily scratch-off fund.

Rachel lays the scratch-offs on the checkout counter and takes the five-dollar bill that Wilson had laid there a moment ago. She pulls two dollars change from the register.

She reaches out to hand him his change. He reaches out his hand to receive it. Everything SLOWS DOWN, and all sound FADES...

EXTREME CLOSE UP on her hand as it briefly touches his hand in SLOW MOTION. We HEAR only the amplified BRUSH of the money changing hands, and an ECHO of his breath..

BACK IN REAL TIME: Wilson takes the money and looks up at Rachel. Both women stare at him.

A beat.

Wilson snaps out of it and puts the money in his pocket.

WILSON

Thanks uh, Rachel... I-uh...

RACHEL

No problem sheriff.

BETH

You should really cut back.
It's just a form of gambling
you know.

WILSON

Oh, well, I'm not-uh, well,
maybe soon. Well, anyway.
Thank you. I'll-uh, see you
ladies later, God willing. Er,
uh, good to-uh... see you again
Beth.

Wilson lets out a big awkward laugh as he holds up his tickets and turns to leave. The DOOR CHIMES.

EXT. MISS PARKER'S GIFT SHOP - LATE DAY

Wilson opens his car door and gets into the driver's seat. He starts the engine and pulls backward out of the shop's parking area, and turns off Eastward.

INT. SHERIFF WILSON'S CAR - SAME

Wilson turns the radio on. "I Shot the Sheriff" still plays.

WILSON

God willing? You ass. She must
think you are a total ass
Eugene.

Wilson makes a sour face and drives on. His eye then catches sight of his hand on the steering wheel, the hand that touched Rachel's hand. A small grin appears.

EXT. SHERIFF WILSON'S CAR - SAME

Wilson's car passes Harry Doyle's Pub. Again, the MUSIC FADES OUT as the car goes by --

EXT. HARRY DOYLE'S BREWHOUSE - LATE DAY

Rusty's pickup is in the parking lot.

INT. HARRY DOYLE'S BREWHOUSE - SAME

Eli and Rusty walk into the bar. They walk right toward a man sitting at the corner of the bar with his back to them. He is JEREMY SAMPSON, Rusty's brother, a large man in his late 30s.

No one else is in the bar except Harry, who is behind the other end of the bar. Harry looks up at the newcomers, who make their way to the corner booth to join Jeremy.

Rusty smiles and mutters to himself.

RUSTY

There he is. There's that son-
of-a-bitch.

Rusty moves right into Jeremy and puts his arm around him. Jeremy, who was looking at the far wall, is surprised. Eli walks over and Jeremy turns out toward them.

RUSTY (cont'd)
Eli, this is Jeremy, my big
brother. This guy here is more
than just a brother to me..

Rusty looks right at Jeremy.

RUSTY (cont'd)
...he's my best friend.

JEREMY
Rusty, you're fucking drunk
again.

RUSTY
What, don't be embarrassed by
me.

Rusty puts a foot on the chair and stands on it.

RUSTY (cont'd)
This is Jeremy Sampson, my
brother! The best friend a
brother could have!

JEREMY
(clearly embarrassed)
Rusty, get down, stop.

RUSTY
What, come on.

Eli just watches Rusty with interest. He checks over toward
the bar, where Harry shakes his head to himself.

RUSTY (cont'd)
(to Eli)
He gets so ashamed of my love.

JEREMY
Alright already.
(beat)
It's nice to meet you Eli.

RUSTY

Remember Jeremy, remember we used to sit around like this when we were younger? Remember?

JEREMY

Yeah, I remember.

RUSTY

We didn't need anyone else. Just you and me.

(beat)

Then, that bitch dragged you off to Scranton...

Eli's eyes widen a bit when he hears "Scranton". Jeremy notices, but mistakes the intent of Eli's panic.

JEREMY

Don't worry Eli, he always calls her that.

(sarcastic)

He really likes her a lot.

(to Rusty)

Take is easy will ya? Moving to Scranton was as much my decision as Beth's. And I'm back here now, aren't I?

RUSTY

Thank God you left that bitch out in Scranton.

JEREMY

(somewhat saddened)

Yeah.

RUSTY

I've been so happy since that day.

JEREMY

Rusty, that's the alcohol talking. You know what really happened.

Rusty takes a big swig from his flask. He slams it down on the table and looks directly at Jeremy with a fury.

RUSTY

That never fucking happened,
ok?!

JEREMY

OK. It never happened.

INT. MISS PARKER'S GIFT SHOP - LATE DAY

Beth still stands at the checkout counter, looking at the cover of a magazine. Rachel seems anxious. No one else is in the store.

RACHEL

I thought you said you weren't
gonna come by for a little
while.

BETH

I won't stay long, no one will
see me here.

RACHEL

I can't even imagine if he saw
you in town.

BETH

Rachel... this is about you, not
me.

Rachel is extremely unsettled.

RACHEL

Rusty seems to be figuring it
out, Beth.

BETH

What, with those stupid
visions?

RACHEL

Maybe Jeremy told him
something, I don't know.

BETH

Jeremy never told Rusty what happened in Scranton.

RACHEL

How do you know -

(beat)

Anyway, I just don't think I'm ready to think about leaving Rusty... he needs me.

BETH

Rusty needs therapy.

RACHEL

So what then. I'm just, just supposed to up and leave my husband of nine years, just like that. Just... just because an old flame has decided to come back for me?

BETH

You told me you didn't love him anymore, remember?

Rachel furrows her brow.

RACHEL

Easy for you to say. W-when you were with Jeremy, you said yourself you could never walk out on him. But now he's gone and suddenly it seems so easy.

Beth looks slightly stunned and says nothing.

RACHEL (cont'd)

I'm sorry, I... I didn't mean that. There's just so much I have to think about before I can just leave Rusty...

BETH

Rach, what is it.

Rachel fights back tears.

BETH (cont'd)
Tell me. What...

RACHEL
I'm... pretty sure...
(beat)
I'm just a bit on the late
side is all.

Shock falls over Beth's face and she gasps with a hand over her mouth.

BETH
No! Oh my God... is it his?

RACHEL
(contemptuous)
Please. Of course. It's
Rusty's.

BETH
I, uh... oh my God... whoa... I...
does he know?

RACHEL
No one knows... except you now.

A beat. Beth finally forces excitement.

BETH
I'm sorry, Rach! I... That's so
great, really it is... I can't
believe I couldn't tell!

RACHEL
I don't look any different.

Rachel forces a smile. Beth reaches out and to take Rachel's hand.

BETH
You do, you look... Really, I'm
happy for you. It'll be ok.

We'll figure this out, I
promise.

RACHEL

Thanks Beth.

Beth looks at Rachel a moment and smiles. Rachel has tears in her eyes. Finally Beth lets go of her hand and takes some scrap paper and a pen off the counter.

BETH

I'll be out in Sun Hill a few
days, staying with my mom. If
you need me, this is my new
cell number.

RACHEL

OK.

(beat)

I'm glad you came by Beth.

Suddenly the PHONE RINGS, cutting through the room like a knife. Rachel exhausts some nervous energy and throws the phone a look. She looks up at Beth.

RACHEL

Elle's not here, I gotta take
that.

Beth nods. Rachel picks up the phone.

RACHEL

Miss Parker's Gift Shop. Oh,
hi, what's...

Rachel stops and turns slightly from Beth to listen to the caller. Beth grabs Rachel's attention for just long enough to let her know she's just going to leave, wave goodbye and blow a kiss all in one motion. Rachel waves as Beth walks out, but then quickly turns her attention back to the call.

RACHEL

What? Oh, yeah. OK, um, jeez,
I'm just about to... OK, I'll be
right there. Yeah, sure.
Thanks Harry.

Rachel hangs up, sighs and shakes her head.

RACHEL
Jesus, Rusty.

INT. HARRY DOYLE'S BREWHOUSE - LATE DAY

The three men sit at the booth together. Eli and Rusty both have drinks now. Jeremy looks to Eli.

JEREMY
So tell me Eli, where are you from? You look familiar.

Eli panics and lies.

ELI
Uh, Chicago.

JEREMY
Chicago? And you've come all the way over to Clear River? You know someone here?

ELI
Um, no, not really. I don't know how long I'll be staying just yet.

JEREMY
(laughing)
Sounds like a well thought out plan.

There is a silence as Rusty looks at Jeremy, then back to Eli.

RUSTY
So, you're a single guy, just traveling across the country, found your way to this small random town, not looking for nothing? Got yourself a job pumping gas, staying at a

hostel, no one knows you, you
know no one.

Rusty stares at Eli. Eli looks uncomfortable and shifts in
his seat. Harry glances toward the front door expectantly
before continuing to wipe down the bar.

Jeremy breaks the silence with a chuckle.

JEREMY

Look, I don't wanna know! I
don't need to be an
accomplice!

Rusty adds a snort.

RUSTY

No kidding.

JEREMY

But you do look awfully
familiar to me.

Rusty studies Eli a moment.

RUSTY

You sure you aren't from
Scranton?

Jeremy pauses a moment, then sees Rusty laugh and joins him.
Eli just sits there in a panic.

ELI

Scranton?

JEREMY

(still chuckling)
Forget it. Like Rusty said,
that's where my wife Beth and
I use to live. Well, she's
still there. Long story.

RUSTY

The short version is that my
big brother came back home
where he belongs!

Rusty takes a swig of his drink. Jeremy stands up awkwardly and watches Rusty finish his drink disapprovingly.

JEREMY

Yeah, right. Uh, I'm gonna hit the head. Be right back fellas.

Jeremy walks off toward the hallway that leads to the back. Rusty looks over to Harry.

RUSTY

How about some more drinks here!

ELI

That's ok, look, I...

RUSTY

Hey, no worries Eli. Sit back and relax.

Eli sits back in his seat meekly.

ELI

Sure.

Eli avoids eye contact for a while, then looks up. Rusty stares right at Eli.

Rusty peeks into the hallway to where Jeremy went, making sure he's still in the bathroom before turning his attention back to Eli.

RUSTY

You're either real lucky or real stupid.

ELI

What?

RUSTY

Jeremy. He saw something out in Scranton a few months back.

ELI

Yeah?

RUSTY

Yeah. See, my wife Rachel, well, a little while back she became... distant. Always complaining about my attitude, my drinking, whatever.

(beat)

She started seeing someone.

Rusty takes a gulp of his drink.

RUSTY (cont'd)

I first noticed it about a year ago. I knew it. It wasn't the visions, it's just something a husband knows. She was going out of town a lot, staying out of town, claiming it was my drinking that was causing my jealousy, and that my visions were really just becoming a problem. I wasn't even drinking all that much. But a few months ago, Jeremy saw her. He saw her out in Scranton.

Eli tries to stay calm.

RUSTY (cont'd)

He says he didn't get a real good look at her, said he couldn't really tell who she was with. But I think he was holding something back. I'm sure it was her lover.

Eli swallows a lump in his throat.

ELI

How do you know for sure?

RUSTY

I can almost see him in my mind. I can almost even see his name. I feel like I can even see them together, see in my head how it all happened.
(beat)
And I know he's coming back for her.

Eli feels Rusty's eyes boring into him.

ELI

You do?

RUSTY

I do. But here's a question - would that person hang out with me and my brother over some drinks? I doubt it. So like I said, you either really are just a strange man who stumbled across this small town... or you're plain stupid.

After a beat, Jeremy walks over.

JEREMY

What's up over here... You pulling that shit on everyone you meet now? Come on now, leave him alone. This is the second time this month, Russ. Stop doing this to people.

(to Eli)

Don't mind him, he's a bit paranoid.

(to Rusty)

Your visions are screwing with your mind.

RUSTY

Alright, yeah. I'm... Look. I'm... I'm just drunk. I shouldn't be... it's not like you'd be... forget it. Look, I'm sorry, I just get a little...

Eli smiles awkwardly.

ELI

Don't worry about it. I understand.

Rusty looks at Eli, still with a twinkle of suspicion in his eye. He shakes his head a little and quivers.

RUSTY

Right. Yeah, I'm sorry.

Eli smiles again, but is still stunned.

JEREMY

He gets this way when he's drunk.

(beat)

Which is basically always I guess. You ok Eli?

ELI

It's ok. I'm alright.

RUSTY

(mumbles)

Yeah. Yeah.

(to Harry)

Hey, where's those drinks huh?

ELI

Jeremy, the, uh, bathroom.. it's right back there?

JEREMY

(chuckling)

What, you crap your pants?

(beat)

Yeah, back there, down the stairs.

ELI

Thanks.

Eli stands up to go to the bathroom.

JEREMY

Hey, before you go, I'm gonna take off, head on home, ok? It was nice meeting you. Hopefully we'll meet up again soon.

ELI

Nice to meet you too.

JEREMY

(to Rusty)

Don't stay here all night again ok? Rachel worries about you ya know.

RUSTY

Yeah, yeah.

(to Harry)

How 'bout those drinks Harry!

Eli walks to the stairs and heads down toward the bathroom.

INT. DARK HOSPITAL ROOM - PRESENT TIME

Eli still lies in bed next to Izzy, who sits in a chair beside him.

IZZY

And you're sure it was his brother?

ELI

That's who he said he was... why do you keep asking me that?

Izzy sits and ponders for a moment.

IZZY

Nothing, it's nothing, I... I'm just trying to figure out what the hell is going on here, that's all.

(beat)

Did you see Jeremy after that?

INT. HARRY DOYLE'S BREWHOUSE - LATE DAY

Eli walks back up the stairs. He hears Rusty speaking loudly.

ELI (VO)
I can't remember...

Eli walks slowly up to the top of the stairs, but stays back in the hallway. He can see into the bar, but Rusty is looking away from him, speaking to someone standing next to him.

ELI (VO)
But I did see Rachel.

He moves a little further out and sees Rachel. She stands next to the booth looking at Rusty.

Eli stays back out of sight and listens.

RACHEL
I'm guessing your meeting was cancelled again?

RUSTY
Already back. Went great, they may want to do a whole building, thanks for asking.

RACHEL
I shouldn't have to be getting calls from bartenders all over town telling me to come pick you up.

RUSTY
What? You...
(to Harry)
What, you have to go and... you can't just come here and ask us to keep it down? What, was I disturbing your many customers?

RACHEL

(embarrassed)

Look, let's just go home now, ok? Leave your car here tonight, I'll drive you. Let's go, you can sleep this off at home.

RUSTY

Aw come on, babe. Join us for a drink.

RACHEL

Us?

RUSTY

Come on babe, one drink, huh?

RACHEL

Come on, let's go.

Eli stares from the back hallway. His face goes pale.

FLASHBACK:

We are taken again to another extremely fuzzy memory. This time Rachel is giggling, holding out her hand. Again, the sound of her voice is as muffled as the visual.

RACHEL

Come on, let's go.

BACK TO:

INT. HARRY DOYLE'S BREWHOUSE - LATE DAY

Eli gazes at Rachel, stunned. Rusty mumbles to himself.

RUSTY

Fine. Fine. I'm coming.

Rusty stumbles out of the booth and Rachel follows him out.

Before Rachel leaves, she glances back toward the empty seats where Rusty was. She looks around the bar, then walks out with Rusty.

Eli slowly walks back out to the main area. Harry walks over to clean up the area and sighs, looking up at the front door while grabbing empty glasses.

HARRY

That crazy son-of-a-bitch puts
'em away two, three at a time
with a woman like that waiting
at home, I just don't get it.

Eli looks to Harry.

ELI

Yeah, he seems to have a bit
of a drinking problem.

HARRY

I just don't get it.

Harry wipes down the booth. Eli looks back toward the door.

EXT. CLEAR RIVER LODGE - EVENING

The sun has set.

INT. CLEAR RIVER LODGE - EVENING

Eli walks in to the lodge, while Burt sits behind the counter doing a crossword puzzle. He doesn't see Eli come in.

Eli ponders the situation a moment, when suddenly the PHONE RINGS. It startles Burt, and he drops his crossword to the counter to answer the phone. As Burt looks away a moment, Eli sneaks past Burt to the hallway, where he finds his room and closes the door behind him.

INT. SAMPSON HOUSE - EVENING

Rusty has his face planted in the pillow, his arms extended on the bed. Rachel stands at the side of the bed, distant eyes staring ahead. Rusty mumbles and turns his head.

INT. ROOM THREE - EVENING

Eli sits on the end of his bed. He wipes his face with his hand, then leans forward with his elbows in his lap. He sighs.

ELI (VO)
All I wanted to do was talk to
Rachel.

Eli lies back on the bed.

IZZY (VO)
And did you?

ELI (VO)
Not yet.

EXT. ROOM THREE - EVENING

ELI (VO)
First I met you.

A man aims his knuckle and softly KNOCKS ON THE DOOR OF ROOM THREE.

INT. ROOM THREE - EVENING

Eli is on the bed, above the covers. His legs hang off the side of the bed, indicating that he dozed off shortly after sitting down.

His eyes open with the knock and he sits up. He looks to the door, thinking about what to do. He decides to simply wait.

Another KNOCK ON THE DOOR, a little louder this time.

Slowly, Eli lifts himself off the bed and makes his way over to the door. He takes a deep breath and looks through the peephole.

He sees a man waiting outside his door. He unlocks the door, then puts the chain on and reluctantly opens the door as far as the chain allows.

Izzy stands in the doorway, chewing gum at a machine-gun speed. He stops chewing for a moment to smile eagerly at Eli.

ELI
Can I help you?

IZZY
So what's your name pal?

Eli looks around behind Izzy.

ELI
Wh-what do you want?

IZZY
Don't sweat it, I just wanna
talk to you. Come on, let me
in for a sec.
(beat)
Whaddya think, I'm some sort
of homicidal maniac or
something?

Eli stares at Izzy suspiciously. Izzy sticks his head
through the small opening in the doorway.

IZZY (cont'd)
Heeeeeeeere's JOHNNY!

Izzy steps back and laughs, but Eli isn't amused. He looks
over Izzy's shoulder to see if anyone hears what's going on.
Izzy stops laughing.

IZZY (cont'd)
Alright, look. Open up or I'll
go and tell King of Queens
back there that you've helped
yourself to one of his rooms,
huh?

Eli groans to himself. Izzy flashes a triumphant look on his
face as he chomps down heartily on his gum.

Eli closes the door, unleashes the chain and re-opens the
door with remorse. Izzy leans sexily on the doorframe.

IZZY
Boy, you're easy.

Izzy laughs to himself and struts into the room, whistling. Eli shuts the door behind him and watches Izzy inspect the room. Izzy stops whistling.

IZZY (cont'd)
Hey, how'd you score the king
size bed?

ELI
Do you mind if I ask who you
are?

Izzy turns to Eli.

IZZY
Oh, I'm sorry. Here I am
pulling rank and I never
introduced myself. Izzy. Izzy
Smith. Nice to meet ya.
(beat)
I won't tell Burt you're here.
I owe him some cash myself.

ELI
What do you want from me?

IZZY
Want from you? I don't want
anything from you. I just
thought you might wanna talk.

Izzy sits on the bed.

ELI
I don't mind spending my time
alone.

IZZY
Yeah, I was that way once too.
(beat)
Man, this bed is comfortable!

ELI
Do we... do I know you from
somewhere?

IZZY

No, not really. But I do know a little about you. I saw the way you came in here, I saw you walking with Rusty Sampson yesterday. You and him become drinking buddies of sorts, haven't you.

ELI

You know Rusty Sampson?

Izzy lets out a quiet little laugh.

IZZY

Sort of, yeah.

Izzy leans back on the bed and puts his arms behind his head.

ELI

Look, uh, Izzy? I don't mean to be rude, I mean, you seem awfully nice and all, but...

IZZY

So, what's your story Eli?

A beat.

ELI

How did you know my name was Eli?

Izzy looks genuinely bewildered.

IZZY

You must've told me.

ELI

No I...

(beat)

What's going on here?

Izzy begins to become agitated. He gets up.

IZZY

You must have told me. What, are you saying I just knew on my own? You think maybe a little of Rusty's 'magical powers' rubbed off on me? Come on. Man, this whole town is just fucked up.

ELI

So... you don't believe he has visions?

IZZY

Come on now. I'm not from around here either ok? You've seen the movies about that extrasensory garbage. Ya ever notice how it's always set in a small little hick town like this?

ELI

What are trying to say?

IZZY

Clear River is a strange place. A strange place indeed. The people here, they all seem to believe Rusty really sees things. People like us, we don't belong here. We aren't like the folk around here Eli.

ELI

So why are you here then?

IZZY

What are you saying? What did that Sampson tell you? Don't believe whatever he told you about me, it's all lies.

ELI

I don't think Rusty ever mentioned you to me.

IZZY

Look buddy, I just came in here to talk, not to get interrogated, ok?

ELI

I'm sorry, I wasn't... I don't even know... who you are.

IZZY

You sure? Rusty didn't mention anything about what happened out in Scranton did he?

Eli becomes a little nervous.

ELI

No.

(beat)

What happened out in Scranton?

IZZY

Maybe it's best you didn't get involved. I don't know what you know or who you are, but I don't like seeing the way you and Sampson have been hanging out together.

(beat)

And I better not find out you told him I was staying here at Burt's.

ELI

I won't say a word.

IZZY

You better not.

Eli looks around awkwardly in silence. He glances out the window. In the reflection, he notices Izzy is no longer standing where he was just moments before, and Eli spins around to see the door shut and Izzy gone.

The room is somewhat darker as Eli lies back on his bed.

ELI'S DREAM - EXT. CLEAR RIVER TRAIN STATION - DAY

Eli is back in the same dream in SLOW MOTION. It is a little clearer this time, and Eli is standing in the middle of what can now be seen as the train station.

Eli looks up and sees the woman in front of him. He now can make out her face. It's Rachel.

Again, Eli's eyes move slowly to the left.

Suddenly the man with the shotgun appears. Eli sees that it's Rusty.

RUSTY

I knew it was you all along.

Eli's eyes fix on the --

TRIGGER FINGER. It squeezes. The WOMAN SCREAMS. Eli slowly looks down at his stomach. There is a hole. He falls.

RACHEL

What did you do!? NO!

INT. ROOM THREE - DAY

Sunlight pours through the bedroom window. Eli is sleeping peacefully as a stream of light saturates his face. His hand rushes up to cover and protect his eyes but the damage is done. He is awake. He takes a deep breath and sits up.

He walks to the door, still wearing his station service clothes. He opens the door and peers outside. He quietly steps out of the room and into --

THE HALLWAY. Burt is nowhere to be found.

Eli quietly steps to the front door.

EXT. CARLSON'S GAS STATION - DAY

Eli sits on a stool to the side of the station, content to let the time pass. He sees a car heading in from the West. He stands up and prepares himself for a possible customer. But before the car reaches the station, Eli decides to step back behind the side of the station to stay out of view.

The car passes, and Eli sees from behind that it was not Rusty's car. He remains hidden until the car is well out of view.

Eli steps forward. No cars are on the street. He looks to the clock. It reads 9:23 A.M.

Eli stares off down the road.

INT. MISS PARKER'S GIFT SHOP - DAY

An old woman is at the counter. Rachel is ringing up her items.

OLD WOMAN

That's a nice blouse you have on today dear.

RACHEL

Huh? Oh, thanks.

OLD WOMAN

Is everything alright dear?
You don't look like yourself today.

RACHEL

No, I'm... I'm fine thanks.

Rachel forces a smile.

RACHEL (cont'd)

That's \$12.50.

EXT. MISS PARKER'S GIFT SHOP - DAY

The old woman reaches into her purse. In the windowpane we can see the reflection of Eli, as he stands next to the outside wall looking in once again.

CLOSE UP: Eli's face is marked with anguish, his eyes longing. He blinks his eyes and takes a deep breath.

INT. MISS PARKER'S GIFT SHOP - DAY

As Rachel is handing the old woman her change, she seems to sense something outside. She looks up and cranes her neck to see out the window, but Eli is gone. She goes back to helping the old woman.

EXT. CARLSON'S GAS STATION - DAY

Eli is walking slowly back to work.

ELI (VO)

I was starting to figure out why I was back. That night it would hit me, and it was almost too late.

EXT. CLEAR RIVER - LATE DAY

Thunder rolls over the hills as Rachel's VW pulls around the corner of a street outside of town.

EXT. OFFICE BUILDING - LATE DAY

Rachel pulls into a parking lot and walks up a small flight of stairs to the front door.

INT. DR. JAMES JOSEPH'S OFFICE - LATE DAY

A cozy little office, filled with certifications on the wall. It is the office of a psychologist named DR. JAMES JOSEPH.

DR. JOSEPH

So, what would you like to talk about Mrs. Sampson?

Dr. Joseph is sitting back in his chair at his desk looking across at Rachel.

RACHEL

Well... it's Rusty.

DR. JOSEPH
Everything ok? How's Rusty
been doing.

A beat.

RACHEL
What do you mean, he's... well,
didn't you see him the other
day?

DR. JOSEPH
The other day? No. Has he
been telling you he's still
coming here?

RACHEL
Oh my God.

DR. JOSEPH
Oh, I'm sorry Mrs. Sampson.
He stopped our sessions a
couple of months ago.

RACHEL
And... and you just let him
stop?

DR. JOSEPH
I can't force treatment on a
voluntary patient. Besides,
he was making good progress.

RACHEL
Good progress? What... what
about his visions, and his
drinking, and... do you even
know what happened with his
brother?

Dr. Joseph looks a little confused.

DR. JOSEPH
Uh, Mrs. Sampson, your
husband's sessions are
confidential.

RACHEL

Oh my God.

Dr. Joseph takes a deep breath.

DR. JOSEPH

Your husband came to my office last year voluntarily, to deal with his headaches and nightmares. Like I said, he was making good progress.

RACHEL

Doctor, there are obviously some things he never told you about... you really need to help him, I think he's... he needs your help. His drinking has gotten out of control.

DR. JOSEPH

OK, OK, Look. I'll give Rusty a call and see if he wants to come in for a brief follow-up. If he says no there's not much more I can do.

Rachel does a poor job hiding her displeasure and gets up to leave.

RACHEL

Please, do what you can.

EXT. SAMPSON HOUSE - EVENING

The sun has set. Strong winds are plowing through the town. Rachel's VW pulls up to the house. As Rachel makes her way to the house a lawn chair blows past her. Sammy's BARK can be heard from inside the house. Rachel rushes to the front door.

INT. SAMPSON HOUSE - EVENING

Rachel opens the front door and comes into the house. Sammy is right on top of her, tail wagging. Rachel reaches down and gives Sammy a kiss hello.

RACHEL

Hello Sammy boy... how was your day, huh? Were you a good boy?

Rachel looks up while still petting an excited Sammy.

RACHEL (cont'd)

Rusty? I'm home.

Rachel sets her keys down, starts to take off her jacket and walks further into -

THE LIVING ROOM

RACHEL

Rusty?

RUSTY

Where you been?

Rachel turns and sees Rusty, alone in the dark, sitting in a chair in the corner.

RACHEL

My God, you scared me. What are you doing alone in the dark?

RUSTY

Darkness... is real.

Rusty is slurring slightly. Rachel throws down her jacket.

RACHEL

Jesus, how much have you had to drink.

Rusty tilts his head to the side and gives a small grin. He stands up ungracefully, almost knocking over a lamp. The wind roars from outside.

RUSTY
I'm not drunk.

RACHEL
Rusty...

RUSTY
I said I'm not drunk!

RACHEL
Maybe you should just sleep
this off.

RUSTY
Sleep? So you want me to just
go to bed now that you're
home? No nice to see ya
Rusty? How was your day
Rusty?

RACHEL
Rusty, please.

RUSTY
Oh, Rusty please? Please
what? Please don't get mad at
me for sleeping around? Where
ya been babe, huh? Visitor
from out of town?

Nervous energy fuels Rachel.

RACHEL
I don't... what are you talking
about?

RUSTY
I knew it.

Rusty steps up to Rachel, who is trembling slightly now.
Rusty appears angry and hurt at the same time.

RUSTY (cont.)
Why Rachel? What have I ever
done to you?

RACHEL

Come on... stop. No one has
come to see me.

RUSTY

Don't fucking lie to me you
whore!

Rusty suddenly raises his hand in an attempt to slap her. Rachel stands her ground. Rusty's hand hangs in the air a moment before he exhales and turns away.

RUSTY

Rachel... I'm sorry... I...

Rachel grabs her purse and puts her jacket back on to leave.

RACHEL

Do you even know why you want
to hit me? Did you ever try
to deal with what he did?

No answer.

RACHEL (cont'd)

You have an amazing ability
Rusty. I've seen it. Other
people have seen it. You have
amazing premonitions. But
lately, you're killing
yourself.

Rusty looks up at Rachel, who is starting to walk out.

RUSTY

Rachel...

RACHEL

You have to get over what
happened. You have to stop
thinking about him like he's
still here. It's over, he
isn't coming back!

(beat)

You may be able to see things
others can't. But your
drinking... it's clouding
everything.

Rusty blinks his eyes looks up at himself in the mirror
against the far wall. Then --

The DOOR SHUTS. Rachel has left the house. Rusty turns and
starts after her.

RUSTY
Rachel, wait...!

A beat. Rusty hears the car SCREECH AWAY. He looks around,
spots the lamp he almost knocked over before and throws it
across the room. He stares off, looking exasperated. He
turns toward the window and starts to well up.

RUSTY
What did I do wrong...

He grabs his flask off the table and stares at it. He throws
the flask across the room in frustration.

EXT. CLEAR RIVER LODGE - EVENING

Snow has filled the windy sky. Rachel pulls up to Burt's
place and drives around to the back, behind the building.
She parks the car in front of a sign that reads "NO PARKING
HERE - PARKING IN THE FRONT ONLY"

INT. CLEAR RIVER LODGE - EVENING

Covered in snow, Rachel enters the lodge. She hurries up to
the counter and rings the bell. She quickly gives the bell
another few taps.

Finally, Burt comes out from the back room, looking half-
asleep. He is wearing a robe with a big furry lapel and a
sleeping net on his head.

RACHEL
Burt, I'm terribly sorry about
this, I know it's late.

BURT

No, no, I was up.

A distraught-looking Burt looks up as he's speaking and his eyes widen as he sees Rachel.

BURT (cont'd)

Oh my dear Lord, Rachel.
What's happened? Are you ok?

RACHEL

I'm-I'm fine thanks. I just, I
just need a place to stay for
the night, that's all. I just
need a place to stay.

Burt looks at Rachel a moment, then nods and puts up his hand.

BURT

It's none of my business. Come
on sweetheart, I've always got
rooms. I'll show you to a nice
room in the back.

RACHEL

Thanks Burt.

Burt leads Rachel down through --

THE HALLWAY and toward room number three. Burt tries to open the door, but it is locked.

INT. ROOM THREE - SAME

Eli is standing by the window when he hears someone try the door. His eyes widen as he stares at the doorknob for a moment.

INT. CLEAR RIVER LODGE HALLWAY - SAME

Burt looks at Rachel and smiles.

BURT

Hmmm. I must've... locked it by mistake last time I went inside.

Burt takes out a key and unlocks the door. He opens it up and turns on the light. Rachel stands at the door and looks in.

Burt looks at Rachel sympathetically.

BURT
If I can get you anything,
just holler ok?

RACHEL
OK.
(beat)
Oh... Burt. I parked my car
around back, if that's
alright.

Burt appears upset for a moment, but quickly brightens.

BURT
Of course it is.

Rachel smiles.

RACHEL
Thanks Burt.

Burt hands Rachel a key and stands another moment at the door awkwardly, before he nods again and shuffles off. Rachel watches him a moment and smiles slightly before entering the room and closing the door behind her.

INT. ROOM THREE - EVENING

Rachel looks around the room. It is empty. She turns and locks the door behind her, then walks over to the bed and sits down.

She sees a clock radio on the nightstand and switches it on, tuning to a station PLAYING SOFT JAZZ MUSIC. She sighs and releases her shoulders.

She stands up and walks over to the mirror above the dresser. Her make-up is running, her hair is soaked, she looks exhausted.

RACHEL

Nice.

She sighs and heads toward the bathroom.

INT. ROOM THREE CLOSET - SAME

Eli crouches in the closet in the dark. The door is slightly open, and a bar of light falls over his eye. He can see most of the room from his angle. Rachel comes toward him. He steps back quickly into the dark closet as she walks by and into the bathroom.

Eli slowly moves back to the front of the closet to try to look out at Rachel. Eli can't see the bathroom from his angle. The MUSIC is audible but drowned out in the closet by Eli's heavy breathing.

INT. ROOM THREE BATHROOM - SAME

Rachel turns on the shower and sticks in her hand to feel the temperature. She leaves the shower running and walks back to -

THE BEDROOM AREA, where she proceeds to take off her clothes.

INT. ROOM THREE CLOSET - SAME

Eli watches Rachel start to take off her clothes.

FLASHBACK:

Fuzzy memory of Rachel having sex.

Bare skin.

Two lovers.

Rachel's face.

BACK TO:

INT. ROOM THREE CLOSET - SAME

Eli's face turns pale.

ELI
(under his breath)
Rachel...

INT. ROOM THREE BEDROOM AREA - SAME

Rachel undresses.

ELI (VO)
Like a flood it all came
rushing back to me, Izzy. I
remembered... I remembered
everything about us.

Rachel begins to take off her bra.

INT. ROOM THREE CLOSET - SAME

Eli looks down, then closes the door quietly, giving Rachel her privacy. The JAZZ MUSIC and the sound of the shower are muted. Eli leans back, takes a deep breath, and stares ahead in the dark closet.

ELI (VO cont'd)
I remembered being with
Rachel. I realized I had come
back for her after all.

Eli closes his eyes.

RUSTY'S DREAM - INT. LIVING ROOM - EVENING

Everything is blurry and in SLOW MOTION. A figure walks up behind a man who sits and watches television.

A hand with a handkerchief. There is a small tattoo on the back of the hand, shaped like a small circle.

The hand reaches around and puts the handkerchief over the man's mouth.

A struggle.

The same hand reaches into a bathroom medicine cabinet and pulls out pills.

INT. RUSTY'S CAR - DAY

Rusty is asleep in the front seat of his car. His eyes are moving rapidly. He is squirming around in his seat.

RUSTY'S DREAM - INT. LIVING ROOM - DAY

Cops are on the scene.

COP #1
Sleeping pills. In the
bathroom.

COP #2
What's the note say?

COP #1
Not much.

COP #2
Foul play?

COP #1
I don't think so. Looks like a
suicide, open and shut.

A zipper closes a body bag.

INT. RUSTY'S CAR - DAY

Rusty shudders and wakes up. He grabs his head. Exasperated, he grabs his flask and quickly guzzles his breakfast. He shakes his head.

EXT. CLEAR RIVER - DAY

The sun peeks over the snow-filled hills.

INT. CLEAR RIVER LODGE - DAY

Rachel walks out of her room, wearing the same clothes from the previous night. She makes her way over to the front counter, where Burt nurses a bowl of Cheerios in his lap and watches television. When he sees Rachel, he drops his spoon down and stands up.

BURT

How was everything dear?

RACHEL

Fine Burt, thanks.

BURT

Super. I had the bathroom re-done, did you notice? Oh, silly me, you don't care about tha... what am I... Where are you off to dear?

RACHEL

I'm, uh-, I have to get to the shop and open for Miss Parker. I have some fresh clothes there in the back, I'll be fine.

BURT

Should I expect you back tonight then?

RACHEL

I'm not sure. Um, either way I'll swing by later to settle up if that's ok.

Rachel lays the key down on the counter.

BURT

Don't worry about that now dear. You just take care of yourself ok?

RACHEL

Thanks Burt.

Rachel walks out the front door and heads to the back of Burt's to get her car.

EXT. CLEAR RIVER LODGE - DAY

Rachel disappears to the back of the building. She pulls out and drives away.

EXT. RUSTY'S CAR - SAME

Rusty sits in the driver's seat across the street, watching Rachel's car drive off.

He takes another huge swig from his flask. As soon as her car disappears down the street, Rusty takes one last guzzle and jumps out of his car.

Rusty stumbles across the street, in an inebriated jog. He gets to the front door of Burt's place, violently opens it up and storms inside.

INT. CLEAR RIVER LODGE - DAY

Rusty looks around wildly, then sees Burt behind the counter. Rusty looks worse than Rachel did. He steps right up in front of the counter.

RUSTY

Which room was she staying in
Burt?

BURT

Rusty, calm down. I think you...

Rusty reaches over the counter for Burt, who steps back nervously.

RUSTY

Don't think faggot! Just tell
me which room!

INT. ROOM THREE CLOSET - DAY

The muffled commotion from the front area can be heard from inside the closet, where Eli sleeps on the floor sideways,

head back against the wall. Rusty's yells startle Eli out of his sleep. He opens his eyes and gathers himself up.

He opens the door to the closet and hears the commotion from outside a little clearer, though it is still muffled.

Eli steps out of the closet and into --

THE BEDROOM AREA.

He looks out toward the door. He doesn't know what the commotion is about, and he starts to get a little worried, looking around.

BURT (Muffled OC)
Rusty, look, she was all
alone. I swear. She just
looked scared.

RUSTY (Muffled OC)
Fuck you.

Eli hears a loud crash, then DOORS OPENING. He is frozen.

Suddenly the DOOR FLIES OPEN and Rusty looks in at the room. Eli stands right in front of him.

RUSTY
I knew it.

Eli's face turns pale. He takes a step back as Rusty enters the room slowly.

ELI
Rusty. No. You've got the
wrong idea. I was, I was
staying in the room when she...
Look Rusty, nothing - you can
ask her, nothing...

RUSTY
Just shut up Eli. I knew it
was you. I fucking knew it!

Burt screams out from the front area.

BURT (OC)
I'm calling the cops!

RUSTY
Go ahead!

BURT (OC)
You better not fuck with my
new bathroom tiles you
bastard!

Rusty ruffles his brow and glances over his shoulder toward Burt's voice for a moment, and Eli makes his move. He punches Rusty in the gut and pushes him onto the bed, then runs out the room.

Rusty stammers and coughs for a few seconds on the bed.

INT. CLEAR RIVER LODGE HALLWAY - SAME

Eli quickly runs into the first vacant room.

Rusty comes running out of room three holding his gut, barrels past the vacant room and into the --

FRONT AREA. Burt is standing behind the front desk with a phone at his ear.

BURT
I'm calling them now you
drunk.

Rusty looks out the door, then hustles back toward Burt.

RUSTY
Where'd he go? WHERE'D HE GO?!

Burt's eyes show fear.

BURT
I'm warning you, stay away
from her.
(to phone)
Yes, hello, this is Burt
Slater, I have a situation
here.

Rusty grunts in frustration and stumbles out the front door.

EXT. CLEAR RIVER LODGE - DAY

Rusty looks around. Eli cannot be found. Rusty curses and hobbles across the street to his car.

INT. ROOM ONE - SAME

Eli stands behind the doorway, trying to keep his deep breaths quiet. He hears Burt hang up the phone.

BURT (OC)

What did that lush do to my room..

Eli pulls back as Burt walks to room three. Eli slowly sneaks out of the room, looks over his shoulder down the hallway, and rushes toward the front door.

INT. MISS PARKER'S GIFT SHOP - DAY

Rachel rings up NED SMITH, a gaunt local boy who is sweet but not too good with words.

RACHEL

That's \$16.15 total.

NED

G-golly, h-how much are the Twizzlers Ms. Sampson?

RACHEL

They're fifty cents apiece, Ned.

Ned reaches into his pocket to pay Rachel.

NED

G-golly.

RACHEL

You've been paying the same price for Twizzlers since last year.

NED

Golly.

Ned hands Rachel a twenty. Rachel opens the register to give Ned back his change.

RACHEL

There you are Ned, thanks.

NED

See ya later.

Ned grabs his candy and begins to walk off. Rachel starts a small smile as she watches him go, but the smile fades fast as she sees a car pull up into the parking area.

RACHEL

Oh God.

EXT. MISS PARKER'S GIFT SHOP - SAME

Rusty's PICKUP SCREECHES in front of the shop, and kicks up a dust of smoke in the dirt parking lot.

Rusty gets out of the car and hustles up to the store. He brushes right past Ned on his way to the door, causing Ned to fall to the ground and drop all his candy.

NED

Golly.

INT. MISS PARKER'S GIFT SHOP - SAME

The BELL CHIMES on the front door as Rusty barges through, almost breaking the door. Rachel can't hide her nerves.

RACHEL

D-didn't you sleep at all last night Rusty?

Rusty holds his anger back, looks around the shop.

RUSTY

It's ok, don't be nervous baby, I'm cool. Just... I just wanna know one thing.

Rachel is backed up against the wall behind the counter.

RACHEL

Russ honey, I'm working now.
Can we discuss this later?
Maybe we can...

Rusty explodes.

RUSTY

I wanna talk now dammit!

Rachel flinches. Rusty recomposes himself.

RUSTY (cont'd)

Rachel, just tell me... why him?
He's a... a nobody.

RACHEL

Rusty, I don't know what
you're talking about, and if
you don't leave now I'll call
the cops, I swear I will.

RUSTY

Yeah, why not give my boy
Sully a ring. I'm sure he'll
think what you've been doing
behind my back is just fine.

Rachel has a guilty look on her face.

RACHEL

Rusty, please, let's talk
about this at home. Nothing's
going on anymore. It's over.

RUSTY

You think I'm stupid? I saw
him in your room not five
minutes ago!

RACHEL

What?

We HEAR A CAR PULL UP to the shop. Rusty turns his head and sees the Sheriff's car outside. Rusty throws Rachel a baffled look as the Sheriff walks toward the door.

The DOOR CHIMES as Sheriff Wilson walks in and smiles broadly.

WILSON

Well, well, well! If it isn't the lovely couple.

Wilson's smile fades as he looks over Rusty.

WILSON (cont'd)

You ok Rusty?

RUSTY

Oh hey Sheriff. Uh, I was just... dropping off the house keys for Rachel here, uh-she, left without them this morning. You know her - always in a rush to get back to the store!

Wilson doesn't buy this but still lightens up a little.

WILSON

You been out all night son?

RUSTY

Yeah, I had a long night with the boys.

Wilson just looks at Rusty, saying nothing. The room is tense.

WILSON

Everything alright here Rachel?

RACHEL

Of course Sheriff. Rusty was just leaving.

RUSTY

Yeah, I've-uh, gotta get home
and let Sammy out.

(to Rachel)

I'll see ya later sweetheart.

Wilson watches with interest as Rusty slowly walks outside
and into his car. He then looks at Rachel compassionately.

WILSON

Rachel, you sure you're ok?

RACHEL

I'm fine Sheriff, it's under
control.

Finally Wilson relaxes and reaches into his pocket.

WILSON

Well then, let's take a look
at some winners I got here.

INT. RUSTY'S CAR - SAME

Rusty sits in his car, and he watches Wilson cash in his
tickets and buy new ones.

INT. MISS PARKER'S GIFT SHOP - SAME

Wilson takes a penny from his front pocket.

WILSON

Mr. Lucky right here!

He laughs and turns away from Rachel to walk out of the
store.

WILSON

(over shoulder)

OK darling, I'll see you
later.

EXT. MISS PARKER'S GIFT SHOP - SAME

As Wilson walks to his car, he scratches off a game.
Suddenly he jerks his head up when he hears CAR TIRES
SCREECH as Rusty drives off. Wilson pauses a moment.

Finally, he starts off to his car with his scratch-off, and gives one last look up at Rusty's car before getting in.

INT. MISS PARKER'S GIFT SHOP - SAME

Rachel stares at a small piece of paper and picks up the phone. She dials and waits.

RACHEL

Beth, it's me.

(beat)

Yeah, Rusty... he just left the store, but I think he may be back... I really don't know what to do.

(beat)

Oh, you're in town? I can meet you there in five minutes.

EXT. CARLSON'S GAS STATION - DAY

Rusty drives up to the gas station and stops short in front. He looks out his window, but doesn't see anyone around. He opens his door and takes a step outside his car to look around. He notices a CLOSED TODAY sign standing in front of the store, right next to the HELP WANTED sign in the window.

Rusty curses to himself and pounds the steering wheel with his hand as he gets back into the car and pulls off.

INT. SHERIFF WILSON'S CAR - DAY

Wilson grabs his CB.

WILSON

John, this is Sheriff. You copy?

JOHN (Over CB)

I copy Sheriff.

WILSON

I need you to pay ole Rusty Sampson a visit out on Breyer, ok?

JOHN (Over CB)
Sampson? We just got a call
about him causing a
disturbance at the lodge.

WILSON
What kind of disturbance?

JOHN (OVER CB)
Breaking and entering.

WILSON
Shit, I knew something was up.
(beat)
OK. I just saw him, he was
headed East on Main. I want
you to check around for him.
No rollers, don't wanna alarm
anyone, especially him. Send
Sully to his place. I'm
already back here at HQ, I'll
wait your call.

INT. DARK HOSPITAL ROOM - PRESENT TIME - EVENING

Eli is in the dark room with Izzy. He voice is still weak
and grainy.

IZZY
Where did you go?

ELI
The train station. I was
planning to go back to
Scranton. Maybe I'd go home,
and everything else would fall
into place. I felt like my
being around was only putting
Rachel in danger.

IZZY
But you never left.

ELI
I couldn't. Like I told you
before, something was pulling

me in, keeping me in Clear
River.

IZZY
Right, yeah, I know. I know
just what you mean.

ELI
I had to go talk to her, tell
her Rusty was on to us.

Izzy's ears perk.

IZZY
So, you spoke to her?

ELI
I... I can't remember.

IZZY
You have to remember.

ELI
I... I went... looking for her. I
had to get her away from
Rusty.

INT. RODEO DINER - DAY

Rachel sits alone at a booth, inconspicuously in the back of
the diner. She nervously draws her finger through the maze
on the place mat.

Finally she looks up. Beth enters the diner. Beth spots
Rachel in the back and walks over. Rachel stands up and hugs
Beth.

RACHEL
I don't know what to do.

BETH
It's ok Rach. Sit down, I'm
here now, it's ok.

EXT. SAMPSON HOUSE - DAY

Rusty's pickup sits outside.

INT. SAMPSON HOUSE - DAY

Rusty sits on his couch, looking worn out, pensively staring at a photo. It is a shot of his wedding, with him and Rachel in the middle. Jeremy and Beth are amongst the wedding party.

Rusty squints at the photo. He shakes his head and takes another long look. He shrugs and takes a long sip of his drink.

EXT. MISS PARKER'S GIFT SHOP - DAY

Eli walks up to the shop and looks in. He sees the shop is dark. There is a sign on the front door that says CLOSED. Eli continues to stare in at the empty store.

RACHEL (VO)

I'm sorry. It's just... too complicated. I'm going back to Clear River. I'm going back to Rusty.

Eli takes a deep breath and looks up to the sky. He looks back to the store once more before walking off.

INT. RODEO DINER - DAY

Rachel and Beth are at the booth. Rachel seems to have been weeping slightly.

BETH

We'll get the proper authorities involved. We'll make sure you're safe from him. But until then I think... I think you should come back home with me.

RACHEL

I don't know...

BETH

Just a few days to get away from this mess, clear your head. Figure this whole thing out. I have a new place out there. Besides, he won't even know where you went.

Rachel seems to be giving in to the idea.

RACHEL

What about... the letter... and the locket. I left that at home...

BETH

Where's Rusty?

RACHEL

Home probably.

BETH

Then leave those things behind.

Rachel sighs.

RACHEL

What about Sammy. I mean, he's Rusty's, but he needs me. And Elle, I don't know if I can just take time off. Plus I have to close up the shop for the day.. I..

BETH

Rach, if Rusty does figure out exactly what happened in Scranton, we'll both be in danger.

RACHEL

He already knows what happened, he's just buried it in his mind.

Beth stammers.

BETH

Well, we better get out of here before he digs it up then.

Rachel forces a small smile, and as she looks away from the table, Beth nervously bites her lip.

EXT. RODEO DINER - SAME

Eli walks by and stops at the diner. He tries to look in the window, but he can't see in well. He goes to the front door.

INT. RODEO DINER - SAME

Beth gets up from the booth.

BETH

The train to Scranton leaves in about 45 minutes. I have my mother's car with me, so I'll head quickly to the store and close up for you, then go buy us two tickets. You stay here, safe, ok?

RACHEL

I guess.

Beth puts her hand on Rachel's arm.

BETH

Rach, you can't stay in Clear River now. You said yourself he's starting to figure things out...

(beat)

It'll be ok. Just stay back in this back area for a little while and I'll be back to get you when the train gets in.

Rachel reaches into her purse and hands Beth keys.

RACHEL

I have a small locker in the
back room.

BETH

OK.

RACHEL

I guess I can leave Miss
Parker a message later.

Rachel is starting to well up. Beth leans over and gives her a hug. She then stands and walks toward the --

FRONT COUNTER AREA, where Eli sits alone. Eli sees Beth walk out. His curious eyes follow her out of the diner.

EXT. RODEO DINER - SAME

Beth opens her purse and puts her hand on a gun. She looks out at the town nervously.

INT. RODEO DINER - SAME

Eli blinks over to where Beth came from. He can't see into the corner. He stands up and cranes his neck a bit to see into the corner booth. He sees Rachel sitting alone at the booth. She looks up and stares right at him, as if in a state of shock. His face goes pale.

Eli stands up next to his chair and stares over at Rachel. He takes a deep breath and closes his eyes.

Finally, he walks over. Rachel, who looks like she has a tear in her eye, looks down as he walks over. He stands over her a moment. He looks at the booth and slides into the seat across from her.

ELI

Rachel.

Rachel refuses to look at him.

ELI (cont'd)

You knew I was in town...

(beat)

I... I saw you at the bar the other day. I was with Rusty.

Rachel starts to well up.

ELI (cont'd)

I'm sorry, I didn't know who he was at first. Something's happened to me Rachel. I'm not sure what, I... I don't remember all of it really. But I'm starting to. I remember us. Back in Scranton...

Rachel laughs to herself and mutters.

RACHEL

Look what you've done to me...

ELI

Rachel, I'm sorry... I, I lost my memory I think. I... I was on a train and... look, I don't know what happened to me, but whatever it was, it drew me back to you. And now Rusty has figured out about me, about us. I think he's always known about us. I'm not sure. But I think there's more. You need to get away from him.

Rachel sighs and looks off with a tear in her eye.

RACHEL

Why didn't you just stay in Scranton...?

ELI (cont'd)

You can't just pretend I don't exist Rachel. There's more to this, I know... I'll figure it out, I promise.

Rachel, now crying a little, wipes her eyes and stands up to leave. Eli starts to look distressed and somewhat perplexed by Rachel's flippancy.

ELI (cont'd)

I came back for you Rachel. I realize that now... I realize now that I came back to... to tell you that I love you.

Rachel pauses, but doesn't look at Eli. Eli let's a huge sigh of relief out.

ELI (cont'd)

And I came back to hear you say you love me too. That's all I need to hear. That's all I really need to know.

Rachel takes money from her pocket and leaves it on the table. With her eyes still looking down, she appears as though she might say something, but instead she starts to cry and rushes out.

Eli just sits and watches her go.

Rachel ambles off through the door. Eli's head is hanging and his eyes are distant.

Finally, he lifts his head and takes a deep breath.

ELI

(panicky)

Rusty.

EXT. HARRY DOYLE'S BREWHOUSE - DAY

Eli jogs up to the pub and looks in the parking lot for Rusty's car, but doesn't see it. He makes his way toward the pub.

Eli walks alongside the outside of the bar and looks inside the window. He can't see Rusty anywhere. He crouches over and shades his eyes to get a better look. Nothing.

He turns and looks down the block.

EXT. TREEHOUSE PUB - DAY

Again, Eli looks for Rusty's car. It's nowhere to be found.

Eli looks around. He looks down Main Street toward Rte. 8. He starts to jog down Rte. 8.

EXT. ROUTE 8 - DAY

Eli jogs alone on the side of the road. The gas station is up on his right. He hears a car approaching from behind him and turns around to hitch a ride.

It is a police car. Eli quickly takes his thumb down and continues ahead as the car drives by. Eli squints to see the car pull off to the side of the road right after a small intersection, about a quarter mile away.

Eli reaches the street sign. It is for Breyer Street. He looks at the police car just ahead and turns right onto the Rusty's block.

INT. POLICE CAR - DAY

Sully sits inside the police car. He takes a deep breath and looks back to the turn.

He shakes his head and mutters to himself.

SULLY

Sampson, you poor drunk...

Sully drives off.

EXT. BREYER STREET - DAY

Eli jogs along, slightly out of breath. He finally sees Rusty's car in the driveway of a ranch house, not much further down Breyer Street. Eli cautiously makes his way toward the front of the house.

He walks up to --

THE FRONT DOOR. He pauses. He takes a deep breath and finally knocks.

Sammy BARKS LOUDLY at the door. Eli waits. No answer. He knocks again. Sammy continues to bark from inside.

Eli steps off the porch and to the side of the house. He tries to look inside a side window.

He shades his eyes over the glass. It is dark and quiet now. Eli sees the television on. Looney Toons is on the screen, but the sound of the television is too low to hear. Then suddenly --

SAMMY BARKS RIGHT AT THE WINDOW

Eli jumps back. He gathers himself and catches his breath. He takes a deep breath. Then, just as he turns around..

Rusty is behind him. They are eye to eye.

RUSTY

Expecting someone else?

Eli can barely breathe.

ELI

Rusty!

RUSTY

Rachel's not here.

ELI

Wait...! I wanted to...

RUSTY

Tell it to the dirt.

Rusty grabs Eli and throws him to the ground. Sammy goes crazy from inside. Eli gets up and backs away from the house, as Rusty moves in on him. He pushes Eli down again. Rusty is stumbling and slurring.

RUSTY

You just wanted to what Eli?

Rusty moves up and tries to kick Eli, but Eli moves out of the way and Rusty kicks the air, falling on his back. Eli gets up and cautiously steps back, hands in the air.

ELI

I just want to talk Rusty.

RUSTY

We have nothing to talk about.

Rusty jumps up and grabs Eli's leg. He drags Eli down with him and they roll around on each other. Eli starts to fight back a little.

A pickup truck passes in front of Rusty's house and it slows down. An old man looks out from the front seat at the wild fight on Rusty's front lawn and watches briefly.

The two men continue to fight. Rusty gets on top of Eli. He is out of breath.

RUSTY

Why are you trying to take her
from me again?

Rusty SWINGS at Eli and misses again. His fist hits the ground as Eli rolls away. Rusty pulls him back in his grasp again. He reaches into his pocket and pulls out a hunting knife.

RUSTY

Why are you trying... to take
her... from me again?

Eli is stuck. Rusty has the blade open now and has it in front of Eli's face.

ELI

I'm in love with her Rusty.

Rusty looks as if he is about to say something, but he just groans and looks to the sky. Eli tries to reason with Rusty.

ELI (cont'd)

But she still loves you.

Rusty scoffs.

RUSTY

She stopped loving me a long
time ago.

Eli's eyes widen as Rusty's squint. Rusty puts the knife on
Eli's neck and scowls. Eli shuts his eyes. Suddenly --

JEREMY

Put it down Rusty.

Rusty stops. Eli opens his eyes and sees Jeremy standing not
ten feet from the two men. Rusty looks shocked.

RUSTY

What are you doing here?

JEREMY

You've been drinking again
Rusty, you aren't seeing
things straight.

RUSTY

What are you talking about, I
caught him red-handed!

JEREMY

No Rusty. Sober up and clear
your head!

RUSTY

Tell me he's the one you saw
with Rachel. Just tell me he's
the one! You saw them
together! I know you did!

JEREMY

He isn't the one who was with
Rachel, leave him alone.

Rusty sits up, his hand holding his head.

RUSTY

No...!

JEREMY

Sober up already and think
about it!

The knife is still in Rusty's right hand, but Eli is able to slip away from under him. He stands up as Rusty holds his head and moans.

RUSTY

I caught him... red-handed...

JEREMY

No Rusty! The photo... The
dresser drawer...

Rusty holds his head in pain.

JEREMY (cont'd)

See? It was her. It was all
her from the beginning. I saw
Rachel out in Scranton, but
before I could tell you...
Didn't you see it in your
visions? Didn't you see it
before it happened? Why didn't
you come to me first?

Suddenly Rusty screams and squeezes his eyes. He is shaking. Eli looks back and forth between him and Jeremy.

Rusty opens his teary eyes.

RUSTY

I didn't... want to believe it
was true. I'm sorry Jeremy... I
didn't believe...

Eli is silent. Rusty slowly looks up at Jeremy and stares with eyes of red.

RUSTY (cont'd)

...she was the one who did it.

JEREMY

And now she's trying to get
away again.

Eli is simply stunned and hasn't peeped since Jeremy showed up. Rusty's eyes move away from Jeremy in thought. Something has hit him.

JEREMY (cont'd)
There's only one thing you can
do to get back at her.

Rusty jumps up and runs inside the house. Eli looks at Jeremy.

ELI
What the hell is going on?

JEREMY
It's not your battle anymore.

ELI
I'm in love with Rachel, this
is my battle.

Jeremy looks at Eli sympathetically.

JEREMY
Forget Rachel. It'll all be
over soon.

ELI
What?!

Rusty bolts out the front door with a shotgun in hand, and runs to his car. Eli has no time to react.

Rusty pulls off in reverse and his TIRES SQUEAL LOUDLY as he drives off.

JEREMY
It's almost over. He's getting
it now. Can't you tell?

ELI
What-where's he going?

Eli looks out toward the road stunned. He becomes enraged. He grabs Jeremy by the shirt and pulls him up to his face.

ELI (cont'd)
Where is he going?!

JEREMY
The train station.

Eli pushes Jeremy out of his way.

ELI
Rachel.

He starts to run after Rusty. Jeremy looks out to Eli and smirks.

JEREMY
(yelling)
Even if you could get there in
time there's nothing you can
do to stop him anymore!

Eli runs out into the street after Rusty's car, which is long gone.

INT. MISS PARKER'S GIFT SHOP - DAY

Rachel closes up the back room with a small bag over her shoulder. Beth stands halfway to the front door, with a hand in her purse. Rachel walks over hurriedly to the front counter.

RACHEL
I can't believe this. I really
can't believe we're doing
this.

BETH
I wish you stayed at the diner
like I said.

RACHEL
What if Rusty figures out why
Jeremy did what he did...?

The two women hurry out the door.

BETH
He won't figure that out.

INT. RUSTY'S CAR - SAME

Rusty is maniacal, holding something in his fist as he drives.

RUSTY
Revenge is mine brother!

EXT. BREYER STREET - DAY

Eli reaches the intersection of Breyer Street and Rte. 8, sweating like crazy.

Suddenly, he slows down. He hears TIRES SCREECH in his head. His face shows the emotions of hearing the sounds in his head.

A DOOR BURSTS OPEN.

A WOMAN SCREAMS.

The commotion is suddenly halted by GUNFIRE.

Eli stumbles. He wearily reaches for his head and continues to make his way toward the store.

INT. POLICE DEPARTMENT - DAY

Sheriff Wilson leans back on his chair, facing MARY ANN MOSELY, 46. She files her nails mindlessly, and pretends to listen to the story Wilson tells animatedly.

WILSON
...and you would not BELIEVE
Margaret's face when she
realized I had actually put my
holster on for night duty...

Wilson laughs. Mary Ann's attention stays on her nails.

MARY ANN
Uh huh.

WILSON

Oh, ha, that's a good one,
right? Night duty! I love
that.

MARY ANN

Hilarious.

The PHONE RINGS. Mary Ann answers on the second ring.

MARY ANN

Sheriff's office.

A beat. Mary Ann's expression sinks.

MARY ANN

Woah, woah, hang on, the
Sheriff's right here, lemme
put him on.

Sheriff is suddenly concerned. Mary Ann throws him a look of concern. Wilson sits up in his chair and takes the phone from Mary Ann.

WILSON

Wilson here.

A beat. Wilson begins to get up.

WILSON (cont'd)

OK, OK darling, slow down.
Where are you?

A beat.

WILSON (cont'd)

We'll be right there.

Wilson hangs up the phone next to Mary Ann and stands up to grab his jacket.

MARY ANN

Sheriff?

WILSON

Get Sully and John, see if
anyone else is around. And
call the hospital and have
them send an ambulance over to
the train station.

(to himself)

Dear Lord.

EXT. MAIN STREET - DAY

Eli is barely able to run anymore. He is about half a block
away from the train station. His vision is blurry, and he
looks weak as ever, but he can make out that a small crowd
has gathered in front of the station.

POLICE SIRENS PIERCE THE AIR from a distance. Eli stops
running and tries to focus on the scene from a distance in
terror.

ELI

Rachel.

Suddenly, Rusty stumbles out in front of Eli on the
sidewalk. He has the shotgun in one hand, and blood is
splattered on his shirt. He appears to be in some sort of
shock.

RUSTY

I've done it... I've done it
now...

Eli is stunned. Rusty walks closer to him, and puts a bloody
hand on his shoulder.

RUSTY

I'm sorry Eli. It wasn't you
after all. I'm sorry I got you
in all this.

Eli is weak. He can barely speak. His head is spinning.

ELI

(whispers)

What did you do to her?

RUSTY

I... I shot her. Jeremy was
right, it's almost over.

Rusty sits down on the side of the road. Eli remains
standing over him.

ELI

How did you know what Jeremy
sai-

(beat)

You... shot her?

Eli puts his hands to his head. His eyes are rolling back in
their sockets.

The POLICE SIRENS are much louder now.

ELI (VO)

I was weak. I couldn't think
straight anymore.

The world is spinning. Eli suddenly COLLAPSES.

His eyes remain open, looking at the sky.

ELI (VO)

Then I was in a dream. I was
suddenly in that dream where
you can't move. I wanted to
just shake my head and wake
up. But I could barely move.

Eli moves his head slightly to the side to see red flashing
lights coming at him.

It's fuzzy and muffled, but Eli then hears PEOPLE YELLING
for Rusty to drop the weapon and put his hands behind his
head.

Eli hears the TRAIN WHISTLE. He sees a blurry Rusty standing
over him and SCREAMING, waving his shotgun around in the
air.

RUSTY

It wasn't suicide! She killed
him! She did it!

MORE YELLING is heard.

COPS

Down on the ground! Hands on
your head!

Eli sees the cops parked in front of him, kneeling in front
of their cars with their guns pulled. The TRAIN WHISTLES
again. Eli tries to put his hands over his head.

He hears more commotion, and then GUNFIRE.

Eli passes out.

INT. COUNTY HOSPITAL - PRESENT TIME - DAY

Eli lies in bed in the dark room. Izzy is next to him
thinking. He takes a deep breath.

IZZY

Didn't you say you were having
a dream where Rusty went to
the train station and... shot
you?

ELI

Yeah.

IZZY

But you weren't at the station
yet.

ELI

No, I was running after him.

IZZY

And you say that Jeremy saved
you from Rusty?

ELI

Yeah.

IZZY

And then he... told Rusty to go shoot Rachel? Why would Rusty shoot Rachel?

Eli shifts in bed and becomes slightly more alert.

ELI

I'm not sure, he was yelling that she killed someone, made it look like suicide... but who?

IZZY

I don't know how to say this Eli but... he was talking about Jeremy. Last month Jeremy's body was found dead in his house in Scranton. He committed suicide.

Eli sits up a little.

ELI

Izzy, what the hell are you talking about?

Izzy grabs a pillow.

IZZY

At least everyone thought it was a suicide. Rusty could never come to grips about it at all, lost in his world of alcohol and visions. But it was no suicide... I killed him. I killed Jeremy because I'm in love with Rachel.

ELI

You killed Jere-

(beat)

But that's impossible. I saw him.

IZZY

I don't know if you really don't know who you are, or

you've been lying to me all
this time, but frankly, I
don't care anymore.

ELI

What are you talking about?
I'm telling you the truth, you
have to believe me.

Izzy lifts the pillow and starts to put it over Eli's face.
On his hand is a small tattoo in the shape of an oval, just
like the one Eli has.

Eli starts to struggle a bit.

IZZY

I'm the one who came back for
Rachel. I was staying at
Burt's for weeks waiting for
the day she'd come back to me.
But then you came along and
tried to steal her.

Izzy's eye catches the window on the door. A bunch of
doctors are rushing a patient past the room. Izzy is
stunned. He stops and pulls the pillow away.

IZZY

Rachel...?

Eli sits up and gasps for air as Izzy rushes out of the room
after the crowd.

Eli catches his breath and gets out of bed to go after Izzy.

He runs out the door into --

THE HOSPITAL HALLWAY, where he sees a doctor speaking to a
nurse.

Eli jumps in front of the doctor outside his room.

ELI

What's going on? What happened
to me? Is Rachel Sampson here?

The doctor is still busy talking to the nurse.

ELI

Excuse me doctor? Please, can you help me? Did you see a man just run out of this room? Please!

The doctor walks off in another direction.

Eli looks up and down the hallway, and rushes up to a nurse.

ELI

Excuse me miss? Can you tell me if Rachel Sampson is in this hospital? Is she ok?

The nurse is preoccupied with a chart in her hands and ignores Eli. She continues on by him.

Eli starts to run down the hallway. He sees Izzy standing outside a room, stunned.

ELI

Where is she?!

Eli runs toward the room. He stops in his tracks when he gets to the door and looks in the --

HOSPITAL ROOM.

Rachel sobs quietly in the corner of the room.

Eli is thunderstruck. Izzy stands just outside the room with tears in his eyes. He looks shocked.

IZZY

I spoke to her Eli. But she... she didn't even... I can't believe...

Eli shoves Izzy out of his way and rushes toward Rachel. Izzy tries to stop him.

IZZY

Eli, wait! You don't
understand! I figured out
what's going on with you!
(to himself in disbelief)
With us.

Eli walks up to Rachel and puts his hand on her shoulder.

ELI
What happened? Are you ok?

Rachel doesn't look up. There is a lot of commotion in the room as doctors try desperately to tend to a patient. Rachel just mumbles under her breath.

RACHEL
That goddamned locket.

ELI
The... locket...?

RACHEL
It's the only way he could
have known you came back for
me.

ELI
No, Rachel, I... I was in your
room that night. He saw me.

Rachel looks over to the patient being tended to by doctors.

ELI
...Rachel?

Eli looks over to the bed for the first time and sees the patient. It is Beth. The doctor's are trying to deal with a shotgun wound to her stomach.

Rachel is hysterical now, and begins to speak louder toward Beth.

RACHEL
I told you it was too
complicated Beth. How could
you have done that to Jeremy?

How could you have just...
killed him?

Rachel buries her head in her hands and cries. Confusion washes over Eli's face. He looks around and takes a couple steps back.

ELI

Rachel?

He sees a heart-wrenched Izzy still at the doorway. A realization is suddenly falling over Eli. He looks at Beth in the bed. He sees a tattoo on the back of her hand. It is the shape of Lemniscate's symbol for infinity, which appears as the same image as Eli and Izzy's tattoos combined.

ELI

No...

FLASHBACK: The memory of Rachel introducing herself. Except this time we can see who she is talking to. It's Beth.

RACHEL

Hi, it's nice to meet you. You
must be Jeremy's girlfriend
Beth. I'm Rusty's wife Rachel.

The memory warps and twists down into --

EXT. MAIN STREET - DAY

Rusty lies in the middle of the sidewalk, staring up. He has been shot, and he isn't moving. The cops are still surrounding the area, closing off the street.

Rusty turns to Jeremy standing alone next to him. Jeremy looks down sadly at his younger brother.

RUSTY

It was Beth. It was all Beth.
Everyone thought you killed
yourself but me. I knew you
couldn't do that, I saw it. I
saw Izzy do it.

QUICK FLASHCUT:

INT. HARRY DOYLE'S BREWHOUSE - DAY

Rusty, with a full beard, is sitting at the bar, holding his temples.

RUSTY'S VISION - INT. LIVING ROOM - EVENING

Everything is blurry and in SLOW MOTION. A man sits and watches television. The light from the television shines on his face this time, and it is Jeremy. Izzy sneaks up behind him.

A hand with a handkerchief. There is a small tattoo on the back of the hand, shaped like a small circle.

The hand reaches around and puts the handkerchief over the man's mouth.

QUICK FLASHCUT:

INT. SAMPSON HOUSE - EVENING

A bearded Rusty enters the living room. Rachel is crying.

RUSTY

What happened? Who was that on the phone?

RACHEL

(crying)

Oh, Rusty. It was Beth.

QUICK FLASHCUT:

INT. HARRY DOYLE'S BREWHOUSE - ANOTHER DAY

Rusty, with a beard, corners a frightened Izzy at one of Harry's bar booths. He is slurring and belligerent.

RUSTY

I know you killed him. I know it was you.

(points at head)

I saw it all.

HARRY'S POV: Rusty sits ALONE in the booth, yelling at NOBODY.

RUSTY (VO)
But it was never Izzy, was it.

QUICK FLASHCUT:

RUSTY'S VISION - INT. LIVING ROOM - EVENING

During the struggle, the light again shines on Jeremy and the killer's face. Izzy's image flickers slowly into Beth.

The hand reaches into a bathroom medicine cabinet and pulls out pills, but this time the full tattoo is visible.

BACK TO:

EXT. MAIN STREET - DAY

JEREMY
It's over now.

QUICK FLASHCUT:

INT. HARRY DOYLE'S BREWHOUSE - DAY

Rusty sits alone, looking at the prisms of his glass. He slams down the drink, grabs his temples.

RUSTY (VO)
And, it wasn't Eli who came
back for Rachel either, was
it.

RUSTY'S VISION - EXT. TRAIN STATION - DAY

Eli walks off the train into the train station.

He stares at the large map.

When the woman with the scarf almost walks into him, Eli's image flickers away momentarily.

The scarf blows in the wind and exposes Beth's face.

QUICK FLASHCUT

INT. SAMPSON HOUSE - DAY

Rusty sits on his couch, pensively staring at the wedding photo.

Rusty squints at the photo. CLOSE UP of the photo shows the locket around Beth's neck.

QUICK FLASHCUT:

EXT. SAMPSON HOUSE - DAY

OLD MAN IN THE PICKUP TRUCK'S P.O.V.: Rusty is rolling around on the ground fighting NO ONE. The old man is astonished and drives off.

QUICK FLASHCUT:

INT. HARRY DOYLE'S BREWHOUSE - DAY

Rusty is standing on the chair. There is no one else in the bar except Harry.

RUSTY

This is Jeremy Sampson, my
brother! The best friend a
brother could have!

QUICK FLASHCUT:

EXT. TRAIN STATION - DAY

Rusty shoots Beth. Rachel screams.

BACK TO:

EXT. MAIN STREET - DAY

RUSTY

It was Beth the whole time. I
saw so much, but I was blind.

JEREMY

I know Rusty. Get some rest now.

RUSTY
I can see so clearly now.

JEREMY
Rest, Rusty.

John and Sully are securing the area, but keeping an eye on Rusty. Another younger cop is also nearby.

YOUNGER COP
Who is he talking to?

POLICEMAN'S P.O.V. Rusty lies alone on the grass, looking up at nobody. John glances at Sully, then turns to the younger cop.

JOHN
His brother.

YOUNGER COP
The one who died last month out in Scranton?

SULLY
Yeah. Suicide.

Rusty has tears in his eyes, as he reaches for Jeremy.

RUSTY
So you, you're...

RUSTY'S P.O.V. Jeremy begins to fade away. Rusty whispers a scream with all the energy he has left.

RUSTY
Jeremy! Don't go!

Jeremy disappears as Rusty's arm falls.

A heart-shaped locket lies next to Rusty's hand. Sheriff Wilson walks over and sees it. He picks it up and opens it. Inside he sees a picture of Beth and Rachel together.

Wilson closes it in his hand and stares off perplexed, and then a bit embarrassed.

INT. HOSPITAL ROOM - DAY

Eli looks up at Izzy, who is fading away. A nurse walks right through him.

Izzy's eyes fill with tears.

IZZY

She's dying Eli. Can you... feel
it?

Eli looks over at a mirror and sees himself fade away as he sits in the chair. He looks up at Rachel. His eyes fill with tears. Rachel still looks toward Beth.

The doctors continue to work diligently on Beth as the heart monitor flatlines.

RACHEL

I'm so sorry Beth. I... I do
love you.

Eli looks from Rachel to Beth, then back to Rachel.

A slight sense of contentment fills his eyes, and he WHISPERS "I love you too" and then closes his eyes. He fades away to nothing.

FADE TO BLACK:

RUSTY (VO)

(from earlier scene)

I can almost see him in my
mind. I can almost even see
his name. I feel like I can
even see them together, see in
my head how it all happened.

THE END